

Westminster Choir College of Rider University
Department of Music Education



***ME 271:
Critical Pedagogy II – Praxis
Fall, 2009***

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Course Overview

Critical Pedagogy for Music Education (CPME) is the synthesis of a particular view of philosophy, psychology and praxis as they are applied to music teaching and music learning. As a perspective, it empowers musicianship and seeks music experiences in the classroom and rehearsal that are transformational for both the student and the teacher.

This course is the second of three foundational courses in CPME. It focuses on the tenets of critical Pedagogy as a paradigm for teaching and on the psychological aspects of delivering instruction. While there are many different psychological perspectives that may be applied to CPME, this course focuses on constructivism, connectivism and experiential learning –all learning theories that are student-centered.

Critical Pedagogy for Music Education acknowledges that children come to the music room knowing a large repertoire of literature from “their” world and breaks down barriers of “my” music versus “their” music. For music education, this Pedagogy questions, challenges and empowers students to experience *our* music, and their teachers to understand *their* music as integral parts of a collective reality.

As part of this course students practice a lesson-planning model that sequences instruction in such a way as to contextualize music learning in both the classroom and the ensemble.

Learning Goals

1. To know, understand and be able to explain the tenets of Critical Pedagogy for Music Education with fluency and competence.
2. To know, understand and be able to explain the learning theories that inform Critical Pedagogy for Music Education.
3. To know, understand and be able to create learning experiences for children in general music classes that honor the tenets of Critical Pedagogy for Music Education.
4. To write lesson plans using the Critical Pedagogy for Music Education lesson planning model that demonstrate an understanding of sequence.
5. To develop and articulate a personal teaching philosophy.
6. To integrate technology in meaningful and purposeful ways.
7. To be able to defend the Critical Pedagogy for Music Education teaching model as an appropriate one for music teaching and learning.
8. To read, understand, and thoughtfully critique the literature in critical theory, learning theory and Critical Pedagogy for Music Education.
9. To demonstrate the ability to speak and write using proper English that is free from slang, colloquialisms and gender bias.
10. To be an informed and articulate advocate for music education that is empowering and transformational.

What to expect

Since this is a course within a professional sequence of pre-service music education courses, I expect that you will commit to the course expectations and master the course content with a professional attitude. If you are in the live class, I expect prompt and regular attendance. I will lower grades when you are absent, late or leave early. If you are in the online section, I expect that you will stay on track with assignments and that you will be present during those times when we meet together synchronously using WIMBA classroom. I will lower grades if you do not stay on track and participate as required. I expect that the work you submit will be your very best effort. I expect that you will meet deadlines and that all work will be submitted on time. I expect that students in the traditional section will silence their cell phones during class and that you will not text either on your phone or laptop during class meetings. In the event that you wish to record the class, you must obtain permission from the instructor and each member of the class.

For students in both sections, I expect that you will have mastered the content of Critical Pedagogy I, as well as the content of the psychology courses that you have already completed. For me, mastery means that you can easily recall the specifics of the content and are able to apply the content when called upon to do so in this course. If you have not, I require that you take responsibility for the immediate remediation of such deficiencies.

You may expect that I will approach the course with the commitment of a professional. In that regard, you may expect that each class, live or online, be thoughtfully prepared; that the materials selected for your purchase were chosen carefully and are important to your success in this course and beyond; and that your individual and collective learning needs will be addressed as appropriate. You may also expect that the course content will be thoroughly covered and that your assignments will be assessed fairly.

What to buy and what to have

Required:

Wink, Joan. *Critical Pedagogy: Notes from the Real World* (3rd ed).
Boston: Pearson Education, 2004.

McCarthy, Bernice. *About Teaching: 4MAT in the Classroom*.
Wauconda, IL: About Learning, Inc., 2000.

McCarthy, Bernice. *Learning Styles Measure*.
Wauconda, IL: About Learning, Inc., 2000

Simpson, Douglas L, Michael J. B. Jackson and Judy C. Aycock. *John Dewey and
the Art of Teaching: Toward Reflective and Imaginative Practices*.
Thousand Oaks: CA: SAGE, 2005.

Articles from *Visions of Research in Music Education, January 2005*.
found at [www.user.ri~~der~~.edu/~vrme](http://www.user.rider.edu/~vrme)

Abrahams, Frank. "The Application of Critical Pedagogy to Music Teaching and
Learning: A Literature Review." *Update: Applications of Research to
Music Teaching*. Music Educators National Conference, Spring/Summer,
2005. found at www.menc.org

Abrahams, Frank. "Transforming Classroom Music with Ideas from
Critical Pedagogy." *Music Educators Journal*. Music Educators
National Conference, September, 2005.

Abrahams, Frank. "The Application of Critical Theory to a Sixth Grade General
Music Class."

Visions of Research in Music Education 5 (January, 2004).

Abrahams, Frank, & Paul D. Head. *Case Studies in Music Education (2nd ed.)*.
Chicago: GIA, 2005.

Strongly Recommended

A laptop computer is recommended for all students in the live class to have
in class to take notes.

Webcam and mic (required for online class)

SKYPE account (required for online class)

Prerequisites

ME 1 71: Critical Pedagogy I is a prerequisite for this class. It is recommended that students complete *Introduction to Psychology* before taking this course.

Grades

Article Critique	50 points
Lesson Plans (20 points each)	60 points
Teaching Philosophy	100 points
YouTube Videos	40 points
Who Am I (20 points)	
My Learning Style (20 points)	
Dewey Video Project	100 points
Video (75 points)	
Video Critique (25 points)	
Contributions to Class (WIMBA online; In-Class Live)	50 points

Other Notes

Assessments are aligned to the Marzano Taxonomy.

This course meets the Standards of the NJ State Licensing Code as follows:

Standard One:	1.1, 1.2, 1.3, 2.1, 2.2, 3.1,	3.2,3.3
Standard Two:	1.1, 1.2, 1.3, 2.1, 2.2, 2.3,	2.4,2.5 3.0
Standard Three:	1.1, 1.2, 2.1, 2.2, 3.1, 3.2,	3.3,3.4
Standard Four:	1.1, 1.2, 1.3, 1.4, 2.0, 3.1,	3.2,3.3, 3.4, 3.5, 3.6, 3.7
Standard Five:	2.0, 3.1, 3.2, 3.3, 3.4	
Standard Six:	1.1, 1.2, 1.3, 2.1, 2.2, 2.3,	3.1,3.2, 3.3, 3.4, 3.5, 3.6
Standard Seven:	2.0, 3.1, 3.3, 3.4, 3.5	
Standard Eight	1.0, 2.1, 2.2, 3.1, 3.2, 3.3,	3.4
Standard Nine:	1.2,	
Standard Ten:	1.0, 2.2, 2.3, 3.1, 3.2, 3.3	

Course Calendar

The course calendar for this course may be found in the *Course Information* section on Blackboard.

Assignments

Assignments for each section of the course are listed in the *Course Information* section on Blackboard.

Plagiarism

As you complete your assignments, take special care to differentiate your original thoughts and ideas from those of others. Cite the work of others properly. As you cut and paste research from the Internet or download excerpts from the library on-line resources, be careful to keep track of what is yours and what is not. In the unfortunate instance of plagiarism, the professor will follow the procedures outlined in *The Source*.

Meeting the Challenges of this Course

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate fully in this course. Rider University counseling services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via the web at http://www.rider.edu/175_555.htm.

If you have any learning issues that require an accommodation, you must inform me of these issues no later than the first day of the second week of classes. After that date, I may be unable to make the appropriate adjustments.

Reference List

- Abrahams, F. (Spring/Summer, 2005). The application of critical pedagogy to music teaching and learning: A literature review. *Update: Applications of Research to Music Teaching*. Music Educators National Conference.
found at www.menc.org
- Abrahams, F. (September, 2005). Transforming classroom music with ideas from critical pedagogy. *Music Educators Journal*, 92 (1), 62-67.
- Abrahams, F. (January, 2004). The application of critical theory to a sixth grade general music class. *Visions of Research in Music Education*, 5.
- Abrahams, F., & Head, P. D. (2005). *Case studies in music education (2nd ed.)*. Chicago: GIA, 2005.
- Abrahams, F., & Iannuzzi, J. (2002). *Reframing music education*. Unpublished Manuscript.
- Abrahams, F., Jenkins, L. J., & Schmidt, P. (2002). *Jubilate: A music curriculum for the adolescent soul*. Unpublished Manuscript, Rider University.
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- Delpit, L. D. (1995). *Other people's children: Cultural conflict in the classroom*. New York: New Press.
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- Freire, P. (1973). *Education for critical consciousness*. New York: Herder and Herder.
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- Freire, P. (1998). *Pedagogy of freedom*. Boston: Rowman & Littlefield Publishers, Inc.
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- Gardner, H. (1990). Multiple intelligences: Implications for art and creativity. In Moody, W. (Ed.). *Artistic intelligences: Implications for education*. (pp. 11-27). New York: Teachers College Press.
- Gardner, H. (1991). *The unschooled mind: How children learn, and how schools should teach*. New York: Basic Books.

- Gardner, H. (1993). *Multiple intelligences: The theory in practice*. New York: Basic Books.
- Kanpol, B. (1999). *Critical pedagogy: An introduction* (2nd ed.). Westport, CT: Bergin & Garvey.
- Kincheloe, J. L. (2008). *Critical pedagogy primer* (2nd ed.). New York: Peter Lang.
- Marzano, R.J. (2001). *Designing a new taxonomy of educational objectives*. Thousand Oaks, CA: Corwin Press, Inc.
- Marzano, R.J. (2003). *What works in schools: Translating research into action*. Alexandria, VA: Association for Supervision and Curriculum Development.
- McLaren, Peter. (1994). *Life in schools: An introduction to critical pedagogy in the foundations of education*. New York: Longman.
- McLaren, P., & Giroux, H. (1990). Critical pedagogy and rural education: A challenge from Poland. *Peabody Journal of Education*, 67 (4), 154-165.
- Merrion, M. (Ed.). (1989). *What works: Instructional strategies for music education*. Reston, VA: Music Educators National Conference.
- Music Educators National Conference. (1994). *National standards for arts education: What every young American should know and be able to do in the arts*. Reston: author.
- Regelski, T. A. (1998). Critical theory as a basis for critical thinking in music education. In *Studies in Music from the University of Western Ontario*, 17, 1 – 19. London, Ontario (Canada): University of Western Ontario.
- Regelski, T. A. (1999). Action learning: Curriculum and instruction as and for praxis. In M. McCarthy (ed.) *Music education as praxis: Reflecting on music-making as human action*, pp. 99-120. College Park: University of Maryland.
- Regelski, T. A. (2004). *Teaching general music in grades 4 – 8: A musicianship approach*. New York: Oxford.
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- Wolf, D. P. (1987/1988). Opening up assessment. *Educational Leadership*, 5 (4), 24-29.
- Wolf, D. P. (1989). Portfolio assessment: Sampling student work. *Educational Leadership*, 6 (7), 35-39.
- Wolverton, V. D. (1992). Comprehensive musicianship revisited Research-based applications for the choral music classroom. *Update*, 8 (2), pp. 10-15.
- Yaffe, St. H. (1989). Drama as a teaching tool. *Educational Leadership*, 46 (6), 29-32.

