



MUE 649: History of American Music Education

Winter 2019

TR 8:00–9:20 AM

Room ____

Dr. Andrew Strietelmeier OR Dr. Beth Wheeler

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Office: _____

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Office Hours: _____

Course Description

This graduate course is a comprehensive overview of philosophical and historical foundations in music education from antiquity to the present day. It involves not only the study of music education from these perspectives, but general education and policy as well.

Specifically, you will be provided with opportunities for the following:

1. Explain the trends and developments in music education in the context of historical eras;
2. Summarize contemporary philosophical debates in music education, related to the historical and philosophical foundations studied, and relate them to your future teaching/students' learning;
3. Describe the functions of music and the education of musicians throughout Western Civilization;
4. Identify the persons and conditions responsible for the evolution of music education; and
5. Draw implications regarding historical, philosophical, and contemporary issues, figures, and events on music education and the individual music educator.

Course Materials (Bold = Required; Non-bold = Optional)

1. Abeles, H. F., Hoffer, C. R., & Klotman, R. H. (1995). *Foundations of music education* (2nd ed.). New York, NY: Schirmer Books.
2. **Fonder, M. (Ed.) (2003). *The grandmaster series: Collected thoughts of leaders in twentieth century music education*. Reston, VA: MENC.**
3. **Madsen, C. K. (Ed.) (2000). *Vision 2020: The Housewright symposium on the future of music education*. Reston, VA: MENC. [<https://nafme.org/about/history/vision-2020-the-housewright-symposium-on-the-future-of-music-education/>]**
4. Mark, M. L. (2013). *Contemporary music education* (4th ed.). New York, NY: Schirmer Books.
5. Mark, M. L. (2013). *Music education: Source readings from ancient Greece to today* (4th ed.). New York, NY: Routledge. [e-Book available via Knight Library]

6. **Mark, M. L., & Gary, C. L. (2007). *A history of American music education* (3rd ed.). Lanham, MD: Rowman & Littlefield Education.**
7. **Course pack from the Duck Store**
8. Three-ring binder for course materials
9. All other materials will be distributed electronically, or placed on reserve.

The course will be administered via Canvas, and all primary communication for this course will be managed through Canvas.

Course Policies

Assignments

Due dates are listed on the course calendar and in Canvas. Except in the case of an excused absence (see “Attendance and Participation” above), **late work is not accepted**. Meeting deadlines and submitting materials on time are part of expected teacher dispositions as a teacher education candidate in the UO music education program. Meeting these dispositions are a requirement for licensure. Also, lecture materials and handouts will be presented throughout the term. It is highly recommended that you take notes and organize all notes and handouts in an effective manner so that in future years these materials will be meaningful and helpful to you.

Shared Spaces

It is important that the facility be kept clean, organized, and professional at all times. Food is not permitted in class. Given the early hour of the class, coffee/tea will be permitted. You will be responsible for cleaning up spills.

Technology Policy

Unless specifically requested by the instructor, students may **not** use laptops, iPads, or handheld communication devices during class meetings. If any electronic devices are found (or heard) in operation by a student within the classroom, the final grade will be lowered by .5 for each occurrence (i.e., a B will become a B-).

Protocol for class discussion

Civility and respect for the opinions of others are very important in an academic environment. Courteous behavior and responses are expected at all times. Everyone should have an opportunity to speak—do not interrupt your classmates or dominate the discussion. You may not agree with everything that is said or discussed in the classroom, but disagreements should be handled respectfully. When you disagree with someone, be sure that you make a distinction between criticizing an idea and criticizing the person. It is the instructor’s expectation that all students experience this classroom as a safe environment. Expressions or actions that disparage a person’s or group’s race, culture, gender, gender identity, religion, sexual orientation, age, disability, or marital, parental, or veteran status are contrary to the mission of this course and will not be tolerated.

Course Assignments*

Class Participation (5%)

A seminar is a group of supervised students working together on a given topic. Since this is a seminar-orientated course, your active participation is critical to a successful experience for everyone. Class participation includes:

- 1) Appropriate preparation for each oral presentation and class topic (in preparation for each period, utilize the provided outline);
- 2) Active participation in class discussions, including those related to the supplemental contemporary connections readings;
- 3) Active participation in and completion of each Learning Activity--these activities are designed to prompt analytical thought regarding major historical issues and their relationship to contemporary issues.

Each class you will be asked to reflect on any number of topics (e.g., assigned readings, guest speaker feedback, guided prompt, etc.). These reflections are designed to stimulate critical and deep thinking on your part while applying the concept/content/prompt (i.e., transfer) to your specific career objective and value orientation. These will be handwritten responses that are submitted in class or in-class discussions.

Readings

Since an important objective of this course is to stimulate interest in professional literature related to music education, a wide range of reading is expected (both assigned and on your own). Thoroughly read assignments before class meetings. The design of this class calls for informed seminar-style discussions. Information and ideas gathered from our readings and research will be of invaluable assistance to your success as a master teacher.

Oral Presentations (20%)

The oral presentation is an opportunity for you to research, design and present a class topic. In addition to developing your skills in communication, this assignment is intended to help you experience the investigative process of locating your sources, immersing yourself in the subject, pulling out the key ideas from the sources, and organizing them into an understandable product.

Your presentation needs to cover thoroughly the historical, political, philosophical, educational, musical, and artistic trends in an era or movement. You have the entire class period to map out several areas within your topic, including general historical background and developments, general educational trends, musical practices, major personalities, and specific music education issues.

For the presentation itself, select a manner that best suits you. **However, these presentations are considered examples of "model teaching" and will be graded as such -- prior to planning your presentation note the rubric provided for "self-assessment."** You may work from a prepared script or outline, and use visual aids such as overheads, maps,

* Unless otherwise noted, assignments should be typed and uploaded to Canvas.

drawings, etc. You may use handouts and/or require copious note taking from your audience. At minimum, provide the class with an organizational structure or context into which they can take notes. Consider the type of presentation that would interest you if you were the audience. Presenters will be asked to complete a self-assessment following their presentation. This self-assessment will be turned in the following class and will be utilized in the determination of the oral presentation grade.

Unit Summaries (20%)

The written summary should be just that--a concise summary. This written summary is intended to make the writer concentrate on the **context** of the person, date, occurrence, development or trend rather than just an era as an isolated phenomenon. Summaries should include important points as orally presented. The material on reserve in the library is also recommended reading for your written summaries. Be certain to include all of the following:

1. Inclusive dates (if not obvious)
2. Historical events (political, technological, cultural, etc.) of the era
3. Important musicians, philosophers and music educators of the era
4. **How might this knowledge affect/enhance your teaching (the final 1-2 paragraphs should synthesize how this knowledge or information has or can affect/enhance your teaching).**

The written summary serves several purposes:

1. It acts as a "take-home test" since it demonstrates your understanding of a particular era, person, or development. **Collaboration is encouraged!**
2. It helps develop your skill in distilling the major issues and eliminating wordiness.
3. It provides you with a condensed history of the evolution of music education for use in preparing for your graduate oral examination.
4. Your demonstrated awareness of the heritage of music education will allow your policy decisions at the public-school/university level to be more informed.

These papers have a maximum **limit of three, double-spaced pages**. Your summaries need to be concise.

Guest Speakers

Being able to engage in thoughtful discourse with colleagues both in and outside of music is an important quality of any professional. This includes asking informed, thoughtful, and well-researched questions. For each guest speaker, **submit two questions** that you would like to ask them during their visit. It is expected that the class will actively participate in a question and answer/discussion period with each guest speaker.

Philosophy of Music Education (10%)

You will formulate (or continue to formulate) a personal Philosophy of Music Education, which you will document in written form. We will spend the first few class meetings discussing philosophical foundations and the expectations for this assignment. These expectations will include both scholarly writing and a set of questions/points for you to use as required reflection and points-of-departure for your Philosophy of Music Education.

Deadlines:

- 1) Formal Outline (with preliminary list of references/citations)
- 2) First Draft (with self-assessment on rubric)
- 3) Final Version (with self-assessment on rubric)

A rubric/guide and detailed expectations for this assignment will be distributed in class – general requirements include:

1. At least 4-5 pages (double-spaced with standard margins)
2. **At least 6-8 articles or books listed in your reference/citation section (with at least half of those being articles/books not used specifically in this course) --- an appropriate amount of these articles or books should be used as citations to reinforce your statements and appropriate amount should provide quotes that both reinforce your statements and make your paper more interesting.**
3. APA format (6th ed.) – standard formatting throughout
4. Significant scholarly citations and quotes, utilizing original sources as possible, to substantiate your own articulated summaries and views
5. 3rd person
6. Clear organization and structure (including: introduction, “topic” sentence, “lead” paragraph sentences, concluding paragraph)

Quiz on Philosophical Foundations (5%)

This quiz will be administered via Canvas.

Midterm Exam (20%)

The midterm exam is a take home exam, and collaboration is encouraged.

Final Exam (20%)

The final exam will be administered in class during exam week.

Course Calendar
(Subject to change at the discretion of the instructor)

Week	Date	Topic	Readings/Assignments Due
1	T	Orientation Philosophical Foundations Philosophy Paper Explained	Read: Madsen Ch. 1 (Mark); Mark Ch. 3 (Course pack)
	R	Philosophical Foundations	Read: Abeles pp. 41–49 (Course pack); Fonder pp. 67–72
2	T	Philosophical Foundations	Read: Madsen Ch. 2 (Reimer) and response (Glidden); Fonder pp. 5–12
	R	Philosophical Foundations	Read: Madsen Ch. 3 (Gates) and response (Hope) DUE: Draft outline for philosophy paper
3	T	Music Education in Ancient Greece to the Middle Ages	Read: Mark & Gary pp. 3–17 DUE: Oral Presentation #1 QUIZ: Philosophical Foundations (Canvas)
	R	Music Education in Ancient Greece to the Middle Ages	Read: Source readings pp. 1–11 (Plato & Aristotle)
4	T	Medieval and Renaissance European Music Education	Read: Mark & Gary pp. 18–44 DUE: Oral Presentation #2 DUE: Summary #1
	R	Medieval and Renaissance European Music Education	Read: Source readings pp. 18–29; Fonder pp. 57–66
5	T	16 th –19 th -Century European Music Education	Read: Madsen Ch. 5 (Jellison) and Response (Carter) DUE: Oral Presentation #3 DUE: Summary #2
	R	16 th –19 th -Century European Music Education	Read: Fonder pp. 29–34; Fonder pp. 41–46

Week	Date	Topic	Readings/Assignments Due
6	T	Music Education in Colonial/Antebellum American Schools	Read: Mark & Gary pp. 45–110 DUE: Oral Presentation #4 DUE: Summary #3
	R	Music Education in Colonial/Antebellum American Schools	Read: Mark & Gary pp. 111–182 DUE: Outline and Reference List for Philosophy Paper
7	T	Music Education in Post-Civil War 19 th -Century America	Read: Mark & Gary pp. 185–230 DUE: Oral Presentation #5 DUE: Summary #4
	R	Music Education in Post-Civil War 19 th -Century America	Read: Fonder pp. 47–56; Source readings pp. 50–67, 71, 74
8	T	American Music Education 1900–WWII	Read: Mark & Gary pp. 252–287 DUE: Oral Presentation #6 DUE: Summary #5
	R	American Music Education 1900–WWII	Read: Mark & Gary pp. 288–335 DUE: First Draft of Philosophy Paper
9	T	American Music Education from WWII–1983	Read: Mark & Gary pp. 383–414 DUE: Oral Presentation #7 DUE: Summary #6
	R	American Music Education from WWII–1983	Read: Mark & Gary pp. 415–447; Fonder pp. 21–28, 73–76
10	T	Contemporary American Music Education	Read: Mark & Gary pp. 448–455 DUE: Oral Presentation #8 DUE: Summary #7
	R	Contemporary American Music Education Course Evaluations	Read Mark Ch. 5 (Course pack); Fonder pp. 17–20
Final Exam	TBA	DUE: Summary #8 DUE: Philosophy of Music Education	

Oral Presentation Resources

For each unit, materials above the line ----- shall be read by all. Materials beneath that line shall be read by the presenter for the purpose of giving a comprehensive lesson on the unit. Others wishing more information may read these materials as well.

I. Music Education in Ancient Greece & Rome to the Middle Ages

Philosophers/Educators: The Sophists, Socrates, Plato, Aristotle, Quintilian

1a. Grout, A History of Western Music, 8th ed., pp. XX–XX. [ML160.G872 2010]

1b. Mark, Music Education Source Readings from Ancient Greece to Today, pp. 4-21. [e-Book available via Knight Library]

1c. Abeles, Foundations of Music Education, pp. 3-5. [Course pack]

1d. Leonhard & House, Foundations and Principles of Music Education, 2nd ed., pp. 45-49. [MT1.L575F7 1972]

1e. Nakosteen, The History and Philosophy of Education, pp. 81-83. [LA11.N3]

1f. Carpenter, Music in Medieval and Renaissance Universities, pp. 3-11. [ML190 .C33]

1g. Meyer, An Educational History of the Western World, pp. 17-55. [LA11.M4 1972]

1h. Butts, A Cultural History of Western Education, pp. 27-32; 56-59; 84-86; 108-110. [LA11.B8 1955]

II. Medieval and Renaissance Music Education

Philosophers/Educators: St. Augustine, Boethius, Charlemagne, (Alcuin), Guido d'Arezzo, Abelard, Roger Bacon, Hugh of St. Victor, Thomas Aquinas, Erasmus, Luther, Calvin, Vittorino, Francis Bacon, Descartes, Comenius

2a. Grout, A History of Western Music, pp. XX–XX. [ML160.G872 2010]

2b. Carpenter, Music in Medieval and Renaissance Universities, pp. 11-31; 115-127; 313-328. [ML190 .C33]

2c. Mark, Music Education Source Readings from Ancient Greece to Today, pp. 22-44. [e-Book available via Knight Library]

2d. Leonhard & House, Foundations and Principles of Music Education, pp. 49-52. [MT1.L575F7 1972]

2e. Abeles, Foundations of Music Education, pp. 5-7. [Course pack]

2f. Barzun, From Dawn to Decadence, pp. 155-161; 180-182. [CB245.B365 2000]

2g. Nakosteen, The History and Philosophy of Education, pp 273-289. [LA11.N3]

2h. New Grove Dictionary of Music and Musicians, 2nd edition, search for music education, classical [Available electronically via Knight Library]

2i. Butts, A Cultural History of Western Education, chapters 5, 6, & 7. [LA11.B8 1955]

2j. Meyer, An Educational History of the Western World, pp. 55-66; 94-99; 143-183. [LA11.M4 1972]

2k. Bowen, A History of Western Education Vol. 2, chapters 1 & 2 and 11 & 12. [LA11.B622]

2l. Bronowski, The Western Intellectual Tradition, chapter 6. [B791.B75]

III. European Music Education from The Age of Enlightenment Through the Romantic Era
Philosophers/Educators: Mulcaster, Locke, Rousseau, Kant, Basedow, Herbart, Pestalozzi, Froebel, Hegel, Curwen, Montessori

3a. Nakosteen, The History and Philosophy of Education, pp. 289-297 plus chapters 16 & 17. [LA11.N3]

3b. Mark and Gary, 2nd edition, A History of American Music Education, pp. 112-115; 123-126. [MT3.U5 M325 2007]

3c. New Grove Dictionary of Music and Musicians, search for conservatories. [Available electronically via Knight Library]

3d. Mark, Music Education Source Readings from Ancient Greece to Today, pp. 45-53. [e-Book available via Knight Library]

 3e. New Grove Dictionary of Music and Musicians, 2nd edition, search for tonic sol-fa. [Available electronically via Knight Library]

3f. Butts, A Cultural History of Western Education, chapters 8 & 10. [LA11.B8 1955]

3g. Murray, Weiss & Cyrus, Music Education in the Middle Ages and the Renaissance, pp 200-201. [MT1 .M98165 2010]

3h. Meyer, An Educational History of the Western World, pp. 232-239; 342-374. [LA11.M4 1972]

3i. Bronowski, The Western Intellectual Tradition, pp. 472-90. [B791.B75]

IV. Music Education in Colonial and Antebellum American Schools

Philosophers/Educators: Franklin, Jefferson, Mann, Neef, Woodbridge, Mason, Ives, Aiken

4a. Abeles, Foundations of Music Education, pp. 7-13. [Course pack]

4b. Leonhard & House, Foundations and Principles of Music Education, pp. 54-62. [MT1.L575F7 1972]

4c. NSSE: Basic Concepts, Music in Early American Public Education, pp 195-207 [LB5 .N25 57th pt. 1]

4d. Music Educators Journal, February, 1988, Vol. 74, No. 6, pp. 25-30. [Available electronically via Knight Library]

4e. Mark, Music Education Source Readings from Ancient Greece to Today, pp. 77-97. [e-Book available via Knight Library]

4f. Barzun, From Dawn to Decadence, pp. 488-489. [CB245.B365 2000]

 4g. Keene, A History of Music Education in the U.S., chapters 1-7. [MT3.U5K3 1982]

4h. Meyer, An Educational History of the Western World, pp. 380-396. [LA11.M4 1972]

4i. Nakosteen, The History and Philosophy of Education, pp. 447-463. [LA11.N3]

4j. Mark and Gary, A History of American Music Education, pp. 112-157. [MT3.U5 M325 2007]

4k. Butts, A Cultural History of Western Education, chapter 11 plus pp. 430-453. [LA11.B8 1955]

V. Music Education in 19th Century Post-Civil War America.

Philosophers/Educators: Barnard, Mason, Holt, Tufts, Jepson, Crane, Spencer, Hall

5a. McCarthy and Wilson: Music in American Schools 1838-1988, pp. 73-88. **[Available electronically via Knight Library]**

5b. Mark and Gary, 2nd. edition. A History of American Music Education, pp. 165-201. **[MT3.U5 M325 2007]**

5c. Birge, History of Public School Music in the United States, pp. 144-162. **[MT3.U5B55 1973]**

5d. Music Educators Journal, February, 1988, Vol. 74, No. 6, pp. 31-41. **[Available electronically via Knight Library]**

5e. Keene, A History of Music Education in the U.S., chapters 8-13. **[MT3.U5K3 1982]**

5f. Meyer, An Educational History of the Western World, pp. 380-396. **[LA11.M4 1972]**

5g. Nakosteen, The History and Philosophy of Education, pp. 477-486. **[LA11.N3]**

5h. Butts, A Cultural History of Western Education, pp. 460-478. **[LA11.B8 1955]**

VI. American Music Education 1900 – WWII

Philosophers/Educators: Dewey, Earhart, Clark, Maddy, Dykema, Gehrkins, Mitchell, Mursell

6a. Mark and Gary, 2nd edition, A History of American Music Education, pp. 255-283. **[MT3.U5 M325 2007]**

6b. Nakosteen, The History and Philosophy of Education, pp. 604-608. **[LA11.N3]**

6c. McCarthy and Wilson: Music in American Schools 1838-1988, pp. 91-95. **[Available electronically via Knight Library]**

6d. Music Educators Journal, February, 1988, Vol. 74, No. 6, pp. 42-68. **[Available electronically via Knight Library]**

6e. Mark, Music Education Source Readings from Ancient Greece to Today, pp. 113-142. **[e-Book available via Knight Library]**

6f. Mursell, Music Education, Principles and Programs, chapter 2. **[MT1.M97]**

6g. Fennell, Time and the Winds, chapter 5. **[ML930.F4]**

6h. Keene, A History of Music Education in the U.S., chapters 14-17. **[MT3.U5K3 1982]**

6i. Church, Education in the United States, pp. 343-392. **[LA212 .C53]**

6j. Birge, History of Public School Music in the United States, pp. 163-229. **[MT3.U5B55 1973]**

6k. Butts, A Cultural History of Western Education, chapter 17. **[LA11.B8 1955]**

VII. American Music Education from WWII to 1983

Philosophers/Educators: Dalcroze, Suzuki, Kodaly, Orff, Fennell, Gordon, Leonhard, Bruner

7a. Abeles, Foundations of Music Education, p 264. **[Course pack]**

7b. Choksy, Teaching Music in the 21th Century, pp. 12-18 plus 19-21 (Ann Arbor Symposium). **[MT1 .T38 2001]**

7c. Kendall, The Suzuki Violin Method in American Education, pp. 5-26. **[MT3.U5 K35 1978]**

7d. McCarthy and Wilson, Music in American Schools 1838-1988, pp 47-52. **[Available electronically via Knight Library]**

7e. Fonder, Ithaca Conference on American Music Education: Centennial Profiles, pp. 1-23.

[Course pack]

7f. Music Educators Journal, February, 1988, Vol. 74, No. 6, pp. 68-88. **[Available electronically via Knight Library]**

7g. Mark, Music Education Source Readings from Ancient Greece to Today, 3rd edition, pp. 163-169, 191-198, 426-431. **[e-Book available via Knight Library]**

7h. Mark, Contemporary Music Education, pp. 13-18. **[MT3.U5 M32 1996]**

7j. Choksy, Teaching Music in the 21st Century, pp. 115-123. **[MT1.T38 2001]**

7k. Fennell, Time and the Winds, chapter 6. **[ML930.F4]**

7l. Mark, Contemporary Music Education, pp. 28-49. **[MT3.U5 M32 1996]**

7m. Keene, A History of Music Education in the U.S., pp. 353-363. **[MT3.U5K3 1982]**

7n. Mark, JHRME Vol. 28, no. 2: "MENC from 1957-1982: Music Education Against the Backdrop of the Cold War, the Struggle for Civil Rights, and Emerging Technology." pp 127-139.

[Available electronically via Knight Library]

7o. Landis, The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Orff and Kodaly, pp. 7-12, 30-38, 41-44, 64-67, 71-78, 99-106, 110-115. **[MT3.U5L33]**

7p. Barresi & Olson, "The Nature of Policy and Music Education." In Handbook of Research on Music Teaching and Learning, edited by Richard Colwell, 760-72. **[MT1 .H138 1992]**

7q. Church, Education in the United States, pp. 401-428; 431-473. **[LA212 .C53]**

7r. Reese, America's Public Schools, pp. 226-232; 240-250, 263-276. **[LA212.R423 2005]**

VIII. Contemporary American Music Education

Philosophers/Educators: Lehman, Gardner, Reimer, Elliott, Colwell, Madsen, Shehan-Campbell

8a. Abeles, Foundations of Music Education, pp. 24-31. **[Course pack]**

8b. Mark, Contemporary Music Education, 3rd edition, pp. 19-25, 49-51, 188-195. **[MT3.U5 M32 1996]**

8c. Mark, Music Education Source Readings from Ancient Greece to Today, pp. 204-214, 313-318, 333-335, 378-388. **[e-Book available via Knight Library]**

8d. Madsen, Vision 2020 Lehman: "How Can the Skills and Knowledge Called for in the Nationals Standards Best be Taught" and Response by Jane Walters. pp. 89-107. **[MT3.U5 H75 1999]**

8e. Mark, Music Education Source Readings from Ancient Greece to Today, pp. 243-246, 277-284. **[e-Book available via Knight Library]**

8f. Mark, Contemporary Music Education, pp. 247-251. **[MT3.U5 M32 1996]**

8g. MENC, The School Music Program: A New Vision, pp 1-7. **[MT1 .M43 1994]**

8h. Volk, Music Education and Multiculturalism: Foundations and Principles, pp.109-126. **[MT4.V65 1998]**

8i. McCarthy, JHRME Vol. 28, no. 2. "Widening Horizons with a Global Lens: MENC Responds to the New World Order, 1982-2007." pp 140-154. **[Available electronically via Knight Library]**

8j. Ravitch, The Death and Life of the Great American School System, pp 93-111. **[LA217.R36 2016]**

IX. Contemporary American Music Education (Continued)

Philosophers/Educators: Leaders? Too early to tell

9a. Allsup and Benedict, Philosophy of Music Education Review, vol 16, no. 2 “The Problems of Band” pp 156-171. **[Available electronically via Knight Library]**

9b. Kovacs, The Gates Foundation and the Future of the U.S. “Public” Schools, pp 203-217.

[Course pack]

9c. Ravitch, The Death and Life of the Great American School System, pp 223-242. **[LA217.R36 2016]**

9d. Madsen, Vision 2020, pp. 5-22; 155-190; 219-220. **[MT3.U5 H75 1999]**

9e. Mark, Music Education Source Readings from Ancient Greece to Today, pp. 290-294. **[e-Book available via Knight Library]**

9f. Colwell & Richardson, New Handbook on Research on Teaching and Learning in Music Education, pp. 105-111; pp. 1003-1004. **[MT1.N48 2002]**

9g. Mark & Gary, 3rd edition. A History of American Music Education, pp. 411-412, 448-455. **[MT3.U5 M325 2007]**

9h. Jorgensen, Transforming Music Education, pp 112-117. **[MT1.J678 2003]**

9i. Abeles & Custodero, Critical Issues in Music Education, pp 23-59. **[MT1 .C835 2010]**

Google: Race to the Top – <<http://www.corestandards.org/>> <http://www.p21.org/>
<https://nafme.org/advocacy/essa/>

Grading

Every student is responsible for the following:

1. An oral presentation(s) in lecture/discussion format covering the historical/political, philosophical/educational and musical/artistic trends in an era or movement. Specific era to be drawn by volunteerism or lottery	20%
2. Written summaries* of each unit of study (maximum: 3 typed pages, 10-12 size font, double-spaced).	20%
3. Written personal philosophy of music education.*	10%
4. Quiz on Philosophical Foundations (via Canvas)	5%
5. Class Participation	5%
6. Midterm examination (Take home)	20%
7. Final examination	20%

*Late papers lose a letter grade. Grammar/spelling also will be graded.

Academic Honor Code

Students are expected to uphold the University of Oregon Student Conduct Code. The Conduct Code is based on the premise that each student has the responsibility (1) to uphold the highest standards of academic integrity in the student's own work; (2) to refuse to tolerate violations of academic integrity in the University community; and (3) to foster a high sense of integrity and social responsibility on the part of the University community.

Excerpted from the Student Conduct Code: Disciplinary action may be initiated by the University and sanctions imposed against any student...found guilty of committing, attempting to omit, or intentionally assisting in the commission of...dishonesty, including academic cheating, academic plagiarism (submission of the work of others for academic credit without indicating the source).

ALL WORK SUBMITTED FOR THIS COURSE MUST BE YOUR OWN AND PRODUCED EXCLUSIVELY FOR THIS COURSE. You must acknowledge and document the ideas and words of others. If you have any questions, read the School of Music and Dance Honor Code, which may be found in the UO School of Music and Dance Student Handbook, and/or speak to the professor. Violations are taken seriously and are noted on student disciplinary records.

Diversity and Disability Services Statement

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- **Affirmative Action and Equal Opportunity Office** | 677 E 12th Ave, Suite 452 | 541-346-3123 | aeo.uoregon.edu

- **Bias Response Team** | 164 Oregon Hall | 541-346-2037 | bias.uoregon.edu
- **Conflict Resolution Services** | 164 Oregon Hall | 541-346-0617 | crs.uoregon.edu
- **Counseling & Testing Center** | 2nd floor, University Health, Counseling, and Testing Center Building | 541-346-3227 | counseling.uoregon.edu
- **Sexual Violence Response and Support Services Coordinator** | 541-346-SAFE (7233) (available 24/7) | safe.uoregon.edu
- **Student Advocacy** | 334 EMU | 541-346-3722 | officeofstudentadvocacy.org

If you are registered with the Accessible Education Center, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request disability accommodations, register for services at the Accessible Education Center.

- **Accessible Education Center** | 164 Oregon Hall | 541-346-1155 | aec.uoregon.edu

School of Music and Dance Mission Statement

1. To prepare students to lead lives enriched by the arts of music and dance;
2. To provide comprehensive programs for those pursuing professional careers in music and dance, and a broad range of courses for those seeking a liberal arts education;
3. To serve as an educational and cultural resource for the University of Oregon, the local community, and the state of Oregon.