MEMT 813: HISTORY AND PHILOSOPHY OF MUSIC EDUCATION
Spring 2004
(Wed. 6 - 8:50 PM)

PROFESSOR: James F. Daugherty
(email: jdaugher@ku.edu)
Office: 448 Murphy Hall
Phone: 864-9637
Office Hrs: Mon./Wed/Fri.: 9:30-10:30 AM; or by appointment

GRADUATE ASSISTANT: Mary Cohen
(email: macohenks@everestkc.net)

COURSE WEBSITE: http://people.ku.edu/~jdaugher (user name and password are both "dinky" for protected materials)

PURPOSE: The purposes of this course are to introduce ideas, people, and events that inform the history and philosophy of music education, and to acquaint students with tools of philosophical and historical inquiry appropriate for their ongoing engagement with music education as reflective practitioners.

TEXTS: Required:


Other readings as distributed or assigned from the course web site.

Students will need internet access for this course.

Recommended:


HEADS UP: This graduate course requires considerable reading, along with discriminating reflection, writing, and discussion. In addition, it has a strong online component. Students who know themselves to be averse to such work should not enroll.

NOTE: The staff of Services for Students with Disabilities (SSD), 135 Strong, 785-864-2620 (v/tty), coordinates accommodations and services for KU courses. If you have a disability for which you may request accommodation in KU classes and have not contacted them, please do as soon as possible. Please also see the instructor privately in regard to this course.

COURSE REQUIREMENTS:

1. **Article or Book Review**

Master's level students will select, read, analyze/review, and do a 15 minute class presentation on one article from either *The Journal of Historical Research in Music Education*, *The Philosophy of Music Education Review*, *The Journal of Aesthetic Education*, or *Philosophy of Education*; or a philosophical or historical study from *The Journal of Research in Music Education* or the *Bulletin of the Council of Research in Music Education*. Permission of the instructor is needed to use an article from any journal not here mentioned.

The topic of your article should be one that complements the structure of the course by introducing material or aspects of material not fully covered in the texts of the course, or by enlarging upon the materials of the course. The wise student will select an article that can also be used to some extent in the historical or philosophical projects of the course,
and/or the contribution to the History and Philosophy of Music Education web site.

Your in-class presentation will follow this format: Presentation of information (5-7 minutes); An analysis of methodology (How well did this author do history or do philosophy?) (4-5 minutes); Discussion of the overall context and meaning of this material in the history and/or philosophy of music education (3-5 minutes). You should provide hand-outs for the class. Be sure to include author, title, publication data. You may wish to employ audio, visual, and/or technological aids.

Doctoral students will select, analyze/critically review, and do a 25 minute class presentation on one of the suggested books related to philosophy/history of music education.

Articles and books should be selected as soon as possible, but not later than the third class meeting. First come, first served. Emailing the instructor the title, author, and publication data (journal, publisher, year, etc.) of the article or book you wish to present reserves that work for you. Presentation times will be assigned, as much as possible, to relate the subject matter of your article/book to the topics of particular class meetings.

2. Weekly Electronic Assignments via the MEMT 813 Web Site

(1) FORUM: For the first half of the course (up to Spring Break), all students will contribute weekly to a non-synchronous class discussion via the course web site. Normally, this activity will entail responding to a thought provoking question or situation. Occasionally, it will take the form of a debate. Sometimes, it will include reviewing or searching out web materials. The first assignment is simply to post a personal introduction.

(2) REFLECTIONS: For the second half of the course (after Spring Break), all students will post weekly one observation, question, or pertinent comment related to EACH of the assigned readings for that week (divided into these major categories: Elliott, Reimer, Other). These postings must be made prior to 5 P.M. each Wednesday.

3. Completion of Two Short Papers

Paper One is a small-scale historical project. Paper Two is a philosophical argument, logical analysis, or inquiry. Full details of projects one and three are discussed in the appendix to this syllabus.

4. Competency Quiz

All students will pass a competency quiz on identification and chronology of major events, people, and key concepts relative to the development of music education in the United States. This quiz will be drawn primarily, though not exclusively, from the “Key Terms” identified for each reading assignment from the Mark & Gary text.

5. Final Exam or Term Paper
Doctoral students will write a term paper of approximately 15-20 pages, reflecting historical and/or philosophical research. If it best meets the student’s goals, this paper, with permission of the instructor, may take the form of an historiographic essay or review of literature.

Doctoral students who may wish to use the term paper as the basis of a doctoral competency project are advised that requirements for the term paper and the competency project differ. It is possible, for instance, to write a fine term paper that satisfies the requirements of this course, yet is not quite up to par for a publishable doctoral project. While the term paper can indeed be used as a draft of the doctoral project, typically the competency project requires further consultation, work, and revision beyond this course. At the same time, however, doctoral students should note that with careful selection of topic and planning, the term paper for this course can advance them considerably toward completion of the doctoral project.

Paper proposals are due by the date specified on the course calendar. The proposal should consist of a purpose statement, specific research questions, and a working bibliography (divided into two parts: primary sources, secondary sources).

Students writing the term paper are invited to consult periodically with the instructor on their progress. If it can be accomplished in timely fashion, i.e. sufficient turn-around time, the instructor is willing to read and offer suggestions on the first draft.

Master's students may elect to do the term paper in lieu of the final exam.

The final exam is an opportunity to synthesize and reflect broadly on the work of the course. It consists of four discussion questions, two of which will be completed “open book” and “open notes” prior to the exam day. The other two questions will be taken from a longer list of questions provided to students during the final weeks of the course.

ASSESSMENT/EVALUATION:
Final course grades will be determined by:

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*Master's students may elect to do a term paper instead
of the final exam (the paper will still be worth 20 points); Doctoral students must do the term paper.

GRADING SCALE:

A = 93-100 points; B = 85-92 points; C = 77-84 points; D = 69-76 points; F = 68 points or below.

COURSE CALENDAR & ASSIGNMENTS: Distributed with this syllabus. Also available for download from the course web site.

APPENDIX

HISTORY PROJECT:

This is a small-scale historical project. Students may choose one of four options (others may be negotiated):

Option (1). For a given year, identify the main socio-cultural events, the main musical events, and the main music education events. Ascertain what relationships, if any, exist among these various factors. Be sure to distinguish between coincidental relationships, which require only evidence, and causal relationships, which require both evidence and argument.

A sample outline for option one might look like this:

I. Introduction (partial page)
II. Sociocultural events (two or three pages)
III. Musical events (two or three pages)
IV. Music Education Events (two or three pages)
V. Summary and conclusions (two pages)

Option (2). For a given one or two year period, examine all issues of one music journal or periodical (e.g., Music Educators Journal, 1940-1941). You may do an overall, genus content analysis (e.g., identifying/classifying types of articles) or a specific content analysis of a continuing aspect of the journal (e.g., advertisements, letters to the editor, a continuing column/columnist, etc.). Briefly place your findings in the context of major socio-cultural and/or musical events of the same timeframe (e.g., professional concerns of American music educators on the eve of U.S. entry into World War II as reflected by articles in the Music Educators Journal, 1939-1941).
A sample outline for option two might look like this:

I. Introduction (one to three pages)

II. Content Analysis (four or five pages)

III. Summary and Conclusions (one to three pages)

*Placing your content analysis briefly in the context of major sociocultural and musical events may occur either in the Introduction or the Summary.

Option (3). Oral history. Interview a person or persons. For example: (a) a music educator or administrator or other person who participated in a particular music organization or event; (b) a long-time music educator in a particular context or location; (c) a school board member or professional organization officer/member; (d) a music student. One of the points of oral history is to document and tell a true story about the past from the perspective of “ordinary people, not just famous or well-known persons.

On the basis of the interview/oral history, focus your writing on a particular facet, event, experience, or set of facets/events/experiences, of interest to music education. Your project should also contain a brief biography of the person(s) and an effort to place the focus of your project succinctly in the context of musical and sociocultural events of the time. The idea is not to do a biography per se, but rather an interpretive history from the standpoint of your chosen participant(s).

E.g., Interview George Heller, Rudolf Radocy, or David Bushouse about their tour behind the Iron Curtain with the University of Michigan band under Revelli.

A sample outline for option three might look like this:

I. Introduction, including the historical context of the event, organization, or experience, and a brief biography of the person interviewed (two to three pages)

II. Report of the interview (four or five pages)

III. Summary and conclusions (one to two pages)

Option (4). Examine a set of primary source documents: correspondence, minutes of meetings, diary, speeches, concert programs, photographs, etc. Place your documents in the context of major socio-cultural and/or musical events of their time, do an analysis of them, assess their value, and share your conclusions.

A sample outline for option four might look like this.

I. Introduction, briefly describing your documents and their context (two to three pages)

II. Analysis. Relate to corroborating evidence, if possible. (four or five pages)
III. Summary of your findings and your assessment the value or contributions of the documents for understanding music education in the particular context of their times (one or two pages)

The written report should be eight to ten pages long (not counting footnotes, references, appendices, and the like). It must be typewritten and double-spaced throughout. In general, the style should follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed., revised by John Grossman and Alice Bennett (Chicago: The University of Chicago Press, 1996), and use footnotes rather than parenthetical references.

Students with defined research goals may negotiate a different focus, e.g., a historiographic essay or another type of focus, for this project if desired. Consult with the instructor as soon as possible.

Some sources for main sociocultural events:


Some sources for main musical events:


*The Etude* (1896-1957)


*Metronome* (1885-1961)

*The Musical Quarterly* (1915-present)
The Musician (1896-1948)


Some sources for main music education events:


Music Educators Journal (1934-present)
MENC Proceedings (1935-52)
Music Supervisors Journal (1914-34)
MSNC Proceedings (1910-24)
MTNA Proceedings (1876-1950)
NEA Proceedings (Music Education Department) (1884-present)

School Music (1900-36)

PHILOSOPHY PAPER

This paper is a short philosophical argument or inquiry. It should be six to seven pages long (not counting footnotes, if any). It must be typewritten and double-spaced throughout. The style should follow Kate L. Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations, 6th ed., revised by John Grossman and Alice Bennett (Chicago: The University of Chicago Press, 1996). This paper should not be heavily footnoted. If you consult or use sources, please document appropriately; however, the paper should represent primarily your own philosophizing and critical reflection on both the materials of this course and your experiences as a music educator. The paper may take one of three options (others may be negotiated):

(1) Option one. A brief philosophy of music education. This approach should be a sound and valid argument related to the theory and practice of music education. It may not be a simple statement of opinion or belief; it is not a "point of view." Rather, it must evidence engagement with the philosophic process, particularly critical inquiry and defensible logic.

A sample outline might look like this:
I. Address the nature and practice of music education: Argue which is genus and which is species (music or education), or argue logically for a dialectical or synergistic relationship between the two. Your overall line of reasoning will want to include as well
arguments related to the nature and identity of “music” and the nature and practice of “education.”

A. Diagram or outline your argument(s): (One page or as many pages as needed)

   Proposition(s): Premise(s)/Assertion(s)
   Inference(s)
   Proposition(s): Conclusion(s)
   (Be careful to avoid logical fallacies).

B. Write your argument(s) in prose, fleshing out and including examples as appropriate. Write using elegant, but “lean” and precise language. (Three pages)

II. Application of the perspective(s) argued above to your current or future teaching context.
   You will likely want to follow the form “if p then q” for this section. At some point, this section of your paper should address the question “So what?” (One page)

III. Critically evaluate the stance you have articulated. What are its logical/defensible strengths? What are its weaknesses (e.g., where might others most easily take issue with it)? What elements will call for further reflection to develop more fully? (One or two pages)

(2) Option Two. A refutation of a premise advanced by another philosopher of music/music education.

A sample outline might look like this:

I. A fair statement of the premise you seek to refute, with some reference to the context(s) or argument(s) in which it occurs (e.g., advanced by a particular thinker or thinkers, when, how). (one page)

II. Your evidence, both logical and factual, for why the premise is false (four to five pages).

III. Your evaluation/logical discussion of the importance of the premise being false. In other words, So What? (one to two pages)

(3) Option Three. A logical assessment of a newspaper/magazine column, letter to the editor, or position statement related to music education.

A sample outline might look like this:

I. A brief introductory paragraph that introduces your document in context.

II. Quote verbatim or reproduce the column, letter, or position statement.

III. By means of a diagram (perhaps using numbers for various propositions that correspond to numbers you have superimposed at various junctures in the column or letter) and subsequent discussion, determine whether the author makes an argument of not. If not,
explain, very specifically, why it lacks the structure of an argument. If so, evaluate the validity and soundness of the argument.

IV. So What? A brief analysis of the potential import of this argument/non-argument to some facet of music education.

**SOME BOOKS FOR REVIEW**

(Other choices may be negotiated.)


