

SCHOOL OF FINE ART & MUSIC
Winter Semester 2017
MUSC*3880-01



TOPICS IN MUSIC PEDAGOGY
TOPIC: Evaluation of teaching and learning in music

INSTRUCTOR: Dr. Marta McCarthy
TIME: Tuesday & Thursday; 1:00-2:20pm.
LOCATION: MacKinnon, Rm. 203
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OFFICE HOURS: Thursdays 1:00 – 3:00 p.m.

CALENDAR DESCRIPTION:

This course examines current philosophical trends in music education, and the application of various theories of music learning. Students will be asked to process conflicting ideas as presented through reading, class discussion, and their own experience as learners. There is also a practical component, in which each student will conduct an ensemble or give a series of private lessons, as well as present (in-class) a collaborative teaching assignment. The course is designed to prepare music students to teach privately or in a classroom.

Prerequisite(s): 9.00 credits, including MUSC*2180, MUSC*2670

COURSE DESCRIPTION:

The term pedagogy embraces the principles and practice of teaching-and-learning. Music pedagogy is a controversial human endeavour involving issues of power, ethics, and aesthetics, as well as the many practical concerns that occupy the minds of teachers and students. This course examines current philosophical trends in music education, and the application of various theories of music learning. Students will be asked to process conflicting ideas as presented through readings, class discussion, and their own experience as learners, particularly examining the *values* that we apply to (and hence, our approach to evaluation of) creative learning. For the practical component, each student will conduct an ensemble or give a series of private lessons, as well as present (in-class) a collaborative teaching assignment. . The course addresses private/studio teaching as well as classroom teaching, rehearsing and conducting, and will be useful for anyone planning to teach music.

OBJECTIVES OF THE COURSE:

- Stimulating students to challenge assumptions, to ask philosophical questions about music education, and to become reflective practitioners.
- Helping students to develop a broad knowledge base about current issues facing music educators in the 21st century.
- Providing students with strategies, resources, and contacts to support their practice as music teachers.
- Challenging students to consider many perspectives about the evaluation of music education.

LEARNING OUTCOMES: By the end of this course, successful students will be able to:

- distinguish the major schools of thought regarding music education
- analyze potential problems in teaching approaches and generate alternative solutions
- apply learning theories to solving real-life problems in the classroom or learning venue
- design effective evaluation rubrics for music teaching and learning situations
- monitor and reflect on their progress as communicators, hypothesize reasons for miscommunications, and revise teaching strategies in response to these hypotheses
- make independent decisions in the leadership of an ensemble or class, based on the development of critical thinking, and sensitivity to the receiver of the communication.
- conduct action research in music education

REQUIRED TEXT:

- Required Readings on reserve in the Library
- Video cassette (VHS) or Digital disc for self-evaluation of teaching episodes
- Membership in a Professional Association, such as Ontario Music Educators Association, Choral Canada, Orchestras Canada, ORMTA, or related professional association (Instructor will help to arrange this for you in the first class).

METHOD OF EVALUATION:

Participation -----	15%
(Involvement in class, preparedness, thoughtful analysis of readings and lectures, self- and peer- evaluations, collaborative work, online discussions)	
Musical analysis as preparation for conducting	5%
Written Reflection papers (3) -----	15%
Teaching Presentation (group – preparatory interview with Instructor required) -----	20%
Teaching Assignment (private lessons OR rehearsing and conducting) -----	25%
Final Research Essay (Due: April 13) -----	20%

Topics of readings and Evaluation Methods:

PARTICIPATION

1. Involvement in Class is demonstrated by:
Answering questions, staying on task in group work, refraining from texting or checking electronic devices,
2. Preparedness is demonstrated by participating in discussion or responding accurately to pop-quizzes about the readings; bringing necessary supplies and submitting written responses when due
3. Thoughtful analysis of readings, lectures, online responses and evaluative procedures as demonstrated orally and in writing.

MUSIC ANALYSIS HOMEWORK has a specific criteria form for evaluation out of 5%.

TOPICS of REFLECTION PAPERS (5% each):

1. Creativity
2. Evaluation
3. Resource Review

----- Criteria for Evaluation of Reflection Papers: 5/5: Paper demonstrates an in-depth reading of the articles, an accurate assessment of the opinions given, and a clear, convincing, well prepared argument for the author's personal statements. Paper is written with correct grammar and concise, compelling use of language. Students will, as part of the course, develop a rubric chart for the evaluation of Research and Reflection papers.

TEACHING PRESENTATION IN PARTNERS (20%)

- students are paired according to their interest
- pairs are given several readings on their topic to teach to the class in a 35-minute lesson and find several more related articles on their own
- students' presentation style should demonstrate consideration of the feedback from their Individual paper presentation (pre-Reading Week) and the Preparatory Interview with the Instructor
- grade will be determined from specific criteria, using Peer Evaluation as well as Instructor Evaluation

FINAL RESEARCH ESSAY

-due date (originally April 13, 2017) will, if possible, be adjusted once Marta knows her mark due-date.

-Each student pursues in greater depth per area of teaching interest. Usually this follows from per Paired Teaching Presentation and/or Teaching Assignment #2, although you have the option to change topics if you have been so inspired.

-Once a topic is chosen, you meet with me to hone your topic and Research Question.

ALL PAPERS WILL HAVE THE FOLLOWING IN COMMON:

- Length: Approximately 10 pages double-spaced
- Use of each of the following resources will be clearly cited:
- 1. Website/written materials from the organization you have joined (in lieu of a textbook) e.g. ORMTA, OMEA, Choral Canada, Ontario Band Association
- 2. An interview with OR an observation of a “resource person” – someone in your field with the experience and proven track-record to be a source of both information and inspiration to you
- 3. A foundational article from The Handbook of Music Teaching and Learning, found in MacLaughlin Library.
- 4. Other books and journal articles (usually about 5) and possibly media, that will expand your perspectives on the topic
- 5. Comparisons with or relationships to what was covered in class
- 6. Commentary from your own experience

APPROACH:

1. Usually it is best to begin with the foundational article from The Handbook of Music Teaching and Learning, to learn about current trends in your topic.
2. Marta will also provide you with some foundational readings to summarize, and often there will be items in what you read for your Paired Teaching Presentation that you didn’t have time to cover then but can use here.
3. Peruse the materials of your Organization for up-do-date issues and resources.
4. Develop a list of questions that interest you and bring them to Marta for discussion of how your essay topic will evolve.
5. Interview or observe your favourite “resource person”.
6. Present your draft outline for feedback from classmates and Marta in Week 9-10.
7. Using this feedback, begin to write the paper
8. Present your draft paper in Week 11-12 for feedback from classmates.
9. Continue writing, incorporating this feedback.
10. Submit Final Paper – congratulations!

LEARNING OUTCOMES OF THIS ASSIGNMENT; successful essays will have demonstrated the student’s ability to:

- distinguish the major schools of thought regarding music education
- analyze potential problems in teaching approaches and generate alternative solutions
- apply learning theories to solving real-life problems in the classroom or learning venue
- (possibly) design effective lesson plans for music teaching and learning situations
- (possibly) conduct action research in music education