Philosophy of Music Education
M9581a

Instructor: Dr. Paul Woodford
Talbot College office Rm. TC121)
Office Phone: extension 85336
E-mail: <woodford@uwo.ca>

Fall 2016
Wednesdays
Location: TC 307
Time: 5:30-8:30pm (we may reschedule for an earlier start time if approved by all enrolled, perhaps 4:30-7:30pm)

Rationale:

The purpose of this course is to promote critical examination of music education philosophy and practice while also raising your consciousness with respect to political and other problems affecting music in the schools and society. 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. Emphasis will be placed on clarity of thought as expressed through both the spoken (class presentations and discussions) and written word (personal reflections, written assignments, and a critical paper).

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 would 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., videos, short handouts, diagrams, music recordings, etc.).
-participate intellectually in class discussions about the nature, purposes, and value of education in general and music education in particular 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 and business studies vs. art and music?).
-demonstrate careful reasoning, research and writing ability by developing a critical paper addressing an important problem or issue of your choice.

Evaluation:

1. Class Attendance/Participation/Discussion 30%

You will each be assigned weekly topics to present to the class in the form of 15-20 minute oral reports using supporting media. These are opportunities to demonstrate and practice leadership and teaching ability. Presentations should demonstrate the following: understanding of content, organization (clear and concise summary of ideas in some sort of logical order), clarity of expression and communication, levels of personal and intellectual engagement with peers (can you grab and hold their attention?), and appropriate use of illustrative materials (videos, youtube clips, recordings etc.). For each assigned topic, you must also present a short, one-page (point form) synopsis to the class (please include your sources).

2. Personal Reflections 40%

You are to write four personal reflections on ideas encountered in class discussions or readings or, alternatively, about beliefs you already hold about music education and its role(s) in contemporary western society (music education’s purposes). I am looking for intellectual honesty, clarity of thought and expression, and critical awareness (you should attempt to make explicit and critically examine your own beliefs). Each reflection should be no more than 4 double-spaced, typed pages in length (Times font size 12).

4a. Critical Paper (1) 30%

This should be a critical analysis of some problem, concept, or idea that is important both to you and to the profession. It is as much a research as a critical paper (a critical paper should be based on appropriate research. It is not just an opinion paper). You need to do considerable research in order to provide readers with sufficient background to understand the issues and to convince them that you are a credible scholar. Research informs criticism (by exposing you to different issues, ideas, lines of argument, and sources of information that can be used either in support of, or as a foil for, your own position. The paper should be about 12-15 pages in length (plus reference list), in correct APA style (but leave an extra space above subtitles), and capture and hold the reader’s attention throughout. As in the oral presentations, you need to be concise and focused in your arguments. You have to impose some sort of order onto the material researched so that the reader can follow and understand. A good critical paper also attempts to persuade readers of the seriousness of some problem or issue while proposing possible solutions or remedies. As such it is not an exercise in negativity but an expression of the writer’s faith in the possibility of progress (the writer can imagine a better world or some improvement in professional practice). The final completed paper is due on the final day of classes for the
semester. Topics must be approved by me, and you should consult with me from time to time for advice and suggestions. I am more than willing to read samples of the paper and to provide feedback throughout the research and writing process. Particularly successful papers may be recommended to the Canadian Music Educators Association National Graduate Essay competition. See the CMEA website for information about this competition, including awards.

University Policy on Accommodation for Medical Illness. This can be found at [www.studentservices.uwo.ca/secure/index.cfm](http://www.studentservices.uwo.ca/secure/index.cfm). As of May 2008, the University has a new policy on Accommodation for Medical Illness, which states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office.” Students with special learning needs or circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be made.

Instructor’s policy on illness and attendance. Full attendance at all classes is expected and medical documentation is required unless you have the permission of the instructor. If you are ill or some problem occurs that prevents you from attending class on a given day then you must notify the instructor to that effect either before or immediately after class. Late written assignments will only be accepted and graded if permission has been granted by the instructor in advance of the deadline.

Statement on Health and Wellness

“As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at [http://www.health.uwo.ca/mental_health/resources.html](http://www.health.uwo.ca/mental_health/resources.html).”

Statement on Academic Offences: “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 [www.uwo.ca/univsec/handbook/appeals/scholoff.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf). . . . Plagiarism is a major scholastic offense. Students must write their assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt by using quotation marks where appropriate and by proper referencing such as footnotes or citations. All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers.
subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com, [www.turnitin.com](http://www.turnitin.com).”

**Required Textbook:** There is no required textbook, although I will be sharing with you (at no cost) chapters from my new book that is nearing completion. These chapters will be given to you as handouts. Please note that many of the books listed below are on 2-hour course reserve. Just request them at the counter in the Music Library. Many of the articles listed are also available on-line through the Music Library webpage. Just click on e-journals or, alternatively, click on data bases and then search JSTOR for a particular article, topic, or author.

**Selected Course Readings, Sources, and Materials**


_______. (in review). The moral ends of band. *Theory Into Practice*.


Basic Books.

Philosophy of Music Education Review, 17 (2), 126-143.


Action, Criticism and Theory for Music Education, 7 (1), 29-44.


Press.

_________. (1994). Gender, musical meaning, and education. Philosophy of Music

Toronto: Alfred A. Knopf Canada.

University Press.


Press.


and Learning, 7 (2-4), 64-75.


