**COURSE DESCRIPTION**

Inquiry Seminar II is designed to provide teacher candidates with an opportunity to

1) engage in teacher inquiry around a theme (e.g., “What does it mean to be Canadian music educator in the sesquicentennial year of Canada), a disciplinary topic (e.g., classroom general music), a particular curriculum emphasis (e.g., music and poetry as Canadian cultural and historical objects) or an educational issue (e.g., Canadian music in Grade 4-7 music education);

2) demonstrate understandings of acquired course work and deeper understandings of a particular inquiry project – Canadian musicking in the BC curriculum – of educational study.

3) demonstrate understanding of creating a written unit plan;

4) demonstrate understanding of creating a written course syllabus;

5) continue to create teacher e-portfolios.

The role of the instructors is that of ‘project advisors.’ The students, working in small groups and independently – and with the guidance of a professor who will organize learning outcomes around the theme of Canadian identity on the 150th anniversary of Canada – will commence an in-depth study in Grade 4-7 music education. Teacher candidates will present their teaching sequences and Canadian song arrangements in a forum where they will engage their peers in discussion, critique, and feedback. We will conceptualize the arts as spaces to document, as well as reimagine, Canadian identity by exploring a cosmopolitan approach to teacher education and student learning.

**Week 1:** What is Canadian music? What does it mean to be a Canadian music educator?
What is Canadian music/what makes it ‘Canadian’? How might we enter into critical dialogue around what it means to be Canadian in teaching and learning contexts?
Introduction to the inquiry project; teaching sequences; unit planning – overall theme of the class constructed unit; inquiry workshop/proposal/presentation.

**Week 2:** What kinds of factors impact ‘notions’ of Canadian music and the ‘nature’ of Canadian music in the 21st century? How might contemporary art practices be educative as individuals and groups examine and reimagine their Canadian identity in response to celebrating Canada at 150?
Lab/instructor consultation sessions: students embark on music inquiries in groups, report on progress and receive formative feedback.

**Week 3:** What is ‘Canadian folk’ music? Students continue working on music inquiries and unit plans individually and in groups, continue to report of progress, and receive formative feedback.

**Week 4:** What implications does a cosmopolitan oriented teacher education have for new curricula, pedagogies and practices? How does music play a role in the celebration of Canada’s sesquicentennial year?
Rehearsals and performances of music, teaching sequences, and unit sharing.
## COURSE OUTLINE

### Week 1: Proposing on Inquiry Topic

<table>
<thead>
<tr>
<th>Topic</th>
<th>Developing a focus and locating sources</th>
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<tbody>
<tr>
<td>Guiding Questions</td>
<td><em>What is ‘Canadian music’? What are some questions we have about what constitutes Canadian music education and schooling, teaching, learning and curriculum? Why are these questions significant, and to whom? How does a teacher pursue a particular field of interest? What is my role in Canadian music education in the 21st century?</em></td>
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### Week 2: Inquiry Project Proposal – group collaboration

<table>
<thead>
<tr>
<th>Topic</th>
<th>Identifying frameworks for self-understanding and musical understandings</th>
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<tr>
<td>Guiding Questions</td>
<td><em>What values motivate my currere, my autobiography, as a 21st century music educator in Canada? What is my role in Canadian music education in the 21st century? What do I currently believe about the object of study, music, in the 21st century? How might my inquiry be situated in the context of the particular writers who have studied similar questions/concerns? What is the history of my relationship to music as a topic of inquiry?</em></td>
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### Week 3: Sharing Inquiry Presentation as Workshop

<table>
<thead>
<tr>
<th>Topic</th>
<th>Inquiry Presentations</th>
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<tr>
<td>Guiding Questions</td>
<td><em>What are my pedagogical responsibilities with regard to facilitating participation in Canadian, inquiry-based, performance compositions? Teacher candidates are expected to engage critically with other inquiry projects generated by peers as well as respond to questions about their own inquiry project</em></td>
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**Week 4: Sharing music performances, sequences, units, autobiographies**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Unit plans, teaching sequences, songs and poetry, blogs</th>
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<tr>
<td>Guiding Questions</td>
<td>Teacher candidates are expected to engage critically in music inquiry presentations that connect to practicum unit plans. They are also expected to upload unit plans and autobiographies to their individual blogs.</td>
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Assignments

Students must provide evidence they have engaged thoroughly and thoughtfully with subject matter of the course. There are three assignments assessed as Pass/Fail/Resubmit. The course is graded on a PASS/FAIL basis.

1. Prototype arrangement (due week 2, January 10) and completed (clean) arrangement of Dennis Lee poem (week 4); performance of your composition (week 4)
2. Prototype (due week 2) and completed (clean) teaching sequence of a Dennis Lee poem (will not be taught in class) (week 4)
3. Analysis of two part Canadian folksong (identify meter, tonality, characteristic tonal and rhythm, patterns; repeating and contrasting patterns) and performance of your composition (due January 16th)
4. Inquiry: Autobiography/currere of “what it means to be a 21st century Canadian music educator”
5. Written, detailed unit plan
6. Participation in discussions (with POINTs), rehearsals, and performances; attendance, peer consulting (refining and composing arrangements), peer support (e.g., rehearsals, performances, two part songs and arrangements), professionalism (doing readings w/POINTs, collaboration & teamwork)
7. Inquiry presentation
8. E-blogs – ongoing updates

Presentations

Learners perform presentations of finished musical arrangements of Dennis Lee poems in abbreviated sequential manner (poem spoken with steady beat, poem as melodic rhythm with steady beat, adding rhythm ostinato, then perform in sequence as a melodic composition).

Learners do performance presentations of Bray-Telfer-Wuensch two part arrangements in groups of 8 (3-4 verses each song).

Gallery walk to share currere/autobiographical essays.

"Education is the lure of the transcendent — that which we seem is not what we are for we could always be other. Education is the openness to a future that is beyond all futures. Education is the protest against present forms that they may be reformed and transformed. Education is the consciousness that we live in time, pulled by the inexorable Otherness that brings judgment and hope to the forms of life that are but the vessels of present experience. To interpret the changingness of human life as "learning" and to reign in destiny by "objectives" is a paltry response to humankind's participation in the Divine or the Eternal.

...The source of education is the presence of the transcendent in us and in our midst. We can transcend ourselves, go beyond ourselves, become what we are not, because we participate in the life that is transcendent and transcending.

...Education is not something that we do to others, although it can only happen in community. Education happens to us. If we accept the Latin etymology as significant (from ducare — meaning "to lead" and the prefix e — meaning "out"), then education is indeed a leading out. But the leading out is not as a horse is lead out of the stall by a would-be rider, it is a leading out by the Otherness that is the source of our transcendence. It is a component of being a human being.”

Dwayne Heubner, 1985, p. 463
The course will culminate in the ongoing creation of a blog. The blog is intended to be a digital representation (textual and visual) of teacher candidates’ developing understanding of who they are becoming and what is required of them, as teachers. The blog is a response to the basic question, “As a Canadian music educator, what does the profession of teaching call forth in me?” Given the complex nature of music education and what it means to “be Canadian,” however, there are many conflicting responses to such a question.

With this in mind, candidates are encouraged to review their ‘working blog’ (begun in Inquiry Seminar I) collection of unabridged versions of Fall course assignments—practicum inquiry journal, units of study, teacher and student-made materials or videos of teaching, in “working blog.” Items in the working blog will be used to create a ‘presentation blog’ compiled for the expressed purpose of giving others (e.g., instructors, peers, interview personnel at school boards) a portrait of your professional competence.

Additional References


Ch1: Reflective teaching and educational inquiry, pp. 1-9.
Ch4: inquiring into educational problem solving, pp. 48-65.


http://www.cffi.educ.ubc.ca/publication/insights] (Students Select Article of Interest)

http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html

Two part song arrangements

1. Pine Tree Gently Sigh  
2. Whistle Daughter Whistle  
3. An Ojibway Lullaby  
4. Haul On The Bowline  
5. An Inuit weather chant  
6. Un, deux, trois  
7. Canaday I-O  
8. Hail, Star of Sea (Ave Maris Stella)  
9. A Saint Malo  
10. Lukey’s Boat  
11. Jamais On N’a Vu  
12. Donkey Riding  
13. Acadian Lullaby (Berceuse Acadienne)  
14. Sur le Pont D’Avignon (On the bridge of Avignon)  
15. The Cherry Tree Carol  
16. A La Claire Fontaine (By the clear running water)  
17. The Squid-Jiggin’ Ground  
18. Hurling Down The Pine  
19. An Iroquois Lullaby  
20. Monte Sur Un Elephant  
21. The Bird Rocks  
22. A True Lover Of Mine  
23. Flunky Jim  
24. Way Up The Ucletaw  
25. Un Canadien Errant (Once A Canadian Lad)

Dennis Lee poems (from *Alligator Pie*) for arrangements

1. Wiggle to the Laundromat  (p. 9)  
2. Singa Songa  (p. 10)  
3. Bouncing song  (p. 10)  
4. Street song  (p. 13)  
5. Bed song  (p. 16)  
6. Willoughby, Wallaby, Woo  (p. 15)  
7. Lying on Things  (p. 15)  
8. Rattlesnake Skipping Song  (p. 16)  
9. Tony Baloney  (p. 29)  
10. Skyscraper  (pp. 30-31)  
11. I found a silver dollar  (p. 34)  
12. Windshield Wipers  (p. 62)
13. Like a Giant in a Towel (p. 25)
15. What will you be? (unpublished, 1977)
16. Goofus
17. Bump on Your Thumb (p. 23)
18. Ookpik (p. 21)

Dennis Lee poems (from *Garbage Delight*) for arrangements

19. I see the moon
20. Peter was a pilot
21. Quinton and Griffin
22. Bath Song
23. Skindiver
24. The last cry of the damp fly
25. Muffin and Puffin and Murphy and me
26. A sasquatch from Saskatchewan

27. In Kamloops (p. 17 of AP) (GROUP COMPOSITION time allowing)