

Mary Catherine Stoumbos

Syllabus

Children's Music Education and Cultural Policy (3xxx)

Term: Fall 2021

Class Days/Times: TBD [twice weekly]

Classroom Location: TBD

Course Format: Seminar

Number of Points: 3 credits

Instructor Name: Mary Catherine Stoumbos

Email Address: mcs2264@columbia.edu

Office Location: 701C Dodge Hall

Office Hours: by appointment

Prerequisites: None

Course Description

All children are musical. How do they learn to become so? And how do our understandings of musicality shape education? In the beginning of this course, students will unpack and rethink normalized conceptualizations of childhood and music learning, including considerations for dominant gendered, racialized, and classed conceptualizations of children. We will explore such questions as: What is a child? What is childhood? Why does how we think philosophically about childhood shape the research questions we ask? We will consider which aspects of children's musical educations are universal and where the cultural influence might be located. By pairing theory with a cross-disciplinary variety of case studies and through a focus on the place of formal and informal music education in the United States, we will examine approaches to ethnomusicological studies of children and childhood alongside the cultural and educational policies and discourses that direct children's musical development. Finally, we will practice applying ethnomusicological theories and methodologies used in researching childhood and music learning to practical education and policy scenarios. This course is open to students from all departments who are interested in an interdisciplinary – including public policy, cultural policy, sociology, and anthropology – approach to understanding childhood and music learning, as well as students who are interested in engaging with music learning through a combination of a theoretical and applied approach. There are no prerequisites for this course, including no requirement be able to read or analyze music.

The units covered in this course are:

- Unit 1: "Introduction to Children and Music Learning" begins by exploring modes of engaging with childhood and music learning in ethnomusicology. After considering some broad, introductory framings, students explore a few subtopics of music learning as they interrogate common assumptions of what childhood means and what music learning entails.
- Unit 2: "Theoretical Conceptualizations of the Child in Ethnomusicology" works through Amanda Minks's seminal article on ethnomusicology's engagement with children as research subjects and objects of academic thought. Each theoretical framing that Minks identifies is paired with an example of ethnomusicology scholarship written within that framing. By exploring these pairs of readings, students unpack the theoretical approaches while considering practical implications introduced in examples of ethnomusicological research.

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- Unit 3: “Applied, Interdisciplinary Approaches to Music Education Research” alternates classes devoted to theoretical concerns with classes that explore case studies in music education research. Students begin to make connections between ethnomusicological theories and methodologies and how they can be applied to practical music education scenarios.
- Unit 4: “Music Education Policy and Activism” introduces literature that is solidly grounded in music education policy with practical implications. Students continue interrogating ethnomusicological framings of childhood as they reach farther from traditional ethnomusicological framings of research.
- Unit 5: “Music Education in Newark, New Jersey Case Study” investigates some historical and policy texts relevant to the current environment of music education in Newark, NJ. Students practice applying ethnomusicological theories and methodologies to this milieu as they think through location-specific traditions and obstacles.

Course Objectives

By the end of the course, students will be able to:

1. identify, describe, and apply ethnomusicological theories of childhood and music learning.
2. analyze and evaluate approaches to interdisciplinary and applied research that focuses on various forms of music education.
3. assess the relevance and appropriateness of various theoretical and methodological approaches to research on childhood and music learning.
4. formulate a research paper that incorporates analyses of a particular theory, methodology, and policy relevant to a specific music learning scenario.

Required Texts and Materials

There are no required textbooks for this class. All readings can be found on the course website.

Assessment and Grading, see supplementary materials for full assignment details and rubrics.

Component	Percentage
Attendance	10%
Participation	15%
Discussion Posts	20%
Public-Facing Paper	15%
Policy Analysis	15%
Final Research Paper	25%

Attendance is mandatory. Students are allowed two unexcused absences per semester. On the third unexcused absence and with each subsequent absence, 2% will be detracted from the final grade up to 10%. Students who wish for an absence to be excused for a personal, family, or medical emergency should present me with a note no more than 24 hours after the missed class.

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Student **participation** will be assessed twice during the semester, with additional individual conversations as needed. At the midpoint of the semester, I will meet with each student to share *non-graded, formative* feedback on their participation. At the end of the semester, students will earn a final participation grade that accounts for participation throughout the semester with an eye towards improvement since receiving the mid-semester feedback. For details on participation expectations and grading, see the formative and summative participation rubrics.

Students will prepare for each class by completing **discussion posts** that respond to an assigned set of readings. These posts will be in the form of a short (~250 words) response posted on an online class discussion board. The reading assignments in this course are purposefully designed to cover a relatively small number of pages for an advanced course. This is done to ensure that students have time to engage with each deeply. There will be twenty-one discussion post opportunities throughout the semester. Each discussion board post makes up 1% of the final grade, comprising a total of 20% of the final grade, so each student must complete at least twenty posts according to the rubric for full credit in this category. Students who complete more than 20 posts will have their 20 strongest posts contribute to their final grade.

Students will submit three related papers throughout the course of the semester. Students may submit drafts to the instructor for feedback up to **one week before they are due**.

The first paper will be a **theory paper** that investigates implications of a particular theoretical framing of childhood learning, relevant to the topic of this course. This paper will be no more than four double spaced pages long. **DUE: Class 11**

The second paper will be a **policy analysis** that engages a specific cultural or public policy. This paper will be no more than four double spaced pages long, but may be shorter depending on the chosen format. Some styles may include: white-paper; policy analysis blog post; policy change recommendation. If a student wishes to write in a different format, ideas must first be approved by the instructor. Students will work in a small group of two to three students for this assignment to practice working with others in professional settings. Groups will be assigned based on the topics of theory papers chosen to ensure that each group is able to draw on a range of theoretical backgrounds. All students in a group submit one final product and receive the same grade. **DUE: Class 19**

The third and final paper will be a **research paper** that incorporates the ideas and policy explored in the first two papers as it builds a theoretical critique of the chosen policy. Students are encouraged to think about how their research might be practically applied to their research subject. This paper will be no more than fifteen pages long. Students will present their ideas for this project during the last two weeks of class for feedback from the instructor and their peers before submitting the final product. **DUE: Date of final exam**

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Faculty Statement on Academic Integrity

“The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.

“Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

“In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.

“Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.

“For more information on academic integrity at Columbia, students may refer to the *Columbia University Undergraduate Guide to Academic Integrity*:
<http://www.college.columbia.edu/academics/academicintegrity>”

This also serves as a reminder of the honor code to which all Columbia College students have agreed:

“I affirm that I will not plagiarize, use unauthorized materials, or give or receive illegitimate help on assignments, papers, or examinations. I will also uphold equity and honesty in the evaluation of my work and the work of others. I do so to sustain a community built around this Code of Honor.”

Any suspicion of plagiarizing or other breach of academic integrity will immediately be brought to the Office of Student Conduct and Academic Integrity to be sorted out and dealt with through their expertise. Any student who is found in breach of Columbia's standards for academic integrity will automatically fail the course.

Disability Accommodations

If you are a student with a disability and have a DS-certified ‘Accommodation Letter’ please schedule an office hours appointment with me to confirm your accommodation needs. If you

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believe that you might have a disability that requires accommodation, you should contact [Disability Services](#) at 212-854-2388 and disability@columbia.edu.

Cell Phone, Laptop Computers and Tablet Policy

Laptops and tablets are allowed in class for reading and note-taking purposes only. Use of cellphones is not allowed. If you urgently need to send a text message or make a phone call, please quietly excuse yourself.

Academic Support Services

The Libraries: Find all texts on course reserves or as digital copies. <https://library.columbia.edu/>

Writing Center: “The Writing Center provides writing support to undergraduate and graduate students. In one-on-one consultations and workshops, our consultants offer feedback and strategies to help you improve at every stage of your writing, from brainstorming to final drafts.” <https://www.college.columbia.edu/core/uwp/writing-center>

Tutoring Services (GS): Reading and Argument Coaching, “The ARC's reading and argument coaches are trained peer facilitators who can help students make sense of what they're looking at and come up with a plan for what to do with it—without doing the work for them, and while respecting the Columbia University Code of Honor.” <https://gs.columbia.edu/content/tutoring>

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Course Schedule

Unit 1: Introduction to Children and Music Learning

Class 1: Introduction to Children and Music

Minks, Amanda. 2002. "From Children's Song to Expressive Practices: Old and New Directions in the Ethnomusicological Study of Children." *Ethnomusicology* 46, no. 3 (Autumn): 379-408.

- In-class, read pages 379-380

Class 2: Introduction to Children and Music (cont'd)

Campbell, Patricia Shehan, and Trevor Wiggins, eds. 2012. *The Oxford Handbook of Children's Musical Cultures*. Oxford: Oxford University Press.

- Read "Giving Voice to Children," by Patricia Shehan Campbell and Trevor Wiggins, pages 1-24

Class 3: Ethnomusicology of Music Education

Campbell, Patricia Shehan. 1998. *Songs in Their Heads: Music and Its Meaning in Children's Lives*. Oxford: Oxford University Press.

- Read "Introduction: Musical Children," pages 3-12
- Read "Who They Musically Are," pages 168-195

Class 4: Music Learning and Talent

Kingsbury, Henry. 1988. *Music, Talent, and Performance: A Conservatory Cultural System*. Philadelphia: Temple University Press.

- Read Chapter 6, "A Cultural System," pages 143-180

Class 5: Music Learning and Social Control

Troutman, John W. 2009. *Indian Blues: American Indians and the Politics of Music, 1879-1934*. Norman: University of Oklahoma Press.

- Read Chapter 3, "The Sounds of 'Civilization': Music and the Assimilation Campaign in Federal Indian Boarding Schools," pages 108-150

Class 6: Music Learning Outside of Schools

Burnim, Mellonee. 1980. *The Black Gospel Music Tradition: Symbol of Ethnicity*. (dissertation)

- Read excerpts from "Toward an Understanding of the Black Church As Foundation for the Development of an Ethnic Music," pages 61-76 and pages 82-87

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Bickford, Tyler. 2017. *Schooling New Media: Music, Language, and Technology in Children's Culture*. New York: Oxford University Press.

- Read excerpt from "Introduction," pages 5-28

Unit 2: Theoretical Conceptualizations of the Child in Ethnomusicology

Class 7: Diffusionism: Children and the Spread of Culture

Minks, Amanda. 2002. "From Children's Song to Expressive Practices: Old and New Directions in the Ethnomusicological Study of Children." *Ethnomusicology* 46, no. 3 (Autumn): 379-408.

- Read pages 380-385

Opie, Iona, and Peter Opie. 1959. *The Lore and Language of Schoolchildren*. Oxford: Oxford University Press.

- Read "Introduction," pages 1-16

Class 8: Enculturation: Socialization into Cultural Norms

Minks, Amanda. 2002. "From Children's Song to Expressive Practices: Old and New Directions in the Ethnomusicological Study of Children." *Ethnomusicology* 46, no. 3 (Autumn): 379-408.

- Read pages 385-390

Blacking, John. 1967. *Venda Children's Songs: A Study in Ethnomusicological Analysis*. Chicago: University of Chicago Press.

- Read Chapter 5, "The Cultural Analysis of Music," pages 191-198

Class 9: Cultural Autonomy: The Universal Child; Cultural Cognitivism: Cultural Context of Learning

Minks, Amanda. 2002. "From Children's Song to Expressive Practices: Old and New Directions in the Ethnomusicological Study of Children." *Ethnomusicology* 46, no. 3 (Autumn): 379-408.

- Read pages 390-396

Addo, Akosua. 1997. "Children's Idiomatic Expressions of Music Cultural Knowledge." *International Journal of Music Education* 30: 15-25.

Class 10: Music Acquisition; Stability and Change in Practices

Minks, Amanda. 2002. "From Children's Song to Expressive Practices: Old and New Directions in the Ethnomusicological Study of Children." *Ethnomusicology* 46, no. 3 (Autumn): 379-408.

- Read pages 396-402

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Gaunt, Kyra. 2006. *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop*. New York City: New York University Press.

- Read excerpt from “Introduction,” pages 1-14

Unit 3: Applied, Interdisciplinary Approaches to Music Education Research

Class 11: Applied/Interdisciplinary Research; Theory Paper Due Today

Pettan, Svanibor, and Jeff Todd Titan, eds. 2015. *The Oxford Handbook of Applied Ethnomusicology*. Oxford: Oxford University Press.

- Read Chapter 16, “Strategies and Opportunities in the Education Sector for Applied Ethnomusicology,” by Susan E. Oehler Herrick, pages 553-601

Class 12: Ethnomusicology Case Study

Przybylski, Liz. 2018. “Bilingual Hip Hop from Community to Classroom and Back: A Study in Decolonial Applied Ethnomusicology.” *Ethnomusicology* 62, no. 3 (Fall): 375-402.

Class 13: Applied/Interdisciplinary Research (cont’d)

Pettan, Svanibor, and Jeff Todd Titan, eds. 2015. *The Oxford Handbook of Applied Ethnomusicology*. Oxford: Oxford University Press.

- Read “Intersections Between Ethnomusicology, Music Education, and Community Music,” by Patricia Shehan Campbell and Lee Higgins, pages 639-668

Class 14: Industry Case Study

Carter, Bruce, and Nancy Roucher. 2020. “In Their Own Words: Lessons from Community Arts Partnership Leaders.” *Arts Education Policy Review* 121, no. 1: 23-29.

Jones, Sara K. 2020. “Making Music: A Community-School Music Partnership.” *Arts Education Policy Review* 121, no. 2: 63-73.

Bodilly, Susan J., Catherine H. Augustine, and Laura Zakaras. 2008. *Revitalizing Arts Education through Community-Wide Coordination*. Arlington, VA: RAND Corporation.

Unit 4: Music Education Policy and Activism

Class 15: Arts Education Policy Analysis

Campbell, Patricia Shehan. 2020. “At the Nexus of Ethnomusicology and Music Education: Pathways to Diversity, Equity, and Inclusion.” *Arts Education Policy Review* 121, no. 3: 106-110.

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Shaw, Ryan D. 2020. "Finding Footprints: Analyzing Arts Education Policy Implementation." *Arts Education Policy Review* 121, no. 1: 1-9.

Class 16: Standardized Testing Case Study

Au, Wayne. 2016. "Meritocracy 2.0: High-Stakes, Standardized Testing as a Radical Project of Neoliberal Multiculturalism." *Educational Policy* 30, no. 1: 39-62.

Spohn, Cydney. 2008. "Teacher Perspectives on No Child Left Behind and Arts Education: A Case Study." *Arts Education Policy Review* 109, no. 4: 3-12.

Willerson, Amy. 2019. "Bridging the Gap: How the National Core Arts Standards Forge the Divide Between the Arts and Assessment-Based Learning." *Arts Education Policy Review* 109, no. 4: 221-227.

Class 17: Arts Education Policy Analysis (cont'd)

Schmidt, Patrick, and Richard Colwell, eds. 2017. *Policy and the Political Life of Music Education*. Oxford: University of Oxford Press.

- Read "Policy and the Lives of School-Age Children," by Margaret S. Barrett, pages 175-190

Class 18: Democratic Principles Case Studies

Allsup, Randall Everett. 2007. "Democracy and One Hundred Years of Music Education." *Music Educators Journal* 93, no. 5 (May): 52-56.

Gould, Elizabeth. 2007. "Social Justice in Music Education: The Problematic of Democracy." *Music Education Research* 9, no. 2 (July): 229-240.

Schmidt, Patrick, and Richard Colwell, eds. *Policy and the Political Life of Music Education*. Oxford: University of Oxford Press.

- Read "K-16 Music Education in a Democratic Society," by Robert A. Cutietta, pages 253-266.

Unit 5: Music Education in Newark, New Jersey Case Study

Class 19: History of Education in Newark; Policy Analysis Due Today

Dixon-Román, Ezekiel J., and Edmund W. Gordon. 2012. *Thinking Comprehensively About Education: Spaces of Educative Possibility and Their Implications for Public Policy*. New York: Routledge.

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- Read Chapter 13, “A Broader and Bolder Approach for Newark,” by Lauren Wells and Pedro Noguera, pages 229-244

Class 20: Amina Baraka and The Black Intellectual Tradition

Blain, Keisha N. 2018. *New Perspectives on the Black Intellectual Tradition*. Chicago: Northwestern University Press

- Read “Becoming African Women: Women’s Cultural Nationalist Theorizing in the US Organization and the Committee for Unified Newark,” pages 175-192

Class 21: Non-Profits and Charter Schools

Scott, Janelle. 2009. “The Politics of Venture Philanthropy in Charter School Policy and Advocacy.” *Education Policy* 23, no. 1 (January): 106-136.

CREDO (Center for Research on Education Outcomes). 2012. *Charter School Performance in New Jersey*. CREDO.

Class 22: Music in Newark Schools Today

Mu’id, Niamo. 2010. “Live from Newark: The National Hip Hop Political Convention.” *Socialism and Democracy* 18, no. 2: 221-229.

Final Project Presentations

Class 23

Class 24

Class 25

Class 26

Final Paper Due [date of scheduled final exam]