ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 1/10/12

1. ACADEMIC UNIT: Music

2. COURSE PROPOSED: MUE 311 Music in the Lives of Children and Youth 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON:
   Name: Sandra Stauffer
   Phone: 5-4374
   Mail Code: 0405
   E-Mail: sandra.stauffer@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965–0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

<table>
<thead>
<tr>
<th>Core Areas</th>
<th>Awareness Areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literacy and Critical Inquiry–L</td>
<td>Global Awareness–G</td>
</tr>
<tr>
<td>Mathematical Studies–MA CS</td>
<td>Historical Awareness–H</td>
</tr>
<tr>
<td>Humanities, Fine Arts and Design–HU</td>
<td>Cultural Diversity in the United States–C</td>
</tr>
<tr>
<td>Social and Behavioral Sciences–SB</td>
<td></td>
</tr>
<tr>
<td>Natural Sciences–SQ SG</td>
<td></td>
</tr>
</tbody>
</table>

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

MUE 311 Music in the Lives of Children and Youth examines the role of music in the lives of young people with particular attention to child and youth learning and development (cognitive, social, emotional, personal/identity, musical). Examination and critique of music intended for children and youth is included (e.g., social and gendered meanings), as well as examination, as well as consideration of how music is related to individual and social identity.

CROSS-LISTED COURSES: ☑ No ☐ Yes; Please identify courses: __________________________

Is this a multisection course?: ☑ No ☐ Yes; Is it governed by a common syllabus? ________
Chair/Director (Print or Type)  Chair/Director (Signature)

Date: ___________________________
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.*

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.
   b. Concerns aesthetic systems and values, literary and visual arts.
   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.
   d. Deepen awareness of the analysis of literature and the development of literary traditions.

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.
- Courses devoted **primarily** to developing skill in the use of a language – **However, language courses that emphasize cultural study and the study of literature can be allowed.**
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted **primarily** to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2: Comprehension and analysis/interpretation of music/aural texts</td>
<td>This course provides students with multiple opportunities to analyze and interpret music, including music made for or by children and youth, as well as music they select for their own life experiences and for the assignments and projects in this course. Throughout the course, students' comprehension of music is developed through opportunities to listen to music, perform, and create, and then to reflect on these experiences and the meanings of them in their lives and the lives of children and youth.</td>
<td>See especially yellow-highlighted items in the course syllabus, and weekly schedule and assignments. During week 1 students review the musical terminology they will need for music analysis throughout the course. They use that language immediately to describe music in which children and youth are engaged as a group project, then continue to use the language of music throughout the course. • During weeks 5-6 students analyze different kinds of music that might be created for or encountered by children and youth. The assignments include making visual maps of music, requiring analysis through repeated listening and the development of a group interpretation and then an individual interpretation. The experience also asks students consider how others respond to their interpretation. • During weeks 7 and 8 students must analyze a piece of music in order to create a movement that matches the music. Their movement to music must include social and cultural context concerns. • An assignment during weeks 9-11 requires students to analyze</td>
</tr>
</tbody>
</table>
Throughout the course, students' comprehension of music is developed through opportunities to listen to music, perform, create, and reflect on these experiences.

**Students have multiple opportunities throughout the course to consider the roles, functions, and meanings of music in their own lives and in the lives of children and youth.**

Consistent with the notion that aesthetic experience is possible for all people, including children and youth, course readings, projects, and assignments continually require students with whose meanings and whose ideas are "present" and acknowledged in and through musical experiences.

In the spirit of diversity embraced by the Humanities, Fine Arts, and Design, this course is built on the premise that children's musical cultures and youth musical cultures are unique cultures of their own, understood and engaged in ways unique to the children and youth of their particular age/time. Questions imbedded in assignments and projects ask students to think about how music connects with the "modes of thought" and ways of being of children and youth from their perspectives.

Personal aesthetic experience is further developed through personal opportunities to engage in music in the music that is played by children/youth using digital or acoustic instruments.

- During the final four weeks of the course, students analyze music imbedded in or accompanying music software, video games, and other mediated music experiences for children and youth.

Throughout the course, students' comprehension of music is developed through opportunities to listen to music, perform, create, and reflect on these experiences.

**4c Aesthetic experience in music, particularly as relevant to the lives of children and youth**

See especially blue-highlighted items in the course syllabus, and weekly schedule and assignments.

- The first assignment of the semester asks students to reflect on personal musical experiences, and the final assignment of the semester brings that full circle by asking students to consider similar questions, now through the lens of course content.

- Observations of children making music either in real time (Week 2-4) or through viewing of YouTube videos (Weeks 7-8, 9-11) provide opportunities to consider how children engage with and use music for their own purposes, and what that engagement means.

- In discussions and assignments, students reflect on the relationship between music and movement (weeks 7 & 8), music and video games and other media (week 12-13), and music and story (depending on project choice, week 12-13).

* The relevance of social and cultural contexts related to expression is developed in class
Various assignments and projects. Discussions and assignments in Weeks 7-8 and Weeks 14-15 in particular, though the overarching theme of the course is developing understanding of the musical cultures of children and youth.
Syllabus MUE 311
Music In the Lives of Children and Youth

Title: Music in the Lives of Children and Youth

Course number: MUE 311

Credits: 3

Instructor: TBD

Office hours: TBD

E-mail: TBD


Blackboard: Important information, additional readings, quizzes, and assignments will be available on blackboard for your use. You may also view your grades on blackboard. Please visit blackboard often. You can access this course’s blackboard site at http://my.asu.edu and log in using your ASURITE ID and your password. You will find a link to this course under “My Courses.”

Course Description

This course is designed to help you develop an understanding of place of music in the lives of children and youth in contemporary societies and cultures. Children and youth understand and use music in ways that are both similar to and different from adult understandings and uses. In addition, music and musical experiences contribute to individual identity formation as well social and cultural identity, and may impact cognitive development as well as social and emotional development. This course focuses specifically on these topics in relation to young people from age 6, or about the time they enter elementary school, through early adolescence, or about ages 13-15. Crucial to this course is a broad view of the multiple ways and multiple contexts (including virtual environments) in which children and youth experience music, and what music and musical engagement means in their lives and for their learning and development. Although this course may be most useful to those considering careers in which they are working with children (e.g., educators, child care services, youth development and social support programs, community arts developers), all are welcome.

Goals/Objectives:

• Gain knowledge about music in the lives of children and youth, including the multiple ways children and youth engage in music and their various reasons for doing so.
• Examine the intersections between music and cognitive, social, emotional, and physical development of children. Consider the ways in which engagement in music may intersect or contribute to the development of individual and social identity.

• Gain increased personal awareness of music in one’s own life, and of the expressive potential of music in one’s own life and in the lives of children and youth.

• Analyze music created for or intended for children and youth, and critique the social, cultural, and gendered messages in music, including music in mediated and virtual environments.

• Demonstrate knowledge of the functions, uses, and purposes of communal and individual of music as it intersects with child development, and apply that knowledge through application projects for children/youth or making use of children’s/youth music.

Weekly Schedule, Readings, Assignments, and Projects

A schedule of anticipated weekly readings and assignments is attached to this document. Note that readings from the primary text for this course, *Songs in Their Heads*, occur throughout the semester.

**Readings and In-Class Activities:** You are expected to complete the reading assignment due for each class. In-class discussions will involve, but not completely cover the material assigned. Papers, projects, reflections, quizzes, and assignments will all contain material from the readings and classes. You will be given opportunities to demonstrate your understandings of readings through in-class discussions and activities, group projects, and individual assignments.

**Written Assignments and Reflection Essays:** Written assignments include reflections on readings, indicated on the schedule, a musical autobiography project, and reports of observations of or conversations with children and youth about their musical engagements. Written papers, particularly individual assignments, are intended for your reflection on music in your life and in the lives of children and youth. These short essays will involve what you have learned in class, and give you an opportunity to put ideas to use. Please think carefully about the ways in which children and youth may be musically active and expand their musical interests, and how these engagements contribute to their development in multiple ways (personal, social, emotional, cognitive, musical, artistic). Please also consider the ways in which you use and participate in music. An introduction to each assignment appears in the weekly schedule. More details can be found on blackboard and in the weekly schedule. **All written assignments must be typed/word processed.**

**Group Projects.** During the course of the semester, you will participate in group projects. Some work on these group projects will occur in class, however, you will need to do some work out of class (individual or in pairs) to complete these projects. Please see blackboard for more detailed instructions. More details can be found on blackboard and in the weekly schedule.
**Creative Project.** A creative project is included in this course in the second half of the semester. This project involves your ability to think about music and how you might use music in creative ways with children and youth. *You do not have to create original music* to complete this project, however, you *may* if you wish. If you have early concerns about this project, please see the instructor so that we may find a project that works for you.

**Academic Policies:**

In general, all students should become familiar with the academic policies of Arizona State University related to student conduct and academic integrity, available on the ASU website. In addition, pay close attention to the semester calendar of dates, also posted on the ASU website. Please note the following particulars:

- Participation is a necessary component of this class and part of your grade. Please come to class prepared to participate.

- Because this is an active learning class, attendance is required. Your success will be enhanced through engagement in class discussions and activities, including musical forms of engagement. You are allowed three absences including illness. After three absences your grade will be lowered half a grade (from an A to an A-, etc.). Emergencies (e.g., serious documented illness) will be considered on an individual basis.

- Music requires media. Laptops and MP3 players are acceptable for note taking and any specified in-class assignments. However, cell phones must be turned off or silenced and put away during class time, and MP3 players should be used only as appropriate to the class discussion and activities.

- Study groups are acceptable and encouraged, however, individually assigned work needs to be completed individually.

- Plagiarism, cheating, and any other form of academic dishonesty are against university rules and will be reported. Please visit the ASU web page for policy on academic integrity.

  [asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm](asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm)

- To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). If you have a letter from their office stating that you have a disability requiring academic accommodations, please present the letter to me within the first week of the semester so we can discuss the accommodations that you might need in this class.

**Grading Procedures:** Work will be graded on a percentage system as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and participation in class discussion/activities</td>
<td>10%</td>
</tr>
<tr>
<td>Group projects (5)</td>
<td>25%</td>
</tr>
<tr>
<td>Individual assignments/reflection papers (6)</td>
<td>30%</td>
</tr>
<tr>
<td>Initial musical autobiography</td>
<td>5%</td>
</tr>
</tbody>
</table>
Creative project 20%
Final paper/reflection 10%

ASU GRADING SCALE:
A+ 97-100%  A 94-96%  A- 90-93%
B+ 87-89%  B 84-86%  B- 80-83%
C+ 77-79%  C 74-76%
D 60-73%
E 0-59%

Work turned in late can only receive half credit. Work will not be accepted if it is more than one week late. Emergencies must be dealt with on an individual basis directly with the instructor in advance or in a timely manner.
MUE 311 Music in the Lives of Children and Youth
Weekly Schedule

Notes: *Songs in Their Heads* readings are from the course text. Other readings listed will be posted on Blackboard or placed on reserve. Details of each assignment are available on Blackboard under the “Assignments” folder for the course.

**Week 1 – Introduction: Music in the Lives of Children and Youth from the Rear View Mirror**

**Activities:** Discussion and reflection of music in your own life. Recalling childhood and youth engagements. Making musical connections to personal identity, group identity, and social-cultural identity. This week will also cover basic music terminology that will be useful in our discussions throughout the semester.

**Readings:**
- From *Songs in Their Heads*, “All That They Can Musically Be”

**Assignment:** Self-reflection/autoethnography. Describe your musical experiences from your childhood to the present. Explain how these experiences relate to your own identity and development, or who you musically are.

**Weeks 2-4 – Music and Child/Youth Development: Beginnings**

**Topics and Activities:** Discussion of contemporary theories of child and youth development, particularly theories of cognitive development and social development related to identity and music experience.

During these weeks we will also do an observation, as a group, of children making music or children at play who may *happen to be* including music in what they do. Protocols for the observation will be included in class. The observation will occur at a school or community center near campus, and we will go there as a class during class time. The group assignment below is connected to this observation experience.

**Readings:**
- From *Songs in Their Heads*, Select one group case study and two individual case studies.
- From Santrock *Child Development* (recommended) text: Chapter 6, Cognitive Development, and Chapter 10, Emotional Development.
- In addition, see web links and keynote slides posted on Blackboard

**Assignments:**
- Group Project #1, Observation Report: How do children engage in music on their own, where and/or how do their engagements, as you observed them, coincide (or not) with the developmental theories discussed in class. What are the children doing when
they make music, or how is the music function for them? Communication? Play? Self-comfort? How are the children learning this music, or how (do you think) they have come to know the music they are singing/playing/making?

• Individual Reflection Paper #1: Take the perspective of one facet of development—cognitive, social, or emotional—covered during this three weeks. Summarize what you have learned. Cite class readings or any supplementary materials. Connect to your observations of children and to your career aspirations when appropriate. Conclude with “continuing questions” you have.

Weeks 5-6 – Listening as Musical Engagement for Children and Youth: Connections to Development


In addition to discussion of topics above, in-class activities include: Identifying and labeling naturally-occurring sounds in the child’s environment, and musical sounds in the child’s environment. Re-creating sonic environments using sound sources at hand. Listening to music selected music selected by children and youth and comparing it to music selected for children and youth. Identifying and describing cultural difference in children’s music making. Creating and interpreting visual maps of aural experiences. Engagements that focus the listening of children and youth and that support their musical development.

Readings
- From Songs in their Heads, pp. 42-50, as well as one group case study and two individual case studies of your choice.
- In addition, see web links and keynote slides posted on Blackboard

Assignments:
• Group Project #2, Listening Map: Choose a piece of music (song or instrument) and, in a group of 2 or 3, listen to and analyze the piece, noting differences in perception among group members. Create non-verbal icons and use them to develop a visual map of the work. Demonstrate the map to the class/guide the class in listening using the map. Document congruencies and differences in perception.
• Individual Map and Reflection Paper #2: Choose a piece of music appropriate for children or youth (vocal or instrumental). Create a visual map of the piece, based on your own listening and using icons you develop on your own. Guide a class member through the map with the music. Write a reflection paper that includes: your reasons for choosing the piece and why it is appropriate, developmentally, for children or
youth; what you perceive in the music and how you chose to represent it; the responses of the person/people you guided through the map.

Weeks 7-8 – Movement as Musical Engagement for Children and Youth: Connections to Development

Topics and Activities: Physical development of children and youth. Relationships between physical activity and cognition. Physical development and gender. Coordinated (to music) movement v. random or uncoordinated movement. The relationships between coordinated or rhythmic movement and multiple dimensions of development. Patterns of movement related to music and dance in different cultures. Music and movement from a sociological perspective (ties to culture, tradition, people, place).

In addition to the discussion topics, classes during these weeks will include basic movement to music experiences, including beat competency experiences, uses of locomotor and non-locomotor movement, “rhythmic breaks,” improvised/free movement, and patterned/dance movement. Analysis of videos of movement to music by others will also be part of these classes.

Readings:
- From Songs in their Heads, pages 21-29 and pages 161-165
- From Child Development (recommended) text: Chapter 4, Physical Development and Health, and Chapter 5, Motor, Sensory, and Perceptual Development
- In addition, see web links and keynote slides posted on Blackboard

Assignments:
- Group Project #3, Movement Assignment: Working with a partner or in a group of 3, choose a piece of music with a strong steady beat, consistent tempo, and regular phrasing. Research the cultural and social background of the piece, performers, and/or composers. Where/when would this music likely be heard? Performed? Consider what kinds of movement would be appropriate for this particular piece of music. Can you find examples of movement to this music on YouTube? What are those like? Then, create a patterned movement sequence for this music (dance or beat-competency movement sequence) that is original to you, appropriate for children or youth (specify the age), and culturally appropriate for the music. (You do not have to use the entire piece.) Be prepared to lead the class, and to explain you chose the movements you used.
- Individual Assignment and Reflection Paper #3: Search YouTube for four examples of children or youth moving to music. Keep track of the examples you select and list them in your paper. For each example, analyze the movements of the children and how they are match or are coordinated with the music. Comment on both the music and the movement. What do you notice? How are the children’s movements related to physical development theories discussed in class? Age? Gender? What is the
affect of the music and movement together? What are the children’s expressions? What feeling is communicated? Summarize your thinking about music and movement for/by children and youth, extending past physical development issues to consider matters of identity and social development as well as musical expression.

Weeks 9-11 – Playing Instruments (Acoustic and Digital Music Making) as Musical Engagement for Children and Youth: Connections to Development

Topics and Activities: Children and youth as instrumentalists and the kinds of instruments they play (e.g., keyboard, strings, guitars, recorders, pitched and unpitched percussion, and, later, wind instruments). Digital music making tools for children. Developmental issues related to acoustic and digital instrument playing (physical, cognitive). Learning by ear v. learning by note. What does “practice” mean? Children’s music ensembles. Independent and group musical expression using instruments. Musical roles for children and issues of gender by culture, a.k.a. who plays what and why?

In addition to the discussion topics above, activities during these weeks include identification and exploration of instruments that are popular with children; experience playing an unfamiliar instrument and analysis of cognitive and physical challenges; analysis of youtube videos of children playing instruments for developmental connections and musical content.

Readings:
- From Songs in their Heads, pages 60-82
- From Child Development (recommended) text: Chapter 11, The Self and Identity, and Chapter 15, Peers.
- In addition, see web links and keynote slides posted on Blackboard

Assignments:
- Group Project #4, Kids Tunes Cover Band (of sorts). For this assignment you will be arranged into “bands” according to our own assessments of our personal musical abilities. We’ll “mix it up,” so that if we happen to have 12 people who know how to place drums, they won’t all end up in one group. It’s OK if you don’t know how to play anything. We will form “bands” of 5-6. Your “band” will “cover” any two popular or children’s songs that could be song/performed with/for a group of children or youth. The catch is: None of you may play an instrument you already know how to play. For example, if you once took piano lessons, piano is out for you. If you already play the guitar, you can’t play guitar . . . but you can show someone else in your group who has never touched a guitar how to play a couple of chords. You can learn the songs however you want . . . by listening, by looking them up on the internet, by watching videos, by looking at music. Everyone in the group must sing and play (we’re all in this together). If you’re feeling really nervous, choose something like, well, the wood block. But this is your chance . . . go for it.

Instruments will be provided (guitars, keyboards, percussion). You’ll have class time
to practice, but you may need additional out-of-class rehearsal. Keep track of your own learning process and that of the group. Your group will “perform” for the class, meaning that you’ll get the songs started, and we’ll join in to the best of our abilities. Your “band” must include at least one chord-producing instrument (e.g., guitar, piano) . . . in other words, no drums only bands. Good luck!

- **Individual Assignment and Reflection #4 Instrument Learning/Covering Songs**
  Following the group project above, write a one- to two-page reflection describing your own learning process. What challenged you? What came more easily? Was it the instrument or the music that was challenging? The physical aspect of playing or remembering what how the music went? Could you express what you wanted to express in the music? Was this a satisfying musical experience for you? Why or why not?

- **Individual Assignment and Reflection Paper #5: Search YouTube for three examples of children or youth playing musical instruments.** The instruments can be digital or acoustic. The videos can be individual children/youth or groups. Keep track of the examples you select and list them in your paper. For each example, identify the instrument(s) the being played and the music being played (what kind of music in terms of style, musical characteristics, expression). How well are the players doing? How does their performance coincide or conflict with what we have read and discussed about musical development, physical development, individual identity, social development?

**Weeks 12-13 – Creating Music as Music Engagement for Children and Youth: Connections to Development**

**Topics and Activities:** Mood and emotion in the music of video games. Media and music, including music in television and film, particularly programming aimed at or designed for children and youth. Music in advertising targeted at children and youth. Digital music tools for children and youth; youth use of digital music tools designed for adults. Musical creative processes of children and youth, contrasted with adult creative processes. Time, tools, and technique variations in the musical creativity of children and youth.

In addition to the discussion topics above, activities include analysis of music in video games and other media. Examination of digital music making tools for children and analysis of musical and developmental content. Experiences in creating music using various digital and acoustic tools, and software programs.

**Readings:**
- From *Songs in their Heads*, pages 219-229.
- In addition, see web links and keynote slides posted on Blackboard

**Individual Assignment/Creative Project:** Choose one of the following:
• Using a program designed for children or youth (e.g., Morton Subotnick’s Making Music, Making More Music, or World of Music Beginner/Advanced; Sibelius Groovy Music; MusicAce) create and save two contrasting pieces of music. Keep track of your process, your musical intentions, and your feelings and thinking about your piece as you work. Play the pieces for the class. Then, write a reflection paper that document your process (including the process of learning the program as well as your process of creating the piece), a description of the music you created, and your thinking about whether and how you achieved your musical intentions.

• Using a children’s book of your choice, create a recorded soundtrack for a reading of the book. The soundtrack can include acoustic and/or digital sounds, borrowed music, pre-recorded music, music you create in GarageBand or another program, and sound effects. Read the book with the soundtrack to the class. Then, write a reflection paper that documents your process, a description of the soundtrack you created, and your thinking about whether and how you achieved your musical intentions.

• If you are a parent or you are currently working in a child care setting in which you have legal clearance, watch a child working with one of the creative music software programs introduced in class (e.g., Morton Subotnick’s Making Music, Making More Music, or World of Music Beginner/Advanced; Sibelius Groovy Music; MusicAce). Document what works for the child. What doesn’t work. Save the child’s work if possible. Using the protocols outlined in the Appendix of the Songs in Their Heads text, talk with the child about what he/she is/was doing as they created their own music. Then, write a report based on your observations.

• Design a project of your own that examines a facet of children’s musical creativity. Submit a one-paragraph description and gain approval for the project prior to starting.

**Week 14-15 Music, Culture, and Identity: Problems of Authenticity, Gender, and Race**

*Topics and Activities:* Social development and cultural context. Music as reflection and expression of social and cultural norms v. music as reaction to (or protest of) social and cultural norms. The musical socialization of children. Authenticity in music labeled as “cultural.” Gender and race in music for children and youth, including music in the media and virtual environments.

In addition to the discussion topics, analysis of recordings and music books targeted for children. Analysis of music videos for gender and race content as well as musical expression. Listening to and analysis of music labeled “world music.”

*Readings:*
- From Songs in their Heads, last chapter.
- From Child Development (recommended) text: Chapter 12, Gender, and Chapter 17, Culture and Diversity
- A chapter of your choices from Solis, T. (2004). Performing Ethnomusicology. Los Angeles, CA: University of California Press. (Note: Prof. Solis is a member of the ASU faculty and leads both the ASU Gamelan and the ASU ensemble Marimba Maderas de Comintan. You are welcome to drop in on either of these ensembles during the last few weeks of the semester.)
- In addition, see web links and keynote slides posted on Blackboard

**Assignments:**

- **Group Project #5, Cultural Music** – Choose a specific type of music associated with a particular culture or social group. Find three recorded examples of the music. As a group, create a musical collage that demonstrates the musical diversity within the single musical-cultural style, and write (as a group) a two-page document that provides information about the music and the culture, supporting your choices.

- **Individual Assignment and Reflection Paper #6** – Choose either a recording of music intended for children or youth, or a music video intended for children or youth, or musical video game intended for children or youth. Analyze the music and visuals accompanying the music (as appropriate) for message related to gender and race. Write a reflection summarizing your analysis and discussing the content of the music you chose in terms of social, emotional, and musical development of children or youth.

**Final Assignment:** Return to your musical ethnography from the beginning of the course. Consider how music has played, and continues to play, a role in your life. Then, summarize three points or principles you have derived from the content of the course related to the role or function of music in the lives of children or youth and the various facets of their development. Conclude with a discussion of how you may choose to act upon those ideas in the future.