

Psychology of Music Teaching and Learning, MED 402
DePaul University, Winter Quarter 2012
Tuesdays 6-9pm, Conference Room SOM
Professor Caroline Davis

Contact Information

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Required Materials

Tan, Pfordresher. and Harré. *Psychology of Music: From Sound to Significance*. Psychology Press: New York, NY.

Additional readings will be posted on course website or provided in class.

Course Description

The relationship between music psychology and music education has the potential for growth. It is important to know how the mind develops in order to successfully apply learning techniques inside and outside of the classroom. What cognitive mechanisms prepare children for learning aspects of music, like melody, rhythm, harmony, and timbre? Should music educators be aware of age markers in music development? How does assessment play a role in musical development and creativity? How do we explain music psychology to children in the classroom? What components (social, cultural, musical, developmental, etc) contribute to the learning of music? These questions lie at the heart of the Psychology of Music and will be explored throughout the quarter.

More specifically, in this course, we will:

- Describe the “hardwired” aspects of musical learning and how they affect the development of later skills
- Illustrate the relevance of empirical studies to the understanding of music teaching and learning
- Identify the subgenres of research in music psychology and reflect upon their contributions to music education
- Work through our understanding of psychological components of music and explain them in the classroom to children
- Observe real-world learning situations and compare findings to related empirical studies

Attendance Policy

We are all learning together, so being present and on time in class is as important as your assignments. Absences are excused only in the case of a serious illness or family emergency. If there are extenuating circumstances such as these, please contact me by phone.

Assignments Policy

Assignments turned in after the due date will be lowered by one letter grade for each day they are late. Assignments may be submitted electronically (email or course website) or in hard copy form. Feedback will be provided in whatever format the assignment was submitted. If you have an issue with any particular due date, please notify me as soon as you are able.

Assignments

Discussion Maps: These are general outlines for our reading assignments, in any format that makes sense to you. Readings will be assigned each week, with a focus on a particular set of questions/topics that *you* develop while reading. The topics you develop on your map may require additional reading (to be determined by you!). Maps will be collected at the end of each class meeting. It is not a requirement that they be typed.

Lesson Plans: Some of the topics we consider will apply better to real-world learning situations. Choose two of the topics we plan to cover throughout the quarter. For each topic, design a lesson plan structured to suit a 30-minute class for the age group you are interested in teaching. These lesson plans should be tailored to fit either present or future teaching situations. Be prepared to discuss them in class.

Reflection Papers: For two of the class meetings, a question will be posted for you to contemplate. The reflections should refer to readings you have been exposed to and to one relevant teaching or learning experience. These papers should be at least 1000 words and follow up-to-date APA guidelines. Since this is a seminar class, we will also make time to read each others' reflections; thus, these papers should be submitted *no later* than Monday at 12pm.

Observation Logs: Information that we explore during the class meetings and from the readings may or may not apply to both informal and formal learning situations that you experience. Observation logs should include brief statements of an event that was related to the reading for each week. They will be available to all students via the course website.

Final Paper/Experiment: We all have those burning questions – think of one that you have had for a long time, and use the information we have learned throughout the course and your teaching experience to bridge the gap between music psychology and education. Given the question, devise an informal experiment to test on a group of students you have access to. Topic proposals should be handed in no later than **February 14th**. References should be a combination of sources from books, journal articles, personal experience, and the online references (in order of preference). The required length is 4500-5000 words. More guidelines to come.

Course Website

Announcements and readings will be posted on the course website at <https://oll.depaul.edu/>. Check for updates periodically!

Academic Integrity

Academic integrity entails absolute honesty in one's intellectual efforts. The *DePaul Student Handbook* details the ramifications of academic integrity violations, but you should be especially aware of the policies on cheating and plagiarism. Cheating is any action that violates University norms or an instructor's guidelines for the preparation and submission of assignments. Such actions may include using or providing unauthorized assistance or materials on course assignments, or possessing unauthorized materials during an examination. Plagiarism involves the representation of another's work as your own, for example: (a) submitting as one's own any material that is copied from published or unpublished sources such as the Internet, print, computer files, audio disks, video programs or musical scores without proper acknowledgement that it is someone else's; (b) paraphrasing another's views, opinions or insights without proper acknowledgement or copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement; (c) submitting as one's own work a report, examination, paper, computer file, lab report or other assignment which has been prepared by someone else. If you are unsure about what constitutes unauthorized help on an exam or assignment, or what information requires citation and/or attribution, please ask me. Violations may result in the failure of the assignment, failure of the course, and additional disciplinary actions.

Disability
Accommodation

Reasonable accommodations will be provided for students with disabilities on an individualized and flexible basis. The Office of Students with Disabilities (OSD) determines appropriate accommodations through consultation with the student. For certain learning disabilities and/or attention deficit disorders, the Productive Learning Strategies Program (PLuS) determines the appropriate accommodations. See me for more information or call OSD at 773-325- 7290 (phone) or 773-325-7296 (TTY); or call PLuS at 773-325-1677.

Assessment

Final grades will be based on a combination of discussion participation and course assignments.

Discussion Maps	10%
Lesson Plans	30%
Reflection Papers	30%
Observation Logs	10%
Final Paper	20%

Course Schedule: The following is a guideline and may be altered due to student preferences, time constraints, or changes in reading material.

Week	Topic	Assignment Due
1/3	Overview: What is music cognition?	Read Chp 1 in <i>TBOM</i> , Watch H.Honing video
1/10	Origins & Development: What is innate and what is learned?	Read Chp 8 in <i>POM</i> , Chp 9 in <i>TBOM</i> , Watch <i>Snowball</i> videos, Discussion Map
1/17	Perception and Exposure: What does music do to us?	Read Chp 3-4 in <i>POM</i> , Watch <i>WSF</i> video, Discussion Map
1/24	Education Methods: What is supported by the research?	Read Hair (1997), Houlahan & Tacka (2008) Chp 6, Discussion Map, Lesson Plan
1/31	Learning & Motivation: What strategies are out there?	Read Chp 9 in <i>POM</i> , Deci et al (2001), Watch Ben Zander on <i>TED</i> , Discussion Map, Reflection Paper
2/7	Assessment & Ability: How do we evaluate?	Read Chp 10-11 in <i>POM</i> , Discussion Map, Lesson Plan
2/14	Emotion and Meaning: What does music mean and how is that taught?	Read Chps 13-14 in <i>POM</i> , Portions of Meyer (1956), Discussion Map
2/21	Creativity: How do we teach children to be creative?	Webster (1990), Moore (1990), Kratus (1990), Discussion Map, Reflection Paper
2/28	Context: What roles do culture and social group play in music?	Read Chp 12 & 15 in <i>POM</i> , Watch <i>Social Cognition</i> video, Discussion Map, Final Paper Outline
3/6	Final Paper/Experiment Presentations	Final Paper/Experiment Draft Feedback
3/13	Final Paper/Experiment Due	Final Paper/Experiment