

M4858a

Faculty of Music
The University of Western Ontario

M4858a Progressive Pedagogies in Popular Music Education
Fall 2023
COURSE OUTLINE

Instructor: Dr. Ruth Wright
Office: Talbot College Rm. 438
Office hours by appointment
E-mail: rwright6@uwo.ca

TA: Donna Janowski

Office: Talbot College 326

Email: djanowsk@uwo.ca

Course Description:

This course will investigate the nature of progressive methods in popular music education in the 21st century. Through reading, research, discussion and practical music making, students will explore innovative pedagogies utilizing popular music in the classroom. Key areas for investigation and discussion will be a range of approaches to popular music education in 21st century education, skill development in facilitating such pedagogies, introduction to technologies such as jam hubs, music apps, and Digital Audio Workstations (DAWs). Students will consider their values and philosophies in reference to music education and equity, who is included and excluded in music education, issues of equity, cultural relevance and responsiveness and the potential of progressive pedagogies and technologies to combat issues of exclusion.

Learning Outcomes: By the end of this course, you should be able to

- Demonstrate a range of skills in progressive popular music education pedagogies.
- Demonstrate an understanding of the scholarship in the area of progressive approaches to popular music in music education.
- Work effectively individually and collaboratively in musical activities.
- Make an effective contribution to group discussions.
- Exercise initiative, personal responsibility, accountability and informed decision-making in complex situations.
- Reflect critically on experiences in popular music learning activities.
- Lead other students in critical reflection on assigned readings.

Learning Strategies:

The course will be delivered face-to-face with practical music-making on Tuesday 1.30-3.30 and seminar discussions on Thursday 1.30-2.20. Students will be expected to take part in all practical activities and make an effective contribution to their group. In addition, students will be expected to read the assigned weekly text, reflecting thoughtfully upon it, make notes and post a video lasting no more than 2 minutes, posing 2 key questions for discussion and the reasoning/thinking behind their questions by Tuesday 5pm each week on Flip. Join code:

<https://flip.com/13c4719a>.

Assessment breakdown:

Assignment	Weighting	Due date
1. Attendance, preparation, and participation.	10%	Ongoing
2. Seminar leadership on reading with talk (5 minute) introduction	20%	As assigned
3. Reflective video questions on seminar reading	30%	Ongoing
4. Remix composition and reflection	20%	October 26
5. Songwriting composition and reflection	20%	December 1

Evaluation:**1. Attendance, preparation, and participation. 10%****Attendance at all classes is required.**

If you are unable to attend, please let us know as soon as possible as we will be keeping a record of attendance. Please see point iii in the notes at the end of the syllabus for university policy on absence and missed work. There will be a series of tasks in BandLab for you to complete before class each week. These are intended to give you a slow sequential introduction to using a Digital Audio Workstation (DAW). Each week we will discuss a reading in our Thursday class. Although specific students will be assigned to lead discussion on the reading, it is expected that all students will read the assigned work. As evidence of this, all students other than those leading the discussion seminar will be expected to email two reflective questions about the forthcoming reading by **Tuesday at 5pm** each week.

2. Seminar leadership on reading with introduction 20%

In Thursday's class, each student, or a pair of students (depending on class size) will lead one seminar by preparing a 5-minute presentation summarising and highlighting key areas for discussion from the assigned reading for that class. The student will then lead a 20-minute discussion on the reading. You will be assessed on your ability to summarise and clearly present key points from the reading, *reflect critically on the reading* and compile and lead suitable discussion activities for other students. Think about active and inclusive discussion strategies that promote quality discussion. You should make an appointment to meet with your TA to discuss your reading and ideas for your presentation and discussion activities before your scheduled presentation date.

Criteria for assessment:

Ability to identify key points from the reading	20%
Ability to articulate a clear explanation of these points	20%
Degree of critical reflection on the reading	20%
Ability to devise suitable discussion questions and activities for the class	20%
Effective management of class discussion activity	20%

3. Reflective video questions on seminar reading 30%

This ongoing assignment is allotted a heavy weighting as it is crucial to your understanding and development of the material and issues covered in this course. Each week you will read the assigned reading thoroughly before class on Thursday. By Tuesday at 5pm of that week you will post a video on the reading including 2 key questions or issues you would like to discuss in class on Thursday. Look carefully at the distribution of weightings for the assessment criteria. They tell you where to concentrate your work.

Criteria for assessment:

Demonstration of understanding of main points of reading	25%
Ability to articulate a clear summary of these points	20%
Ability to devise suitable discussion questions for the class	30%
Ability to present a reasoned argument/explanation for the questions.	30%

4. Remix composition and reflection 20%

Students will work individually in the digital audio workstation BandLab or an equivalent to create an individual remix. The remix must consist of **an imported or recorded audio vocal track**, a **beat track**, and a **minimum of three music tracks**. Other tracks such as fx or sounds may be added as desired. Students should use techniques such as addition and subtraction to create different characters for each section of the remix and manage the 'energy' transmitted throughout the mix. The final track should be mixed and mastered.

You will submit a 1000-word write-up with your remix that details the steps of your remix process, the decisions you made, your use of effects, etc. You will also critically reflect on your learning and the potential of this type of activity in music education.

Criteria for assessment:

Ability to import/record an acapella (voice track or top line)	10%
Ability to sync vocal to grid and other tracks	20%

Ability to select/compose and add beat track	10%
Ability to manipulate appropriate musical loops to complement vocal	10%
Use of addition and subtraction to create sense of flow and energy throughout remix	10%
Quality of mixing and mastering of final track	10%
Ability to reflect critically upon the remix process and detail the stages and decisions in composition and potential for classroom use.	30%

5. Songwriting composition and reflection

30%

Working individually compose and perform an original song. Both lyrics and melody must be original and the song should be recorded in a digital audio workstation (DAW) such as BandLab.

The song must consist of **at least five tracks** including a **vocal line**. One of the tracks must **use a beat or loop** from the DAW loops bank. The final song must be mixed and mastered.

- Students will work with the online songwriting course from the Inclusive Music Academy to learn to use BandLab as an exemplar DAW. Weekly assignments will be set to assist you in learning to use the DAW.
- You will also submit a 1000-word write-up with your song that details the steps of your composition process and reflects on your learning and that of your potential future students. This must detail your role in the composing process, the steps of your composing process, the musical decisions you made, and your use of effects and editors. You will also critically reflect on your learning and the potential of this type of activity in the classroom.

Criteria for assessment:

Lyrics: use of hook, repetition, rhyme, form (verse, chorus), expressive, carefully planned drafted and edited.	20%
Melody: singable, fits the chords, catchy riff, effective contour, sections flow well, rhythm emphasises important words.	25%
Arrangement: loops/harmony parts work together, support main melody. Interesting fills or solos, dynamics, tempo, key changes, FX used effectively.	20%
Recording: good alignment between the tracks, clearly organised track window with all tracks labelled as to their role in the song. Well mixed and mastered recording, making appropriate use of the mix controls and effects.	10%
Ability to reflect critically upon the composition process and detail the stages and decisions in the composition and the potential for classroom use.	25%

Recommended reading

- Abramo, J. (2011) Gender differences of popular music production in secondary schools. *Journal of Research in Music Education* 59:1, 21-43.
- Abramo, J. (2011) Queering informal pedagogy: Sexuality and popular music in school. *Music Education Research*. 13:4, 465-77.
- Allsup, R.E. (2016) *Remixing the music classroom: Toward an open philosophy of music education*. Bloomington, Indiana: Indiana University Press.
- Bjorck, C. (2010) *Claiming space: Discourses on gender, popular music, and social change*. Gothenburg: Gothenburg University Press.
- Green, L. (1990) *Music on deaf ears: Musical meaning, ideology, education*. Manchester, UK; New York, NY: Manchester University Press ; New York, NY : St. Martin's Press
- Green, L. (2001). *How popular musicians learn: A way ahead for music education*. Aldershot: Ashgate Press.
- Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Aldershot: Ashgate Press.
- Love, B. L. & Pechtauer, E. (2015). What Is Hip-Hop-Based Education Doing in Nice Fields Such as Early Childhood and Elementary Education? *Urban Education*, 50 (1), pp.106-131
- Middleton, R. (2002, 1990) *Studying popular music* Buckingham: OUP
- Powell, B., Smith, G.D., D'Amore, A., Powell, B. (2017) Challenging symbolic violence and hegemony in music education through contemporary pedagogical approaches. *Education 3-13*. 45:6, 734-743.
- Small, C. (1977) *Music, society, education*. New England: Wesleyan University Press.
- Wright R. (2015) Now we're the musicians: Using Bourdieu's concepts of habitus, capital and field to analyse informal learning in Canadian Music education. In P. Burnard, Y. Hofvander Trulsson, and J. Soderman (eds.) *Bourdieu and the sociology of music education*. (pp. 79-98.) Farnham: Ashgate.
- Wright, R. & Kanellopoulos, P. (2010) Informal music learning, improvisation and music teacher education. *British Journal of Music Education*. 27:1, 71-87

Notes"

i) **Course Prerequisites: Music 1802/A/B/Y.**

Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

ii) **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

iii) **Academic Consideration for Student Absence & Missing Work (≥10%):** Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. Academic Consideration provides students with consistent, fair, and pedagogically appropriate consideration, without compromising the academic integrity of the course or program, when they have been unable to complete some component of a course due to short-term extenuating circumstances. Students who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education ([Academic Accommodation for Students with Disabilities](#)).

Documentation shall be submitted, as soon as possible and no later than 48 hours after the end of the period of absence covered, to the Academic Counselling unit or Office of the Associate Dean, Undergraduate (TC210), of the student's Home Faculty together with a request for relief specifying the nature of the academic consideration being requested. Students are directed to read the Senate Policy on Academic Consideration for Medical Illness at the following website for further details regarding various requirements and procedures for the supporting documentation:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration.pdf

Whenever possible, students who require academic consideration should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

iv) **Academic Consideration for Missing Work (<10%):** In cases where students miss work that is worth less than 10% of the total course grade due to medical illness or compassionate grounds, if documentation is voluntarily submitted to the Associate Dean's office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(zes) will be discounted in the calculation of the final grade for the course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

v) **Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

vi) **Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in Thames Hall room 2170. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 or to click on the big green “I Need Help Now” button on the Health and Wellness page above.**

vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

[https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation disabilities.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation%20disabilities.pdf)

viii) **Religious Accommodation:** Students should consult the University's list of recognized religious holidays (other than statutory holidays), and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information.

<https://www.edi.uwo.ca/resources/2816-2023-Diversity-Calendar-PDF.pdf>

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, should any university-declared emergency require some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience), the course will adapt accordingly. The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

x) **Gender-Based and Sexual Violence:** Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519 661-3568.

xvi) **Plagiarism Detection Software Usage:** All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism, which includes AI writing

detection tools. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<https://www.turnitin.com/>).

Important Dates, 2023-24

First Term Thu.	Sept. 7- Fri. Dec. 8
National Day for Truth & Reconciliation (no classes)	Sept. 29
Thanksgiving Monday (Stat Holiday)	Oct. 9
Fall Reading Week (no UG Classes)	Oct. 30-Nov 5
Last day to drop 1st-term half courses	Nov. 13
Last day of 1st-term classes	Dec. 8
Study day	Dec. 9
Midyear Exam Period	Dec. 10-22
Holiday (University Closed)	Dec. 23-Jan. 1