

Contemporary Issues in Music Education: MUS392

Dr. Colleen Sears

Tuesdays & Fridays, 2:00 – 3:20

Music Building – Room 120

Field Placements: Wednesdays 8:00 – 3:00

Fall 2016

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Office Hours: Fridays 1:00 – 2:00 & by appointment

Course Description

This course will challenge students to examine, question, and trouble traditional notions of music education in the United States. Topics will include popular music pedagogies, the teaching of non-Western musics, urban music education, music education for students with exceptionalities, and issues of social justice in music education. The co-requisite field placement component of this course will include 75 hours of field experience that will align with the course content.

Course Materials

Abeles, H. & Custodero, L. (2010). *Critical Issues in Music Education: Contemporary Theory and Practice*. New York: Oxford University Press.

Mark, M. & Madura, P. (2014). *Contemporary Music Education*. Boston: Shirmer.

Additional readings from scholarly and professional journals

Course requirements

Reading Assignments from text and supplementary materials

Reflection Assignments (writing assignments based on the readings, class discussions, personal experiences, field experiences)

Midterm Project

Class Presentations

Final Paper

Course Purpose & Learning Goals

This course will challenge students to examine, question, and trouble traditional notions of music education in the United States. The course content will be framed around the following overarching questions. What are the issues that music educators engage with outside of traditional band, chorus, and orchestra programs? How might popular music pedagogies and culturally relevant music teaching make for a more inclusive experience for students in K-12 music programs? How do we think about gender, sexuality, race, socioeconomic status, and differing abilities in our classrooms and what does this mean for our teaching?

By the end of the semester, students will be able to:

- Advocate for music education using aesthetic, paraxial, and utilitarian rationales
- Evaluate the extent to which the recommendations of Yale Seminar and Tanglewood Symposium have come to fruition in today's music classrooms
- Understand how cultural, social, and historical norms shape current practice in music education
- Identify issues related to the teaching and learning of multicultural and popular musics
- Understand how music educators can challenge power structures within the field by addressing issues of equity, social justice and access in music education

COURSE SCHEDULE

Assignments are in BOLD and are due at the next class unless otherwise noted.

***The syllabus is subject to change as the semester progresses.**

Week One	
	<p>Introductions Review of syllabus What characterizes contemporary education? What are contemporary issues in music education? Field Placements Part 1 Assignments</p> <p><i>Contemporary Music Education Chapter 3</i></p> <p>Reimer, B. (2012). Another perspective: Struggling toward wholeness in music education. <i>Music Educators Journal</i>. 99 (2).</p>
Week Two	
	<p>What is an education in music good for? Discuss Chapter 3 & Reimer Article RadioLab – SPACE</p> <p>FIELD PLACEMENT 1: NON-TRADITIONAL SETTINGS</p> <p><i>Contemporary Music Education Chapters 1 & 2</i></p>
Week Three	
	<p>History of music education: Is the past in the past? Vintage Textbook Overview</p> <p>FIELD PLACEMENT 1: NON-TRADITIONAL SETTINGS</p> <p>Prelude and Postlude from Christopher Small's <i>Musicking</i> Create a video reflection, write a 2-3 page response to your partner's video.</p>

Week Four	
	<p>Discussion of Small reading and implications for music education</p> <p>FIELD PLACEMENT 1: NON-TRADITIONAL SETTINGS</p> <p>Chapter 10 from <i>Critical Issues in Music Education</i></p> <p>Allsup, R. & Benedict, C. (2008). The problems of band: An inquiry into the future of instrumental music education. <i>Philosophy of Music Education Review</i>. 16 (2): 156-173.</p> <p>Fonder, M. (2014). No default or reset necessary: Large ensembles enrich many. <i>Music Educators Journal</i> 101 (2), 89.</p> <p>Write a 2-3 page reflection regarding these readings.</p>
Week Five	
	<p>Issues in Large Ensemble Pedagogy</p> <p>FIELD PLACEMENT 1: NON-TRADITIONAL SETTINGS</p> <p>Abril, C. (2006). Music that represents culture: Selecting music with integrity. <i>Music Educators Journal</i> 93(1), 38-46.</p> <p><i>Contemporary Issues in Music Education</i> Chapter 6</p> <p>Create a video response to the reading and share with your partner. Write a 2-3 page response to the video.</p>
Week Six	
	<p>What is serious music?</p> <p>The teaching and learning of multicultural and popular musics</p> <p>FIELD PLACEMENT 1: NON-TRADITIONAL SETTINGS</p> <p>Field Placement 1 Reflection and Analysis</p>
Week Seven	
	<p>Special Guest – TBA</p> <p>Allsup, R. & Sheih, E. (2012). Social justice and music education: The call for a public pedagogy. <i>Music Educators Journal</i> 98 (4).</p> <p>FIELD PLACEMENT 2: URBAN SETTINGS</p>

Week Eight	
	<p>Social Justice in Music Education</p> <p>How do issues of equity and access shape our teaching practices? In what ways might music education perpetuate racism, sexism, classism, and/or homophobia? In what ways might music education play a role in actively challenging racism, sexism, classism, and homophobia?</p> <p>FIELD PLACEMENT 2: URBAN SETTINGS</p> <p>Midterm Project Due</p> <p>DeLorenzo, L. (2012). Missing faces from the orchestra: An issue of social justice? <i>Music Educators Journal</i>. 98 (4), 39-46.</p> <p>Hoffman, A. (2013). Compelling questions about music, education, and socioeconomic status. <i>Music Educators Journal</i>. 100 (1).</p>
Week Nine	
	<p>Race and Class in Music Education</p> <p>FIELD PLACEMENT 2: URBAN SETTINGS</p> <p>Abeles, H. (2009). Are musical instrument gender associations changing? <i>Journal of Research in Music Education</i>. 27 (2), 127 – 139.</p> <p>Demorest, S. M. (2000). Encouraging male participation in chorus. <i>Music Educators Journal</i>. 86(4), 38 – 41.</p> <p>Sheldon, D. & Hartley, L. (2012). What color is your baton, girl? Gender and ethnicity in band conducting. <i>Bulletin of the Council for Research in Music Education</i>. 192 (Spring), 39-52.</p>
Week Ten	
	<p>Gender Issues in Music Education</p> <p>FIELD PLACEMENT 2: URBAN SETTINGS</p> <p>Bergonzi, L. (2009). Sexual orientation and music education: Continuing a tradition. <i>Music Educators Journal</i>. 96(2).</p> <p>Nichols, J. (2013). Rie’s Story, Ryan’s Journey: Music in the life of a transgender student. <i>Journal of Research in Music Education</i>.</p>

Week Eleven	
	Sexuality Issues in Music Education FIELD PLACEMENT 2: URBAN SETTINGS Field Placement 2 Reflection and Analysis
Week Twelve	
	STEP OFFICE STUDENT TEACHING PRESENTATION FIELD PLACEMENT 3: SPECIAL EDUCATION SETTINGS Abramo, J. (2012). Disability in the classroom: Current trends and impacts on music education. <i>Music Educators Journal</i>. 99(1), 39-45.
Week Thirteen	
	Teaching Special Learners Music for students with exceptionalities – Guest Speaker FIELD PLACEMENT 3: SPECIAL EDUCATION SETTINGS Hourigan, R. & Hourigan, A. (2009). Teaching music to children with autism: Understandings and perspectives. <i>Music Educators Journal</i>. 96 (1), 40 – 45. 61 (October), 262-279.
Week Fourteen	
	RadioLab: <i>Juicervose</i> Teaching Special Learners, continued. FIELD PLACEMENT 3: SPECIAL EDUCATION SETTINGS
Week Fifteen	
	Final Project Presentations FIELD PLACEMENT 3: SPECIAL EDUCATION SETTINGS Field Placement 3 Reflection and Analysis
Finals Week	Final Project Presentations Continued. Final Paper Due

Grading

Homework (readings, reflections, etc.): 25%

Class Presentations: 15%

Participation and Preparation: 15%

Midterm Project: 20%

Final Paper: 25%

***Specifics of each assignment and corresponding rubrics will be provided.**

Selected Policies: The following policies will be adhered to in this class.

TCNJ attendance policy

<http://www.tcnj.edu/%7Eacademic/policy/attendance.html>

TCNJ academic integrity policy:

<http://www.tcnj.edu/%7Eacademic/policy/integrity.html>

TCNJ Americans with Disabilities Act (ADA) - <http://policies.tcnj.edu/policies/viewPolicy.php?docId=8082>

Midterm Cover Project

Part One

- Self select a group of 3-5 students
- Create a cover arrangement of ANY song that you would like.
- Video record a performance of your cover song and post it to our class discussion board on CANVAS.

Part Two

- In a 3-4 page double spaced paper, consider the following questions based on your midterm cover project experience
 - How did you select your song?
 - What was this experience like for you? How did you and your group navigate this process?
 - To what extent was this project inside or outside of your comfort zone?
 - To what extent did you align with or resist your Western, classical training during this process?
 - What value might this project (or a variation of it) have in a K-12 setting?
 - Integrate this experience with our class readings and experiences. Please use appropriate citations. There is an expectation that you engage with the class readings in your reflection.

Cover Project Reflection					
You've already rated students with this rubric. Any major changes could affect their assessment results.					
Criteria	Ratings				Pts
Reflection	Excellent 40 pts	Very Good 35 pts	Satisfactory 30 pts	Unsatisfactory 25 pts	40 pts
Integration	Excellent 40 pts	Very Good 35 pts	Satisfactory 30 pts	Unsatisfactory 25 pts	40 pts
Practical Application	Excellent 20 pts	Very Good 17 pts	Satisfactory 15 pts	Unsatisfactory 13 pts	20 pts
					Total Points: 100

Contemporary Issues in Music Education

Final Project

During the second half of the semester we have focused our class readings and discussions on social justice and equity issues in music education. Topics have included socioeconomic status, gender, sexuality, race and ethnicity, primary language, and disability.

1. Choose one topic within the realm of social justice and equity (see list above) to explore through further academic and practical study.
2. Search for and read four SCHOLARLY articles that address the topic that you have selected.

PART ONE

Using our class readings, discussions, the four articles that you have identified, and personal experience, write a 4-5-page paper that addresses the following questions:

1. Why have you selected this topic? Why is it important?
2. What does the literature have to say about your particular topic? What challenges does your topic present in the profession?
3. What are the implications of what you have found for you as a teacher and for music education as a whole?

PART TWO

Using the topic that you have identified and the knowledge you have gained from scholarly reading on the subject, create a project that demonstrates a real-world application of your ideas. Write a 3-4 page paper that addresses the following questions:

1. Describe the project and why it is significant.
2. What were the outcomes of your project?
3. How do the outcomes fit in with the research that you used in part one?
4. What are the implications of this project for music educators?



Here are some ideas:

- Conduct an interview with an educator or a peer about the issue you have identified (i.e. cross-gendered instrument selection, instrument choice, etc.)
- Examine a professional publication while wearing your “topic sunglasses.”
- Examine the way in which your particular topic presents itself in popular culture (i.e. in the media, youtube videos, music videos, etc.)
- A narrative of a personal experience with one of these topics, how the educator addressed or did not address the situation, and what you would do.

PART THREE

Present your findings to the class in a ten minute presentation which outlines the outcome of your research project and its relevance to the profession.

Final Project Rubric

392 Final Project											
You've already rated students with this rubric. Any major changes could affect their assessment results.											
Criteria		Ratings								Pts	
Part One: Topic Rationale	10 pts	9 pts	8 pts	7 pts	6 pts	Rating Description			0 pts	10 pts	
						5 pts					
Part One: Scholarly Lit	Full Marks 30 pts		27 pts	25 pts	23 pts		20 pts		No Marks 0 pts	30 pts	
Part One: Integration	10 pts	9 pts	8 pts	7 pts	6 pts		5 pts		10 pts		
Part Two: Significance	10 pts	9 pts	8 pts	7 pts	6 pts		5 pts		10 pts		
Part Two: Outcomes	20 pts	18 pts		16 pts	14 pts		12 pts		10 pts	20 pts	
Part Two: Integration	10 pts	9 pts	8 pts	7 pts	6 pts		5 pts		10 pts		
Part Two: Implications	10 pts	9 pts	8 pts	7 pts	6 pts		5 pts		10 pts		
										Total Points: 100	