Faculty of Music

The University of Western Ontario

Winter 2021

COURSE OUTLINE

Course day and time: tba	Instructor: Dr. Ruth Wright
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Rationale:

> *'One could say that the main service the art of thinking sociologically may render to each and every one of us is to make us more sensitive […] Once we understand better how the apparently natural, inevitable, immutable, eternal aspects of our lives have been brought into being through the exercise of human power and human resources, we will find it hard to accept once more that they are immune and impenetrable to human action-our own action included.' (*Bauman, 1990, p.16)

This course examines issues of sociology as they apply to the field of music education. Sociological theory is good to think with, it gives us a framework around which to order our investigations and analytical tools with which to dissect what we find. Perhaps most importantly it makes the familiar strange, so that we have the opportunity to see it as if for the first time. The aim of this course is to introduce some relevant sociological ideas as they relate to matters of music education. As Bauman (1990) says, once we begin thinking sociologically we find that we have a new lens to bring to bear upon the world we inhabit and may take for granted. The aim of this course is to challenge you to consider from a sociological perspective your own experiences, beliefs and practices in music education: to make the familiar strange. It is hoped that this will provide for you a new set of lenses through which to examine some of the issues that have vexed music educators persistently since the field was first given a name. This will include questions as to whether music should be included as a compulsory element of school curricula and, if so, in what form. Questions concerning the ownership of music in education, the amount of control pupils should have over their experiences in music classrooms and the extent to which various groups and individual learners are relatively advantaged or disadvantaged by and in music education are also of the greatest interest. Emphasis will be placed upon the graduate level skills of analysis, reflection, synthesis and evaluation. As such you will be expected to read widely and show the ability to draw together a range of ideas, summarise them, and reflect critically upon them, weighing their merits and identifying their deficiencies. You will also be asked to demonstrate the same qualities in relation to your own work and that of your peers.

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

- Demonstrate a systematic understanding of key sociological theories and their relevance to music education, including current issues and research at the forefront of the field

- Demonstrate conceptual and methodological understanding that allows critical evaluation of current research in the sociology of music education
- Develop and support a sustained argument in oral and written form
- Show competence in the research process by applying an existing body of knowledge in the critical analysis of a new question or of a specific problem or issue
- Exercise initiative, personal responsibility, accountability and informed decision-making in complex situations
- Communicate ideas, issues and conclusions clearly in written and verbal form.
- Demonstrate cognizance of the complexity of knowledge and of the potential contributions of other interpretations, methods, and disciplines.

Learning Strategies

The course will utilise a seminar format. Students will be required to complete assigned readings in advance of class and come to class prepared with discussion questions.

Assessment breakdown:

Assessment	Weighting	Due date
Class Attendance/Participation/ Discussion	10%	Ongoing
Lightning talk and seminar leadership on an assigned reading	20%	As advised by instructor
Article outline presentation	20%	February 9
Peer review of an assigned colleague's article outline presentation	20%	March 1
Final article	30%	April 5

Evaluation:

1. Class Attendance/Participation/ Discussion   10%
    You will be expected to prepare for classes by undertaking all readings, conducting independent research and reflecting on the issues raised as they relate to music education and your own experiences and practices. You will be assessed on your participation in class discussion, your understanding of the issues discussed, your grasp of the readings and your ability to reflect upon them.

    Criteria for assessment:
    - Evidence of understanding of topics addressed in readings
    - Ability to reflect critically upon readings
    - Depth of engagement in class discussion
    - Ability engage with issues thoughtfully

2. Lightning talk and discussion leadership   20%
    Each student will be assigned the task of leading a 1-hour seminar discussion on a designated reading advised by the instructor. The student will present a 15-minute critical reflection on the reading in VoiceThread or alternative which the class will watch together and then use as a stimulus for discussion in the Zoom classroom. VoiceThread allows you to combine PowerPoint slides with other media and record a narration in one place. An introduction can be found here https://voicethread.com/howto/creating-a-new-voicethread-2/.
    https://voicethread.com/howto/sakai-2/#create
    You will create your VoiceThread within our OWL site for the course. There is a VT button in OWL tools for this course for the VoiceThread assignment.
    Your presentation should not be a summary of the reading but should pose a viewpoint on the reading, consider focussing on three issues you wish to discuss with reference to the reading and then presenting and supporting your argument with evidence from the reading. You will then plan focussed, active discussion strategies on the reading for your fellow students for the remainder of the session. You can use Zoom breakout rooms to facilitate small group discussion.
    You will be assessed on the depth of engagement with and understanding of the reading demonstrated and your management of class discussion to promote insightful and thoughtful discussion.

    Criteria for assessment:
    - Evidence of understanding of topics addressed in readings
    - Ability to reflect critically upon readings
    - Management of class discussion-(inclusive, collaborative, focussed.)

3.   Article outline presentation   20%
    You are going to write a journal article of about 4000 words as your final assignment. In this particular assignment element, you will prepare a 15-minute Voice Thread presentation of a detailed plan of your article. Choose one sociological issue or theory and outline how you plan to discuss key issues in relation to music education and to develop an argument. Show how you plan to analyse the topic and explain the key debates concerning it with reference to literature. You will present your discussion in an organised and logical format, showing that you can produce a well-drafted essay plan, develop a coherent outline of the topic and identify the key sociological issues and relevant literature relating to music education in general and your own practice.

    Criteria for assessment:
    - Evidence of a systematic understanding of a key sociological theory or issue and its relevance to your own practice in music education
    - Ability to reflect critically upon a sociological issue or theory
    - Ability to develop a coherent argument
    - Ability to relate topic to suitable literature
    - Ability to communicate ideas, issues and conclusions clearly in written and verbal form

3. Peer review of a colleague's article outline presentation.   20%
   You will review an assigned peer's article presentation and provide a 500-word reflection to the instructor and the student. You will identify the strengths of the presentation, any weaknesses you identify and suggestions for improvement. Refer to the final assignment assessment criteria for guidance in your review.

Assessment criteria

- Ability to reflect critically upon another's work
- Depth of engagement with issues discussed in reading
- Ability to communicate ideas, issues and conclusions clearly in written and verbal form

4. Final journal article.   30%
4000 words maximum. Choose one sociological issue or theory and discuss it in relation to music education, developing an argument. Analyse the topic and explain the key debates concerning it with reference to wide reading. You will show that you can reflect upon your research into the sociological literature and relate your reading to music education. You will present your discussion in an organised and logical format, showing that you can produce a coherent argument relevant to the topic, the key sociological issues and literature relating to music education, your own views upon the topic and possible implications for future music education. You will also show that you can write in accurate, coherent English and observe the conventions of academic writing at graduate level. Use APA referencing style 7th edition.

Criteria for assessment:
- Evidence of a systematic understanding of a key sociological theory or issue and its relevance to your own practice in music education
- Ability to reflect critically upon a sociological issue or theory
- Depth of engagement with issues discussed in reading
- Ability to relate reading to other literature
- Ability to communicate ideas, issues and conclusions clearly in written and verbal form
- Ability to develop and support a sustained argument in written form
- Demonstration of competence in the research process by applying an existing body of knowledge in the critical analysis of a new question or of a specific problem or issue
- Accurate use of APA referencing
- Spelling, punctuation and grammar

Course schedule and Required Course Readings.

Week beginning	Required reading
January 11	Introduction and course overview Why sociology and music education?
January 18	1. Wright, R. (Ed.) (2010). Sociology and music education, R. Wright,. (Ed.) *Sociology and music education (*pp. 1-20)*.* Farnham, UK: Ashgate. (Available as e-book from library) 2. Green, L. (2010). Research in the sociology of Music Education: Some introductory concepts. In R. Wright (Ed.), *Sociology and music education* (pp. 21-34). Farnham: Ashgate.
January 25	1. Wright, R. And Froehlich, H. (2012) Basil Bernstein's theory of the pedagogic device and formal music schooling: putting the theory into practice. *Theory into Practice.* 51, (3) pp. 212-220. 2. Philpott, C and Wright, R. (2012). Teaching, learning and curriculum content. in G. Welch, and G. McPherson, (Eds.) *Oxford Handbook of Music Education.* Section 4 - Music learning and teaching during adolescence: ages 12-18. (pp.441-459) Oxford: OUP
February 1	1. McPhail G. (2013) The canon or the kids: Teachers and the recontextualisation of classical and popular music in the secondary school curriculum. *Research Studies in Music Education*, 35 (1) 7-20. 2. White, J. (2018) 'The weakness of "powerful knowledge"'. London Review of Education, 16 (2): 325–335. DOI https://doi.org/10.18546/LRE.16.2.11
February 8	1. Wright, R. (2015) 'Now We're the Musicians'; Using Bourdieu's Concepts of Habitus, Capital and Field to Analyse Informal Learning in Canadian Music Education. In P. Burnard, J. Soderman, Y. Hofvander-Trulsson, (Eds.), *Bourdieu and the Sociology of Music, Music Education and Research.* (pp. 79-98) Farnham: Ashgate. 2. Moore, G. (2012) 'Tristan chords and random scores': exploring undergraduate students' experiences of music in higher education through the lens of Bourdieu, Music Education Research, 14:1, 63-78, DOI: 10.1080/14613808.2012.657164
February 15	Reading week

February 22	1. Hofvander Trulsson, Y. (2015) Striving for "Class Remobility": Using Bourdieu to Investigate Music as a Commodity of Exchange Within Minority Groups. In P. Burnard, J. Soderman, Y. Hofvander-Trulson, P. Burnard, J. Soderman, & Y. Hofvander-Trulsson (Eds.), *Bourdieu and the Sociology of Music, Music Education and Research.* (pp. 29-42) Farnham: Ashgate. 2. Lareau, A. (2003) Concerted Cultivation and the Accomplishment of Natural Growth. In A. Lareau *unequal childhoods: Class, Race, And Family Life.* (pp.1-13) Berkeley: University of California Press
March 1	1. Karlsen, S. (2013). Immigrant students and the "homeland music": Meanings, negotiations and implications. *Research Studies in Music Education*, 35(2), 161 – 177. 2. Karlsen, K., & Westerlund, H. (2010). Immigrant students' development of musical agency – exploring democracy in music education. *British Journal of Music Education*, 27(3), 225 - 239.
March 8	1. Rosabal-Coto, G. (2019) The Day after Music Education. *Action, Criticism, and Theory for Music Education* 18 (3): 1–24 [pdf] https://doi.org/10.22176/act18.3.1 2. Souza, E. Silva (2019) Higher music (Educ)ACTION in Southeastern Brazil: Curriculum as a Practice and Possibilities for Action in (De)colonial Thought. [Translated by Helena Perez Coelho]. *Action, Criticism, and Theory for Music Education* 18 (3): 85–114 [pdf] https://doi.org/10.22176/act18.3.85
March 15	1. Marsh, K. (2012). "The beat will make you be courage': The role of a secondary school music program in supporting young refugees and newly arrived immigrants in Australia. *Research Studies in Music Education*, 34(2), 93 - 111. 2. Bradley, D. (2015) Hidden in Plain Sight: Race and Racism in Music Education. In C. Benedict, P. Schmidt, G. Spruce and P. Woodford (Eds.) *The Oxford Handbook of Social Justice in Music Education*. (pp. 190-204) New York: Oxford.
March 22	1. Francis, B (2010) Re/theorising gender: female masculinity and male femininity in the classroom? *Gender and Education*. Vol. 22, No. 5, September 2010, 477–490 2. Bylica, K., Butler, A. and Wright, R. (2019) Transgressive or just unexpected? Heteroglossic gender performance and informal

	popular music learning. *Journal of Popular Music Education*, Vol 3 (3), pp. 379-398.
March 29	1. Woolley, S.M. (2017) Contesting silence, claiming space: gender and sexuality in the neo-liberal public high school. *Gender and Education*. 29, (1), pp. 84-99. 2. Hall, C. (2015) Singing Gender and Class: Understanding Choirboys' Musical Habitus. In P. Burnard, J. Soderman, Y. Hofvander-Trulson, P. Burnard, J. Soderman, & Y. Hofvander-Trulson (Eds.) *Bourdieu and the Sociology of Music, Music Education and Research.* (pp. 43-60) Farnham: Ashgate.
April 5	1. Dyndahl, P., Karlsen, S., Nielsen, S. & Skårberg, Ō (2014) Cultural omnivorousness and musical gentrification: An outline of a sociological framework and its applications for music education research. 2. Vestby, S. (2019) Keeping it country while dancing with the elite. *IASPM Journal*. 9(1), pp. 39-55.
April 12	Course summary discussion and reflection. What do we know/ think differently about music, society and education now we have made the familiar strange?

Suggested Additional Reading, Sources and Materials

Bauman, Z. (1990) *Thinking sociologically*, Oxford: Basil Blackwell.

Bauman, Z. (2012*) Liquid modernity*. Cambridge: Polity Press

Bennett, A. (2000) P*opular music and youth culture: Music, identity and place*. London: Palgrave.

Craib*,* I. (1997) *Classical social theory*, Oxford University Press: Oxford and New York.

Froehlich, H.C. (2003) *Sociology for music teachers: Perspectives for practice*. Upper Saddle River, New Jersey: Pearson.

Giddens, A. (1989) *Sociology*. Cambridge: Polity

Green, L. (1990) *Music on deaf ears: Musical meaning, ideology, education.* Manchester, UK; New York, NY: Manchester University Press; New York, NY : St. Martin's Press

_____ (1997) *Music, gender, education.* New York: Cambridge University Press.

_____ (2001) *How popular musicians learn: A way ahead for music education*. Aldershot, England; Burlington: Ashgate.

Grenfell, M. (2012) *Pierre Bourdieu: Key Concepts*, 5th edition, Durham: Acumen Publishing Limited.

Marshall, G. & Scott, S. (2009) *A dictionary of sociology* [electronic resource] 3rd rev. ed. Oxford: Oxford University Press, 2009.

Morais, A., Neves, I., Davies, B., Daniels, H., (2001) *Towards a sociology of pedagogy: The contribution of Basil Bernstein to research.* New York: Peter Lang.

Sadovnik, A.R. (2001) 'Basil Bernstein (1924-2000)' *Prospects: The Quarterly Review of Comparative Education,* XXXI (4) December 687-703.

Small, C. (1977) *Music, society, education.* London: John Calder

Small, C. (1998) *Musicking: the Meanings of Performance and Listening*. Hanover, NH: University Press of New England

Small C. (1987) *Music of the common tongue: Survival and celebration in African American music*. Hanover, NH: University Press of New England

Stones, R. (Ed.) (2008) *Key sociological thinkers (2nd Edition*). Basingstoke, New York: Palgrave Macmillan

Important Information

Accommodation for Medical Illness
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 office of the Associate Dean (Graduate Studies). Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered.

Note that documentation should not be submitted directly to course instructors.

The Policy on Accommodation for Illness, can be found at
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medi cal.pdf .

 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
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_ grad.pdf.

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.

Statement on Online Etiquette

Some components of this course will involve synchronous online interactions. To ensure the best experience for both you and your colleagues, 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

• To minimize background noise, kindly mute your microphone when you are not speaking.

• Unless invited by the instructor, do not share your screen.

• Be prepared to turn your video off at the instructor's request if the internet connection becomes unstable.

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.