

Philosophy of Music Education
M4811b

Winter 2022
Talbot College Room 100

First class Tues January 11
Last class Thursday April 7
Delivery format: **Face to Face**

Reading Week February 19-27

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Tuesday 10:30 - 12:30
Thursday 11:30 - 12:30

Rationale:

This is a continuation of M1800 Introduction to Music Education. As such there is a continued emphasis on critical examination of music education philosophy and practice but also on political and other factors affecting music in the schools. An attempt is made to put music education philosophy and practice into larger educational, social, cultural, and political contexts. The aim is challenge you to develop and express your own ideas, your own personal philosophy of music teaching, so that you can better contribute to intellectual conversations about the nature, role, and value of music education in democratic society. Considerable emphasis is thus also placed on clarity of thought as expressed through both the spoken (class presentations and discussions) and written word (personal reflections).

Learning Outcomes: By the end of this course you should be able to

- demonstrate knowledge of the music education philosophies of leading scholars in our field.
- explain some of the implications of those philosophies for music teaching and learning in schools and universities (e.g., how teachers might choose and use specific works and to what educational, political, or other ends).
- understand why and how those philosophies relate to social justice themes.

- provide and intellectually defend your own rationale for why music should be taught in schools.
- locate music education within wider social, educational, cultural, and political contexts and debates affecting school music (e.g., the national music education standards in the United States, globalization, educational policy as it affects music education, etc.).
- demonstrate informed awareness of many of the political and other problems facing the profession while also proposing potential strategies for addressing them through your teaching and active participation in the profession.
- apply philosophy to professional practice by questioning and critiquing underlying assumptions of traditional music methodologies, pedagogies, and philosophies and by demonstrating basic knowledge and skills of argument analysis.
- demonstrate an ability to teach effectively by presenting and explaining issues and ideas to the class in an engaging manner while using appropriate illustrative materials (e.g., internet resources, videos, short handouts, diagrams, music recordings, etc.).
- participate intelligently in class discussions about the nature, purposes, and value of education in general and music education in contemporary society.
- relate music education to other subject areas in the schools in terms of any common problems, purposes or potential conflicts (e.g., science vs. art and music?).

Evaluation:

Philosophy is about ideas, values, and the pursuit of truth, all of which are very complicated and can be personally and collectively challenging because involving the questioning of assumptions, orthodoxies, traditions, biases, and more generally what we think. Although sometimes regarded as an exercise in negativity, because often critical, the Deweyan philosophy that undergirds this course is instead concerned with critiquing taken for granted ideas, habits of thought, methodologies, and traditions etc. that may have long hindered progress toward a more equitable and just society. Music and music education have throughout much of human history certainly contributed to the betterment of our societies, but it would be naïve to think that has always been the case, or that music and education are founded on objective truths and therefore necessarily socially abstract and culturally, or politically neutral. They have always been, and doubtless will continue to be, used and abused by all manner of people for their own interests and ends. In music education we accordingly owe it to ourselves and our students to engage in close scrutiny, dialogue, and debate about the music and music education practices in our lives and in society so more aware of its power in shaping—while also being shaped by—society. Hence the purpose of this course, which is to challenge and encourage you to intellectually grapple with many of difficulties, problems, and complexities of music and music education by reading sometimes difficult literature and engaging in the dialogue, discussion, and debate that are necessary for understanding not only what music and music education are but also what they could be if approached with care and due diligence. You will be evaluated based on the following criteria related to the above stated purpose of this course.

Accordingly, you are expected to complete the required weekly readings [see highlighted in Green in Class Schedule of Topics] presented in the attached schedule of classes and topics/readings and contribute to informed class discussion and participation by:

- 1) Demonstrating knowledge of their contents through **general class discussion (10%)**
- 2) By **seeking out related information or examples of similar issues, ideas, or problems from on-line or other reliable sources** that can enrich our discussions by sometimes teaching us all something that we did not previously know or realize. How many of you, for example, already knew that some German musicians and music educators during the Nazi regime leading up to and throughout World War Two were happy to do Hitler's bidding in using music and music education as Nazi propaganda? Hitler was by no means unique in employing music to influence children and adults. The course textbook contains many examples of the power of music to persuade or otherwise influence. Some of those examples are wonderful and inspiring, others might be potentially dangerous, even toxic. The challenge for all of us—and including our students—is to be more attentive to the music we perform and listen to so more aware of the social meanings embedded in, or attached to, the lyrics and/or the music's structural properties, some of which might be constantly shifting as individuals co-opt or possibly misappropriate the music in question for their own ends. As you will learn more about in the course textbook, politicians or all stripes are notorious for using music in ways that its composers might not have approved. On a more inspiring note, how many of you have heard about the Estonian Singing Revolution of 1989-1990 that helped that country achieve its independence from the Soviet Union? You can easily google it.

The idea is that each week you bring to class something that **you** have found in the course textbook or reliable on-line or other sources that is relevant to those readings and prior discussions and that can help enlarge our understanding of the profession and its problems. If you have difficulty finding something, you could explore some the optional readings provided on the course schedule of classes and readings for ideas and/or examples of events that help illustrate issues addressed in the class. Many of those optional readings are quite brief and easy to read. Perusal of some of our professional journals, such as the *Canadian Music Educator*, the *Music Educator*, the *Philosophy of Music Education Review*, and the Mayday Group *ACT* journal (for Action, Criticism and Theory in Music Education) can also introduce you to interesting ideas and issues about which you might not have been cognizant before but that can be included in school music curricula.

There are probably countless similar examples to be found that can be revelatory in helping us understand our profession, its subject matter, and our own moral and ethical responsibilities as teachers. I am depending on you all to help shape this course by contributing your own ideas inspired by the various course and other readings to class discussion. (10%)

- 3) Each of you will over the course of the class be assigned **5** shared presentations with 1 or 2 other classmates from the required readings in the class schedule that are to be briefly summarized using short power points (with a maximum of 5-8 bullet points) and audio-visual technologies to help bring the ideas to life for the class, and possibly provoke

questions or concerns that might be worth exploring. The dates for these **audio-visual presentations** are all listed in the class schedule, along with your respective names. Your names are also highlighted in **Green**. (40%)

- 4) **Short reflections (for a total of 5)**: These are related to the above explanation of the nature of the course as revelatory—that is, attempting to open your eyes and ears to go beyond performance alone to locate music and music education within the wider world of politics and our own places within it, how music education is very much connected to politics because public schools serve the state, just as private ones are more likely to serve the wealthy or private interests (e.g., various churches). The reflections **are only 3 pages in length** (use font Times New Roman 12) and double spaced (but without additional spaces between paragraphs). The reflections should be responses to what you read, see, or hear in classes but also about how they relate to your own pre-existing beliefs about music education and its many role(s) and challenges in western schools. Reflections, however, are not simply opportunities to uncritically champion what you think you know or to vent about things you don't like. They are about making explicit and critically examining your own ideas and beliefs, that is, examining the grounds for your own ideas and beliefs, why you think as you do, why you think something is or isn't true, how, where, when, and from whom you acquired your own beliefs and ideas, and about how you make your own judgments about ideas presented to you by your parents, peers, teachers, media etc. In short, reflections should demonstrate awareness of the people, institutions and events that shaped your personal understandings of music teaching and learning, including personal foibles and impediments to that understanding, but also those that have inspired you to learn and grown as students and citizens. When referring to ideas or 'facts' please be sure to include sources using APA citation style (available on the Library website) so I can see where you got the idea. Usually, in APA, you would simply add the page reference at the end of a sentence, or immediately after a quotation, the authors last name, date of publication, and page number (e.g., Smith, 2019, p. 4).

Required Textbook:

Woodford, P. (2019). *Music education in an age of virtuality and post-truth*. Abingdon, UK: Routledge. This book is available in digital format through the Music Library.

There are no other required textbooks, but you will find many excellent sources for ideas below and in the *Oxford handbook of music education* (2012), *The Oxford handbook of social justice in music education* (2015), and the *Oxford handbook of philosophy of music education* (2012). These books are available in the reference section of the Music Library, most are available digitally. Many additional sources are of course provided on our class schedule of topics that has been provided to you.

Additional information about the course textbook and other materials is provided on the schedule of class topics and materials which will be sent to you a few days before classes begin via Owl.

University Policy Statements

Permission to Enroll in Class: Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Grading scale: A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

Academic Consideration for Student Absence: Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's Home Faculty. For the Western University policy on Consideration for Student Absence, see:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

and for the Student Medical Certificate (SMC), see:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Academic Consideration for Missing Work: In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is

submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

Academic Offences: Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Mental Health & Wellness: Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76.

Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.

Accommodation for Students with Disabilities: Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

Religious Accommodation: Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

Notes Specifically to Address Covid-19-related Issues for 2020-21 Only.

i) **Contingency Plan:** In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

ii) **Recording of Online Activities:** All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for

educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

iii) **Online Etiquette:** Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- “Arrive” to class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- Unless invited by your instructor, do not share your screen in the meeting
- [for classes larger than 30 students only] In order to give us optimum bandwidth and web quality, please turn off your video camera for the entire class unless you are invited to speak
- [for classes where video for all participants is encouraged] Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.
- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.
- Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other

serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.