

Historical and Philosophical Foundations in Music Education

MMED 605

Summer 2018

Villanova University Room 126

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Required Texts:

- Mark, M.L. & Madura, P. (2014). *Contemporary Music Education* (4th ed). Boston: Schirmer.
- Mark, M. (Ed.). (2013). *Music education: Source readings from ancient Greece to today* (4th ed.). New York: Routledge.

NOTE: These texts must be purchased by the student prior to the first day of class. They will not be provided by the university or the instructor.

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 the people, music and events associated with history of music education 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.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

Please note that pre-assignment and final/post assignments are included in the course outline at the end of this syllabus.

	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.
During 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.

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 (4) - 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 in relationship to the prompt. Also, the student will reply to the thread of at least 1 classmate. The reply must be 50 words in length and support or refute the classmate's discussion of the topic as in a scholarly debate. Discussion Board threads and replies are due at the beginning of each class period.

4. Daily journal entries (5)

The student will thoughtfully reflect on each day's readings and presentations and identify how the historical and philosophical ideal and principles may 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 5, the 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 5 general education or national events of importance to education. Each member of the group will present a 3-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/>

<https://templates.office.com/en-gb/Timelines>

<http://www.officetimeline.com/download-officetimeline.aspx> <http://www.doceri.com/>

6. Personal Philosophy of Music Education

The student will write a 2-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.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on [Academic Integrity](#) may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend *Introduction to Research and Documentation* available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

[Policies on Technology](#) may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. 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.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Course Outline

The syllabus is subject to change.

Day	Reading & Study	Assignments	Points
Pre-assignment	<ul style="list-style-type: none"> ● See Pre-assignment on the web site and/or Google Classroom <ul style="list-style-type: none"> ○ Mark/Madura: 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.). 	<ul style="list-style-type: none"> ● Article review - due by midnight on July 7, 2018 	35
1	AM: Introductions/overview Historical events: Pre-Colonial to end of Utilitarian Era <ul style="list-style-type: none"> ● Readings: <ul style="list-style-type: none"> ○ Mark/Madura: chpt. 2 ● Discussion: <ul style="list-style-type: none"> ○ Billings/Mason/Mann 	<ul style="list-style-type: none"> ● Discussion Board Forum - due at the beginning of class on Day 1 ● Journal entry - due at the end of the class period 	20 10
2	M: Education Reforms to 20 th cen PM: Aesthetic vs. Praxial Philos. <ul style="list-style-type: none"> ● Readings: <ul style="list-style-type: none"> ○ Mark/Madura: chpt. 3 ○ Mark: <i>Source Readings</i> as listed in article assignment 	<ul style="list-style-type: none"> ● Article review - due at the beginning of class Day 2 ● Journal entry - due at the end of the class period 	35 10

	<ul style="list-style-type: none"> ● Day 2 Article Review assignment on Google Classroom. ● Discussion: <ul style="list-style-type: none"> ○ Pestalozzi/Froebel/Dewey ○ Leonhard/Reimer/Elliot 		
3	<p style="text-align: center;">AM: Public Policy/Standards PM: Methods/Learning Theories</p> <ul style="list-style-type: none"> ● Readings: <ul style="list-style-type: none"> ○ Mark/Madura: chpts. 4-5-6 ● Discussion: <ul style="list-style-type: none"> ○ Every Child Succeeds Act ○ NCCAS Arts Standards 2014 ○ PMEA Model Curriculum Framework 	<ul style="list-style-type: none"> ● Discussion Board Forum - due at the beginning of the class period ● Journal entry - due at the end of the class period 	20
			10
4	<p style="text-align: center;">Psychological & Societal views in Music Education PM: Presentation preparation</p> <ul style="list-style-type: none"> ● Readings: <ul style="list-style-type: none"> ○ Mark/Madura: chpts. 7-8 ○ Mark: <i>Sources Readings</i> - Choose any two articles between pp. 152 and 248 ● Discussion: <ul style="list-style-type: none"> ○ Contemporary views of Mus.Ed. 	<ul style="list-style-type: none"> ● Discussion Board Forum - due at the beginning of the class period ● Journal entry - due at the end of the class period 	20
			10
5	<p style="text-align: center;">AM: Assessment PM: Timeline Presentations</p> <ul style="list-style-type: none"> ● Readings: <ul style="list-style-type: none"> ○ Mark/Madura: chpts. 9-10 ● Discussions: <ul style="list-style-type: none"> ○ Assessment ○ Timeline Presentations 	<ul style="list-style-type: none"> ● Discussion Board Forum - due at the beginning of the class period ● Presentation of Historic/Philosophical Foundations Timeline ● Journal Entry 	20
			120
			10
Final Assignment		● Personal Philosophy of Music Ed.	200
		Total Points	520

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.