Music Technology in Music Education

Course No. M9553
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MIDI, digital audio recorders, music notation software, electronic instruments, and mobile apps are but a few of the technological tools that teachers can use to support music learning. However, technologies alone don’t develop students’ musicianship. Engaging learning activities, purposefully selected to effect desired outcomes, are essential. To become well-rounded musicians, students need to have meaningful experiences as composers, improvisers, performers, and listeners while also developing their cognitive understanding of music. Experiences designed to align music content with well-selected learning activities and supporting technologies can assist students’ meaningful music learning.


This course explores aspects of technology-based music instruction through writings on technology in education and through direct experience with some of the representative technologies. While there are a multitude of possible perspectives from which to consider the issue of technology in music education, this course focuses on its use in a creativity-based approach to music learning. You will have an opportunity to consider a range of pedagogical issues related specifically to technology-based music instruction. As well, you will examine the use of technology in a school setting from the perspective of the technological culture of our students. Direct experience with a range of useful technologies will be project-based and will involve a mix of individual and group activities.

Learning Strategies
The course will involve seminars, as well as technical sessions in the Interdisciplinary Media Centre. The IMC is a digital arts education and research centre operated collaboratively by the Faculties of Arts and Humanities, Information and Media Studies, and Music. The multi-media lab is equipped with 25 student workstations, each hosting a wide range of computer software. The workstations support video, sound and music, and website design and authoring activities.

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<td>9:00 – 12noon</td>
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<td></td>
<td>Introduction and course overview</td>
<td>Digital Audio Audacity remix Multitrack Music Production Applications GarageBand Overview</td>
<td>Seminar: The Big Picture 6:30 – 9:30 pm Multitrack Music Production Applications GarageBand</td>
<td>Screencasting</td>
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Soundtrack

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<td>9:00 – 12noon Seminar: The Pedagogy</td>
<td>Music Education in the Cloud</td>
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<td>2:00 – 5:00 Music Notation</td>
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<td>2:00 – 5:00 Conclusion</td>
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**Evaluation:**

1. **Class Attendance and Participation** 35%
   You will be expected to prepare for classes by undertaking assigned readings, completing project work initiated during lab sessions, and conducting independent research and reflecting on the issues raised as they relate to music education and your own experiences and practices. Groups of students will be assigned to lead one of two seminars (see below). Each group will be expected to give a presentation on the topic which is based on the assigned readings, and to direct the ensuing discussion. Lab sessions will involve compositional and other creative activities.

2. **Paper Due: August 25** 35%
   3000 words. Topic: Integrating Music Technology in the Music Classroom. Discuss the topic from your own teaching perspective. Pros. Cons. Strategies. While the focus in this course will be creativity-based music instruction, you are welcome to discuss the topic from other technological perspectives (e.g., Web 2.0, new media).

3. **Projects** 30%
   Lab activities will include a number of creative activities, most which will relate to three projects: production of a music remix, a movie soundtrack, and a screencast. Details concerning submission of projects will be provided during the first lab session.

**Required Text**

There is no required text. However, a number of books, including the following, will be on reserve in the Music Library.


Seminars and Assigned Readings
With the exception of chapters from the Dorfman text (see The Pedagogy), readings are available online and/or on the OWL Resources page. The Dorfman text will be on reserve in the Music Library.

Seminar 1: The Big Picture (R.Wood)


TPACK

RAT

SAMR
Introduction to the SAMR model
https://www.commonsensemedia.org/videos/introduction-to-the-samr-model
Eight examples of transforming lessons through the SAMR model
The SAMR ladder: Questions and transitions
**Additional Readings (This material has not been added to the Resource page)**


**Seminar 2: The Pedagogy (Student Presentation)**


**Seminar 3: The Student (Student Presentation)**

*Students and Technology*


Dr. Larry Rosen website [http://drlarryrosen.com](http://drlarryrosen.com)

*Music Technology and Students*


*The Non-Traditional Music Student*


**Important Information**

**Statement on Academic Offences**

Plagiarism is a major scholastic offence. Students must write assignments in their own words. Whenever a student takes an idea, or a passage from another author, they must acknowledge their debt by using quotation marks where appropriate and by proper referencing in APA style. All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the
system. Use of the service is subject to the licensing agreement currently between the University of Western Ontario and Turnitin.com. www.turnitin.com

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf

**University Policy on Accommodation for Medical Illness.**

This can be found at: https://studentservices.uwo.ca/secure/index.cfm As of May 2008, the University has a new policy on Accommodation for Medical Illness, www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf, which states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office...” (In Music, this means the Associate Dean, Graduate). Students with special learning needs or circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be made.

**Support Services**

Student support is available from the Office of the Registrar (http://www.registrar.uwo.ca), Student Support Services (including the services provided by the USC (http://westernusc.ca/services/) and the Student Development Services (http://www.sdc.uwo.ca).

**Mental/Emotional distress**

Students who are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

**Instructor’s Policy on Illness and Attendance.**

Full attendance at all classes is expected and medical documentation is required unless you have the permission of the instructor. If you are ill or some problem occurs that prevents you from attending class on a given day you must notify the instructor to that effect either before or immediately after class. Unexplained absences will result in a reduction of three (3) points in your attendance/participation grade for each. Students with medical documentation or an acceptable excuse for an absence will not be penalised. Late written assignments will only be accepted and graded if permission has been granted by the instructor in advance of the deadline.