

Syllabus

Course description

Course title	Music Education/Community Music
Course code	54000
Scientific sector	L-ART/07
Degree	Master in Musicology
Lecturer	Prof. Johannes Theodorus van der Sandt Prof. Franz Comptoi
Semester	1
Course year	1
Credits	12
Modular	-
Total lecturing hours	60
Total lab hours	-
Office hours	from Monday to Friday on request
Teaching language	English
Attendance	According to regulations
Prerequisites	-
Course description	<ul style="list-style-type: none"> • The aim of this course is to introduce and secure an understanding of music education and community music and the creative and artistic skills to facilitate musical activity with others through projects and community events. • Transferable skills in communication, organisation, self-resilience, leadership, teamwork and evaluation needed in the execution of Music educational and Community Music Projects will be investigated. • An awareness and understanding of distinctive traditions, conventions, practices and contexts that have helped shape contemporary practice within community music will be developed. • Students will also become familiar with current trends and developments in Music Education and Community Music.
Specific educational objectives	<p>The course gives a <i>general</i> overview of the basic principles and goals of Music Education and Community Music. This includes an overview of the history, current developments and career paths in the field of Music Education and Community Music. Various approaches, contents and methods and relevant literature will form the foundation of the course.</p> <p>The educational objectives of this course are:</p> <ul style="list-style-type: none"> • To understand the purpose of Music Education and Community Music. • To explore the challenges of Music Education in the 21st Century and dealing with diverse communities, and therefore the aims and objectives of Music Education and Community Music. • To explore the properties of communication and expression, analysing and interpreting music used in different settings. • To consider the complex role of music in our society and culture.

	<ul style="list-style-type: none"> • Realising the non-musical aims of Music Education and Community Music. • To consider the impact of the arts on occupational and life skills, and individual psychological wellbeing.
List of topics covered	<ul style="list-style-type: none"> • Music education, • Community Music • Inclusion, • Special music education, • Reproducing, creating and perceiving music, • areas of musical activity, • elemental music and movement, • Instrumental music, • Vocal music, • play in music making, • musical communication, • dialogue, • play songs, • social learning through music, • planning and teaching in mixed ability groups.
Teaching format	<ul style="list-style-type: none"> • Frontal lectures, group work, projects. • Each lecture consists of a presentation of a topic, a case study that demonstrates this topic in a typical social setting. • Small group discussion or activity will also be implemented. • Class discussion and reflexion on the topic. • Reading material is identified in advance and handouts are offered for those who want further information on specific topics.
Learning outcomes (The learning outcomes need to be arranged and defined among the lecturers of all modules. The coordinator of the modules is responsible for the provided data.)	<ul style="list-style-type: none"> • Knowledge and understanding The ability to apply knowledge and an understanding of music education and community music, to demonstrate, in particular the aims of Music educational and community music programmes. • Applying knowledge and understanding The ability to apply gained knowledge and a critical understanding of the contexts and ideologies of Music Education and Community Music; and an awareness of the professional codes and methodologies within which the music educator and community musician operates. • Making judgments At the end of the course students will possess the ability to collect relevant data of the topics and interpret it in order to formulate concrete and abstract perspectives on Music Education and Community Music. • Communication skills The ability to communicate with aesthetic and logical insight on the organization and composition of Music Education and Community Music Projects. • Learning skills Students are able to develop a concept for a Music Education and Community Music projects based on realistic resources and an assessment of the chosen environment;

	<p>The development of learning strategies and practical/creative skills to continue studying with a high degree of autonomy and independence;</p> <p>The capacity to reflect on one's own performance and apply self-assessment;</p> <p>The capacity to analyse and identify shortcomings in skills and knowledge acquired.</p>
<p>Assessment</p> <p>(The assessment needs to be arranged and defined among the lecturers of all modules. The coordinator of the modules is responsible for the provided data.)</p>	<ul style="list-style-type: none"> • Intermediary assessments on topics covered in lectures (dates of handing in assignments to be communicated in class). • Each student will be expected to write a short report on a Community project or Music Education project (to be handed in on 15 January 2018). • Each student must write a Book Review on one book of Music Education and Community Music (list provided) (to be handed in on 14 December 2017). • Final oral exam with elaboration of experience and/or topics of the course.
<p>Assessment language</p> <p>Evaluation criteria and criteria for awarding marks</p> <p>(The evaluation criteria need to be arranged and defined among the lecturers of all modules. The coordinator of the modules is responsible for the provided data.)</p>	<p>English</p> <p>Composition of the final mark:</p> <p>1. Book review. (Length: 1,000 words.) The review should not be a summary of the book. Instead it should state what the book sets out to do and assess how well the author achieves that goal. The following points might help to engage with the book and help in writing the review:</p> <ul style="list-style-type: none"> • demonstrate how well you can read material in the context of the course; • identify the main issues it raises; • give a clear, succinct account of those issues; and • present a reasoned judgment regarding the soundness of the views or arguments presented by the author. • Objectives: what does the book set out to do? • Theory: is there an explicit theoretical framework? If not, are there important theoretical assumptions? • Concepts: what are the central concepts? Are they clearly defined? • Argument: what is the central argument? Are there specific hypotheses? • Contribution: how well does the work advance our knowledge of the subject? • Style: how clear is the author's language/style/expression? • Conclusion: a brief overall assessment. <p>The following criteria will be used in assessing the book review:</p> <ul style="list-style-type: none"> • Expression, grammar, spelling. • Does the piece answer all parts of the question? • Clear evidence of critical thinking. • Is it clear and well structured? • Is there an argument? Is it convincing and evidence-based? • Does it follow the prescribed formatting instructions?

	<ul style="list-style-type: none"> • Additional wow-factor? (for further information please see http://www.wendybelcher.com/writing-advice/how-to-write-book-review/) <p>The written book review and essay on a Community Music Project or Music Education Project will count 20% of the final mark.</p> <p>Oral exam</p> <p>During the oral examination the following will form part of the examination:</p> <ul style="list-style-type: none"> • Questions and reflection on the book reviews. • The student will be asked to evaluate, argue and critically analyse and reflect on accumulated knowledge and experiences through answering relevant questions based on coursework. <p>The oral exam will count 80% of the final mark.</p>
Required readings (one of to be chosen for the book report).	<ul style="list-style-type: none"> • Higgins, L., & Willingham, L. (2017). <i>Engaging in community music: an introduction</i>. Taylor & Francis. • Higgins, Lee. <i>Community music: In theory and in practice</i>. Oxford University Press, 2012. • Reimer, Bennett. (1970). <i>A Philosophy of Music Education</i>. Englewood Cliffs, NJ: Prentice-Hall. • Veblen, K. K., Messenger, S. J., Silverman, M., & Elliott, D. J. (Eds.). (2013). <i>Community music today</i>. R&L Education. • Welch (Eds.). (2012). <i>The Oxford handbook of music education, Vol. 1</i> (pp. 844–859). New York: Oxford University Press.
Supplementary readings	<ul style="list-style-type: none"> • Anderson, W.M. A Campbell, P.S. (2011). <i>Multicultural Perspectives in Music Education</i>. R&L Education • Coffman, D., & Higgins, L. (2012). <i>Community music ensembles</i>. In G. McPherson & G. Higgins, L. • Coppi, A. (2017). <i>Community Music - Nuovi orientamenti pedagogici</i>. FrancoAngeli. • Elliot, D.J. (2009). <i>Praxial Music Education: Reflections and Dialogues</i>. Oxford University Press. • Elliott, D. (2012). <i>Commentary: Music in the community</i>. In G. McPherson & G. Welch (Eds.), <i>The Oxford handbook of music education, Vol. 2</i> (pp. 99–103). New York: Oxford University Press. • Hill, B., & de Banffy-Hall, A. (2017). <i>Community Music: Beiträge zur Theorie und Praxis aus internationaler und deutscher Perspektive</i>. • Moser, P., McKay, G. (2005). <i>Community Music: A Handbook</i>. Russell House Publishing Limited. • Randles, C. (2014). <i>Music Education: Navigating the Future</i>. Taylor & Francis • Silverman, M. (2012). <i>Community music and social justice: Reclaiming love</i>. In G. McPherson & G. Welch (Eds.), <i>The Oxford handbook of music education, Vol. 2</i> (pp. 155–167). New York: Oxford University Press.

	<ul style="list-style-type: none"> • <i>The community within community music. In G. McPherson & G. Welch (Eds.), The Oxford handbook of music education, Vol. 2 (pp. 104–119). New York: Oxford University Press.</i> • <i>Veblen, K. (2012). Adult music learning in formal, nonformal, and informal contexts. In G. McPherson & G. Welch (Eds.), The Oxford handbook of music education, Vol. 2 (pp. 243–256). New York: Oxford University Press.</i> • <i>Walker, R. (2007). Music Education: Cultural Values, Social Change and Innovation. Charles C. Thomas Publisher.</i>
--	---