

MUSC 438: *Contemporary issues in music education*

Instructor: Ben Bolden

email: ben.bolden@queensu.ca

Course website: benjaminbolden.ca/teaching/musc-438/

Assignments

Reading Responses. 20%. Due: throughout the course. Each student will submit responses to *at least* 10 readings over the term. For each response: 1) Provide an overview of article. 2) Choose a quote of particular interest to you. 3) Explain why the quote is of interest and connect the article content to your own thinking and/or experiences (maximum one page double-spaced). Responses will be assessed and awarded a mark between 0-2. 2 -- a rich and thoughtful response. 1 -- something significant is missing. 0 -- the assignment should be re-done.

Music Education Self Study (MESS). 10%. Due: Jan. 6. Informal presentation. Referring to your river of life schematic (or some other means of visually illustrating your experiences), provide an overview of your music learning experiences and how they contribute to your perception of the music teacher you want to be.

Article Presentation. 15%. Due: Jan. 11 through March 9 (individually scheduled). Working **in pairs**, choose one of the starred readings to present to the class. Your presentation (approx. 20 minutes) will provide a thorough summary of the article and will engage your classmates in some kind of active learning experience, e.g. focused discussion, role-play activity, etc.

Major Assignment. 40%. Due: March 7. You must complete **one** of the following:

<p><i>Teacher Interview.</i> Interview a music teacher to tap into her/his practical knowledge of contemporary issues in music education. Record and transcribe the interview. Analyze the transcript to identify significant understandings (themes) concerning contemporary music teaching. Write a report (approx. 3000 words) that identifies, organizes and presents what you have learned from the teacher then discusses how you will apply this knowledge to your own teaching. Where appropriate, discuss your findings and implications in relation to relevant literature (from this course or elsewhere), e.g. if the teacher describes students making musical decisions, connect to literature that addresses student-centred learning. 2-4 references are appropriate.</p>	<p><i>Topic-of-Interest Seminar.</i> Working in pairs, lead a 40-minute class seminar on an issue that relates to the course focus (contemporary issues in music education). The seminar should be informed by 3-5 resources (papers, books, videos, websites, etc.). You will not only present what you have learned about the topic, but also engage your classmates in active learning experiences that allow them to meaningfully engage with the content. <i>Potential topics:</i> El Sistema, musical futures, assessment, music teacher burnout, a particular global music tradition, a particular technology in a music ed context (e.g. DAWs, iPads, smartphones, social media, etc.), a particular music educator (e.g. Schafer, Orff, Lucy Green)...</p>
---	--

Student Seminar Responses. 15%. Due: April 4 (by email). Students will submit written responses to *at least 50% of all student seminars*, as follows: 1) Provide a brief overview of the seminar (one or two sentences). 2) Describe something that was of particular interest to you. 3) Explain why it was of interest and connect the seminar content to your own thinking and/or experiences (maximum one page double-spaced for each seminar). Responses will be assessed and awarded a mark between 0-2. 2 -- a rich and thoughtful response. 1 -- something significant is missing. 0 -- the assignment should be re-done.

Preliminary Class Schedule

(This WILL change...please keep up to date by referring to online schedule updates.)

	Weekly Topic	Monday	Wednesday
<i>Jan. 4, 6</i>	Identity/personhood	Beynon (personhood)	Dolloff (identity) <i>MESS presentations</i>
<i>Jan. 11, 13</i>	Constructivism/ student-centred pedagogy	Hanley, *Scruggs (constructivism) <i>MESS presentations</i>	*Brown (student-centred) <i>MESS presentations</i>
<i>Jan. 18, 20</i>	Social justice	*Countryman & Stewart Rose	*Allsup & Shieh 2012
<i>Jan. 25, 27</i>	Differentiating for music learners	*Standerfer (differentiation) *Melago (ADD)	*Abramo (twice exceptional)
<i>Feb. 1, 3</i>	Technology	O'Neill	*Drummond (copyright) *Albert (social media)
<i>Feb. 8, 10</i>	Global music	Schippers & Campbell 2012, Schippers 2010	*Holmes (international mindedness)
	<i>Reading Week</i>		
<i>Feb. 22, 24</i>	Informal music learning	Green	*Allsup (pop), *Williams (beyond large ensembles)
<i>Feb. 29, Mar. 2</i>	Music and the Brain	*Curtis	*Walter, *Hodges
<i>Mar. 7, 9</i>	Conditions of learning OR Student seminars	Bartel, Schafer	*Hendricks (safe spaces)
<i>Mar. 14, 16</i>	Student seminars		
<i>Mar. 21, 23</i>	Student seminars		
<i>Mar. 28, 30</i>	Student seminars		
<i>April 4, 6</i>		No class email seminar responses	No class

Readings

- Abramo, Joseph. (2015). Gifted students with disabilities: "Twice Exceptionality" in the music classroom. *Music Educators Journal*, 101(4), 62-69.
- Albert, Daniel. (2015). Social media in music education: Extending learning to where students "live." *Music Educators Journal*, 102(2), 31-38.
- Allsup, Randall (2011). Popular music and classical musicians: Strategies and perspectives. *Music Educators Journal*, 97(3), 30-34.
- Allsup, Randall & Shieh, Eric. (2012). Social justice and music education: The call for a public pedagogy. *Music Educators Journal*, 98(4), 47-51.
- Bartel, L. & Cameron, L. (2004). From dilemmas to experience: Shaping the conditions of learning. In Bartel, L. (Ed). *Questioning the Music Education Paradigm*. Toronto: Canadian Music Educators Association.
- Beynon, C.A. (2012). It's Not a Job, It's Who I Am: Construction, Deconstruction and Reconstruction Sites of Teaching. In S. A. O'Neill (Series Ed. & Vol. Ed.), *Research to Practice: Vol. 5. Personhood and music learning: Multidisciplinary perspectives and narrative voices* (pp. 255-271). Waterloo, ON: CMEA.
- Brown, Julie. (2008.) Student-centered instruction: Involving students in their own education. *Music Educators Journal*, 94(5), 30-35.
- Countryman, J. & Stewart-Rose, L. (2009). Instructional strategies that challenge dominant pedagogy. *Canadian Music Educator*, 50(3), 40-42.
- Curtis, Laurie & Fallin, Jana. (2014). Neuroeducation and music: Collaboration for student success. *Music Educators Journal*, 101(2), 52-56.
- Dolloff, L. A. (1999), 'Imagining ourselves as teachers: The development of teacher identity in music teacher education', *Music Education Research*, 1, pp. 191-207.
- Drummond, Tim. (2015). Understanding copyright and fair use in the music classroom. *Music Educators Journal*, 102(2), 48-53.
- Green, Lucy. (2006). Popular music education in and for itself, and for 'other' music: current research in the classroom. *International Journal of Music Education*, 24(2), 101-118.
- Hanley, B. & Montgomery, J. (2005). Challenges to music education: Curriculum reconceptualized. *Music Educators Journal*, 91(4), 17-20.
- Hendricks, Karin, Smith, Tawnya & Stanuch, Jennifer. Creating safe spaces for music learning. *Music Educators Journal*, 101(1), 35-40.
- Hodges, Donald & Wilkins, Robin. (2015). How and why does music move us?: Answers from psychology and neuroscience *Music Educators Journal*, 101(4), 41-47.
- Holmes, Alena & Van Alstine, Sharri. (2014). From I to International: Toward International-Mindedness through Interdisciplinary Music Instruction. *Music Educators Journal*, 101(2), 45-50.
- Melago, Kathleen. (2014). Strategies for successfully teaching students with ADD or ADHD in instrumental lessons. *Music Educators Journal*, 101(2), 37-43.
- O'Neill, S. A. (2014). Music and media infused lives: An introduction. In S. A. O'Neill (Series Ed. & Vol. Ed.), *Research to Practice: Vol. 6. Music and media infused lives: Music education in a digital age* (pp. 1-15). Waterloo, ON: Canadian Music Educators' Association.
- Schafer, R. M. (2006). Humility, creativity, and the music of the future. *Ecclectica*, 2. <http://www.ecclectica.ca/issues/2006/2/Schafer.ecc.asp>
- Schippers, H. (2010) Facing the music: Three personal experiences, five historical snapshots, seven conceptual shifts and twelve continua as an accessible pathway to understand different approaches to cultural diversity in music education. *Finnish Journal of Music Education*, 13, 39-44.
- Schippers, H., & Campbell, P. S. (2012). Cultural diversity: Beyond 'songs from every land'. In G. MacPherson & G. Welch (Eds.), *The Oxford handbook of music education* (Vol. 1, pp. 87-104). New York, NY: Macmillan.
- Scruggs, B. (2009). Constructivist practices to increase student engagement in the orchestra classroom. *Music Educators Journal*, 95(4), 53-59.
- Standerfer, Stephanie. Differentiation in the music classroom. *Music Educators Journal*, 97(4), 43-48.
- Walter, Donald & Walter, Jennifer. (2015). Skill development: How brain research can inform music teaching. *Music Educators Journal*, 101(4), 49-55.
- Williams, David. (2011). The elephant in the room. *Music Educators Journal*, 98(1), 51-57.