

**DEREE COLLEGE SYLLABUS FOR:  
MU 4066 MUSIC IN THE COMMUNITY**

**3/0/3**

(Revised Fall 2022)

**UK LEVEL: 6  
CREDITS:15**

**PREREQUISITES:**

None

**CATALOG DESCRIPTION:**

Students will learn about the transformative power of music when shared in the community. They will deepen their understanding of the conceptual ideas of community music and of the ideology that support its practice. Students will develop the practical, creative and entrepreneurial skills needed in planning and facilitating community music projects in a range of settings.

**RATIONALE:**

Community Music has undergone a dramatic expansion in recent years and now presents an important field of potential employment for all music graduates. This course introduces students to the central role that music should have in a civil society and to the exciting practice of community music. Underlying theories of community music are discussed while the practical skills necessary in facilitating musical interaction in diverse settings are developed. Students are encouraged to create and perform music unconventionally, to work in groups to make music together, and learn how to plan, promote, deliver music workshops and critically evaluate the results.

**LEARNING OUTCOMES:**

- After successfully completing this course students should be able to:
1. Demonstrate critical understanding of the theory, the ideology and the context of community music.
  2. Apply creative and technical skills in crafting, performing and facilitating music and musical projects in diverse settings.
  3. Function successfully as team leaders and collaborators facilitating the setting and the completion of relevant common goals.
  4. Appraise the professional codes and methodologies within which the community musician operates.
  5. Critically discuss community music practices and evaluate fieldwork.

**METHOD OF TEACHING AND LEARNING:**

- In congruence with the teaching and learning strategy of the college, the following tools are used:
- class lectures (including class discussions and group work) and practical sessions;
  - structured seminars – instructor peer feedback;
  - class performance sessions (including work in smaller groups) exploring workshop skills;
  - guided independent study;
  - timely instructor feedback on formative and assessed work;
  - participation in a community ensemble such as the ACG Community Choir in various capacities such as: assistant director, administrative assistant, choir member, instrumental accompanist;
  - use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources;
  - office hours: students are encouraged to make full use of their instructor’s office hours, where they can ask questions, see their assigned work results and/or go over lecture material;
  - support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills.

**ASSESSMENT:**

<b>Summative:</b>	
First assessment – portfolio of practical activities	50%
Final assessment – written community music project	50%

**Formative:**

	<table border="1" data-bbox="402 172 1360 247"> <tr> <td data-bbox="409 172 1182 214">First assessment: in class practice of musical activities</td> <td data-bbox="1188 172 1354 214">0</td> </tr> <tr> <td data-bbox="409 218 1182 247">Final assessment: presentation of work in progress</td> <td data-bbox="1188 218 1354 247">0</td> </tr> </table> <p data-bbox="402 281 959 338">First assessment assesses learning outcomes 1, 2, 3, 4, 5 Final assessment assesses learning outcomes 1, 2, 4, 5</p> <p data-bbox="402 369 1027 399"><i>Students are required to resit failed assessments in this course.</i></p>	First assessment: in class practice of musical activities	0	Final assessment: presentation of work in progress	0
First assessment: in class practice of musical activities	0				
Final assessment: presentation of work in progress	0				
<p data-bbox="131 432 289 489"><b>INDICATIVE READING:</b></p>	<p data-bbox="402 432 667 457"><b>REQUIRED READING:</b></p> <p data-bbox="402 464 971 489">Dewey, John. <i>Art as Experience</i>. Capricorn Books, 1959.</p> <p data-bbox="402 520 1393 577">Green, Lucy. <i>Hear, Listen, Play: How to Free Your Students' Aural, Improvisation and Performance Skills</i>. Oxford University Press, 2014.</p> <p data-bbox="402 606 1393 663">Greene, Maxine. <i>Releasing the imagination, Essays on Education, the Arts and Social Change</i>, Jossey-Bass Inc., 1995.</p> <p data-bbox="402 693 1284 718">Higgins, Lee. <i>Community Music in Theory and Practice</i>. Oxford University Press, 2012.</p> <p data-bbox="402 747 1354 804">Higgins, Lee and Lee Willingham, <i>Engaging in community music: An introduction</i>. Routledge, 2017.</p> <p data-bbox="402 833 1146 890">Moser, Peter and George McKay, editors. <i>Community Music- A Handbook</i>. Lyme Regis: Russell House Publishing. 2005.</p> <p data-bbox="402 919 1300 976">Rabideau, Mark. <i>Creating the Revolutionary Artist: Entrepreneurship for the 21st-Century Musician</i>. Rowman &amp; Littlefield, 2018.</p> <p data-bbox="402 1005 740 1031"><b>RECOMMENDED READING:</b></p> <p data-bbox="402 1037 1284 1094">Casals, Pablo and Albert Kahn. <i>Joys and Sorrows: Reflections by Pablo Casals</i>. Eel Pie Publishing Ltd., 1981.</p> <p data-bbox="402 1123 1360 1148">Freire, Paulo. <i>Pedagogy of the Oppressed</i>. Translated Myra Bergman Ramos. Continuum, 2005.</p> <p data-bbox="402 1178 1305 1234">Green, Lucy. <i>How Popular Musicians Learn: A Way Ahead for Music Education</i>. Aldershot: Ashgate. 2002.</p> <p data-bbox="402 1264 1214 1320">Hegel, Georg Wilhelm Friedrich. <i>Philosophy of Right</i>. Translated by S. W. Dyde. Batoche Books Ltd, 2001.</p> <p data-bbox="402 1350 1292 1407">Higgins, Lee. Acts of hospitality: The community in community music. <i>Music Education Research</i>, 9(2), pp. 281-91, 2007.</p> <p data-bbox="402 1436 1338 1493">Higgins, Lee. Note 57: Hospitable approaches to community music scholarship. <i>International Journal of Community Music</i>, 13(3), pp. 223-233, 2020.</p> <p data-bbox="402 1522 1109 1547">Paynter, John. <i>Sound and Structure</i>. Cambridge University Press, 1992.</p> <p data-bbox="402 1577 1393 1633">Paynter, John. <i>Sound and Silence: Classroom Projects in Creative Music</i>. Cambridge: Cambridge University Press, 2011.</p> <p data-bbox="402 1663 1016 1688">Small, Christopher. <i>Music, Society, Education</i>. Calder, 1977.</p>				
<p data-bbox="131 1734 350 1854"><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p data-bbox="402 1734 1076 1791">Ai Wei Wei. <i>It's not beautiful</i> <a href="https://www.newyorker.com/magazine/2010/05/24/its-not-beautiful">https://www.newyorker.com/magazine/2010/05/24/its-not-beautiful</a></p> <p data-bbox="402 1820 1011 1877">Greene, Maxine. <i>Imagination and the Healing Arts</i>. <a href="https://maxinegreene.org/uploads/library/imagination_ha.pdf">https://maxinegreene.org/uploads/library/imagination_ha.pdf</a></p>				

	<p>Luther King, Martin. <i>I Have a Dream</i>  <a href="https://www.youtube.com/watch?v=vP4iY1TtS3s">https://www.youtube.com/watch?v=vP4iY1TtS3s</a></p> <p>Kennedy, John. <i>Remarks at Amherst College</i>  <a href="https://www.jfklibrary.org/learn/about-jfk/historic-speeches/remarks-at-amherst-college-on-the-arts">https://www.jfklibrary.org/learn/about-jfk/historic-speeches/remarks-at-amherst-college-on-the-arts</a></p> <p>What happened Mrs Simone?  <a href="https://www.netflix.com/gr-en/title/70308063">https://www.netflix.com/gr-en/title/70308063</a></p>
<b>COMMUNICATION REQUIREMENTS:</b>	Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.
<b>SOFTWARE REQUIREMENTS:</b>	Students will need to use Microsoft Word or Open Office for word processing and submission of written work. They will also need a functioning ACG student account and internet connection for access to online music databases (available on campus and at home through the ACG library) and newspaper websites.
<b>WWW RESOURCES:</b>	<p>There are extensive online resources for community music.          ICCM:  <a href="https://www.yorks.ac.uk/research/international-centre-for-community-music/">https://www.yorks.ac.uk/research/international-centre-for-community-music/</a></p> <p>Pass the Sound  <a href="http://passthesound.com/videos">http://passthesound.com/videos</a></p>
<b>INDICATIVE CONTENT:</b>	<p><b>Theoretical Background</b></p> <ul style="list-style-type: none"> <li>• The transformative power of art</li> <li>• Music as a social act</li> <li>• Community music's main theories and concepts</li> <li>• The role of outreach and community projects across arts institutions</li> </ul> <p><b>Practical Skills</b></p> <ul style="list-style-type: none"> <li>• Musical games &amp; exercises for developing aural skills and creative engagement with music</li> <li>• Teaching skills for individual and group situations within music</li> <li>• Simple composition skills using graphical methods</li> <li>• Ensemble direction for non-musical (or beginner musical) groups</li> <li>• Planning, implementation and evaluation of community music sessions</li> </ul> <p><b>Music Community Projects</b></p> <ul style="list-style-type: none"> <li>• Examination and observation of existing musical projects and evaluation of their aims, activities and outcomes.</li> <li>• Finding needs, gaps, opportunities</li> <li>• Devising a community music project</li> <li>• Budgeting - describing - proposing a project</li> <li>• Planning -promoting a project</li> </ul>

