

## 7S201: Seminar in Music

### Alternative Approaches to Teaching: *Prison Contexts and Arts Education*

#### Spring 2009

Instructor: Dr. Mary Cohen

335-3030 Office Hours: Mondays 10:30-11:20 AM, 3:30-4:20 PM, Wednesdays 10:30-11:20AM, and By Appointment Course Material Available on the ICON Website and on Reserve in the Main Library Teaching & Learning, N259 Lindquist

#### Mondays 4:30-6:20PM

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#### *Purpose*

The purposes of this course are: (a) to introduce students to prison pedagogy, (b) to explore how context affects the learning process in terms of relationships, teaching strategies, structure, and content, (c) to examine and reflect upon the experiences of singing in a prison choir, (d) to learn about current state of US prisons, prison education, sentencing, recidivism, and other related factors, (e) to investigate other music and prison programs happening globally, and (f) to provide an opportunity for individually-created projects geared toward each learner's professional and research goals.

#### *Service Learning*

According to [Learn and Serve America's National Service-Learning Clearinghouse](#): "Service-learning is a teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities."

A service learning component will be an important part of this seminar. Students will sing in a volunteer-offender prison choir at the Iowa Medical and Classification Center across from the Oakdale Research Campus in Coralville (2700 27th Ave, Coralville, IA 52241). In addition to this component, the students will read research about (a) teaching in prisons, (b) arts-based programming in correctional facilities, and (c) dimensions of diversity and context. This project offers an opportunity to broaden our understandings of each other and our society, particularly in the context of how we perceive education. Music-making in a prison context takes on different, unexpected, and possibly difficult meanings. Discussions about readings, service learning experiences, and short writing assignments will provide opportunities for deeper reflection and deeper thinking about issues related to teaching and working in alternative settings. Transfer of these ideas applied to traditional settings will be a core component of the course.

#### *Course Materials*

Required: *On Writing* by Stephen King

Reading materials on reserve at the Main Library:

Call Number	Author (Alphabetically)	TITLE	3 Days	2 Hours
**HV9468.A2 2A37	Abbott, Jack Henry	<i>In the Belly of the Beast</i>	X	

NX180.A77C5 7 1992	Cleveland, William	<i>Art in Other Places: Artists at Work in America's Community and Social Institutions</i>		X
PS3561.1483Z 475 2000	King, Stephen	<i>On Writing: A Memoir of the Craft</i>		X
**PS3563.A8 238	Masters, Jarvis Jay	<i>Finding Freedom: Writings from Death Row</i>	X	
**HV8883.3. U52N577200 5	Steiner, Marlene	<i>Education behind Bars: The Schools of Last Resort</i>	X	
**HV9469.U8 32008	Useem, Bert & Piehl, Anne Morrison	<i>Prison State: The Challenge of Mass Incarceration</i>	X	
**HV8883.I62 006	Wright, Randall	<i>In the Borderlands: Learning to Teach in Prisons and Alternative Settings</i>		X

Dr. Cohen is pursuing a research project in conjunction with the prison choir. Whether you participate in the research or not, will not affect on your grade. My research assistant, Erin Smith, will be explaining the details for this project, so your anonymity will be protected.

### Grading

- Required attendance at 5 prison choir rehearsals (minimum) plus April 21 Concert = 20%
- Participation in class discussion with thoughtful reflections on reading assignments = 20%
  - We will create a rubric for class discussion in class for guidelines and assessment purposes
- Participation in writing activities = 20% (The purpose of these short writing activities is to develop your thinking skills. These writing activities are both reflective and research-based. You will not be graded on writing structure and accuracy, rather on demonstrating growth in your thinking throughout the semester.)
- Short research paper about music and prison programs across the globe = 20% (For this assignment writing excellence is very important for your grade. Use the University of Iowa Writing Center's Online Tutorial. Turn in to ICON dropbox.)
- Student-created project = 20%
  - Rather than a paper, you are encouraged to design a project that will help you learn more about music therapists working in an alternative setting such as a hospital or prison. A possible project is to choose 5 music therapy programs, investigate them, and share a summary of their programs. One purpose of this project is to help you think about possible music therapy internships and employment.

**Respect for Diversity:** It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics. Your suggestions about how to improve the value of diversity in this course are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups.

In addition, in scheduling exams, I have attempted to avoid conflicts with major religious holidays. If, however, I have inadvertently scheduled an exam or major deadline that creates a conflict with your religious observances, please let me know as soon as possible so that we can make other arrangements.

**Communication with Dr Cohen:** I expect all students to respond to any email I send the class so I know that you have received the message. If you send me an email, allow 24-48 hours response time, and more time over the weekend. You are welcome and encouraged to meet with me individually throughout the semester. Drop-ins are OK, I am usually in the office Mondays, Wednesdays, and Fridays. A prescheduled appointment is welcome.

**Disclaimer:** *I reserve the right to make changes to this syllabus so that the course activities, requirements, and assignments reflect the needs of the students as the class progresses throughout the semester.*

#### Calendar

*Reading assignments due on the date listed. Each student will choose one article for class to read and lead a discussion of that article. Students choose article by one week prior to discussion so classmates can access the article. The purpose of student-chosen articles is to allow the course to organically evolve into particular interests of each student. Possible directions for these articles include political issues regarding incarceration such as sentencing laws, prison overcrowding, inmates' citizenship roles, parole policies, alternatives to incarceration; public health issues related to prisons; prison education issues; arts-education in prisons; music education in prisons; and other related topics.*

*Students will receive writing activities in class and at prison choir rehearsals (in general you will have the same writing assignments as the offenders).*

Week one:	January 26	Volunteer Training and Introduction to the Course
Week two:	February 2	"Common Sense and Common Ground" by William Cleveland (ICON—links) "Prison Choirs: Studying a Unique Phenomenon" (ICON—content)
Week three:	February 9	"Meanings and Practices of Select US Prison Choirs" (ICON—content) King: Preliminary matter – p. 25 Proposal on Student-Created Project due
Week four:	February 16	<i>In the Borderlands: Learning to Teach in Prisons and Alternative Settings</i> , "Outside to Inside: Pedagogy within Prison Walls," by Cormac Behan pp. 144-158. (on two-hour reserve: Main Library) King: pp. 26-54
Week five:	February 23	<i>Prison State: The Challenge of Mass Incarceration</i> , "The Buildup to Mass Incarceration" (chapter one), "Causes of the Prison Buildup" (chapter two), and "Conclusion: Right-Sizing Prison"

(chapter seven) by Bert Useem and Anne Morrison Piehl in pp.1-50, 169-179. (on two-hour reserve: Main Library  
King: pp. 55-101

Week six: March 2 King: pp. 103-137 (read this section at least twice)

Student-led article/book section discussion.

Proposal for Research on Music and Prisons due

Week seven: March 9 King: pp. 141-162 Student-led article/book section discussion.

Spring Break King: pp. 163-180

Week nine: March 23 Guest lecturer: Dr. Randall Speer, *Associate Professor of Music, Randolph College, Lynchburg, Virginia*

Reading selections about Dr. Speer's former prison choir: on ICON (content)

King: pp. 180-200

Week ten: March 30 King: pp. 200-227 Student-led article discussion.

Week eleven: April 6 King: pp. 227-250 Student-led article discussion.

Week twelve: April 13 King: pp. 253-288 Student-led article discussion.

Week thirteen: April 20 Presentations: Research on Music and Prisons

Week fourteen: April 27 Written and oral reflections from prison choir concert

Chapter 6 of *Art in Other Places*, "Geese Theatre: America's National Prison Theater Company" (pp. 51-64) (on reserve in Main Library)

Week fifteen: May 4 Presentations: Student-Created Projects

Week sixteen: TBD

### Student-Created Projects

Choose a primary question you wish to investigate with respect to your particular research/professional interests and the course. With the guidance of Dr. Cohen, you will design a student-created project that you will work on all semester and present a summary of your work in class on May 4.

Your proposal for the student-created project should be one typed page. It should clearly explain your purpose for the project, any research questions you intend to examine, your methods for completing the project, and any analysis you may use. Due on ICON February 9 before class.

### Research on Music and Prisons

The purpose of this assignment is to interview a music therapist working in a prison setting. Your job is to examine the how the therapist became interested in this population, what he or she does in the job, and any special

challenges or benefits from this work. You will need to have your particular program approved by Dr. Cohen. You will present your research in class on April 27. Length of paper: 2 to 3 pages

Your proposal for the research paper should be one typed page. It should list the music therapist you plan to interview and a brief paragraph about the setting where he or she works. Due on ICON on March 2 before class.

### University Policies

- College policy on student complaints and dispute resolution. See *html* [Student Complaint Procedures](http://www.education.uiowa.edu/coedean/policies/student_complaint/index.html) [http://www.education.uiowa.edu/coedean/policies/student\\_complaint/index.html](http://www.education.uiowa.edu/coedean/policies/student_complaint/index.html)
- College policy on student academic misconduct (plagiarism and cheating). See [Policy on Student Academic Misconduct](http://www.education.uiowa.edu/coedean/policies/student_ac_misconduct/index.html) [http://www.education.uiowa.edu/coedean/policies/student\\_ac\\_misconduct/index.html](http://www.education.uiowa.edu/coedean/policies/student_ac_misconduct/index.html)
- Statement on accommodations for students with disabilities. See [July 2007 memo from Provost's Office](http://provost.uiowa.edu/docs/notifications/adacover.pdf) (<http://provost.uiowa.edu/docs/notifications/adacover.pdf>), [Student Disability Services](http://www.uiowa.edu/~sds/faculty/index.html) (<http://www.uiowa.edu/~sds/faculty/index.html>), and [Assisting Students with Disabilities: A Guide for Instructors](http://www.uiowa.edu/~eod/education/publications/assisting-students.html) (<http://www.uiowa.edu/~eod/education/publications/assisting-students.html>)
- [University policy on Sexual Harassment](http://www.sexualharassment.uiowa.edu/policy.php) (<http://www.sexualharassment.uiowa.edu/policy.php>)

### **Student Classroom Behavior**

Students have the right to a classroom environment that encourages learning. The ability to learn is lessened when students engage in inappropriate classroom behavior, distracting others; such behaviors also are a violation of the [Code of Student Life](http://www.uiowa.edu/~vpss/policies/ii/a.shtml#main) (<http://www.uiowa.edu/~vpss/policies/ii/a.shtml#main>). When disruptive activity occurs, a University instructor has the authority to determine classroom seating patterns and to request that a student exit the classroom, laboratory, or other area used for instruction immediately for the remainder of the period. One-day suspensions are reported to appropriate departmental, collegiate, and Student Services personnel (Office of the Vice President for [Student Services](#) and Dean of Students).

Severe Weather

<http://www.uiowa.edu/homepage/severe-weather/>

### **Select Resources Related to Music Education and Prison Contexts**

**Correctional Education Association**

<http://www.ceanational.org/>

64<sup>th</sup> Annual Conference: July 19-22, 2009 in Madison, Wisconsin.

### **Books and Book Chapters**

Cohen, M. (2009, forthcoming). "A safe haven in prison: Empowerment through choral singing," in Cheliotis, L. K. (ed). *The arts of imprisonment: Control, resistance, and empowerment*. Aldershot: Ashgate.

Currie, E. (1998). *Crime and punishment in America: Why the solutions to America's most stubborn social crisis have not worked—and what will*. New York: Henry Holt and Company, Inc.

Forde, A. & Mattis, T. (2005). *Contemplations of a convict: A journey to freedom when innocence isn't enuf*. West Conshohocken, PA: Infinity Publishing.

Foucault, M. (1979). *Discipline and punish: The birth of the prison*. New York: Random House, Inc.

- Gillespie, W. (2003). *Prisonization: Individual and institutional factors affecting inmate conduct*. El Paso, TX: LFB Scholarly Publishing LLC.
- Hallinan, J. T. (2001). *Going up the river: Travels in a prison nation*. New York: Random House.
- Hassine, V, Johnson, R., & Dobrzanska, A. (2005). *The crying wall and other prison stories*. West Conshohocken, PA: Infinity Publishing.
- Leder, D. (2000). *The soul knows no bars: Inmates reflect on life, death, and hope*. Lanham, MD: Rowman & Littlefield Publishers, Inc.
- Masters, J. J. (1997). *Finding freedom: Writings from death row*. Junction City, CA: Padma Publishing.
- Mauer, M. & Chesney-Lind, M. (2002). *Invisible punishment: The collateral consequences of mass imprisonment*. New York: The New Press.
- McConnel, P. (2005). *Creativity held captive: Guidelines for working with artists in prisons*. Flagstaff, AZ: Logoria.
- Middleton, P. (2004). *Healing our imprisoned minds: A people's guide to hope and freedom*. West Conshohocken, PA: Infinity Publishing.
- Santos, M. G. (2006). *Inside: Life behind bars in America*. New York: St. Martin's Press.
- Stern, V. (1998). *A sin against the future: Imprisonment in the world*. Boston: Northeastern University Press.
- Tannenbaum, J. (2000). *Disguised as a Poem: My years teaching poetry at San Quentin Prison*. Boston: Northeastern University Press.
- Thunderhorse, R. M. (2007). *The life and times of Iron Thunderhorse*. West Conshohocken, PA: Infinity Publishing.
- Tonry, M. (2006). *The future of imprisonment*. New York: Oxford University Press.
- Trustone, J. (2003). *Celling America's soul: Torture and transformation in our prisons and why we should care*. West Conshohocken, PA: Infinity Publishing.
- Urbain, O. (Ed.). (2008). *Music and conflict transformation: Harmonies and dissonances in geopolitics*. London: I.B. Tauris & Co Ltd.
- Useem, B. & Piehl, A.M. (2008). *Prison state: The challenge of mass incarceration*. Cambridge: Cambridge University Press.
- Van de Wall, W. (1936). *Music in institutions*. New York: Russell Sage Foundation.
- Van de Wall, W. (1924). *The utilization of music in prisons and mental hospitals: Its application in the treatment and care of the morally and mentally afflicted*. New York: National Bureau for the Advancement of Music.
- Williams, R. (Ed.). (2003). *Teaching the Arts Behind Bars*. Boston: Northeastern University Press.
- Wright, R. (Ed.). (2006). *In the borderlands: Learning to teach in prisons and alternative settings*. Elridge, MD: Correctional Education Association.
- Another forthcoming book: Buzz Alexander's history of the Creative Prison Arts Project in Michigan*

### **Dissertations and Thesis**

- Certain, N. V. (1939). Character education through instrumental music. Unpublished Master's Thesis, University of Michigan, Ann Arbor, Michigan.
- Cohen, M. L. (2007). Christopher Small's concept of musicking: Toward a theory of choral singing pedagogy in prison contexts. (Doctoral dissertation, The University of Kansas).
- Elliot, T. G. (1981). A study of the psychology of a non-verbal methodology inherent in the teaching of instrumental music as observed in a program for adult offenders. (Doctoral dissertation, Boston University School for the Arts, 1981). *Dissertation Abstracts International* 42/06, 2352.
- Elsila, M. (1995). Music behind bars: Liberatory musicology in two Michigan prisons. Unpublished master's thesis, University of Michigan, Ann Arbor.
- Nelson, D. L. (1997). High-risk adolescent males, self-efficacy, and choral performance: An investigation of affective intervention. (Doctoral dissertation, Arizona State University, 1997). *Dissertation Abstracts International*, 58 (3A), 0791.
- Richmiller, M. G. (1992). Study of the residual effects of music education experiences of a prison choir, twenty-nine years after participation. Unpublished master's thesis, Southeast Missouri State University, Cape Girardeau, Missouri.

### **Journal Articles and Symposium Papers**

- Cohen, M. L. (in press). Choral singing and prison inmates: Influences of performing in a prison choir. *Journal of Correctional Education*.
- Cohen, M. L. (2007). Explorations of inmate and volunteer choral experiences in a prison-based choir. *Australian Journal of Music Education*, 1(1), 61-72.
- Cohen, M. L. (in press). Kansas Prison Choirs. *International Journal of Community Music*.
- Cohen, M. L. (in press). "Mother Theresa, how can I help you?" The story of Elvera Voth, Robert Shaw, and the Bethel College Benefit Sing-Along for Arts in Prison, Inc. *International Journal of Research in Choral Music*.
- Cohen, M. L. (2007, November). Prison choirs: Studying a unique phenomenon. *Choral Journal*, 47-50.
- Elsila, M. (1998). Music behind bars: Learning to teach radically in prison. *Radical Teacher*, (52), 4.
- Shieh, E. (2008, January). Seven years in prison: On punishment and music education. *Musica ficta/Lived Realities Conference*, University of Toronto.
- Silber, L. (2005). Bars behind bars: The impact of a women's prison choir on social harmony. *Music Education Research*, 7(2), 251-271.
- Waters, A. (1997). Conducting a prison chorus: An interview with Elvera Voth. *The Choral Journal*, 38, 1, 17-21.
- Woodward, S., Sloth-Nielsen, J., & Mathiti, V. (2007). South Africa, the arts, and youth in conflict with the law. *International Journal of Community Music*, 1(1), 69-88.

**UMOJA RECORDINGS: [www.artsforpeaceandjustice.com](http://www.artsforpeaceandjustice.com) or 1(800)341-9318**

**Information on East and West Hill Singers: [www.artsinprison.org](http://www.artsinprison.org) (913) 403-0229**

### Other Arts in Corrections Resources

Read an online interview with Elvera Voth, Founder of the East Hill Singers: <http://www.artheals.org/news.html>  
The interview is in the February 2006 Art and Healing Network Newsletter.

Brandreth, Gyles. *Created in Captivity*

Currie, Elliott. *Crime and Punishment in America*

Details the history and theories of crime and punishment in America.

*Houses of Healing* published by The Lionheart Foundation, [www.lionheart.org](http://www.lionheart.org)

Kornfield, Phyllis. *Cellblock Visions*

Leder, D. (2000). *The soul knows no bars: Inmates reflect on life, death, and hope*. Lanham, MD: Rowman & Littlefield Publishers, Inc.

Liebmann, Marian. *Art Therapy with Offenders*

Lozoff, Bo. *We're All Doing Time* 1985. 318 pages. Order from [www.humankindness.org](http://www.humankindness.org)

Bo writes a powerful book for both inmates and non-inmates exploring strategies for being at peace with oneself. "What clearer reminder do we need that if we're not at peace with ourselves, then we're all doing time in one kind of prison or another?" (p. 7). The last section of the book has letters that inmates wrote to Bo sharing how his book helped them in touching ways.

Rollo, Ned and Louis Adams. *A Map through the Maze*. Rollo is a former inmate who writes books to help other inmates deal with stresses of incarceration and life after prison.

Rollo, Ned. *99 Days and a Get Up*

Santos, Michael. *Life Behind Bars in America*.

Santos was arrested in the 80s for drug trafficking and has earned his master's degree and worked toward his Ph.D. while incarcerated. His book tells grim stories of life in US prisons. There is a website with more of his writings and info about his life on [www.michaelsantos.net](http://www.michaelsantos.net)

Stern, Vivian. *A Sin against the Future. Imprisonment in the World*

Vivian Stern details imprisonment practices across the globe.

Tannenbaum, Judith. *Disguised as a Poem*

Judith writes about her years of teaching poetry to inmates at San Quentin.

Trounstine, Jean. *Shakespeare Behind Bars*

Trounstine and Waxler. *Changing Lives through Literature*

Williams, Rachel Marie-Crane, editor. *Teaching the Arts Behind Bars*. 2003. 193 pages

Each chapter of this edited book is written by a prison arts teacher:

- Forward: Buzz Alexander, Founded Prison Creative Arts Project, professor of English at University of Michigan
- William Cleveland, founder and director of the Center for the Study of Art and Community (currently in Seattle), author: *Art in Other Places*
- Susan Hill, artistic director of Artsreach and visual artist from California
- Grady Hillman, Texas
- Jane Ellen Iber, St. Louis
- Terry Karson, Montana
- Pat Macenulty
- Leslie Neal, Miami
- Judith Tannenbaum, California
- James Thompson
- Rachel Marie-Crane Williams, Iowa

Zehr, Howard. *Changing Lenses: New Focus for Crime and Justice*

Zehr, Howard. *Critical Issues in Restorative Justice*

Restorative justice ideally brings together the victim and the criminal working toward a healing experience for both sides. It is now a worldwide social movement and has moved beyond the criminal justice framework to homes, schools, and work. Contributing authors to this book are from Europe, South Africa, North America, and Australia. The authors confront “threats to the ‘soul’ of this emerging international movement.”

Zehr, Howard. *Transcending: Reflections of Crime Victims*.