EDST2092 Psychological Perspectives on Music Education

GENT0508 Music on My Mind

MUSC3102 Psychology of Music

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
EDST2092 Psychological Perspectives on Music Education (6 units of credit)
Semester 1, 2016

2. STAFF CONTACT DETAILS

Course Coordinator: Dr Paul Evans
Office Location: Room 118 John Goodsell Building
Email: paul.evans@unsw.edu.au
Phone: 9385 6950
Availability: Email for an appointment

3. COURSE DETAILS

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Psychological Perspectives on Music Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Points</td>
<td>6 units of credit (6 uoc)</td>
</tr>
<tr>
<td>Workload</td>
<td>Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.</td>
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<tr>
<td>Schedule</td>
<td></td>
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<tr>
<td>Lecture</td>
<td>Monday 12:00 – 14:00 Law theatre G04</td>
</tr>
<tr>
<td></td>
<td>Weeks 1-12</td>
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</tbody>
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Summary of Course

Music psychology asks questions about music cognition and behaviour:
Why can music move us to tears or to feelings of ecstasy?
What is the relation between music, sex and cheesecake?
Can music make you smarter, and what is the Mozart Effect?
How do people learn music and become musicians?
These and related questions are addressed through examination of music psychology and education, and the critical evaluation of the student’s own musical tastes, preferences, beliefs and behaviours. Students will develop a critical understanding of music they listen to every day, and gain insights into what it is like to be a musician.

Aims of the Course

For students to gain an understanding of psychological aspects of music perception, cognition, production, and skill acquisition.

The main ways in which the course has changed since last time as a result of student feedback

We have integrated the lecture and online tutorial content to align much more closely. Online tutorial information is now organized in such a way that it is much more accessible and clear, and much more flexible. There are greater opportunities for self-assessment and feedback on learning.
### Student Learning Outcomes

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

#### Program Learning Outcomes (Bachelor of Music)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Assessment/s</th>
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<tbody>
<tr>
<td>2</td>
<td>2</td>
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<tr>
<td>3</td>
<td>1,2</td>
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<tr>
<td>6</td>
<td>1</td>
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<tr>
<td>9</td>
<td>1</td>
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<tr>
<td>12</td>
<td>1</td>
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</tbody>
</table>

### Program Learning Outcomes (AITSL Professional Graduate Teaching Standards – Bachelor of Education)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Assessment/s</th>
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</thead>
<tbody>
<tr>
<td>1.1</td>
<td>1,2</td>
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<tr>
<td>1.2</td>
<td>1,2</td>
</tr>
<tr>
<td>2.1</td>
<td>1,2</td>
</tr>
</tbody>
</table>
4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

Music is practically ubiquitous in modern life—it is difficult to escape in public places, retail settings, on radio, in movies, and in both TV advertising and shows. It has a profound effect on our behaviour and emotion, which is why many people actively use music as a means to regulating their mood state. Therefore it is important to know how music affects us, as well as how people learn the complex skills required to produce music at an advanced level. For musicians, this importance has direct relevance to their development and their role as performers. The content for this course reflects the application of this important information to daily life for both musicians and non-musicians.

5. TEACHING STRATEGIES

The course will be presented through face-to-face lectures, as well as a variety of research-based tasks and online activities. Lectures are the core teaching method used for delivering content, while other activities are designed to deepen understandings about lecture content and to learn by reflecting on one’s own musical preferences and tastes, as well as interacting with other class members in discussions and debates.

6. COURSE CONTENT AND STRUCTURE

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture Topic</th>
<th>Online learning and research tasks</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Complete readings before the lecture (access via Moodle or UNSW library)</td>
<td>All activities must be completed before the lecture (e.g., Week 2 activities must be completed before the lecture on Monday in Week 2). Further detail is provided on moodle</td>
</tr>
<tr>
<td>1</td>
<td>Introduction to the course Music, sex and cheesecake: The origins of music</td>
<td>No tutorial</td>
</tr>
<tr>
<td></td>
<td>‘The minor fall and the major lift’: Music and emotion</td>
<td>*Listening Lounge is a face-to-face activity related to music psychology and the course, running on Mondays for four weeks (Wks 2-5). Session times are booked via Moodle.</td>
</tr>
<tr>
<td></td>
<td>Thompson, W. F. (2009). Music, thought, and feeling: Understanding the psychology of music. Oxford: Oxford University Press. Chapter 6: ‘Music and Emotion’ (pp. 119-150)</td>
<td>Attend Listening Lounge Complete 1 online survey (see Moodle) and 1 face-to-face study**</td>
</tr>
<tr>
<td>3</td>
<td>Personality and music preference</td>
<td>**The 1 hour face-to-face study will run from 16-20 March (Wk 3 only) and will include the reflective diary (200 words). Session times are booked via Moodle.</td>
</tr>
<tr>
<td></td>
<td>The musical mind: Music and cognition</td>
<td>Attend Listening Lounge Complete 2 online surveys (see Moodle), including reflective diary (200 words)</td>
</tr>
</tbody>
</table>
5 The musical brain: Neuroscience perspectives
Revision for Quiz 1


Attend Listening Lounge
Complete 2 online surveys (see Moodle), including reflective diary (200 words)

Mid-semester break – Revise for Quiz 1

Musical development across the lifespan:
Prenatal, infant, childhood, and adolescent musical development


Complete Quiz 1 on

Musical talent
Biographical approaches to studying how people become musicians


Complete online survey based on musical experiences and motivation (to be discussed in Wks 11-12)

8 No lecture – public holiday (ANZAC day)

Practice makes perfect: The deliberate practice approach to understanding musical expertise
Limitations on the deliberate practice approach and contemporary debates about the nature of expertise


Complete online discussion in Moodle

Perfect practice makes perfect: How the quality of musical practice makes a difference in the acquisition of musical skills
The motivational constraint and how to address it


Complete online discussion in Moodle

The motivational constraint (continued)


12  Summary of musical training and development
    Revision for Quiz 2

13  No lecture
    Complete Quiz 2

7. ASSESSMENT

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>AITSL Standards assessed</th>
<th>Graduate Attributes Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Online research and learning activities</td>
<td>60%</td>
<td>1-6</td>
<td>1.1, 1.2, 2.1</td>
<td>3, 6, 9, 12</td>
<td>Continuous</td>
</tr>
<tr>
<td>2. Quizzes</td>
<td>40%</td>
<td>1-6</td>
<td>1.1, 1.2, 2.1</td>
<td>2, 3</td>
<td>Weeks 7 and 13</td>
</tr>
</tbody>
</table>

All course assessment requirements will be complete after you have completed Quiz 2 in week 13.

1. Online research and learning (60%)

Online research and learning activities involve a range of tasks designed to help facilitate learning of lecture material, discuss and debate various issues and themes that arise throughout the course, experience and understand the research process, and to clarify any questions about assigned readings. The tasks are listed on moodle.

2. Quizzes (40%), Thursday Week 7 and Week 13

Two online quizzes will take place, one in Week 7 and one in Week 13. The quizzes will be based on the lecture material and associated readings. Each is worth 20%. They will take the form of a take-home exam, where you will be provided a window of time (e.g., 24 hours) to complete the quiz. The quiz will include multiple choice and short-answer questions.

Submission of Assessment Tasks

Students are required to follow their lecturer’s instructions when submitting their work for assessment. All assessment will be submitted online via Moodle by 5pm. As hard copy assignments will not be submitted, students no longer need to use a cover sheet. 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. Please see the Student Policies and Procedures for information regarding submission, extensions, special consideration, late penalties and hurdle requirements etc. https://education.arts.unsw.edu.au/students/courses/course-outlines/
UNSW SCHOOL OF EDUCATION  
FEEDBACK SHEET  
GENT0508/EDST2092/MUSC3102

Assessment 1: Tutorial activities

Criteria below are general criteria to indicate the level of performance required in the broad range of tutorial activities that students engage in throughout the course.

Student Name:  
Student No.:  

<table>
<thead>
<tr>
<th>SPECIFIC CRITERIA</th>
<th>(-)</th>
<th>(+)</th>
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<tbody>
<tr>
<td>Understanding of the question or issue and the key concepts involved</td>
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<td>• Adequacy of the response to all component parts of the question or issue</td>
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<tr>
<td>• Identified important issues/concepts/ideas relevant to the material</td>
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<tr>
<td>Depth of analysis and/or critique in response to the task</td>
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<tr>
<td>• Demonstrated higher order thinking skills (e.g., analysis, synthesis, evaluation)</td>
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<tr>
<td>• Depth of thinking e.g. identified relationships between key issues/concepts</td>
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<tr>
<td>• Originality/creativity in applying chosen techniques/strategies/theories/models</td>
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<tr>
<td>Familiarity with and relevance of professional and/or research literature used to support response</td>
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<tr>
<td>• Appropriateness of reading content and sources</td>
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<tr>
<td>• Wider reading beyond the course recommendations</td>
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<tr>
<td>• Familiarity with different perspectives, issues, or concepts identified in the literature</td>
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<tr>
<td>Structure and organisation of response</td>
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<tr>
<td>• Succinct introduction, logical sequencing and flow of content</td>
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<td>Presentation of response according to appropriate academic and linguistic conventions</td>
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<tr>
<td>• Clarity of writing, such as sentence structure, paragraphing, proof reading evident, vocabulary, spelling, punctuation, word length, readability</td>
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<tr>
<th>GENERAL COMMENTS/RECOMMENDATIONS</th>
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</thead>
</table>

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, Lectorials 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.
8. RESOURCES

Resources regarding School Policy and Essential Information for SAM students can be found at https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/. This document lays out the default position for student matters regarding MUSC3102 and GENT0508 courses. EDST2092 should refer to General Information, School Policies and Procedures (pdf) at https://education.arts.unsw.edu.au/students/courses/course-outlines/

The online components of the course will all be administered using Moodle. Moodle can be accessed via myUNSW (https://my.unsw.edu.au/).

Please remember that attendance at face-to-face components of the course is required, and substituting recordings for actual attendance at lectures is time-consuming, difficult, boring, and violates the attendance policy. We make every attempt to make lectures enjoyable and engaging, and we take your feedback about them seriously.

Recommended Readings

Readings for each week are listed in the Course Schedule and will be made available in Moodle or through the UNSW library.


Other recommended websites and resources will be posted on Moodle and suggested during lectures.