

## SYLLABUS

University of Florida | School of Music

### **MUE 7046: Sociology in Music Education**

3 Credit Hours

Class Meeting Times: Thursdays, 4:05-7:05

Location: MUB 145

Fall 2022

#### Instructor

Barry Hartz, Ph.D.

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Office hours by appointment

#### Course Description

This course is designed to engage students in developing their knowledge and understanding of the social factors that influence music education through reading and responding to contemporary scholarly literature within the discipline of music education.

#### Course Goals

Through full participation in the course, students will...

1. Examine the effects of sociology and related theories on music education in the community, the rehearsal classroom, and the school and on its curriculum in general.
2. Examine a variety of social issues affecting students and teachers in school music learning environments.
3. Address issues of inequality in music education and propose possible solutions.
4. Reflect on their own preconceptions and misconceptions of different cultures.
5. Understand and apply culturally responsive teaching practices for socially diverse classrooms.

#### Required Textbooks

\* Students do not need to purchase any textbooks for this course. All readings will be provided online through Canvas or Digital Course Reserves.

Freire, P. (1970, 1993). *Pedagogy of the oppressed*. Penguin Random House.

Froehlich, H. C., & Smith, G. D. (2017). *Sociology for music teachers: Practical applications* (2<sup>nd</sup> edition). Routledge.

Hess, J. (2019). *Music education for social change: Constructing an activist music education*. Routledge.

Kelly, S. N. (2019). *Teaching music in American society: A social and cultural understanding of teaching music* (3<sup>rd</sup> edition). Routledge.

Lind, V. R., & McKoy, C. L. (Eds.). (2016). *Culturally responsive teaching in music education: From understanding to application*. Routledge.

Regelski, T. A., & Gates, J. T. (Eds.). (2009). *Music education for changing times: Guiding visions for practice*.

Singleton, G. E., & Linton, C. (2006). *Courageous conversations about race: A field guide for achieving equity in schools*. Corwin Press.

Talbot, B. C. (Ed.). (2018). *Marginalized voices in music education*. Routledge.

### Supplemental Resources

All readings for this course will be available through digital course reserves and posted in Canvas.

### Class Attendance

Prompt and consistent attendance is a fundamental aspect of professionalism and essential to the success of both students and teachers. University policies regarding excused absences in cases of illness, serious family emergency, military obligation, severe weather, religious obligation, official University activities, and court-imposed obligations will be followed in this course. Anticipated absences must be documented and approved by the instructor in advance. Students are responsible for contacting Dr. Hartz prior to the start of class in the event of an unanticipated emergency. **Any unexcused absence will result in a 5% penalty applied to the final course grade.** In accordance with University policy, students will be afforded a reasonable amount of time to make up work missed due to an excused absence. It is each student's responsibility to make arrangements to complete missed work.

Musicians understand that arriving prior to the beginning of a rehearsal is essential to being prepared to begin on time. Class will begin every day promptly at 7:25 am. Being on time will be defined as being in place with instrument and music ready at 7:25. This will require arriving prior to the start of class. **Three late arrivals will result in the same final grade penalty as an unexcused absence (5% penalty applied to the final course grade).**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

## Assignment Completion and Submission

Completing work thoroughly and on time is another fundamental aspect of professionalism essential to success as a student or teacher. Assignments are due on the announced due date. Late work will not be accepted without the prior approval of the instructor. Please make arrangements with Dr. Hartz if you experience extenuating circumstances that you feel necessitate any modification to an assignment or due date. Due dates published in this syllabus are subject to change based on the progress of the class.

## Communication

Students are expected to check their UF email account daily for course announcements. All communication is expected to be professional and courteous. When contacting a professor, begin your email with a greeting and sign your name at the conclusion of the message. If you send an email to an instructor during the week (M-F), you can expect a reply within 24 hours (barring extenuating circumstances). I will reply on weekends as I am able.

## Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

## Additional Support

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

## Course Evaluation Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## Class Demeanor

This class involves continuous active participation. Please stay actively engaged in listening and responding to others during class discussions and refrain from checking

your phone or participating in activities unrelated to our class. As professionals, we will be open to and respectful of diverse opinions expressed by students and instructors.

### Digital Device Policy

Laptops and tablets may be used for taking notes during lectures at the discretion of the professor. Cell phones must be silenced and put away in a pocket or bag during class. Students using digital devices for purposes unrelated to the class will lose the opportunity to use devices during class.

### University Honor Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA in this class.

### Course Assessments

#### **Weekly Reading Reflections – due weekly prior to class (4 points each) 25%**

Each week prior to class students will submit a written reflection summarizing each reading in 2-3 sentences and identifying two points from the readings that resonated with you, two points that prompt concern, and two questions.

#### **Embodied Knowledge Self-Reflection – due FRI, SEP 25 (20 points) 10%**

*Embodied Knowledge* is a term derived from the phenomenology of the French philosopher, Maurice Merleau-Ponty (1908-1961) that refers to knowledge embedded in the body, which is not necessarily explicit, conscious, or articulated. Just as a young girl may be able to ride a bike without being able to explain all the skills required, a music teacher may be adept at accommodating students’ individual needs without being consciously aware of how she does it. We all have embodied knowledge that is profoundly shaped by our own personal experience.

The purpose of this reflection is to reflect on the interaction between class readings and what you know about yourself as a teacher. This involves identifying insights you have gained about yourself through engaging with the course content including aspects of cognitive dissonance and emotional discomfort as well as concepts that resonate with your past practices and future aspirations. The reflection should identify blind spots you may have as a result of your lived experience, how you have examined them, and how you will address them. This reflection should braid

together properly cited insights from course content with specific examples from your own personal experience and should be 6-8 pages in length, in APA7 format, and include a reference list.

**Research Article Analysis – due FRI, OCT 16 (20 points) 10%**

Research articles in music education typically follow a predictable template and learning to assess the strength and clarity of an article is a learned skill that is essential to any scholar wishing to stay abreast of developments within a discipline. This analysis will provide a citation in APA style and an assessment of the abstract, introduction, review of literature, research purpose and questions, methodology, analysis, results, discussion, and contribution to the literature.

**Musical Diversity Case Study – due FRI, NOV 13 (50 points total) 25%**

- Participant Identification/Interview Protocol (10 points)
- Initial Draft (15 points)
- Final Revised Paper (25 points)

Case studies have been an important methodology within music education scholarship for documenting the experience of marginalized individuals. For this project, you need to conduct a series of interviews with a musician whose culture and background are different from your own and who represents a minoritized group within music education. Using the chapters in Talbot (2018) as a model, this 8-10-page paper in APA style should relate the lived experienced of your participant using concepts from the course readings as an interpretive lens.

**Individual Book Presentation – due in class week of NOV 23-24 (30 points) 15%**

In addition to the assigned course readings, each student will read a book of your own choice and give a presentation on the book during class. In addition to your presentation slides, please provide a handout for each member of the class.

You may choose a book from the following list or select another book with instructor approval.

Batista, A et al	<i>Latinx/a/os in Higher Education: Exploring Identity, Pathways, and Success</i>
Caravantes, Ernesto	<i>Clipping Their Own Wings: The Incompatibility Between Latino Culture and American Education</i>
Cohen, D. & Moffitt, S.	<i>The Ordeal of Equality: Did Federal Regulation Fix the Schools?</i>
Conchas, Gilberto Q.	<i>Cracks in the Schoolyard: Confronting Latino Educational Inequality</i>
Delpit, Lisa	<i>Other People's Children</i>
DiPrete, Thomas & Buchmann, Claudia	<i>The Rise of Women: The Growing Gender Gap in Education and What it Means for American Schools</i>
Dewey, John	<i>The School and Society</i>

Diamond, John	<i>Despite the Best Intentions: How Racial Inequality Thrives in Good Schools</i>
DuBois, W.E.B.	<i>The Souls of Black Folk</i>
Goodman, Steven	<a href="#"><u><i>It's Not About Grit: Trauma, Inequity, and the Power of Transformative Teaching</i></u></a>
Hill Collins, Patricia	<i>Another Kind of Public Education</i>
Hirsch, E. D.	<i>How to Educate a Citizen: The Power of Shared Knowledge to Unify a Nation</i>
Hirsch, E. D.	<i>The Schools We Need and Why We Don't Have Them</i>
hooks, bell	<i>Teaching Community</i>
hooks, bell	<i>Teaching to Transgress: Education as the Practice of Freedom</i>
Howard, Tyrone C.	<i>Why Race and Culture Matter: Closing the Achievement Gap in America's Classrooms</i>
Illich, Ivan	<i>Deschooling Society</i>
Kendi, Ibrim X.	<i>Stamped from the Beginning</i>
Kendi, Ibrim X.	<i>How to be an Anti-Racist</i>
Kozol, Jonathan	<i>Savage Inequalities</i>
Kozol, Jonathan	<i>Amazing Grace: The Lives of Children and the Conscience of a Nation</i>
Kozol, Jonathan	<i>Fire in the Ashes: Twenty-Five Years Among the Poorest Children in America</i>
Laats, Adam	<i>The Other School Reformers: Conservative Activism in American Education</i>
Love, Bettina	<i>I Want to do More Than Survive: Abolitionist Teaching and the Pursuit of Educational Freedom</i>
Marks, Jonathan	<i>Let's Be Reasonable: A Conservative Case for Liberal Education</i>
McGee, Heather	<i>The Sum of Us: How Racism Costs Us All</i>
Meier, Deborah	<i>The Power of Their Ideas</i>
Meier, D. & Wood, G. (Eds)	<i>Many Children Left Behind: How the No Child Left Behind Act is Damaging Our Children and Our Schools</i>
Ovink, Sarah	<i>Race, Class, and Choice in Latino/a Higher Education: Pathways in the College-for-All Era</i>
Petrilli, Michael & Finn, Chester E. Jr.	<i>How to Educate an American: The Conservative Vision for Tomorrow's Schools</i>
Posey, Linn	<i>When Middle-Class Parents Choose Urban Schools: Class, Race, and the Challenge of Equity in Public Education</i>
Postman & Weingartner	<i>Teaching as a Subversive Activity</i>
Ravitch, Diane	<i>Left Back</i>
Ripley, Amanda	<i>The Smartest Kids in the World</i>

Rothstein, Richard	<i>The Color of Law: A Forgotten History of How Our Government Segregated America</i>
Sandoval, Edgar	<i>The New Face of Small-Town America: Snapshots of Latino Life in Allentown, Pennsylvania</i>
Sandoval-Strausz, A.K.	<i>Barrio America: How Latino Immigrants Saved the American City</i>
Sarojini Hart, Caroline	<i>Aspirations, Education, and Social Justice</i>
Schmidt, Patrick	<a href="#"><i>Policy as Practice</i></a>
Tate, Nicholas	<i>The Conservative Case for Education</i>
Tatum, Beverly Daniel	<i>Why Are All the Black Kids Sitting Together in the Cafeteria and Other Conversations About Race</i>
Torres, Hernández, & Martinez	<i>Understanding the Latinx Experience</i>
Verduzco Reyes, Daisy	<i>Learning to Be Latino: How Colleges Shape Identity Politics</i>
Wilkerson, Isabel	<i>Caste</i>
Wilkerson, Isabel	<i>The Warmth of Other Suns</i>

**Personal Diversity, Equity, and Inclusion Statement – due FRI, DEC 4 (30 pt) 15%**

The final project for this course will be to locate and critique the Diversity, Equity, and Inclusion (DEI) Statement and policies of the college or university of your choice and to compose a personal statement of your experience with and commitment to promoting diversity, equity, and inclusion through your professional work as a music educator, researcher, and teacher educator. This 6-8-page paper should be in APA style, include a reference list, and make explicit references to course content and provide specific examples from your own lived experience.

**Grading Scale**

93-100	A	73-76	C
90-92	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-66	D
80-82	B-	60-62	D-
77-79	C+	0-59	E

Additional information on grades and grading policies is available here: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

## Course Calendar

<p><i>Syllabus timing – The readings and assignments listed during each week are to be completed during the week specified. The readings for WEEK 1 should be completed during WEEK 1 in preparation for discussion during the next class in WEEK 2. Weekly reading reflections are due each Wednesday. The reflection on WEEK 1 readings is due on the Wednesday of WEEK 2.</i></p>		
	<b>Topic</b>	<b>Assignments</b>
<p><b>week 1</b></p> <p>AUG 25</p>	<p><b>Opening &amp; Identity Formation</b></p> <p>Prior to first class, please read:</p> <ul style="list-style-type: none"> <li>• Wheatley (2002)</li> <li>• Cassman (2022)</li> <li>• Rep. John Lewis, NYT (July 30, 2020)</li> </ul> <p>Prior to second class, please read:</p> <ul style="list-style-type: none"> <li>• Froehlich &amp; Smith, CH. 1, The Musician and Teacher in You (15 pp, Course Reserves)</li> <li>• Kelly, CH. 1 (14 pp, Course Reserves)</li> <li>• McClellan (2014) <i>Rowoon</i></li> <li>• Haston &amp; Russell (2012) <i>Ao &amp; Edward</i></li> <li>• Austin, Isbell, &amp; Russell (2010) <i>Troy &amp; Brendan</i></li> </ul>	<ul style="list-style-type: none"> <li>• weekly reflection due next WED 11:59 pm.</li> <li>• choose independent book – Identify book choice by SUN, SEP 4. Book presentation due in class WK 13 / THR, NOV 17.</li> </ul>
<p><b>week 2</b></p> <p>SEP 1</p>	<p><b>Theoretical Foundations Part I: Establishing a Sociological Perspective</b></p> <ul style="list-style-type: none"> <li>• Kelly, CH. 2 (12 pp, Courses Reserves)</li> <li>• Dewey, CH. 1-2 (16 pp, Course Reserves)</li> <li>• Freire, CH. 1-2 (42 pp, Course Reserves)</li> <li>• The Finland Phenomenon: Inside the World’s Most Surprising School System (YouTube, 1 hour)</li> </ul>	<ul style="list-style-type: none"> <li>• weekly reflection due next WED 11:59 pm.</li> </ul>



	<ul style="list-style-type: none"> <li>Podcast: Educate – Is Learning to Read a Constitutional Right? (April 30, 2020)</li> <li>Writing Basics</li> </ul>	
<b>week 3</b> SEP 8	<b>Theoretical Foundations Part II: Socially Situated Music Learning</b> <b>Guest Speaker: Dr. Juliet Hess</b> <ul style="list-style-type: none"> <li>Froehlich &amp; Smith, CH. 2 (14 pp, Course Reserves)</li> <li>Dewey, CH. 3-4-5-6 (39 pp, Course Reserves)</li> <li>Freire, CH. 3 (17 pp, Course Reserves)</li> <li>Podcast: Educate – Are Colleges Promoting Social Mobility? (April 23, 2018, 20 min)</li> <li>Documentary: Race to Nowhere (Amazon or YouTube, 1:25)</li> </ul>	<ul style="list-style-type: none"> <li>weekly reflection due next WED 11:59 pm.</li> <li>Diversity Case Study IRB submission (optional)</li> </ul>
<b>week 4</b> SEP 15	<b>Theoretical Foundations Part III: Critical Pedagogy for Music Education</b> <ul style="list-style-type: none"> <li><b>Dewey, CH. 7-8 (18 pp, Course Reserves)</b></li> <li>Hess, CH. 1 (25 pp, Course Reserves)</li> <li>Ladson-Billings (1998)</li> <li>Podcast: This American Life – Three Miles (March 13, 2015, 1 hour)</li> <li>In Class – Research basics and analysis</li> </ul>	<ul style="list-style-type: none"> <li>weekly reflection due next WED 11:59 pm.</li> <li>possess independent book</li> <li>Choose Research Article for Analysis to be approved by instructor</li> <li>Embodied Knowledge Self-Reflection due <b>SUN, SEP 18</b></li> </ul>
<b>week 5</b> SEP 22	<b>Music in Society</b> <ul style="list-style-type: none"> <li>Froehlich &amp; Smith, CH. 4 (15 pp, Course Reserves)</li> <li>Small, Prelude from Musicking (18 pp)</li> <li>McCarthy, CH. 3 in Regelski &amp; Gates (8 pp)</li> </ul>	<ul style="list-style-type: none"> <li>weekly reflection due next WED 11:59 pm.</li> </ul>

	<ul style="list-style-type: none"> <li>Podcast: This American Life – The Problem We All Live With, Parts 1 &amp; 2 (July 31, 2015, 1 hour)</li> </ul>	
<b>week 6</b>  SEP 29	<b>Teaching as Work</b> <ul style="list-style-type: none"> <li>Kelly, CH. 9 (17 pp, Course Reserves)</li> <li>Froehlich &amp; Smith, CH. 3 (18 pp, Course Reserves)</li> <li>Elpus (2011) Merit Pay <i>Troy</i></li> <li>Sanderson et al (2019) Working Conditions <i>Ao &amp; Brendan</i></li> <li>Gunther (2019) Non-Monetary Factors <i>Edward &amp; Rowoon</i></li> <li>Podcast: APMreports: Who Wants to Be a Teacher? Episode 1 – assign students, Episode 4 – assign students</li> <li>Documentary: American Teacher (Amazon, 1:20)</li> </ul>	<ul style="list-style-type: none"> <li>weekly reflection due next WED 11:59 pm.</li> <li>Research Article Analysis due <b>SUN, OCT 2</b></li> </ul>
<b>week 7</b>  OCT 6	<b>Characteristics of Effective Teachers</b> <ul style="list-style-type: none"> <li>Kelly, CH. 8 (18 pp, Course Reserves)</li> <li>Steele (2010) <i>Ao</i></li> <li>Juchniewicz (2010) <i>Troy &amp; Rowoon</i></li> <li>Powell &amp; Parker (2017) <i>Edward &amp; Brendan</i></li> <li>Documentary: Love Them First (YouTube, 1:28)</li> </ul>	<ul style="list-style-type: none"> <li>weekly reflection due next WED 11:59 pm.</li> <li>Musical Diversity Case Study Participant and Interview Protocol due <b>SUN, OCT 9</b></li> </ul>
<b>week 8</b>  OCT 13	<b>Race Part I: In Search of Equity</b> <ul style="list-style-type: none"> <li>Kelly, CH. 5 (24 pp, Course Reserves)</li> <li>Ladson-Billings (1998) (17 pp)</li> <li>Lind &amp; McKoy, CH. 2 (14 pp, Course Reserves)</li> <li>Koza, CH. 7 in Regelski &amp; Gates: Listening for Whiteness (12 pp)</li> <li>Podcast: Nice White Parents, Ep. 1 (1 hour)</li> </ul>	<ul style="list-style-type: none"> <li>weekly reflection due next WED 11:59 pm.</li> </ul>

<p><b>week 9</b></p> <p>OCT 20</p>	<p><b>Race Part II: Why Race?</b></p> <ul style="list-style-type: none"> <li>• Singleton &amp; Linton, CH. 3 (26 pp, Course Reserves)</li> <li>• Talbot, Intro (pp. 1-10, Course Reserves)</li> <li>• Talbot, CH. 1, 2, or 3 (approx. 18 pp, Course Reserves)</li> </ul>	<ul style="list-style-type: none"> <li>• weekly reflection due next WED 11:59 pm.</li> <li>• Musical Diversity Case Study Draft &amp; Member Check due <b>SUN, OCT 23</b></li> </ul>
<p><b>week 10</b></p> <p>OCT 27</p>	<p><b>Race Part III: Honoring Lived Experience</b></p> <ul style="list-style-type: none"> <li>• Singleton &amp; Linton, CH. 11 &amp; 12 (24 pp, Course Reserves)</li> <li>• Hess, CH. 4 (27 pp, Course Reserves)</li> <li>• Documentary: Finding the Gold Within (Prime, 1:32)</li> <li>• Video in Class: Dr. Bettina Love Cultural Memory</li> </ul>	<ul style="list-style-type: none"> <li>• weekly reflection due next WED 11:59 pm.</li> </ul>
<p><b>week 11</b></p> <p>NOV 3</p>	<p><b>Gender Part I: Navigating Heteronormative Spaces</b>  <b>Dr. Josh Palkki, Guest Speaker</b></p> <ul style="list-style-type: none"> <li>• Garrett &amp; Palkki (2021), CH. 1 (all)</li> <li>• Garrett &amp; Palkki (2021), CH. 2, 3, 4, or 5</li> </ul>	<ul style="list-style-type: none"> <li>• weekly reflection due next WED 11:59 pm.</li> <li>• Musical Diversity Case Study due <b>SUN, NOV 6</b></li> </ul>
<p><b>week 12</b></p> <p>NOV 10</p>	<p><b>Gender Part II: Navigating Patriarchal Spaces</b>  <b>Dr. Colleen Spears, Guest Speaker?</b></p> <ul style="list-style-type: none"> <li>• Sears, CH. 6 in Talbot (2018) (15 pp, Course Reserves)</li> <li>• Sears (2010) Dissertation – RoL (pp. 17-40 <i>Rowoon</i>, pp. 41-64 <i>Brendan</i>), <i>Cross-Case</i> (pp. 194-203, <i>Ao</i>), or <i>Discussion</i> (pp. 210-232, <i>David</i>)</li> <li>• Coen-Mishlan (2015) <i>Edward</i></li> <li>• In class video: Why Gender Equality is Good for Everyone, Michael Kimmel</li> </ul>	<ul style="list-style-type: none"> <li>• weekly reflection due next WED 11:59 pm.</li> </ul>

<p><b>week 13</b> NOV 17</p>	<p><b>Independent Book Presentations</b>  <b>Guest Speaker: Disability Services Presentation</b></p> <ul style="list-style-type: none"> <li>• Adamek &amp; Darrow, CH. 3-4 (35 pp) (PDF includes CH. 5, which is not required)</li> <li>• bell et al (2020)</li> </ul>	<ul style="list-style-type: none"> <li>• Independent Book Presentation due in class.</li> </ul>
<p><b>week 14</b> NO UF CLASSES (Thanksgiving)</p>	<p><b>Culturally Responsive Teaching Part I: The Sociologically Savvy Music Educator</b></p> <ul style="list-style-type: none"> <li>• Lind &amp; McKoy, CH. 3 &amp; 5 (42 pp, Course Reserves)</li> <li>• Kruse (2016)</li> <li>• WUFT: Hyson (2022) <i>How a Black Marching Band Style Was Erased...</i></li> <li>• Documentary: Underwater Dreams (Prime, 1:25)</li> </ul>	<ul style="list-style-type: none"> <li>• weekly reflection due next WED 11:59 pm.</li> <li>• Personal DEI Statement due <b>SUN, DEC 4</b></li> </ul>
<p><b>week 15</b> DEC 1</p>	<p><b>Culturally Responsive Teacher Part II: My Kinda Music</b></p>	