School of Education

EDST6728
Extension Music Method 1

Semester 1
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IMPORTANT :
For student policies and procedures relating to assessment, attendance and student support,
please see website, https://education.arts.unsw.edu.au/students/courses/course-outlines/

The School of Education acknowledges the Bidjigal and Gadigal people as the
traditional custodians of the lands upon which we learn and teach.
1. LOCATION

Faculty of Arts and Social Sciences
School of Education
EDST6728 Extension Music Method 1 (6 units of credit)
Semester 1, 2015

2. STAFF CONTACT DETAILS

Course Coordinator: Rebecca Lewis
Email: Rebecca.lewis@unsw.edu.au
Phone: 9385 1977
Availability: Thursday 5 – 8 during term time and via UNSW email

3. COURSE DETAILS

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Extension Music Method 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Points</td>
<td>6 units of credit (uoc)</td>
</tr>
<tr>
<td>Workload</td>
<td>Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.</td>
</tr>
</tbody>
</table>

**Schedule**

Lecture/Tutorial
- Monday (5.00-8.00pm), Lecture – Webster 327 Seminar - Webster G17/18
- Weeks 1-5, 6-10, 11

**Summary of Course**

This course expands students’ skills and knowledge to teach music in secondary schools, with an emphasis on elective music and preparation for the HSC. Students will think deeply about their philosophy of music education while critically examining current high school music curriculums and developing skills related to teaching music lessons with innovations in ICT, composition, and formal and informal music learning practices.

**Aims of the Course**

This course aims to:
- Increase a student’s pedagogical content knowledge for Secondary Music teaching.
- Develop a student’s understanding of what compromises effective classroom practice.
- Develop a student’s understanding of the various learning needs faced in the classroom from the diverse background of students in NSW

**Important information**

- **Assessment**: Please note that all students must pass all assignments to pass the course, and they must pass the course to go on placement for PE 1.
- **Attendance**: Students are expected to give priority to university study commitments. Unless specific and formal permission has been granted, attendance at less than 80% of classes in a course may result in failure.
### Student Learning Outcomes

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Assessment/s</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1,2</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
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<tr>
<td>3</td>
<td>1,2</td>
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<td>4</td>
<td>2</td>
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<td>5</td>
<td>1,2</td>
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<td>6</td>
<td>1</td>
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<td>7</td>
<td>1,2</td>
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<td>8</td>
<td>1,2</td>
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<tr>
<td>9</td>
<td>2</td>
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<tr>
<td>10</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

### Graduate Attributes (AITSL Professional Graduate Teaching Standards)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.2</td>
<td>1,2</td>
</tr>
<tr>
<td>1.3</td>
<td>1,2</td>
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<tr>
<td>2.1</td>
<td>1,2</td>
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<tr>
<td>2.2</td>
<td>1</td>
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<td>2.3</td>
<td>1,2</td>
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<td>2.4</td>
<td>1,2</td>
</tr>
<tr>
<td>2.6</td>
<td>1,2</td>
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<tr>
<td>3.1</td>
<td>1, 2</td>
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<tr>
<td>3.2</td>
<td>2</td>
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</tbody>
</table>
3.3 Include a range of teaching strategies.  

3.4 Demonstrate knowledge of a range of resources including ICT that engage students in their learning.  

3.5 Demonstrate a range of verbal and non-verbal communication strategies to support student engagement.  

4.1 Identify strategies to support inclusive student participation and engagement in classroom activities.  

4.2 Demonstrate the capacity to organise classroom activities and provide clear directions.  

6.3 Seek and apply constructive feedback from supervisors and teachers to improve teaching practices.  

**National Priority Area Elaborations**

The National Priority Areas that will be addressed in this course are summarised below. The weeks they will be addressed can be found in section 6. Course content and structure. Details of the assessment on National Priority Areas can also be found in section 6 Course content and structure section 7 Assessment.

<table>
<thead>
<tr>
<th>Priority area</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Aboriginal and Torres Strait Islander Education</td>
<td>2, 3, 4, 5, 6</td>
</tr>
<tr>
<td>B. Classroom Management</td>
<td>1, 4, 5, 6, 10</td>
</tr>
<tr>
<td>C. Information and Communication Technologies</td>
<td>1, 2, 3, 4, 5, 6, 11</td>
</tr>
<tr>
<td>D. Literacy and Numeracy</td>
<td>1, 2, 3, 4, 5, 11, 12, 14, 15</td>
</tr>
<tr>
<td>E. Students with Special Educational Needs</td>
<td>2, 3, 4, 7, 8,</td>
</tr>
<tr>
<td>F. Teaching Students from Non-English Speaking Backgrounds</td>
<td>1, 2, 3, 4, 5, 7, 8, 9</td>
</tr>
</tbody>
</table>

**4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH**

This subject aims to develop in each student the ability to effectively teach Music to secondary school students with an emphasis on the NSW Stage 5 and 6 Music curricula and ICT in the classroom. During the course students will develop their knowledge of New South Wales syllabus documents. Lectures, tutorials and assignments will cover a variety of approaches to teaching and learning in the music classroom. Emphasis will be given to the relationship between Music, literacy and numeracy, ICT and the role and value of music in the curriculum and the community.

Student-centred activities will form the basis of the course. These activities will draw on the prior knowledge of the students and will allow them to engage in relevant and challenging experiences that mirror those they will be expected to design for the secondary students they will later teach.
5. TEACHING STRATEGIES

- Explicit teaching, including lectures, to demonstrate an understanding of students’ different approaches to learning and the use of a range of teaching strategies to foster interest and support learning.
- Small group cooperative learning to understand the importance of teamwork in an educational context and to demonstrate the use of group structures as appropriate to address teaching and learning goals.
- Extensive opportunities for whole group and small group dialogue and discussion, allowing students the opportunity to demonstrate their capacity to communicate and liaise with the diverse members of an education community, and to demonstrate their knowledge and understanding of method content.
- Online learning from readings on the Blackboard website.
- Online discussions.
- Peer teaching in a simulated classroom setting.
- Structured occasions for reflection on learning to allow students to reflect critically on and improve teaching practice.

These activities will occur in a classroom climate that is supportive and inclusive of all learners.

6. COURSE CONTENT AND STRUCTURE

<table>
<thead>
<tr>
<th>Week Beginning</th>
<th>Lecture Topic</th>
<th>Tutorial Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 Mar</td>
<td>Introduction and Overview Music education in Australia The Syllabuses CM.1, 5; SEN.2, 4, LN.1, 2, 5</td>
<td>Examination of the Music syllabus yr 7-12 Previous experiences of music education Discussion of first assessment task Reading: Syllabus 7-10 and NSW Creative Arts K-6 Syllabus</td>
</tr>
<tr>
<td>2 9 Mar</td>
<td>Pop music v classical music in the modern Australian music lesson ATSI.6 CM.1, SEN.2, 4</td>
<td>Musics in the classroom: The role and value of popular music, Australian music, Aboriginal music, and other musics in music education Discussion on music education background both in and out of the classroom. Reading: Walker, R. (2009). Beethoven or Britney? The Great Divide in Music Education. Sydney, NSW, Australia:</td>
</tr>
<tr>
<td>3 16 March</td>
<td>Philosophical approaches to music education: paraxial and aesthetic philosophies (School based placement may occur this week) CM.5, ICT.1, 3, NESB.1, 3, LN 2, 9,</td>
<td>Integrating the Syllabus learning experiences Currency House. (Available Online). Present essay outline Reading: McPherson, G., &amp; Dunbar-Hall, P. (2001). Australia. In D. J. Hargreaves and A. C. North (Eds.), Musical development and learning: The international perspective (pp. 14-26). London:</td>
</tr>
</tbody>
</table>
4 23 March
Pedagogical approaches to music education: Kodaly, Orff, Dalcroze
ATSI.1, CM.2, 3, 4, 6, 7. NESB.1, 3
Practical activities using various pedagogical approaches. How these techniques can be adapted for students with additional learning needs.
Reading: National Review of School Music Education (available online).
Read the Executive Summary.

5 30 March
Music education policy and practice in Australia
• The Syllabus and planning across years 7-12
• Students' musical backgrounds in year 7: Primary School music in Australia
• Addressing the needs of learners from AiSTL and EAL backgrounds (School based placement may occur this week)
ATSI.2, 3, 4, 5, CM.2, LM.12 SEN.6, 7
Discussion on Notional Review
What conclusions do you agree with?
What are some of the flaws in this argument?
What are some of the issues faced by music teachers in the current music classroom?

Week Beginning Lecture Topic Tutorial Topic
6 13 April Integrating performing, composing, and listening activities Teaching music ‘musically’ – integrating activities into your classroom and your planning
The use of notation and its integration into the curriculum and how appropriate is this for an SEN classroom
CM.2, 6, 7

7 20 April ICT: exploring notation software, recording equipment, student laptops and the use of technology in the classroom (including for assessment).
Creating your own ICT activity
ICT.1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14 SEN.2
Practical activities in teaching composition – (electronic music lab)
Microteaching

8 27 April Behaviour management in the ICT classroom and engaging different learning needs including SEN, EAL and Aboriginal on Torres Strait Islanders
ATSI.5, ICT.1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14 SEN.2, 7 NESB.4, 7, 8, 9
Practical activities in teaching composition – (electronic music lab) and discussion on engagement for SEN, EAL and ATSI students.
IPADs and personal laptops

9 4 May Building ICT capacities
Recording and creating arrangement for and in class
ICT.1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14 SEN.2
Using IPAD and garage band, arrangement projects
Micro teaching – deliver ICT activity
10 May
11 May
Feedback on assessments
Preparation for Placement - topics likely to arise and preparation for the wide variety of music department set ups
CM 10, NESB.8, 9, 10 LN.10, 11
Completion of Micro teaching of required.
Establishing an engaging classroom environment – providing a variety of exercises to engage listening, performance and composition

May 25th – June 19th
School placement

11 22 June
Placement review
Best practice review
Complete CATAI
CM.8, 10 NESB.8, 10, 11
Students bring in a successful activity from placement and present to the group

7. ASSESSMENT

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Graduate Attributes Assessed</th>
<th>National Priority Areas</th>
<th>Due Date</th>
</tr>
</thead>
</table>
| Assessment Task 1
Essay             | 2000 words              | 40%    | 1-10                      | 1.2, 1.3, 2.1, 2.2, 2.3, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1, 4.2, 6.3 | A.4, 5, 6, D.1, 2, 3, 4, 5, 11, 12, 14, 15, E.2, 3, 4, 7, 8, F.1, 2, 3, 4, 5, 7, 8, 9 | 22nd March 2015 |
| Assessment Task 2
Arrangement project – complete 2 arrangements for class use. | (indicative length 4000 words) | 60%    | 1,3,4,5,9                  | 1.2, 1.3, 2.1, 2.3, 2.4, 2.6, 3.4, 4.1 | A. 2, 3, 4, 5, 6. B. 1, 4, 5, 6, 10. C. 1, 2, 3, 4, 5, 6, 11. E. 2, 3, 4, 7, 8, F. 1, 2, 3, 4, 5, 7, 8, 9 | 26th April 2015 |

Feedback

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Feedback Mechanism</th>
<th>Feedback Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Essay</td>
<td>Written</td>
<td>12th April</td>
</tr>
<tr>
<td>2. Arrangement project</td>
<td>Written</td>
<td>17th May</td>
</tr>
</tbody>
</table>
Assessment Details

Assessment Task 1
Research Essay 'Does Classical music and teaching traditional notation still have a place in the modern Australian Music Classroom'

Complete a persuasive essay discussing the question ‘Does Classical music and teaching traditional notation still have a place in the modern Australian Music Classroom’. You must be clear on your own view on this subject and there should be a summary element to the paper. You should also refer to professional writings and reference should be made to music education papers and your own musical experiences to help express your opinion. Think about how you would deliver music in your ideal class/school setting. You should show an awareness of the broad needs and experience of secondary school students, demonstrating an awareness of the needs of students from a range of backgrounds including Aboriginal, Torres Strait Islanders, English as a second language and language background other than English students, including literacy and numeracy. You should complete an essay plan and upload it onto Moodle by the start week 3 and feedback from the assignment will be provided on the back of this.

AND

Languages
Awareness of literacy and numeracy needs and strategies must be included. The paper should reflect competent use of English language including appropriate punctuation and referencing.

Moderation
Papers will be picked at random to be moderated by another Music method tutor to ensue parity of marks.

Assessment Task 2
Year 7-10 Arrangement Assessment Portfolio

Create 2 arrangements to be used in the music classroom.

Context
As a teacher you will be exposed to a large number of students with a large range of musical experiences and cultural backgrounds. Even within the same school you may be teaching a student who is a competent grade 6 pianist alongside a student who has little experience in any form of music.

As a teacher of a range of students in your year 8 class you must complete two arrangements of a given piece of music from an arrangement for piano. The two different arrangements should reflect the varying skills of your students.

Arrangement One

In the Orff style of music imagine you are completing this arrangement for a group of 5 students with varying abilities using classroom percussion. Think about adding differentiation in for the students. An excellent mark will be achieved by demonstrating an ability to write a piece that is accessible by a low ability year 8 student will no instrumental background other than year 7 classes – to a student who does not play a musical instrument but demonstrates and aptitude for music.
Arrangement Two

This arrangement should be appropriate for a class of year 8 students who all play string, wind or brass instruments. At least one transposing instrument must be written for in order to access a pass mark.

The higher marks are achieved by students who demonstrate and ability to write differentiated lines that can be accessed by students will a small amount of playing background (about 1 year) to students who have been learning 4 -5 years.

Arrangements One and Two
You must also complete a short justification/explanation of your main arrangement choices. This should be concise (no longer than 100 words) but must be distinct and reflect your intentions.

Language
Appropriate notation must be used and scores must be deemed legible by the lecturer.

Differentiation
This should be reflected in your arrangement and noted in your justification.
UNSW SCHOOL OF EDUCATION
FEEDBACK SHEET
EDST6728EXTENSION MUSIC METHOD 1

Student Name:              Student No.:  
Assessment Task: Assessment Task 1 - Essay

<table>
<thead>
<tr>
<th>SPECIFIC CRITERIA</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of the question or issue and the key concepts involve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The question is clearly answered and referred to during the paper. Personal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience is referenced but this remains relevant to the question.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depth of analysis and/or critique in response to the task</td>
<td></td>
<td></td>
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<tr>
<td>A concise but clearly laid out personal response to the question should be</td>
<td></td>
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<tr>
<td>evident in the essay</td>
<td></td>
<td></td>
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<tr>
<td>Familiarity with and relevance of professional and/or research literature used</td>
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<tr>
<td>to support response</td>
<td></td>
<td></td>
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<tr>
<td>The reading and relevant support readings have been referenced to back up the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>argument</td>
<td></td>
<td></td>
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<tr>
<td>Structure and organisation of response</td>
<td></td>
<td></td>
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<tr>
<td>A clear well-laid out essay that demonstrates the writer viewpoint</td>
<td></td>
<td></td>
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<tr>
<td>Presentation of response according to appropriate academic and linguistic</td>
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<tr>
<td>conventions</td>
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</tbody>
</table>

GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME

Lecturer        Date

Recommended:     /20  (FL  PS  CR  DN  HD)  Weighting:  40%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining
the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend
these specific criteria. The recommended grade is tentative only, subject to standardisation processes and approval by
the School of Education Learning and Teaching Committee.
<table>
<thead>
<tr>
<th>SPECIFIC CRITERIA</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of the question or issue and the key concepts involve</td>
<td></td>
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<tr>
<td>A high level of musical notation understanding is demonstrated through this</td>
<td></td>
<td></td>
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<tr>
<td>activity.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depth of analysis and/or critique in response to the task and appropriate</td>
<td></td>
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<tr>
<td>use of relevant notation</td>
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<tr>
<td>A clear rational has been provided and there is a notable difference between</td>
<td></td>
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<tr>
<td>arrangement 1 and 2.</td>
<td></td>
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<tr>
<td>Familiarity with professional ICT programs</td>
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<tr>
<td>Relevant programs have been used to present arrangements to a professional</td>
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<tr>
<td>and publishable standard and recordings are also provided to contextualise the</td>
<td></td>
<td></td>
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<tr>
<td>work.</td>
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</tr>
<tr>
<td>Structure and organisation of response follow musical traditions and</td>
<td></td>
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<tr>
<td>demonstrate a wide range of differentiation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>An awareness of the different learning needs of students with EAL, SEN and</td>
<td></td>
<td></td>
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<tr>
<td>ATSI student has been demonstrated especially in arrangement 1.</td>
<td></td>
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<tr>
<td>Presentation of material is according to appropriate academic and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>linguistic conventions and published to a high standard</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME

Lecturer

Date

Recommended:  /20 (FL  PS  CR  DN  HD)

Weighting:  60%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.
Microteaching

Microteaching is the planning, presentation and evaluation of a lesson over a shortened period of time (a mini-lesson). It is an essential competency that must be reached before student teachers are permitted to start their Professional Experience. Microteaching is an important component of method.

It is recommended that students complete further reading on effective classroom strategies and practise presentations with a small group of peers prior to assessment. An important aspect of micro-teaching is observing other student teachers and engaging in peer review.

**Microteaching** will be assessed (see feedback sheet) and will be graded as **Satisfactory or Unsatisfactory**.

**Unsatisfactory Results**
Any student whose first microteaching episode is judged as unsatisfactory will be given a further (one only) opportunity to gain a satisfactory grade. **If a student is assessed as unsatisfactory in micro-teaching s/he will automatically fail method overall.**
## Microteaching Feedback Form for Pre-service Teacher

### Standards

**A. Teachers know their subject content and how to teach that content to their students (AITSL Standard 2)**
- Was the lesson or unit of work relevant to the needs of the students and based on the appropriate syllabus document requirements? (1.3.1, 2.3.1)
- Was knowledge of relevant concepts, topics and themes demonstrated, including ATSI perspectives? (2.1.1, 2.4.1)
- Were relevant linguistic structures and features and literacy/numeracy knowledge and skills integrated into the lesson? (2.5.1)
- Was a clear and coherent sequence of activities undertaken to engage and support the learning of all students within a class or cohort? (2.2.1, 3.2.1)
- Were the teaching resources and materials suitable for the aims of the lesson? (2.1.1)
- Were tasks required of students modelled and scaffolded? (2.1.1, 3.3.1)

**B. Teachers plan for and implement effective teaching and learning (AITSL Standard 3)**
- Were challenging yet realistic and achievable goals in teaching and learning activities planned? Were these explicitly articulated in the lesson plan/to students? (3.1.1)
- Were instructions, explanations and questioning techniques effective? (3.3.1)
- Were verbal and non-verbal communication strategies used effectively in the classroom to support student understanding of content and encourage participation and engagement of students? (3.5.1)
- Was students’ understanding continually monitored and students’ achievements of the learning outcomes noted? (3.6.1)

**C. Teachers create and maintain supportive and safe learning environments (AITSL Standard 4)**
- Was rapport with the learners established and responsiveness to their needs in the class demonstrated? (4.1.1)
- Were activities well organised and direction clear? (4.2.2)
- Was respect and appreciation of others demonstrated through active listening, being accessible to all students and exhibiting a caring attitude? (4.1.1, 4.4.1, 1.1.1)

### Comments:

**Lecturer:**    **Date:**   **Satisfactory /Unsatisfactory** (circle)
Submission of Assessment Tasks

Students are required to follow their lecturer's instructions when submitting their work for assessment. Some work may be required to be submitted in class but most assessments are to be delivered to the locked boxes near the School of Education office and submitted online via Moodle. Students are also required to keep all drafts, original data and other evidence of the authenticity of the work for at least one year after examination. If an assessment is mislaid the student is responsible for providing a further copy.

A penalty of 3% per day (24 hours) applies to work submitted after the due date without an approved extension. Extension forms are available from the School of Education office and must be approved by the appropriate course coordinator prior to the due date. Extensions will only be granted for illness or serious problems beyond a student's control. Please note that the submission of a request for an extension does not necessarily guarantee approval of the request. Requests for extensions on the grounds of illness must be supported by a medical certificate or other documentation. This process does not take the place of lodging an application for Special Consideration and students must consider the merits of both options available. Please note that computer malfunctions will not be considered as sufficient grounds for extension.

8. RESOURCES

Required Readings

You are required, for this course, and in the future, to have copies of the following syllabus documents. It is highly recommended that you buy them or have them printed and bound yourself.

Board of Studies NSW (2003). *Music Years 7-10 syllabus*. Sydney, NSW, Australia: Board of Studies NSW.

Board of Studies NSW (2004). *Music Years 7-10 syllabus: Advice on programming and assessment*. Sydney, NSW, Australia: Board of Studies NSW.

Board of Studies NSW. (1999). *Music 1 Stage 6: Syllabus*. Sydney, NSW, Australia: Board of Studies NSW.


Sydney Symphony Orchestra: Purchase a SSO Education kit from recent years of your choice. This will be used in class and integrated into your planning assignment.

Further Readings


Attwood, B. (2005), *Telling the truth about Aboriginal history*. All and Unwin, Crows Nest.


