

MUSIC_ED 437-0: Developmental Psychology of Teaching & Learning

Northwestern University—Winter, 2002

MW 9:00-10:15 a.m., MAB 219

Dr. Scott D. Lipscomb, Associate Professor

Office Hours: Mon. 10:15-11:00 a.m., Wed. 1:00-1:45 p.m., by appointment,
or via email at anytime

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COURSE SYLLABUS

Course description: A continuing study of learning theories and their relation to the process of enculturation and listening to & understanding music. The course will include a review of research literature related to the musical experience, emphasizing development, teaching, and learning. Students will be expected to perform a significant amount of library research in accomplishing one of the principle goals of the course: determination of current “hot topics” in the field and identification of the manner in which they are being addressed empirically.

Incoming competency of students expected by instructor: graduate standing or permission of instructor

Statement of Course Objectives:

- ✓ From many different frames of reference, we will approach the fundamental question: “How does the mind deal with musical material?”
- ✓ Other (sub-)questions include:
 - How do we perceive musical structure and musical elements?
 - Why are we so emotionally moved by the musical experience?
 - What constitutes musical ability and where does it come from?
 - ***How can we apply this information for better music teaching and learning?***
- ✓ Review—and understand the significance of—important non-music theories that drive research and practice in developmental psychology in general, as well as within the context of musical experience
- ✓ Review those few specifically *musical* theories that exist, driving research and practice
- ✓ Become familiar with some of the important perception research literature as it relates to music teaching and learning, including work carried out with preschool and school aged-children
- ✓ Become familiar with important research on affect and social setting as it relates to music teaching and learning, taking into consideration implications for school/curriculum reform
- ✓ Develop the ability to communicate intelligently (both verbally and in writing) about the impact of these findings upon curriculum design, measurement & evaluation, and classroom, studio, & rehearsal hall teaching strategies
- ✓ Comprehend as complete a picture as possible, given the current state of research, concerning the developmental patterns of children and adults in their quest for musical understanding
- ✓ The not-so-subtle end result of this course (I hope) is to build a larger pool of *musicians* interested in the study of “music as human behavior”

Required texts:

- Deliège, I. & Sloboda, J. (1996). Musical Beginnings: Origins and Development of Musical Competence. NY: Oxford University Press (available at SBX).
- Hargreaves, D.J. (1986). The Developmental Psychology of Music. New York: Cambridge University Press. (must order)

The majority of course reading, however, will come from literature drawn from a variety of books and periodicals that have served to establish the current state of the field. These sources include—but are not limited to—the following (available at Deering Music Library):

Books:

- Abeles, H., Hoffer, C.R., & Klotman, R.H. (1984). Foundations of Music Education. New York: Schirmer Books.
- Bamberger, J. (1991). The Mind Behind the Musical Ear: How Children Develop Musical Intelligence. Cambridge, MA: Harvard University Press.
- Clynes, M. (Ed.) (1982). Music, Mind, & Brain: The Neuropsychology of Music. New York: Plenum Press.
- Colwell, R. (1992). Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference. New York: Schirmer Books.
- Deutsch, D. (Ed.) (1999). The Psychology of Music, 2nd edition. San Diego: Academic Press.
- Dowling, W.J. & Harwood, D.L. (1985). Music Cognition. Orlando: Academic Press.
- Gardner, H. (1991). The Unschooled Mind: How Children Think and How Schools Should Teach. New York: Basic Books.
- Gardner, H. (1993). Frames of Mind, 10th anniversary edition. New York: Basic Books.
- Gardner, H. & Perkins, D.N. (1989) Art, Mind, & Education: Research from Project Zero. Urbana: University of Illinois Press.
- Hargreaves, D.J. & North, A.C. (Eds.) (1997). The Social Psychology of Music. New York: Oxford University Press.
- Hodges, D. (Ed.) Handbook of Music Psychology, 2nd edition. San Antonio, IMR Press.
- Howell, P., Cross, I. & West, R. (Eds.) (1985). Musical Structure and Cognition. Orlando: Academic Press.
- Howell, P., West, R. & Cross, I. (Eds.) (1991). Representing Musical Structures. London: Academic Press.
- McDonald, D.T. & Simons, G.M. (1989) Musical Growth and Development: Birth through six. New York: Schirmer Books.
- Miller, P.H. (1993). Theories of Developmental Psychology. New York: W.H. Freeman.
- MENC, Documentary Report of the Ann Arbor Symposium
- MENC, Motivation and Creativity
- Peery, J.C., Peery, I.W., & Draper, T.W. (1987). Music and Child Development. New York: Springer-Verlag.
- Radocy, R.E. & Boyle, J.D. (1988). Psychological Foundations of Music Behavior, 2nd edition. Springfield, IL: Charles C. Thomas.
- Sarafine, M.L. (1988). Music as Cognition. New York: Columbia University Press.
- Sloboda, J.A. (1985) The Musical Mind: The Cognitive Psychology of Music
- Sloboda, J.A. (Ed.) (1988). Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition. New York: Oxford University Press.

Journals

- *Bulletin of the Council of Research in Music Education*
- *Journal of Research in Music Education*
- *Journal of Music Therapy*
- *Music Perception*
- *Psychology of Music*
- *Psychomusicology*

Schedule of Assignments (subject to change)¹:

Weeks One to Three

- General Theories of Development and Learning
 - Developmental Theories (Piaget & Freud)
 - Synthetic approach provided by the cognitive sciences (Gardner)
 - Theories of Learning, Instruction, and other Developmental Theories

January 25th – submit short paper #1 (Precise Summary of a Theory)

Weeks Four to Six

- Music Developmental Theories
 - Piaget-inspired research in music
 - Gardner's aesthetic stages
 - Other Music Theories (Gordon, Meske, etc.)

Weeks Seven & Eight

- Research Related to the Development of Music Perception
 - Development in preschool and early elementary
 - Melodic, rhythmic, and harmonic development in the school-age child

March 1st – submit short paper #2 (Proposal for a study on musical development in children)

Weeks Nine & Ten

- Affect and Social Concerns
 - Affective response
 - Musical listening and preference
 - Social influences
 - Motivation and Transfer
 - Implications for School Reform

March 13th – Final Paper Due

Grading:

Reading of assigned material, preparation of questions, and critical evaluation	20%
Two short papers (5-7 pages each) on topics based on class discussions & readings	40%
Final Paper (20-25 pages) ... see below	40%

Course grades will be assigned according to the following scale:

>= 92 = A	>= 78 AND <80 = C+
>= 90 AND < 92 = A-	>= 70 AND < 78 = C
>= 88 AND < 90 = B+	>= 60 AND < 70 = D
>= 82 AND <88 = B	< 60 = F
>= 80 AND <82 = B-	

Final Paper: This required paper will focus on a topic that is particularly interesting to you and for which some body of research exists. Ideally, this will provide an opportunity for you to think creatively about your own educational setting (i.e., where you teach) and motivate you to propose a reformation of some aspect of your current curriculum based on ideas derived from this seminar. All topics must be approved by the instructor prior to **February 15th**. Before that time, you must meet with me privately twice: 1) an exploratory meeting that will result in several researchable topics based on your interest and 2) after you have settled on a specific topic, a more detailed meeting where you will present an outline of the paper. Finally, during the week of **March 4th**, we will meet privately one last time and you will present sections of your writing.

¹ In this seminar, content may change as a result of student input gained during the initial class discussions. Any and all changes to the proposed schedule will be reflected in the "Calendar" module of Blackboard.

The final paper must include evidence of original thinking on your part! Papers are to be written in accordance with APA style guidelines (manuals available at SBX) and should be as professionally prepared as possible. Each student will present a 10-15 minute verbal summary of the paper (incorporating some form of audio-visual enhancement) to the entire class and invited guests during exam week.

Attendance: MANDATORY!! ... period.