

Faculty of Music

The University of Western Ontario

Winter 2025

COURSE OUTLINE

Instructor: Dr. Ruth Wright

Synchronous/asynchronous

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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 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. Emphasis will be placed upon the graduate level skills of analysis, reflection, synthesis and evaluation. As such you will be expected to read widely beyond assigned reading 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 use a blended synchronous/asynchronous format. The class will gather for a 2-hour face-to-face seminar on Tuesdays from 4-6 p.m. in TC307, and students will be allocated flipped classroom activities equivalent to one hour of work to complete in their own time prior to online seminars. In addition, students will be required to dedicate substantial study time to completing assigned readings and to come to class prepared with focused discussion questions on each reading assigned for that seminar.

Assessment breakdown:

Assessment	Weighting	Due date
Class preparation and participation	25%	Ongoing
Article outline presentation	25%	March 3
Peer review of an assigned colleague's article outline presentation	20%	March 17
Final article	30%	April 4

Jan 6 classes start February 15–23
 Feb 17 family day
 April 4 Winter term classes
 Spring Reading Week (no classes)

Evaluation:

1. Class Attendance/Participation/ Discussion 25%
 You will be expected to prepare for classes by undertaking all readings, conducting independent research and reflecting on the issues related 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 critically 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 to relate issues to your own music education experiences.

2. Article outline presentation 25%

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 presentation of the essay plan for your article. Choose one sociological issue or theory, and relate it to music education. Reflect upon your own experiences and how this topic relates to them.

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 relate topic to suitable literature.
- Ability to develop coherent research plan.
- Ability to communicate ideas, issues and plans 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 outline presentation and provide a 500-word reflection to the instructor and the student. You will identify the strengths of the article content outlined, and any areas for improvement you identify with suggestions for action. Refer to the assignment assessment criteria for guidance in your review.

Assessment criteria

- Ability to reflect critically upon another's work.
- Analysis of strengths and opportunities for development
- 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. Analyse the topic and explain the key debates concerning it with reference to wide reading and how they might or do relate to music education. You will present your discussion in an organised and logical format, showing that you can express 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

- Ability to relate reading to other literature beyond that covered in the course
- 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

1. Flipped classroom activities and weekly readings:

Week	Activities	Required reading
Before Class 1	tba	None
Before class 2	Watch and make notes on VoiceThread 1: Introduction to sociology and music education.	<ol style="list-style-type: none"> Green, L. (2010). Research in the sociology of Music Education: Some introductory concepts. In R. Wright (Ed.) <i>Sociology and music education</i> (pp. 21-34). Farnham: Ashgate. Wright, R. (2010) <i>Sociology and music education</i>. In R. Wright (Ed.) <i>Sociology and music education</i>. Ashgate 1-19. Frierson Campbell, C; Hall, C; Powell, S, and Rosabal Coto-, G. (2022) Sociological thinking in music education: International intersections. In C. Frierson Campbell; C. Hall; S.Powell, and G. Rosabal Coto (Eds) <i>Strong voices for sociology in music education in mid and late twentieth century America: A milestone in the making</i>. Pp1-14.
Before class 3	Watch and make notes on VoiceThread 2: Introduction to the sociology of Basil Bernstein	<ol style="list-style-type: none"> Wright, R. And Froehlich, H. (2012) Basil Bernstein's theory of the pedagogic device and formal music schooling: Putting the theory into practice. <i>Theory into Practice</i>. 51, (3) pp. 212-220. Philpott, C and Wright, R. (2012). Teaching, learning and curriculum content. in G. Welch, and G. McPherson, (Eds.) <i>Oxford Handbook of Music Education</i>. Section 4 - Music learning and teaching during adolescence: ages 12-18. (pp.441-459) Oxford: OUP Wright, R. and Davies, B. (2010) Democracy, Social Exclusion and Music Education: Possibilities for Change. In R. Wright (Ed.) <i>Sociology and music education</i>. Ashgate. Pp. 263-281.
Before class 4	Watch and make notes on VoiceThread 3: Social Realism	<ol style="list-style-type: none"> McPhail G. (2013) The canon or the kids: Teachers and the recontextualisation of classical and popular music in the secondary school curriculum. <i>Research Studies in Music Education</i>, 35 (1) 7-20. White, J. (2018) 'The weakness of "powerful knowledge"'. <i>London Review of Education</i>, 16 (2): 325–335. DOI https://doi.org/10.18546/LRE.16.2.11 McPhail, G, (2017) Powerful knowledge: insights from music's case. <i>The curriculum journal</i>, Vol. 28, NO. 4, 524–538 https://doi.org/10.1080/09585176.2017.1358196

Before class 5	Watch and make notes on VoiceThread 4: Introduction to the sociology of Bourdieu.	<ol style="list-style-type: none"> 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.), <i>Bourdieu and the Sociology of Music, Music Education and Research</i>. (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, <i>Music Education Research</i>, 14:1, 63-78, DOI: 10.1080/14613808.2012.657164 3. Sagiv, D. and Nativ, Y. Habitual play: Body, cultural sacredness, and professional dilemmas in classical musician education. In R. Wright, G. Johansen, P.A. Kanellopoulos & P. Schmidt (Eds.) <i>The Routledge Handbook to the Sociology of Music Education</i>. Routledge. Pp. 67-80 https://doi-org.proxy1.lib.uwo.ca/10.4324/9780429504631
Before class 6	Independent research and reading to prepare article outline presentation	Individual tutorials on article outlines
No class 7 17 February	READING WEEK	
Before Class 8	Watch and make notes on VoiceThread 5: Inequality in education and immigration.	<ol style="list-style-type: none"> 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-Trulsson, P. Burnard, J. Soderman, & Y. Hofvander-Trulsson (Eds.), <i>Bourdieu and the Sociology of Music, Music Education and Research</i>. (pp. 29-42) Farnham: Ashgate. 2. Lareau, A. (2003) Concerted Cultivation and the Accomplishment of Natural Growth. In A. Lareau <i>unequal childhoods: Class, Race, And Family Life</i>. (pp.1-13) Berkeley: University of California Press 3. Bradley, D., Golner, R. & Hanson, S. (2007) Unlearning whiteness, Rethinking race issues in graduate music education, <i>Music Education Research</i>, 9:2, 293-304, DOI: 10.1080/14613800701384516

Before class 9	Independent research and reading to prepare article outline presentation	Presentations in class this week
Before class 10	Watch and make notes on VoiceThread 6: Globalization, Colonialism, Post Colonialism	<ol style="list-style-type: none"> <li data-bbox="667 533 1358 801">1. Hess, J. (2021) Music education and the colonial project Stumbling toward anti-colonial music education. In R. Wright, G. Johansen, P.A. Kanellopoulos & P. Schmidt (Eds.) <i>The Routledge Handbook to the Sociology of Music Education</i>. Routledge. Pp. 23-39. https://doi-org.proxy1.lib.uwo.ca/10.4324/9780429504631 <li data-bbox="667 853 1382 987">2. Rosabal-Coto, G. (2019) The Day after Music Education. <i>Action, Criticism, and Theory for Music Education</i> 18 (3): 1–24 [pdf] https://doi.org/10.22176/act18.3.1 <li data-bbox="667 1039 1362 1256">3. 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]. <i>Action, Criticism, and Theory for Music Education</i> 18 (3): 85–114 [pdf] https://doi.org/10.22176/act18.3.85
Before class 11	Watch and make notes on VoiceThread 7: Race ethnicity, intersectionality.	<ol style="list-style-type: none"> <li data-bbox="667 1305 1374 1518">1. Evans, Jabari (2020), 'Connecting Black youth to critical media literacy through hip hop making in the music classroom', <i>Journal of Popular Music Education</i>, 4:3, pp. 277–293, doi: https://doi.org/10.1386/jpme_00020_1 <li data-bbox="667 1559 1382 1727">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.) <i>The Oxford Handbook of Social Justice in Music Education</i>. (pp. 190-204) New York: Oxford. <li data-bbox="667 1771 1350 2018">3. Koskela, Minja and Leppänen, Taru (2020), 'How democratic is popular music in Finnish schools? Exploring popular music education through intersectionality', <i>Journal of Popular Music Education</i>, 4:3, pp. 295–309, doi: https://doi.org/10.1386/jpme_00031_1

Before class 12	Watch and make notes on VoiceThread 8: Gender and sexual diversity.	<ol style="list-style-type: none"> 1. Francis, B (2010) Re/theorising gender: female masculinity and male femininity in the classroom? <i>Gender and Education</i>. 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. <i>Journal of Popular Music Education</i>, Vol 3 (3), pp. 379-398. 3. Graabræk Nielsen , S. and Dyndahl, P. (2021) Music education, genderfication, and symbolic violence. In R. Wright, G. Johansen, P.A. Kanellopoulos & P. Schmidt (Eds.) <i>The Routledge Handbook to the Sociology of Music Education</i>. Routledge. Pp.343-353. https://doi-org.proxy1.lib.uwo.ca/10.4324/9780429504631
Before Class 13	Independent reading and research. Write and submit final article.	

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) *Popular 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_medical.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.