**IME Chapter 5 Suggested Assignments**

Relates to Chapter 5 **Assignments**, p. 108

1. Select two of the titles given below that pique your interest (see full citations in Chapter 5 References). Before reading, describe (a) what you imagine each one might be about and (b) how you would envision doing the study, given its title. After skimming each of the sources you chose, compare your pre-conceptions with the actual work.
* Bell, A. P. (2015). “Can We Afford These Affordances? GarageBand and the Double-Edged Sword of the Digital Audio Workstation.”
* Bowman, W. D. (2012). “Music’s Place in Education.”
* Froehlich, H. & Cattley, G. (1993). “Language, metaphor, and analogy in the music

education research process.”

* Gould, E. (2007). “Legible bodies in music education: Becoming-matter.”
* Kronig, F. K. (2021). “Six Fallacies Regarding the Question of Whether we Conceive of Practices as ‘Musical.’”
* Jorgensen, E. R. (2001). “A Dialectical View of Theory and Practice.”
* Parkinson, T. & Smith, G. D. (2015). “Towards an Epistemology of Authenticity in Higher Popular Music Education.”
* Panaiotidi, E. (2002). “What is Philosophy of Music Education and Do we Really Need It?”
* Richerme, L. K. (2013). Complicating, considering, connecting: Rhizomatic philosophizing in music education
* Scarlato, M. K. M. (2021). Go Ask Alice: How Is a Raven Like a Band Director?
* van der Schyff, D., Schiavio, A., & Elliott, D. J. (2016). “Critical Ontology for an Enactive Music Pedagogy.”
* Whale, M. (2009). Music as the between: The idea of meeting in existence, music and education.
1. Using an “In Dialogue” essay from *Philosophy of Music Education Review* as a model, craft an “In Dialogue” essay as a written response to one of the philosophical sources in the list above.
2. Randomly select a chapter from one of the scholarly music education Handbooks featured in the supplemental online appendices (see inquiryinmusiceducation.com). Then select a paragraph in which an author cites at least three different studies in support of one claim. Trace those citations back to their original context. In your opinion, are the terms in those studies are used interchangeably despite theoretical/epistemological differences?
3. In a small group, find a seemingly simple object (e.g., a table, chair, or musical instrument) and work out a definition by genus and difference that seems satisfactory to each person in the group. Note issues that seem hard to resolve.
4. Outline major points that describe your own belief system about what should constitute “quality music” in the curriculum. Take a key term from one of those collected points and define it lexically, operationally, and by genus and difference.
5. Select three published articles in the realm of philosophical inquiry and determine a)purpose(s) and/or questions, b) line(s) of argumentation, c) definitions of terms, d) references to pertinent literature (note primary and secondary sources), and e) conclusions drawn. Evaluate the studies according to the criteria described in IME Chapter 5.
6. Find or develop examples that fit the fallacies of argumentation provided in this chapter.
7. Examine and try to label the definitions you find in a selected number of published research studies, particular theses and dissertations.