

**MEMT 813: HISTORY AND PHILOSOPHY OF MUSIC EDUCATION**  
**Spring 2016**  
(Wed. 6 - 8:50 PM)

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PURPOSE: The purposes of this course are (a) to introduce ideas, people, and events that inform the history and philosophy of Western music education, particularly in the North American context, and (b) to acquaint students with tools of philosophical and historical inquiry appropriate for their ongoing engagement with music education as reflective practitioners and as graduate student researchers.

TEXTS: Required:

Arnold, John H. *History: A Very Short Introduction*. London: Oxford University Press, 2000. 0-1928-5352-X

Elliott, David J. & Marissa Silverman. *Music Matters: A Philosophy of Music Education*. Second edition. New York: Oxford University Press, 2015. 978-0195334043

Gould, Stephen Jay. *The Mismeasure of Man*. Rev. ed. New York: W. W. Norton, 1996. 0-393-31425-1

Jorgensen, Estelle R. *In Search of Music Education*. Chicago: University of Illinois Press, 1997. 0-252-06609-X

Laine, Kristen. *American Band: Music, Dreams, and Coming of Age in the Heartland*. New York: Gotham Books, 2007. 978-1-592-401319-6

Mark, Michael. *A Concise History of American Music Education*. Lanham, MD: Rowen & Littlefield, 2008. 978-15788-6851-3

Reimer, Bennett. *A Philosophy of Music Education: Advancing the Vision*. 3rd ed. Upper Saddle River, NJ: Prentice-Hall, 2003. 0-1309-9338-7

Small, Christopher. *Musicking*. Hanover, NH: University Press of New England, 1998. 0-8195-2257-0

Storey, William. K. *Writing History: A Guide for Students*. 3rd ed. New York: Oxford Univ Press, 2008. 978-01953-3755-6

Wood, Gordon S. *The Purpose of the Past: Reflections on the Uses of History*. New York: Penquin Press, 2008. 0-143-1150-49

Other readings as distributed or assigned from the course web site.

Recommended:

Barzun, Jacques, and Henry Graff. *The Modern Researcher*. 6th ed. Fort Worth, TX: Harcourt, Brace, Jovanovich, 2003

Baggini, Julian, and Peter S. Fosl. *The Philosopher's Toolkit: A Compendium of Philosophical Concepts and Methods*. Oxford, UK: Blackwell, 2003.

Keene, James A. *A History of Music Education in the United States*. Hanover, NH: University Press of New England, 1982.

Mark, Michael L., and Charles L. Gary. *A History of American Music Education*. 3rd ed. Lanham, MD: Rowman & Littlefield, 2007.

Mark, Michael L. *Music Education: Source Readings from Ancient Greece to Today*. London: Routledge, 2007.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 7th ed. Chicago: University of Chicago Press, 2007.

**HEADS UP:** This graduate course requires considerable reading, along with discriminating reflection, writing, and discussion. Students who know themselves to be averse to such work should not enroll.

**NOTE:** The Academic Achievement and Access Center (AAAC) coordinates academic accommodations and services for all eligible KU students with disabilities. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. They are located in 22 Strong Hall and can be reached at [785-864-4064](tel:785-864-4064) (V/TTY). Information about their services can be found at <http://www.disability.ku.edu>. Please contact me privately in regard to your

needs in this course. Please also contact Dr. Daugherty privately in regard to your needs in this course.

NOTE: Academic misconduct by a student shall include, but not be limited to, disruption of classes; threatening an instructor or fellow student in an academic setting; giving or receiving of unauthorized aid on examinations or in the preparation of notebooks, themes, reports or other assignments; knowingly misrepresenting the source of any academic work; unauthorized changing of grades; unauthorized use of University approvals or forging of signatures; falsification of research results; plagiarizing of another's work; violation of regulations or ethical codes for the treatment of human and animal subjects; or otherwise acting dishonestly in research or academics. A number of sanctions may be imposed on a student for academic misconduct, ranging from admonition to expulsion from the University. Sanctions may include a reduction of grade for the specific assignment/exam or for the entire course. The University's policy regarding academic misconduct, including a complete list of potential sanctions, is located at <http://policy.ku.edu/governance/USRR#art2sect6>.

#### COURSE REQUIREMENTS:

1. Obituary Assignment

Choose a person about whom to write an imaginary obituary (1 - 2 pages). This person may be you or a close friend or relative. This assignment is in two parts. For the first segment of the assignment write an obituary of this person as a simple chronicle. For the second part of the assignment re-write the obituary as an argued story. (Refer to examples distributed in class).

2. Written Evaluation Handouts

Complete two evaluation handouts (Possession/Arnold & Gould book).

3. Article or Book Review

Master's level students will select, read, analyze/review, and do a 15 minute class presentation on one article from either *The Journal of Historical Research in Music Education*, *The Philosophy of Music Education Review*, *The Journal of Aesthetic Education*, or *Philosophy of Education*; or a philosophical or historical study from *The Journal of Research in Music Education*, the *Bulletin of the Council of Research in Music Education*, or the *International Journal of Research in Choral Singing*. Permission of the instructor is needed to use an article from any journal not here mentioned.

The topic of your article should be one that complements the structure of the course by introducing material or aspects of material not fully covered in the texts of the course, or by enlarging upon the materials of the course. The wise student will select an article that can be used also to some extent in the historical or philosophical papers/projects of the course.

Your in-class presentation will follow this format: Presentation of information (5-7 minutes); An analysis of methodology (How well did this author do history or do philosophy?) (4-5 minutes); Discussion of the overall context and meaning of this material in the history and/or philosophy of music education (3-5 minutes). You should

provide hand-outs for the class. Be sure to include author, title, and publication data. You may wish to employ audio, visual, and/or technological aids.

Doctoral students will select, analyze/critically review, and do a 20 minute class presentation on one of the suggested books related to philosophy/history of music education.

Articles and books should be selected as soon as possible, but not later than the third class meeting. First come, first served. Emailing the instructor the title, author, and publication data (journal, publisher, year, etc.) of the article or book you wish to present reserves that work for you. Presentation times will be assigned, as much as possible, to relate the subject matter of your article/book to the topics of particular class meetings. Provide a handout to class colleagues. Leave some time at the end of your presentation for questions/discussion.

4. Small-Scale Historical Research Paper

This paper (8 - 10 pages) is a small-scale historical investigation using primary source material. You might consider using a document or artifact from the Spencer Research Library Shull Collection. You may negotiate with the instructor use of other primary sources, if you have in mind already another kind of historical project. For doctoral students whose final paper in this course will be an historical investigation, this small paper may be an initial step toward the larger term paper. Full details for this paper are discussed in the appendix to this syllabus.

5. Weekly Discussion/Reflection Postings

REFLECTIONS: For roughly the second half of the course, all students will post weekly, via round robin email, one observation, question, discussion starter, or pertinent comment related to EACH of the assigned readings for that week. For several weeks, your reflections should be divided into these major categories: Elliott, Reimer, Other. For the two weeks when we consider only one book (Small, Laine), post according to first half of book and second half of book. These postings must be made prior to 3 P.M. each Wednesday. They will be used as starting points for each week's in-class discussions.

6. N=4 Short Critical Analysis Papers

Rather than do one, larger philosophy paper, class members will write four 2-page critical reflection papers. Full details for these short papers are discussed in the appendix to this syllabus.

7. Competency Quiz

All students will pass with a score of 85 or above a competency quiz on identification and chronology of major events, people, and key concepts relative to the development of music education in the United States. This quiz will be drawn primarily, though not exclusively, from the "Key Terms" identified for each reading assignment from the Mark text.

8. Final Exam or Term Paper

Doctoral students will write a term paper ( approximately 15-20 pages) reflecting historical and/or philosophical research. If it best meets the student's goals, this paper, with permission of the instructor, may take the form of an historiographic essay or review of literature.

Doctoral students who may wish to use the term paper as the basis of a doctoral competency project are advised that requirements for the term paper and the competency project differ. It is possible, for instance, to write a fine term paper that satisfies the requirements of this course, yet is not quite up to par for a publishable doctoral project. Although the term paper can indeed be used as a draft of the doctoral project, typically the competency project requires further consultation, work, and revision beyond this course. However, with careful selection of topic and planning, the term paper for this course can advance them considerably toward completion of the doctoral project.

Paper proposals are due by the date specified on the course calendar. The proposal (1 -3 pages) should consist of a purpose statement, specific research questions, a preview or sketch of the argument (or type of argument) to be pursued, and an initial, working bibliography (divided into two parts: primary sources, secondary sources).

Students writing the term paper are invited to consult periodically with the instructor on their progress. If it can be accomplished in timely fashion, i.e. sufficient turn-around time, the instructor is willing to read and offer suggestions on the first draft.

Master's students may elect to do the term paper in lieu of the final exam.

The final exam is an opportunity to synthesize and reflect broadly on the work of the course. It consists of four discussion questions, two of which will be completed "open book" and "open notes" prior to the exam day. The other two questions will be taken from a longer list of questions provided to students during the final weeks of the course.

ASSESSMENT/EVALUATION: Final course grades will be determined by

	<u>Master's</u>	<u>Doctoral</u>
Class Participation (Attendance, Contributions to class discussions/activities)	10 pts	5 pts
Obituary Assignment	2	2
Written Evaluation Handouts (N=2)	4	4
Small-Scale Historical Research Paper	20	20
N=4 Critical Reflection Papers	26	26
Competency Quiz	pass	pass
Article Review/Presentation	5	---
Book Review/Presentation	---	10
Weekly Discussion/Reflection Postings	18	13
Term Paper	---*	20
Final Exam	<u>15</u>	<u>---</u>
	100	100

\*Master's students may elect to do a term paper instead of the final exam (the paper will still be worth 20 points); Doctoral students must do the term paper.

#### GRADING SCALE:

A = 93-100 points; B = 85-92 points; C = 77-84 points; D = 69-76 points; F = 68 points or below.

#### COURSE CALENDAR

& ASSIGNMENTS: A tentative course calendar is appended to this syllabus. Also available for download from the course web site.

### APPENDICES

#### HISTORY RESEARCH PAPER:

This paper reports a small-scale historical project using primary sources. The Shull Collection at the Spencer Research Library is one possibility for such sources. Students may negotiate with the instructor another focus, as long as primary source materials are available for such.

Choose and examine primary source document(s): correspondence, book, song collection, minutes of a meeting, diary, speech, concert programs, photograph(s), etc. Place your documents in the context of major socio-cultural and/or musical events of their time, do an analysis of them, assess their value, and share your conclusions.

The written report should be eight to ten pages long (not counting appendices and the like). But, as a general rule of thumb, the number of pages per se is not as important as whether you adequately addressed your particular argument and analysis. Depending on the project, some papers may be longer, some shorter.

Papers must be typewritten and double-spaced throughout. The style should follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7<sup>th</sup> ed., revised by John Grossman and Alice Bennett (Chicago: The University of Chicago Press, 2007), and use footnotes rather than parenthetical references. For purposes of this class, do not use a title page or include a separate bibliography.

You must use primary sources to construct your argument. You may use other sources (secondary or primary) as needed to advance the thesis/argument and construct your narrative. You will want to review the Storey book, the writing samples distributed in class, and other readings from the class as you plan and write this paper.

Students with defined research goals may negotiate a different focus, e.g., a historiographic essay or another type of focus, for this project if desired. Consult with the instructor as soon as possible.

Because this paper is a small-scale historical research project, avoid a grand thesis/argument. Indeed, your argument might well be in the form of a reasoned/critical proposal for future research.

A sample outline for the paper might look like this:

- I. Introduction (partial page, or 1-2 pages)  
Capture your readers' attention. Set the stage. Begin your narrative. Your main thesis/argument should be succinctly included either as part of the introduction, or soon thereafter.
- II. Context (1-3 pages)  
Briefly place your document/artifact in the context of some major socio-cultural, musical, and/or music education events and/or personalities of its times. Verify authenticity, etc. (2-3 pages)
- III. Analysis and/or Assessment (4-5 pages)  
Advance your thesis/prove your argument by critical use of primary sources. Relate to corroborating evidence, as possible.
- IV. Conclusion (1-3 pages)  
Relevance of your findings for music education or music education historiography, etc. Answer the "So what?" question.

Although you will want an introduction and conclusion to your narrative, precise construction of the other parts of your paper will depend to large degree upon the nature of your primary source and the type of argument you wish to advance.

Some sources for main sociocultural events:

- Boorstin, Daniel J. *The Americans: The Colonial Experience*. New York: Random House, 1958.
- \_\_\_\_\_. *The Americans: The National Experience*. New York: Random House, 1965.
- \_\_\_\_\_. *The Americans: The Democratic Experience*. New York: Random House, 1973.
- Cremin, Lawrence. *American Education: The Colonial Experience, 1607-1783*. New York: Harper & Row, 1970.
- \_\_\_\_\_. *American Education: The Metropolitan Experience, 1876-1980*. New York: Harper & Row, 1988.
- Grun, Bernard. *The Timetables of History*. New York: Simon and Schuster, 1982.
- Norton, Mary Beth, David M. Katzman, Paul D. Escott, Howard P. Chudacoff, Thomas G. Patterson, and William M. Tuttle, Jr. *A People and A Nation: A History of the United States*. 3<sup>rd</sup> ed. 2 vols Boston: Houghton Mifflin Company, 1990.
- Schlesinger, Arthur M., Jr., ed. *The Almanac of American History*. New York: Bison Books, 1983.

Some sources for main musical events:

Bowers, Jane and Judith Tick. *Women Making Music: The Western Art Tradition, 1150-1950*. Chicago: University of Illinois Press, 1986.

Burkholder, J. Peter, Grout, Donald Jay, Palisca, Claude V. *A History of Western Music*. 8<sup>th</sup> ed. New York: W. W. Norton, 2009.

Chase, Gilbert. *America's Music" From the Pilgrims to the Present*, 3rd ed. Urbana, IL: University of Illinois Press, 1987.

Crawford, Richard. *An Introduction to America's Music*. New York: W. W. Norton, 2001.

*The Etude* (1896-1957)

Hamm, Charles. *Music in the New World*. New York: W. W. Norton & Company, 1983.

Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*, 3<sup>rd</sup> ed. Englewood Cliffs, NJ: Prentice Hall, Inc., 1988.

Kingman, Daniel. *American Music: A Panorama*, 2<sup>nd</sup> ed. New York: Schirmer Books, 1990.

Mattfield, Julius. *Variety Music Cavalcade, 1620-1961*, 2<sup>nd</sup> ed. Englewood Cliffs, NJ: Prentice Hall, Inc., 1962.

*Metronome* (1885-1961)

*The Musical Times and Singing Class Circular*

*The Musical Quarterly* (1915-present)

*The Musician* (1896-1948)

*The New Grove Dictionary of American Music*, 1986 ed. S.v., "Periodicals," by Imogen Fellingner and John Shepard.

Stolba, K. Maire. *The Development of Western Music: A History*. Dubuque, IA: Wm. C. Brown Publishers, 1990.

Southern, Eileen. *The Music of Black Americans: A History*, 3<sup>rd</sup> ed. New York: W. W. Norton and Company, 1997.

Whitburn, Joel. *The Billboard Book of Top 40 Hits: 1955 to Present*. New York: Billboard Publications, 1983.

Some sources for main music education events:

Birge, Edward Bailey. *History of Public School Music in the United States*, 2<sup>nd</sup> ed. Boston: Oliver Ditson, 1937; new and augmented edition, Reston, VA: Music Educators National Conference, 1966.

Keene, James A. *A History of Music Education in the United States*. Hanover, NH: University Press of New England, 1982.

*Music Educators Journal* (1934-present)

*MENC Proceedings* (1935-52)

*Music Supervisors Journal* (1914-34)

*MSNC Proceedings* (1910-24)

*MTNA Proceedings* (1876-1950)

*NEA Proceedings* (Music Education Department) (1884-present)

*The New Grove Dictionary of American Music*, 1986 ed. S.v., "Education," by Richard J. Colwell.

*School Music* (1900-36)



## MEMT 813 Historical Project/Term Paper Grading Rubric:

MEMT 813  
History & Philosophy of Music Education

NAME: \_\_\_\_\_  
Historical Project/Term Paper Evaluation Form

### I. CONTENT-RELATED:

- |   |   |    |    |    |    |    |    |
|---|---|----|----|----|----|----|----|
| 1. Content  | 0 | 10 | 20 | 30 | 40 | 50 | 60 |
| Utilizes primary sources  |   |    |    |    |    |    |    |
| Conveys a “true story about the past,” attending to “truth” via critical use of primary sources and attending to narrative or “story” via making an argument based on those sources |   |    |    |    |    |    |    |
| Addresses material culture and historiography, as appropriate   |   |    |    |    |    |    |    |
| Thoughtful  |   |    |    |    |    |    |    |
| Interesting   |   |    |    |    |    |    |    |
| Significant   |   |    |    |    |    |    |    |
| Original  |   |    |    |    |    |    |    |
| Logically organized   |   |    |    |    |    |    |    |
| Relevant  |   |    |    |    |    |    |    |
| Strength of Argument  |   |    |    |    |    |    |    |
| Avoidance of logical fallacies  |   |    |    |    |    |    |    |
| 2. Clear statement of your purpose (main idea or thesis, argument to be advanced)   | 0 | 1  | 2  | 3  | 4  | 5  |    |
| 3. Supporting information   | 0 | 1  | 2  | 3  | 4  | 5  |    |
| Appropriate primary sources for your topic  |   |    |    |    |    |    |    |
| Quality (sources, not volume of references)   |   |    |    |    |    |    |    |
| Quantity (sufficient to corroborate main points)  |   |    |    |    |    |    |    |
| 4. Introduction, transitions, and conclusion  | 0 | 1  | 2  | 3  | 4  | 5  |    |
| Introduction (sets the stage, articulates main thesis)  |   |    |    |    |    |    |    |
| Transitions (effective bridges from one main area to next)  |   |    |    |    |    |    |    |
| Conclusion (summarizes, brings to fitting end)  |   |    |    |    |    |    |    |

### II. STYLE

- |  |   |   |   |   |   |   |  |
|--|---|---|---|---|---|---|--|
| 5. Sentences   | 0 | 1 | 2 | 3 | 4 | 5 |  |
| Clarity (concrete nouns, strong action verbs)  |   |   |   |   |   |   |  |
| Varied in length   |   |   |   |   |   |   |  |
| Few passive voice constructions  |   |   |   |   |   |   |  |
| No one sentence paragraphs   |   |   |   |   |   |   |  |
| 6. Usage, punctuation, spelling  | 0 | 1 | 2 | 3 | 4 | 5 |  |
| Word usage (no contractions, no exclusive language, avoid first person plural, etc, etc.)                  |   |   |   |   |   |   |  |
| Punctuation (two spaces after periods, commas and periods inside quotation marks, proper use of commas and |   |   |   |   |   |   |  |

semicolons, etc.)

Spelling

Etc.

7. Citations 0 1 2 3 4 5

Use where needed (ends of paragraphs, except for direct quotes)

In proper form per Turabian manual (footnotes/endnotes, not APA)

8. Typography 0 1 2 3 4 5

Title page (no cover sheet, binders, folders, etc.). Simply begin the paper

or report on page with the title (all in caps, centered) and your name (upper and lower case, centered), followed by the text. Staple the paper in the upper left-hand corner.

Margins (1.5" left, 1.25" all the rest, except 2" top margin on title page)

Pagination (bottom center on title page; top right on all the rest)

Underline *or* italicize

Underline *or* italicize all foreign language words

Spell out all numbers from one to ninety-nine

No widows (single lines at tops of pages) or orphans (single lines at the bottoms of pages)

9. Timeliness 0 1 2 3 4 5

Paper project turned in on time

Proposal submitted (if applicable) on time

Outline submitted (if applicable) on time

N.B. Five points per day will be deducted from the final grade for each day the project/paper is late.

Total Points: \_\_\_\_\_

Grade:

Comments:

## N=4 SHORT CRITICAL ANALYSIS PAPERS

The purpose of this series of two-page papers is to focus on an argument or proposition therein from one of the class readings each week in order to either refute or strengthen it. These papers afford you an opportunity to increase your skill in logical reasoning and analysis, i.e., to “think about the thinking” of the philosophers we read.

Here are some guidelines:

### *Guidelines for Critical Reflection/Analysis Paper*

1. Your paper must be typed/word-processed.
2. Your paper may not exceed two pages. Whether you double-space or single-space, and where you set margins, are entirely up to you. If you single-space, please skip a line between paragraphs.
3. Use a 12-point font size.
4. Follow this format:

Write your name in the upper right hand corner. Skip two lines.

Write (left justified or centered) a citation of the primary passage or passages on which you are focusing. For example: *Elliott*, pp 73-74.

Skip two lines, then begin the body of your paper.

For purposes of this paper, acknowledge any quotations from the readings simply by using quotation marks followed by the page or section number in parentheses.

Ordinarily, you will not quote secondary sources, as the purpose of this paper is to present your own thinking. However, should the need arise, use Turabian style in referencing other works.

5. Use “lean and mean” writing.

Do not take up space telling us about the author, that thoughtful human beings have wrestled with this idea for centuries, that you had chili peppers for lunch, etc. Assume we have read the material well, and are familiar with the task of these analyses. Get right to the point.

Write simply and directly. Avoid word splurge. My grandmother should be able to understand you. On the other hand, do not insult grandmother’s intelligence.

No misspellings, grammatical errors, punctuation errors. This is graduate school. Proof read what you write. If feasible, also allow someone else to read your paper before submitting it.

Some common errors to avoid: Incomplete sentences. Verb/subject disagreements. Demonstratives standing alone (can lead to ambiguity in philosophical writing). Use of contractions. One-sentence paragraphs (a paragraph must contain at least two complete sentences). Over-use of passive voice. Use of exclusive language when referring in some sense to “all people” (We are in the 21<sup>st</sup> century; all major style books have ruled on this issue; in this class we will abide by those rulings). Remember also: Dr. Daugherty finds particularly annoying incorrect uses of “that” and “which” <G>. Refer to the Writing Guide PowerPoint and writing resources in the External Links to this course.

6. Ordinarily, you will use no more than one succinct paragraph to grab the reader’s attention and to present/recap the particular argument or set of arguments you are addressing. Be sure you restate/introduce this material fairly and accurately. No straw men. No logical sleights of hand.
7. Then write an unambiguous thesis or purpose statement, or perhaps a short paragraph, which states what you intend to demonstrate or do in your paper. You have two choices, and only two choices, in this respect: You may (a) refute/defeat the stated argument or a proposition therein, or (b) logically strengthen the stated argument or a proposition therein. N.B. this second choice can be the more difficult of the two (see description below).

*Primary ways to refute a presented argument:*

1. Demonstrate/prove that no argument has been made, i.e., that what the author wrote constitutes an explanation, point of view, opinion, simple belief, preference, etc. In other words, what the author presents does not meet the basic criterion of an argument: at least one premise leading to at least one conclusion in a valid (not necessarily sound) fashion.
2. Take issue with the conclusion by demonstrating that the conclusion does not necessarily follow from the premise(s), and/or it is not the only logical conclusion that could be drawn from the stated premise(s).
3. Demonstrate/prove that at least one of the propositions that serve as a premise is false.

*Primary ways to strengthen a presented argument:*

1. First, demonstrate that a proposition in the argument (either premise or conclusion) requires strengthening. The easiest way to do so is to provide a counter-argument or counter-example, which demonstrates that, although the basic argument is valid, when applied to this particular case, context, or instance it could be refuted unless there is some modification to the argument/proposition as presently stated.
2. Second, proceed to strengthen a proposition or the argument as a whole by such steps as (a) modifying existing language, (b) adding additional language (e.g., modifiers, phrase, etc.), (c) making explicit an implicit assumption, etc.

You do not, for purposes of these analyses, have the choices of (a) simply elaborating on or explaining the author’s argument without either refuting or

strengthening it, (b) writing the paper as a “book review” that simply shares in a non-argumentative way what you liked or did not like about it, (c) sharing simple opinions, preferences, beliefs, or gripes.

8. Thereafter, you will concentrate on your critical analyses of the argument. Some food for thought in this respect:

Choose a “manageable” argument or proposition from the readings to address. Arguments and propositions come in all sizes and on all levels. There is, for example, the overall, grand argument of the book as a whole, the overall argument presented by each chapter, the overall argument presented by each section of a chapter, the argument potentially presented in one paragraph of a chapter, the argument potentially presented in one sentence, as well as any one proposition offered at any of these levels.

Choose an argument or proposition from the assigned reading that you can zero in on and handle in the two pages allotted. Remember, (a) the smallest unit of argument is one premise and one conclusion (should you decide to tackle an argument), and (b) you have the choice of addressing only one proposition (either a premise or a conclusion) for your critical analysis.

Refer to the information in #7 above on primary ways to refute or strengthen arguments.

For an inductive argument, the same concerns apply, but are couched in terms of the “inductive force” or probability of the argument, rather than its soundness per se.

You may also address the (sometimes implicit) epistemology (the “theory of knowledge”) of the author or his/her argument: How does the author know what s/he knows, or thinks s/he knows? Traditional epistemology (ways of knowing) holds that knowledge = belief that is both (a) true and (b) justified. In other words, beliefs that are “accidentally” true do not constitute knowledge. To count as knowledge, beliefs must be arrived at in some reasoned manner that considers and tests the evidence. (N.B. There are various schools of thought on how precisely “truth” and “justification” relate, and some philosophers, e.g., Gettier, have taken issue with the whole traditional formulation. For our purposes now, however, such matters need not unduly concern us.)

*Supply the best counter-argument possible to the argument you have made in the paper.* For example, if you took issue with a Small argument or proposition therein (a premise, the conclusion), how might Small best respond to your argument? Supply the best counter-argument possible and then succinctly address it/respond to it. Do not omit this step.

Next, address succinctly the “So what?” question. Why does/should this particular argument matter? For the author. Or for you. Or for others. Or for real life music education?. Ideas/concepts have consequences. What are the consequences of the particular propositions advanced in your paper?

9. Include an interesting conclusion (sentence or short paragraph) that summarizes what you have done and why it correlates to what you said you would do.

Here is one possible outline you might follow (N.B. This outline is *not* the only one possible):

Paragraph 1: Short, introductory sentence that grabs the reader’s attention, followed by a succinct, fair, accurate summary of the argument or proposition therein you will be addressing.

Paragraph 2. Begin with a thesis/purpose statement (you are either going to refute or strengthen the argument or proposition stated in the first paragraph), followed by a sentence or two that states or previews the argument you will present, i.e., precisely how you will go about your purpose.

Succeeding Paragraphs. Depending on your purpose, supply in some logical order, each of the premises and the conclusion of your argument, supporting each with appropriate evidence and/or logic.

Counter-Argument. In a paragraph or two, supply the best possible counter-argument to the argument you have just presented, and address the objections raised by that counter-argument.

So what? In a brief paragraph, address the “So what?” Question.

Conclusion. In a well-constructed sentence or brief paragraph, summarize for the reader how you have done what you said you would do. Depending on your purpose and preferences, you may wish to make the “So what?” question a part of your conclusion, rather than addressing it just prior to your conclusion. You get to decide.

You may well want to diagram your proposed argument, either prior to writing your paper or following your first draft. You do not need to submit your diagram.

Xerox sufficient copies of your first paper (one for each class member, including instructor) and bring them with you to class on the evening the first analysis is due. Thereafter, attach (.doc) your papers each week in an email to Dr. Daugherty prior to Noon each Wednesday.

For MEMT 813, your first critical analysis paper serves as an individual baseline. Your subsequent papers will be assessed against that baseline. In other words, your progress in critical analysis is measured by how much *you* improve from paper to paper, not according to how you compare with the achievement of the class as a whole.

Grading: Critical analysis papers will be graded either EC (Expected Competency) or NY (Not Yet expected competency). If you earn a grade of EC on a paper, you have earned the maximum

points possible for that paper (i.e., an A). The yardstick for earning an EC becomes more exacting with each succeeding paper. If you earn a grade of NY, you will have one opportunity to re-do and re-submit that particular paper, without penalty, to receive a grade of EC. In this competency-based schema, you basically have the choice of earning an A or earning an F on each paper.

Because the first paper serves as a baseline, just about the only way to earn an NY on that particular paper is not to write it according to the guidelines above; for example, you offer an opinion or point of view rather than an argument, or you choose to pursue a purpose that does not entail either refuting or strengthening an argument or proposition.

### SOME BOOKS FOR REVIEW

(Simply Examples. Other choices may be negotiated.)

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- Cook, Nicholas and Mark Everest (eds). *Rethinking Music*. Oxford, UK: Oxford University Press, 1999.
- Cook, Susan C. and Judy S. Tsou. *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*. Chicago: University of Illinois Press, 1994.
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- Cremin, Lawrence. *Traditions of American Education*. New York: Basic Books, Inc, 1977.
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