

MA in Music Education



Master of Arts in Music Education

Autumn Semester Modules and Timetable

Dr Gwen Moore, Course Coordinator

MA in Music Education 2015-2016/17

Overall Course Module Outline Full-time & Part-time

Semester 1:

Venue: T306 (in TARA)
unless otherwise stated

Time: 6-9pm

Days: Mon, Wed, (Fri)

Dates: Start date –
7th September.

Finish date –
27th November.

Semester 1		Semester 2	
Title	Credits	Title	Credits
Foundations of Music Education 1 MUS600	9	Foundations of Music Education 2 MUS604	9
Music Education in Policy and Practice MUS601	9	Practicum MUS605	12
Principles and Practice of Research in Education MUS602	9	<i>Summer school:</i> Contemporary Trends and Issues in Music Education MUS606	12
Semester 1/3		Semester 2/4	
Title	Credits	Title	Credits
Dissertation 1 MUS603	9	Dissertation 2 MUS607	30
Principles and Practice of Research in Education (p/t)			

Autumn Semester Timetable

Date	Music Education in Policy and Practice (T306)	Date	Foundations of Music Education 1 (T306)	Date	Principles & Practice of Research in Education (T116)
Sept 7 th	Orientation & Introduction: Dr Gwen Moore	Sept 9 th	Foundations of Music Education: History Dr Gwen Moore	Sept 11 th	Doing a Master's Dissertation
14 th	Music Pedagogies and School Music Dr Gwen Moore	16 th	Working with Literature Dr Ailbhe Kenny	18 th 19 th	Literature Search and Review Research Design (9.30 – 4.30) T212
21 st	Music Education in Irish Education Policy Dr Ailbhe Kenny	23 rd	Philosophies of Music Education 1 Dr Gwen Moore	25 th	Developing a dissertation proposal
28 th	Community Music Andrew Jordan	30 th	Philosophies of Music Education 2 Dr Gwen Moore	Oct 2 nd	Conceptualising your Research Question
Oct 5 th	Informal Music Learning Dr Gwen Moore	Oct 7 th	Music Education Advocacy Dr Gwen Moore	9 th	Research Design: Ethical and Analytical Considerations
12 th	Rhetoric and Reality of Music Education Policy Dr Ailbhe Kenny	14 th	Research Methods in Music Education Dr Gwen Moore	16 th	Completing Ethics Applications
19 th	Composers in Education Dr Gwen Moore & Anne-Marie O'Farrell	21 st	Musician/Teacher Partnerships Dr Ailbhe Kenny	23 rd	NO SCHEDULED ACTIVITY
26 th	BANK HOLIDAY	28 th	Music and Disadvantage Dr Gwen Moore	30 th	Qualitative Data Collection
Nov 2 nd	El Sistema and other Social Initiatives Dr Gwen Moore	Nov 4 th	Aesthetic Education in Music 1 and Jazz Performance at Dolan's Dr Ailbhe Kenny	Nov 6 th	Quantitative Data Collection
9 th	Aesthetic Education in Music 2 Dr Ailbhe Kenny	11 th	Democracy and Music Education Dr Gwen Moore	13 th	Complementary Methods
16 th	Higher Music Education Dr Gwen Moore	18 th	Curriculum and Assessment: For Whom? Dr Gwen Moore	20 th	Biographical Methods
23 rd	Multicultural Music Education Dr Gwen Moore	25 th	Foundations Reappraised Dr Gwen Moore	27 th	Assessment Tutorial and Troubleshooting
Dec 11 th	Submission of Assessment Material	Dec 11 th	Submission of Assessment Material	Dec 11 th	Submission of Assessment Material

MA in Music Education

MUS601 – Foundations of Music Education 1 Autumn Semester, 2015-2016

INTRODUCTION:

This module will examine some of the core philosophical ideas that have relevance to the epistemologies and ontologies of music education. It will provide students with a firm understanding of theoretical perspectives on music education with a particular focus on the philosophy of music education.

The module is organised in four parts:

- a) Foundation Disciplines of Music Education introduces a range of theoretical perspectives within the discrete disciplines of philosophy, sociology and psychology that can be applied to the study of music education and related practical fields.
- b) A closer examination of the philosophical foundations of music education includes a review of theories on the place of music in education, and of philosophical positions that contemplate the nature, meaning and value of music itself.
- c) A particular focus of this module is the study of aesthetics, from its early nineteenth century origins through to modernist and post-modernist conceptions of musical meaning and value.
- d) The final part of the module regards the nature of music performance from a variety of angles. Performance as an activity *per se* is discussed with regard to such concepts as musicianship, musical experience, talent and interpretation.

LEARNING OUTCOMES:

On successful completion of this module, students will be able to:

By the end of this module students will be able to:

Cognitive:

- Appraise conceptions and models of music education policies and practices.
- Critique music education methodologies, approaches and assessment models.
- Apply critical perspectives in the evaluation of particular methodologies.
- Review traditional and contemporary conceptions and models of music education.

Affective:

- Value a range of rationales, methodologies and approaches to music education in varying contexts.
- Engage with alternative conceptions and models of music education.

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

WEEK	TITLE/CONTENT/AREAS
1	Foundations of Music Education: History Dr Gwen Moore
2	Working with Literature Dr Ailbhe Kenny
3	Philosophies of Music Education 1 Dr Gwen Moore
4	Philosophies of Music Education 2 Dr Gwen Moore
5	The Artistic and the Aesthetic in Education Dr Gwen Moore
6	Research Methods in Music Education Dr Gwen Moore
7	Musician/Teacher Partnerships* MEPP Session Dr Ailbhe Kenny
8	Music and Disadvantage Dr Gwen Moore
9	Aesthetic Education in Music 1 and Jazz Performance at Dolan's Dr Ailbhe Kenny
10	Performance, Talent and Music Education Dr Gwen Moore
11	Curriculum and Assessment: For Whom? Dr Gwen Moore
12	Foundations Reappraised Dr Gwen Moore

ASSESSMENT: Essay of 4,500 – 5,000 words. Title will be distributed in Week 5. Essays must be typed or word-processed. Essays must be submitted in hard copy to the Education Office (third floor) on or before **4pm, Friday 11th December 2015** and by email to gwen.moore@mic.ul.ie.

FEEDBACK: Feedback will be given to all students upon request.

STAFF:

Name	Title	Contact	Office	Telephone	Email
Dr Gwen Moore	Coordinator, Lecturer in Music Education	By appointment	C105	061 204945	gwen.moore@mic.ul.ie
Dr Ailbhe Kenny	Lecturer in Music Education	By appointment	C106	061 774721	ailbhe.kenny@mic.ul.ie

READING LIST:

Core Reading:

- Abeles, H.F., Hoffer, C.R. and Klotman, R.H. (1994) *Foundations of Music Education*. New York: Schirmer Books.
- Elliott, D. (1995) *Music Matters*, Oxford: Oxford University Press.
- Jorgensen, E. (1997) *In Search of Music Education*. Urbana: University of Illinois Press.
- Reimer, B. (2003) *A Philosophy of Music Education: Advancing the Vision*. 3rd ed. Upper Saddle River, NJ: Prentice-Hall.
- Swanwick, K. (1979) *A Basis for Music Education*. London: NFER/Nelson.
- Townsend, D. (1997) *An Introduction to Aesthetics*. Oxford: Blackwell.

Recommended Reading:

- Abbs, P. (1994) *The Educational Imperative: A Defence of Socratic Aesthetic Learning*, London: Falmer Press.
- Abbs, P. (2011) *A is for Aesthetic: Essays on Creative and Aesthetic Education*. London: Routledge.
- Best, D. (1992) *The Rationality of Feeling: Understanding the Arts in Education*. London: Falmer Press.
- Bowie, A. (2009) *Music, Philosophy and Modernity*. Cambridge: Cambridge University Press.
- Bowman, W.D., and Frega, A.L. (eds.) (2012) *The Oxford Handbook of Philosophy in Music Education*. Oxford: Oxford University Press.
- Bowman, W. (1998) *Philosophical Perspectives on Music*. Oxford: Oxford University Press.
- Cochrane, T., and Fantini, B., and Scherer, K. R. (eds.) (2013) *The Emotional Power of Music*. Oxford: Oxford University Press.
- Dahlhaus, (1982) *Esthetics of Music* (C. trans W.A. Austin). Cambridge: Cambridge University Press.
- Dewey, J. (1958) *Art as Experience*. New York: Capricorn Books.
- Elliott, D. (2005) *Praxial Music Education: Reflections and Dialogues*. New York: Oxford University Press.
- Greene, M. (2001) *Variations on a Blue Guitar: the Lincoln Center Institute Lectures on Aesthetic Education*. New York: Teachers College Press.
- Hanslick, E. (1957) *The Beautiful in Music*. (trans. Cohen), New York: Liberal Arts Press.
- Kingsbury, H. (1988) *Music, Talent and Performance; A Conservatory Cultural System*, Philadelphia: Temple University Press.
- Kivy, P. (2012) *Sounding Off: Eleven Essays in the Philosophy of Music* Oxford: Oxford University Press.
- Langer, S. (1957) *Philosophy in a New Key*, 3rd edition, Cambridge, MA: Harvard University Press.
- Levinson, J. (ed) (2003) *The Oxford Handbook of Aesthetics*, Oxford: Oxford University Press.
- Meyer, L.B. (1956) *Emotion and Meaning in Music* (1973 edition), Chicago and London: University of Chicago Press.
- Pateman, T. (1990) *Key Concepts: A Guide to Aesthetics, Criticism and the Arts in Education*, London: Falmer Press.
- Reid, L.A. (1986) *Ways of Understanding and Education*, London: Heinemann Educational Books/Institute of Education University.
- Swanwick, K. (1994) *Musical Knowledge: Intuition, Analysis and Music Education*, London: Routledge.

MA in Music Education

MUS602 - Music Education in Policy and Practice Autumn Semester, 2015-2016

INTRODUCTION:

The Music Education in Policy and Practice module considers and evaluates a range of contextual issues relevant to current policy and practice nationally and internationally. Conceptions of music education, critical perspectives on methodologies, curriculum and assessment as well as developmental aspects of music teaching and learning are explored.

The module critically historicizes the epistemological and ideological bases of current music policies and models of practice. This analysis is grounded with reference to the contexts of primary and post-primary schools, conservatoires and tertiary institutions, and the community/outreach programmes of music and/or arts organisations. This will also involve a comparative perspective on formal, informal and non-formal conceptions of music education. A review of policies and practices is followed by a more in-depth analysis of the methodologies and approaches that are employed in specific contexts. Topics here will include a critical engagement with such systems as Kodàly, Orff, Suzuki, El Sistema, and Musical Futures and music partnership models. Issues relating to the design, development and support of music syllabuses and programmes; models of assessment and evaluation; and general administration in music education will be investigated. References will be made to curriculum and other forms of programming at local, national and international levels, and appropriate comparisons will be drawn.

LEARNING OUTCOMES:

On successful completion of this module, students will be able to:

By the end of this module students will be able to:

Cognitive:

- Appraise conceptions and models of music education policies and practices.
- Critique music education methodologies, approaches and assessment models.
- Apply critical perspectives in the evaluation of particular methodologies.
- Review traditional and contemporary conceptions and models of music education.

Affective:

- Value a range of rationales, methodologies and approaches to music education in varying contexts.
- Engage with alternative conceptions and models of music education.

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

WEEK	TITLE/CONTENT/AREAS
1	Orientation & Introduction: Dr Gwen Moore
2	Music Pedagogies and School Music Dr Gwen Moore
3	Music Education in Irish Education Policy Dr Ailbhe Kenny
4	Community Music Andrew Jordan
5	Informal Music Learning Dr Gwen Moore
6	Rhetoric and Reality of Music Education Policy Dr Ailbhe Kenny
7	Composers in Education Dr Gwen Moore & Anne-Marie O'Farrell
8	BANK HOLIDAY
9	El Sistema, Disadvantage and Music Education Dr Gwen Moore
10	Aesthetic Education in Music 2* FME1 Session Dr Ailbhe Kenny
11	Multicultural Music Education Dr Gwen Moore
12	Higher Music Education Dr Gwen Moore

ASSESSMENT: Choosing a topic covered in this module, design a programme of work for future use in your own professional practice. Lists of possible topics will be distributed in week 5. Essays must be submitted in hard copy to the Education Office (third floor) on or before **4pm, Friday 11th December 2015** and by email to gwen.moore@mic.ul.ie.

Assignments must be typed or word-processed. Each project will be between 4,000 and 4,500 words, and may be illustrated with a compilation of selected audio (and/or video) examples. A word count must be included.

FEEDBACK: Feedback will be given to all students upon request.

STAFF:

Name	Title	Contact	Office	Telephone	Email
Dr Gwen Moore	Coordinator, Lecturer in Music Education	By appointment	C105	061 204945	gwen.moore@mic.ul.ie
Dr Ailbhe Kenny	Lecturer in Music Education	By appointment	C106	061 774721	ailbhe.kenny@mic.ul.ie

READING LIST:

Core Reading:

- Green, L. (2001) *How Popular Musicians Learn: A Way Ahead for Music Education*. Aldershot, Hants: Ashgate.
- Philpott, C. and Plummeridge, C. (2001) *Issues in Music Teaching*. London: Routledge Falmer.
- Pitts, S. E. (2012). *Chances and Choices: Exploring the Impact of Music Education*. Oxford: Oxford University Press.
- Swanwick, K. (1999) *Teaching Music Musically*. London: Routledge.
- Veblen, K., Messenger, S., Silverman, M. and Elliott, D.J. (2012) *Community Music Today*, Lanham: R&L Education.

Recommended Reading:

- Arts Council Ireland (2008) *Points of Alignment: The Report of the Special Committee on the Arts and Education*. Dublin: Arts Council Ireland.
- Arts Council Ireland (2006) *Artists ~ Schools Guidelines: Towards Best Practice in Ireland*. Dublin: Arts Council Ireland.
- Burnard, P., Dillon, S., Rusinek, G., & Saether, E. (2008). Inclusive pedagogies in music education: a comparative study of music teachers' perspectives from four countries. *International Journal of Music Education*, 26(2), 109-126.
- Eisner, E. (1985) *The Art of Educational Evaluation*. London: The Falmer Press.
- Eisner, E., & Day, M. (Eds.) (2004) *Handbook of Research and Policy in Arts Education*. New Jersey: Lawrence Erlbaum Associates.
- Elliott, D. J. (1995) *Music Matters: A New Philosophy of Music Education*. New York; Oxford: Oxford University Press.
- Elliott, D. J. (2005). *Praxial Music Education: Reflections and Dialogues*. Oxford: Oxford University Press.
- European Commission (2011). *Creative Europe - A New Framework Programme for the Cultural and Creative Sectors (2014-2020)*.
- Fiske, E. B. (1999) *Champions of Change: The Impact of the Arts on Learning*. Washington, DC: Arts Education Partnership.
- Florida, R. (2002) *The Rise of the Creative Class*. New York: Basic Books.
- Finnegan, R. (2007). *The Hidden Musicians: Music-making in an English town* (2nd ed.). Connecticut: Wesleyan University Press.
- Finney, J., & Philpott, C. (2010). Informal learning and meta-pedagogy in initial teacher education in England. *British Journal of Music Education*, 27(1), 7-19.
- Hallam, S. And Creech, A. (2010) *Music Education in the 21st Century in the United Kingdom: Achievements, Analysis and Aspirations*. London: Institute of Education.
- Heneghan, F. (2001). *MEND Report: A Review of Music Education in Ireland, Incorporating the Final Report of the Music Education National Debate (MEND – phase III)*. Chippenham, UK: Anthony Rowe Ltd.
- Herron, D. (1985). *Deaf ears? A Report on the Provision of Music Education in Irish Schools*. Dublin: Arts Council Ireland.

- Hibernian Consulting with Insight Statistical Consulting & Martin Drury (2006) *The Public and the Arts*. Dublin: Arts Council Ireland.
- Higgins, L. (2012). *Community Music: In Theory and In Practice*. Oxford: Oxford University Press.
- Hope, S. (2002). Policy frameworks, research and k-12 schooling. In R. Colwell & C. Richardson (Eds.), *The New Handbook of Research on Music Teaching and Learning* (pp. 5-17). Oxford: Oxford University Press.
- Jorgensen, E. (2008) *The Art of Teaching Music*. Bloomington and Indianapolis: Indiana University Press.
- Kenny, A. (2011). Mapping the context: insights and issues from local government development of music communities. *British Journal of Music Education*, 28(2), 213-226.
- Kenny, A. (2009) *Knowing the Score: Local Authorities and Music*. Dublin: St. Patrick's College.
- Kingsbury, H. (1988) *Music, Talent and Performance; A Conservatory Cultural System*, Philadelphia: Temple University Press.
- McCarthy, M. (1999). *Passing it on: The Transmission of Music in Irish Culture*. Cork: Cork University Press.
- McSpadden McNeill, L., & Coppola, E. M. (2006). Official and Unofficial Stories: Getting at the Impact of Policy on Educational Practice. In J. L. Green, G. Camilli & P. B. Elmore (Eds.), *The Handbook of Complementary Methods in Education Research*. NJ: Lawrence Erlbaum for American Educational Research Association.
- Music Network (2003) *A National System of Local Music Education Services: Report of a Feasibility Study*. Dublin: Music Network.
- Myers, D. E., & Brooks, A. C. (2002) Policy issues in connecting music education with arts education. In R. Colwell & C. Richardson (Eds.). *The New Handbook of Research on Music Teaching and Learning*. New York: Oxford University Press. (909-930)
- Pitts, S. E. (2005). *Valuing Musical Participation*. Aldershot: Ashgate.