

MMED 605 Historical and Philosophical Foundations in Music Education

Dates: July 6-24, 2020

Location: Online

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Required Texts:

- Mark, M. L. & Madura, P. (2014). *Contemporary Music Education* (4th ed). Boston: Schirmer.
- Mark, M. L (Ed.). (2013). *Music education: Source readings from ancient Greece to today* (4th ed.). New York: Routledge.
- Mark, M. L. (2008). *A Concise History of American Music Education*. Lanham: Rowan & Littlefield Education.

NOTE: These texts must be purchased by the student prior to the first day of class in order to complete the pre-assignment. Texts are not provided by the university or the instructor.

Suggested Texts (not required):

- Hodges, D. A. (2017). *A Concise Survey of Music Philosophy*. New York: Routledge.

Readings:

- Additional readings may be provided through scanned items in Google Classroom.

Materials for Learning:

- Computer with basic audio & video output
- Access to the internet
- Gmail account for Google Classroom
- Microsoft Office
- Presentation tools

Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Understand the essential tenets of music education
- Understand the importance of standards-based education, quality design and assessment strategies, and foundational teaching methods
- Demonstrate an understanding and application of the four domains of professional practice through quality teaching and musicianship
- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description:

This is an intensive course of study of the historical and philosophical foundations of music education. This course will encapsulate both the history of music education in the United States from the Colonial period to modern times, and a philosophical emphasis on twentieth and twenty-first century thought and movements in American music education. These movements and philosophies will be analyzed in terms of their impact and effectiveness and why some have succeeded where others failed. An analysis and synthesis of ideas and events will reveal historical cycles, socio-political ramifications, and periodic reintroduction/revision of previous approaches. Current trends in American music education will be analyzed from both historical and philosophical perspectives, while making evident to learners the connections of philosophical theories and theorists, and their significance through the history of music education.

Student Learning Outcomes

The students will:

1. Identify key people and events associated with the development of music education as a curricular subject and define their influence and impact on music education in America.
2. Create a timeline of the above-mentioned historic influences and prepare a brief presentation based on a specific person, music and/or event that has influenced (or they feel will influence) their teaching.
3. Identify and analyze the philosophical trends and movements in general education and music education that shape current music education thinking.
4. Write a personal philosophy of music education citing historical and philosophical influences as they impact their personal teaching methods, style and ideals.
5. Demonstrate growth in and use of scholarly writing and presentation skills by submitting quality work. APA guidelines for manuscript format and citations are expected.

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
In-class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.

Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.
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The [Grading Policy](#) can be found in the Course Catalogue.

Course Requirements and Assignments:

1. Textbook readings and classroom presentations
2. Article Reviews (2)

The student will review the assigned articles within the context of the history and philosophy of music education. Each review must summarize the music education topic explored in the article(s) and critique the arguments and benefits of the authors' view. Each review must be at least 300 words in length and no more than 500 words. The review must adhere to APA format including appropriate citing of quotes and references.

3. Discussion Board Forum (12) - Discussion boards provide opportunities for collaborative learning.

The student will respond to the provided prompt of the day by creating an individual thread. Each thread must be at least 100 words in length and demonstrate an understanding of the daily course content as it relates to the prompt. Also, the student will reply to the thread of at least one classmate. The reply must be 50 words in length and support or refute the classmate's discussion topic. Discussion Board threads and replies are due at the beginning of each class period.

4. Daily journal entries (12)

The student will thoughtfully reflect on each day's readings and presentations. Through reflecting, students will identify how the historical and philosophical ideas and principles could affect his or her teaching, classroom environment or rehearsal. Journal entries must be at least 50 words but no more than 75 words. All journal entries must be completed by the end of the class period.

5. Historic/Philosophical Foundations Timeline

Working in groups of five, students will create a timeline of influences - people, music and events - associated with the history of music education in the United States from Colonial America until the 21st century. The timeline must include at least 15 influences with dates, title and brief description as well as five general education or national events of importance to education. Each member of the group will present a three-minute oral presentation to the class on one of the music influences from the group timeline. The student should choose a person, music or event that has influenced (or they feel will influence) his or her teaching.

Links for timeline templates:

<https://www.google.com/slides/about/>

<http://prezi.com/>

<http://www.timetoast.com/>

6. Personal Philosophy of Music Education

The student will write a two-page research-based paper presenting his or her personal philosophy of music education using the knowledge and understanding gained from the course. The paper must adhere to APA format including appropriate citing of quotes and references.

In addition to the paper, students will present their personal philosophical statements to the class. Students may present their personal philosophies in any style (PowerPoint, song, skit, demonstration, etc.). Students should consider their presentations as an opportunity to exercise creativity.

Absences

Students are expected to attend all synchronous meetings.

Technology

Policies on Technology may be found in the Course Catalogue.

Class Format

The class format will consist of synchronous meetings, held Monday through Thursday from 9:00am-11:00am for all three weeks of the course. Students are expected to attend all synchronous meetings. Additionally, students will engage in asynchronous activities, including, but not limited to, discussion boards and other independent work. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Course Outline

The syllabus is subject to change.

Day	Discussion topics and readings	Assignments	Points
Pre-assignment	See Pre-assignment on the web site and/or Google Classroom Readings: <ul style="list-style-type: none"> ○ <i>Contemporary Music Education</i>: Introduction and chpt. 1 pp. xv - 24 ○ Various readings from Mark, M. (Ed.). (2013). <i>Music education: Source readings from ancient Greece to today</i> (4th ed.). 	Article review - due by midnight on July 6, 2020	35

Week One, July 6-10: Historical Foundations

Day	Discussion topics and readings	Assignments	Points
July 6	<p>Discussion topics:</p> <ul style="list-style-type: none"> Defining the “Why”: The need for a philosophy Music Education in Early Times <p>Readings:</p> <ul style="list-style-type: none"> <i>Source Readings</i>, “Why Study Music?” pg. 179 <i>Source Readings</i>, “Music Education: A Reflection of Philosophy” pg. 92 <i>Concise History</i>, chpt. 1 From supplementary readings: Seashore, C. (1942). “In search of beauty in music” Greene, M. (1971). “Teaching for aesthetic experience” 	<ul style="list-style-type: none"> Discussion board forum Journal entry 	<ul style="list-style-type: none"> 10 5
July 7	<p>Discussion topics:</p> <ul style="list-style-type: none"> Development of music education as a curricular subject <p>Readings:</p> <ul style="list-style-type: none"> <i>Contemporary Music Education</i>, chpt. 1-2 <i>Concise History</i>, chpt. 2-3 	<ul style="list-style-type: none"> Discussion board forum Journal entry 	<ul style="list-style-type: none"> 10 5
July 8	<p>Discussion topics:</p> <ul style="list-style-type: none"> Expansion of music education <p>Readings:</p> <ul style="list-style-type: none"> <i>Concise History</i>, chpt. 4-5 	<ul style="list-style-type: none"> Discussion board forum Journal entry 	<ul style="list-style-type: none"> 10 5
July 9	<p>Discussion topics:</p> <ul style="list-style-type: none"> Moving towards the 21st century <p>Readings:</p> <ul style="list-style-type: none"> <i>Contemporary Music Education</i>, chpt. 4, 5, 6 <i>Concise History</i>, chpt. 6 	<ul style="list-style-type: none"> Discussion board forum Journal entry 	<ul style="list-style-type: none"> 10 5

Week Two, July 13-17: Philosophical Foundations

Day	Discussion topics and readings	Assignments	Points
July 13	<p>Discussion topics:</p> <ul style="list-style-type: none"> • Music in society <p>Readings:</p> <ul style="list-style-type: none"> • <i>Contemporary Music Education</i>, chpt. 3 • <i>Source Readings</i>, “Music: A living power in education- Basic philosophy for music education”, pg. 102 	<ul style="list-style-type: none"> • Discussion board forum • Journal entry • Article review 	<ul style="list-style-type: none"> • 10 • 5 • 35
July 14	<p>Discussion topics:</p> <ul style="list-style-type: none"> • Formalism • Expressionism • Symbolism • Pragmatism <p>Readings:</p> <ul style="list-style-type: none"> • From supplementary readings on Google classroom 	<ul style="list-style-type: none"> • Discussion board forum • Journal entry 	<ul style="list-style-type: none"> • 10 • 5
July 15	<p>Discussion topics:</p> <ul style="list-style-type: none"> • Music education as aesthetic education (MEAE) <p>Readings:</p> <ul style="list-style-type: none"> • From <i>Source Readings</i>: <ul style="list-style-type: none"> ○ “The aesthetic element in education”, pg. 71 ○ “The objectives and processes of education”, pg. 108 ○ “Philosophy in a new key”, pg. 115 ○ “A philosophy of music education”, pg. 117 ○ “Why do humans value music?”, pg. 118 ○ “Aesthetics and music education”, pg. 122 ○ “The nature of aesthetic education”, pg. 125 	<ul style="list-style-type: none"> • Discussion board forum • Journal entry 	<ul style="list-style-type: none"> • 10 • 5
July 16	<p>Discussion topics:</p> <ul style="list-style-type: none"> • Praxialism • Postmodernism 	<ul style="list-style-type: none"> • Discussion board forum • Journal entry 	<ul style="list-style-type: none"> • 10 • 5

	<p>Readings:</p> <ul style="list-style-type: none"> • From <i>Source Readings</i>: <ul style="list-style-type: none"> ○ “The praxial philosophy of music education”, pg. 135 ○ “Music education processes, products, and contexts”, pg. 138 ○ “The Aristotelian bases of praxis for music and music education as praxis”, pg. 140 ○ “A praxial view”, pg. 142 	<ul style="list-style-type: none"> • Personal philosophical statement DRAFT due to critical friend for review 	
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Week Three, July 20-24: Contemporary Views and Philosophical Considerations of Music Teaching and Learning

Day	Discussion topics and readings	Assignments	Points
July 20	<p>Discussion topics:</p> <ul style="list-style-type: none"> • Contemporary problems in music education <p>Readings:</p> <ul style="list-style-type: none"> • <i>Contemporary Music Education</i>, chpt. 10 • <i>Source Readings</i>: choose any five articles from section entitled “Music Education, Government, and Advocacy”, pg. 285 	<ul style="list-style-type: none"> • Discussion board forum • Journal entry • Feedback on personal philosophical statement DRAFTS to critical friend 	<ul style="list-style-type: none"> • 10 • 5
July 21	<p>Discussion topics:</p> <ul style="list-style-type: none"> • Where do we go from here? <p>Readings:</p> <ul style="list-style-type: none"> • <i>Source Readings</i>: choose any five articles from section entitled “Music in the Schools”, pg. 249 	<ul style="list-style-type: none"> • Discussion board forum • Journal entry 	<ul style="list-style-type: none"> • 10 • 5
July 22	Group timeline presentations	<ul style="list-style-type: none"> • Discussion board forum • Journal entry • Group presentation 	<ul style="list-style-type: none"> • 10 • 5 • 120
July 23	Solo philosophical presentation	<ul style="list-style-type: none"> • Discussion board forum • Journal entry • Solo presentation 	<ul style="list-style-type: none"> • 10 • 5 • 50
Final assignment		<ul style="list-style-type: none"> • Personal philosophical statement of music education 	<ul style="list-style-type: none"> • 150
Total points			570

Disability Services

Any student eligible for and requesting academic accommodations due to a disability should provide an Accommodation Form from Disability Services within the first two weeks of the semester.

Academic Integrity Policy

A primary tenet of this course is to prepare students for future professional responsibilities as teachers. The timely arrival to class as well as the weekly preparation of readings and completion of projects is essential. Throughout this course, students will gain an awareness of the four domains of professional responsibility for certified teachers as outlined by the Pennsylvania Dept. of Education: planning and preparation, classroom environment, instructional delivery, and professionalism. The awareness, modeling, and incorporation of these components are paramount to the academic integrity of this course. The application of these domains in our course will positively impact student growth and prepare future teachers for success in the classroom, school, district, and state in which they teach.

Violations of academic integrity are considered to be acts of academic dishonesty and include (but are not limited to) cheating, plagiarizing, fabrication, denying others access to information or material, and facilitating academic dishonesty, and are subject to disciplinary action. University policy on Academic Integrity may be found in the UArts catalog. If students are not clear about what constitutes plagiarism, please review A Guide to Research and Documentation; available on the University Libraries website.

Notice of Nondiscrimination

The University expressly prohibits any form of discrimination and harassment on the basis of race, color, national origin, religion, sex, gender, sexual orientation, gender identity, age, mental or physical disability, veteran status, or any other protected classification in accordance with Federal, state, and local non-discrimination and equal opportunity laws. If you have encountered any such form of harassment or discrimination, we encourage you to report this to the Title IX Coordinator and Diversity Administrator, Lexi Morrison, at lmorrison@uarts.edu.

Sexual violence, sexual harassment, intimate partner/dating violence, and other forms of sexual misconduct are considered forms of sex-based discrimination and are prohibited by University policy and by law. We encourage students to report any incidents of sexual misconduct by contacting the Title IX Coordinator at titleix@uarts.edu. For more information about options and resources available to those who may have been impacted by sexual misconduct, please visit www.uarts.edu/titleix.

Office of Educational Accessibility

UArts values diverse types of learners and is committed to ensuring that each student is afforded an equal opportunity to participate in all learning experiences. If you have or think you may have a learning difference or disability – including a mental health, medical, or physical impairment – that would impact your educational

experience in this class, please contact the Office of Educational Accessibility (OEA) at 215-717- 6616 or access@uarts.edu to register for appropriate accommodations. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from OEA.