

# Sample Reflective Essay

**Author: Nekisa Mahzad**

I have been a student at California State University Channel Islands (CI) for 5 semesters, and over the course of my stay I have grown and learned more than I thought possible. I came to this school from Moorpark Community College already knowing that I wanted to be an English teacher; I had taken numerous English courses and though I knew exactly what I was headed for—was I ever wrong. Going through the English program has taught me so much more than stuff about literature and language, it has taught me how to be me. I have learned here how to write and express myself, how to think for myself, and how to find the answers to the things that I don't know. Most importantly I have learned how important literature and language are.

When I started at CI, I thought I was going to spend the next 3 years reading classics, discussing them and then writing about them. That was what I did in community college English courses, so I didn't think it would be much different here. On the surface, to an outsider, I am sure that this is what it appears that C.I. English majors do. In most all my classes I did read, discuss, and write papers; however, I quickly found out that that there was so much more to it. One specific experience I had while at C.I. really shows how integrated this learning is. Instead of writing a paper for my final project in Perspectives of Multicultural Literature (ENGL 449), I decided with a friend to venture to an Indian reservation and compare it to a book we read by Sherman Alexie. We had a great time and we learned so much more that we ever could have done from writing a paper. The opportunity to do that showed me that there are so many ways that one can learn that are both fun and educational.

The English courses also taught me how powerful the written word and language can be. Words tell so much more than a story. Stories tell about life and the human condition, they bring up the past and people and cultures that are long gone. Literature teaches about the self and the world surrounding the self. From these classes I learned about the world, its people and its history; through literature I learned how we as humans are all related. By writing about what we learn and/or what we believe, we are learning how to express ourselves.

I know that my ability to write and express my ideas, thoughts and knowledge has grown stronger each semester. I have always struggled to put my thoughts on paper in a manner that is coherent and correct according to assignments. I can remember being told numerous times in community college to "organize your

# Reflective Essay On Music

**Krystal Leah Demaine, Tamar Reva  
Einstein**



## Reflective Essay On Music:

**Reflections on American Music** College Music Society, 2000 Wright A closed fist from Spirals for violin viola and cello Judith Lang Zaimont Music's Fourth Wall and the Rise of Reflective Listening Mark Evan Bonds, 2025-06-27 We've all heard some version of the line I enjoy classical music but don't know anything about it Why but Why and when did listeners begin to accept the idea that knowledge was needed to enjoy this particular repertory Music's Fourth Wall and the Rise of Reflective Listening traces fundamental changes in the way listeners perceived instrumental music in European concert halls over the course of the late eighteenth and early nineteenth centuries Like the theater the concert hall has its own fourth wall an imagined barrier that allows audiences to forget that what they are experiencing is a carefully crafted artifice which in turn allows them to lose themselves in the music and resonate with it in a way that is immediate and direct But when composers like Joseph Haydn began to violate music's fourth wall most spectacularly in the finale of the Joke String Quartet 1782 with its repeated false endings lay listeners were compelled to listen reflectively They could not lose themselves in what they were hearing when it kept reminding them that they were listening to a work of music Author Mark Evan Bonds uses the concepts of resonant and reflective listening as coordinates for tracing this important change in the history of concert hall listening By 1850 reflective listening once limited largely to professional musicians and connoisseurs had become the aspirational norm for lay listeners Contemporary developments in the philosophy of art accelerated the growing status of instrumental music by promoting a mode of perception that went beyond the merely sensory to incorporate the intellectual as well Beethoven famously thought of himself as a tone poet someone who not only moved listeners but also challenged them to think and reflect Lay audiences thus gradually accepted the idea of listening as a skill that could be learned and cultivated Bonds shows how music appreciation texts composer biographies program notes and pre-concert lectures all new during this period helped reinforce a growing distinction between classical and popular repertoires For better or worse the ideal of reflective listening has prevailed ever since

**Reflections on Musical Meaning and Its Representations** Leo Treitler, 2011-09-07 How is it possible to talk or write about music What is the link between graphic signs and music What makes music meaningful In this book distinguished scholar Leo Treitler explores the relationships among language musical notation performance compositional practice and patterns of culture in the presentation and representation of music Treitler engages a wide variety of historical sources to discuss works from medieval plainchant to Berg's opera *Lulu* and a range of music in between *21st Century Music Education: Informal Learning and Non-Formal Teaching* Ruth Wright, 2016 **The Oxford Handbook of Feminism and Music Education** Marissa Silverman, Professor of Music and Coordinator of Music Education Marissa Silverman, Associate Professor of Music Education Faculty of Music University of Toronto Associate Dean Nasim Niknafs, Nasim Niknafs, 2025 The Oxford Handbook of Feminism and Music Education brings together a wide range of international philosophical and qualitative scholars practicing music teachers educators policymakers and community

musicians to conceptualize analyze and critique the multifaceted practices and problems in music education through feminist perspectives

**Praxial Music Education : Reflections and Dialogues** David J Elliot, 2005-01-07 Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education Each essay offers critical reflections on a key topic in contemporary music education The starting point of each essay and the unifying thread of this collection is the praxial philosophy of music education explained in Elliott's Music Matters A New Philosophy of Music Education OUP 1995 This philosophy argues for a socially and artistically grounded concept of music and music education challenging the field's traditional absolutist foundations Praxial Music Education is both a critical companion to Music Matters and an independent text on contemporary issues in music education Among the themes discussed are multicultural music education the nature of musical understanding early childhood music education the nature and teaching of music listening music curriculum development and musical creativity Praxial music education is a living theory This unique collection will not only enrich discussions that already use Music Matters as their core but will globalize current discussions and applications of the praxial philosophy and emphasize the positive and practical values of collaborative efforts in music education

*The Routledge Companion to Music, Autoethnography, and Reflexivity* Peter Gouzouasis, Christopher Wiley, 2024-12-18 The Routledge Companion to Music Autoethnography and Reflexivity represents a substantial contribution to the field of writing self reflexively about an individual's practice within music studies In seven sections 22 original chapters by a diverse set of contributors consider writing about personal activities from the points of view of performance composition musicology and pedagogy drawing on a range of traditions from Western art music to popular music to ethnomusicology A robust critical framework is presented with coverage of historical and critical perspectives different methodologies and their ascendancy within the academy leading debates issues and approaches future directions The Companion cultivates new modes of engagement in music research enabling scholars and practitioners at all levels to identify and articulate their relationship to the wider sociocultural contexts in which they operate

**Critical Essays in Music Education** Marvelene C. Moore, 2017-07-05 This volume of essays references traditional and contemporary thought on theory and practice in music education for all age groups from the very young to the elderly The material spans a broad range of subject areas from history and philosophy to art and music and addresses issues such as curriculum pedagogy assessment and evaluation as well as current issues in technology and performance standards Written by leading researchers and educators from diverse countries and cultures this selection of previously published articles research studies and book chapters is representative of the most frequently discussed and debated topics in the profession This volume which documents the importance of lifelong learning is an indispensable reference work for specialists in the field of music education

**Expressive Therapeutic Writing** Krystal Leah Demaine, Tamar Reva Einstein, 2024-10-02 This book brings engagement and conversation to a cross pollination of creative and expressive writing and multi modal art forms Through the

lens of expressive arts therapy the authors demonstrate how writing can reveal the unexpected that emerges from art making The lineage of expressive arts therapy includes artful writing poetry associative creative and memoir for example to engage in self discovery growth and restorative care Each chapter is grounded in intermodal expressive arts with a central focus on creative and expressive writing which is informed by movement visual art storytelling music sound photography and physical performance including response art and has writing prompts and invitations as well as playful and improvisational integrative arts writing explorations Creative arts therapists and expressive therapists actively searching for creative playful self reflective writing practice will find this book a rewarding resource Krystal Leah Demaine PhD MT BC REAT CTRS C RYT music therapist expressive arts therapist and professor of expressive therapies at Endicott College practices HEARTful healing note by note through song story poetry and creative curiosity Tamar Reva Einstein PhD REAT expressive arts therapist poet artist and teacher crosses cultural borders in Jerusalem with the arts as her mother tongue threading writing and arts like her threaded beads and amulets Reflections of an American Harpsichordist Ralph Kirkpatrick, 2017 Presents previously unpublished memoirs 1933-77 lectures and essays by the eminent harpsichordist and scholar Ralph Kirkpatrick

Artistic Research in Music: Discipline and Resistance Jonathan Impett, 2017-12-04 The Orpheus Institute celebrates 20 years of artistic research in music Artistic research has come of age and with it the Orpheus Institute Founded twenty years ago the Institute's purpose from the start has been to pursue research through the practice of musicians The Orpheus Institute is of the same generation as the field it was established to explore Like many young adults artistic research and its structures are still constructing their identity within a wider world How have they developed How will they mature How can they negotiate relationships with institutions disciplines and bodies of theory and yet retain the essence of their work the critical perspective of the artist In the last two decades there have been major changes in the dynamics and structures of culture its institutions and constituencies How can artistic research maintain a productive dialectic between its potential status as a discipline and its core as radical practice These and related questions are the threads woven through this collection of essays and assessments by present and past members of the Orpheus community researchers scholars administrators advisors Together and separately they weave a tapestry of past accomplishments current research and future perspectives They celebrate the twentieth anniversary of Orpheus not with congratulations but with challenges and questions a job for research a job for the Institute a job for the future The wide range of contributors to this volume includes practitioner researchers theorists and academic leaders from institutions at the forefront of artistic research in music Contributors Tom Beghin Orpheus Institute Ghent Paulo de Assis Orpheus Institute Ghent Leonella Grasso Caprioli Conservatorio di Vicenza Jonathan Impett Orpheus Institute Ghent Esa Kirkkopelto University of the Arts Helsinki Kari Kurkela University of the Arts Helsinki Susan Melrose Middlesex University London Stefan Stersj Orpheus Institute Ghent Gertrud Sandqvist Malm Art Academy Huib Schippers Vanessa Tomlinson Paul Draper Queensland Conservatorium Research

Centre Griffith University Luk Vaes Orpheus Institute Ghent Janneke Wesseling Kitty Zijlmans Leiden University     A Theory For All Music: Book Four Kenneth P. Langer, 2018-01-08 A Theory For All Music describes ways to more deeply understand the music of all cultures and traditions through the study and use of musical parameters Book Three develops an understanding of the parameters of music and how to use them in a detailed analysis of music     **The Applied Studio Model in Higher Music Education** Kelly A. Parkes, Ryan Daniel, 2024-11-15 This book presents an examination of the applied music studio as part of higher education Applied music studios are where students learn an instrument or voice in one to one settings with high level musician teachers This book reconceptualizes this teaching model within higher education and it provides a critical lens seated in current research provided by a diverse and highly influential set of researcher authors It provides expert suggestions for improved teaching and learning practices in the applied music studio for readers who may be teachers themselves It may also provide direction for leaders directors and department chairs who oversee the quality of applied music studio settings in the respective higher education units The key feature of this book is that each chapter will explore new and relevant research bringing new knowledge to the reader Each chapter will also suggest relevant applied music studio practices and opportunities based on this targeted research literature The primary audience for this book would be applied music studio teachers who engage in teaching within the applied music studio offering suggestions for higher education and private teaching A secondary audience would be music education researchers at all levels and who have an interest in contemporary thinking relevant to the applied music studio as well as those interested in the master apprentice format for learning in any field Additionally directors and chairs of music units globally in higher education would find this book helpful in guiding practice in the applied music studio within higher education settings The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license     **IELTS Writing - Band 9 Essays** Bruce Smart, 2016-02-04 IELTS Writing Band 9 Essays is aimed at helping students write essays in English to assist them passing the IELTS test The book provides 40 sample essays for both the Academic and General IELTS test and aims to teach students to write authentic English essays Each of the essays comes with a set of notes that describe the choices of the author The text describes a range of elements within essays including Vocabulary Common grammatical problems Essay structure Ideas generation

**Consilience** Ann-Perry Witmer, Jess Mingee, Bernhard D. Scully, 2024-06-09 This series of essays written by scholars and practitioners of engineering and music after visits to indigenous communities in Bolivia and Sierra Leone illustrate the experiences conversations and insights that arose from consilient research As the authors and contributors dive more deeply into each other's Western traditions of expertise a surprising commonality emerges between music and technology a commonality rooted in ignorance toward the power of indigeneity This is an unexplored area of inquiry in both engineering and music Each discipline follows rigorous traditions in Western academic institutions that have not only disregarded but

have demeaned ancestral and indigenous traditions By bringing together diverse artists and engineers this exploration examines how engaging with non Western knowledge can alter the understanding of Western experts in any field

*Teaching Reflective Learning in Higher Education* Mary Elizabeth Ryan,2014-11-05 This book is about understanding the nature and application of reflection in higher education It provides a theoretical model to guide the implementation of reflective learning and reflective practice across multiple disciplines and international contexts in higher education The book presents research into the ways in which reflection is both considered and implemented in different ways across different professional disciplines while maintaining a common purpose to transform and improve learning and or practice The Readers will find this book is innovative and new in three key ways Firstly in its holistic theorisation of reflection within the pedagogic field of higher education Secondly in conceptualising reflection in different modes to achieve specific purposes in different disciplines and finally in providing conceptual guidance for embedding reflective learning and reflective practice in a systematic way across whole programmes faculties or institutions in higher education The book considers important contextual factors that influence the teaching of forms and methods of reflection It provides a functional analysis of multiple modes of reflection including written oral visual auditory and embodied forms Empirical chapters analyse the application of these modes across disciplines and at different stages of a programme The theoretical model accounts for students stage of development in the disciplinary field along with progressive and cyclical levels of higher order thinking and learning and professional practice that are expected within different disciplines and professional fields Secondly in conceptualising reflection in different modes to achieve specific purposes in different disciplines It provides a functional analysis of multiple modes of reflection including written oral visual auditory and embodied forms Empirical chapters analyse the application of these modes across disciplines and at different stages of a programme in terms of demonstrating levels of reflection The book includes images diagrams and different text forms to support the creative applications of reflection And thirdly the book is innovative in providing conceptual guidance for embedding reflective learning and reflective practice systematically across whole programmes faculties or institutions in higher education contexts across the world **Computational Personality**

**Analysis** Yair Neuman,2016-08-30 The emergence of intelligent technologies sophisticated natural language processing methodologies and huge textual repositories invites a new approach for the challenge of automatically identifying personality dimensions through the analysis of textual data This short book aims to 1 introduce the challenge of computational personality analysis 2 present a unique approach to personality analysis and 3 illustrate this approach through case studies and worked out examples This book is of special relevance to psychologists especially those interested in the new insights offered by new computational and data intensive tools and to computational social scientists interested in human personality and language processing *Musical Meaning and Human Values* Keith Moore Chapin, Lawrence Kramer,2009 Musical understanding has evolved dramatically in recent years principally through a heightened appreciation of musical meaning in

its social cultural and philosophical dimensions This collection of essays by leading scholars addresses an aspect of meaning that has not yet received its due the relation of meaning in this broad humanistic sense to the shaping of fundamental values The volume examines the open and active circle between the values and valuations placed on music by both individuals and societies and the discovery through music of what and how to value With a combination of cultural criticism and close readings of musical works the contributors demonstrate repeatedly that to make music is also to make value in every sense They give particular attention to values that have historically enabled music to assume a formative role in human societies to foster practices of contemplation fantasy and irony to explore sexuality subjectivity and the uncanny and to articulate longings for unity with nature and for moral certainty Each essay in the collection shows in its own way how music may provoke transformative reflection in its listeners and thus help guide humanity to its own essential embodiment in the world The range of topics is broad and developed with an eye both to the historical specificity of values and to the variety of their possible incarnations The music is both canonical and noncanonical old and new Although all of it is classical the contributors treatment of it yields conclusions that apply well beyond the classical sphere The composers discussed include Gabrieli Marenzio Haydn Beethoven Mendelssohn Brahms Wagner Puccini Hindemith Schreker and Henze Anyone interested in music as it is studied today will find this volume essential reading

*The Oxford Handbook of Qualitative Research in American Music Education* Colleen M. Conway, 2014 While qualitative research has become increasingly popular in music education over the last decade there is no source that explains the terms approaches and issues associated with this method In *The Oxford Handbook of Qualitative Research in American Music Education* editor Colleen Conway and the contributing music educators will provide that clarification as well as models of qualitative studies within various music education disciplines The handbook outlines the history of qualitative research in music education and explores the contemporary use of qualitative approaches in examining issues related to music teaching and learning It includes 32 chapters and is divided into five parts Part I defines qualitative research and examines historical philosophical and ethical issues associated with its use in music education Part II discusses ways of approaching qualitative research including case study ethnography phenomenology narrative inquiry practitioner inquiry and mixed methods Ways of collecting and analyzing data are examined in the third part of the text observations interviews document analysis music as data and technology Part IV examines various music teaching and learning contexts that have been studied using qualitative approaches including early childhood general instrumental band instrumental string choral preservice and inservice teacher education adult and community settings student with exceptionalities underserved populations and world music The final section of the book tackles permission to conduct research teacher qualitative research publishing qualitative research and direction for the future An ambitious and much needed volume this handbook will stand as a key resource for drawing meaning from the experiences of students and teachers in music classrooms and communities

*The New Handbook of Research on Music*

Teaching and Learning Richard Colwell, Carol Richardson, 2002-04-18 Featuring chapters by the world's foremost scholars in music education and cognition this handbook is a convenient collection of current research on music teaching and learning. This comprehensive work includes sections on arts advocacy, music and medicine, teacher education and studio instruction among other subjects making it an essential reference for music education programs. The original *Handbook of Research on Music Teaching and Learning* published in 1992 with the sponsorship of the Music Educators National Conference (MENC) was hailed as a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field. Choice This new companion volume again with the sponsorship of MENC explores the significant changes in music and arts education that have taken place in the last decade. Notably several chapters now incorporate insights from other fields to shed light on multi-cultural music education, gender issues in music education and non-musical outcomes of music education. Other chapters offer practical information on maintaining musicians' health, training music teachers and evaluating music education programs. Philosophical issues such as musical cognition, the philosophy of research, theory, curriculum and educating musically are also explored in relationship to policy issues. In addition to surveying the literature each chapter considers the significance of the research and provides suggestions for future study. Covering a broad range of topics and addressing the issues of music education at all age levels from early childhood to motivation and self-regulation this handbook is an invaluable resource for music teachers, researchers and scholars.

## Unveiling the Energy of Verbal Beauty: An Mental Sojourn through **Reflective Essay On Music**

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