



**UNSW**  
A U S T R A L I A

Arts & Social  
Sciences

School of Education

School of the Arts and Media

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](mailto:paul.evans@unsw.edu.au)  
Phone: 9385 6950  
Availability: Email for an appointment

## 3. COURSE DETAILS

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

### *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*

<b>Outcome</b>		<b>Assessment/s</b>
1	Explore the way musical abilities are defined from a psychological point of view including the debate on their evolutionary sources	1,2
2	Identify the sources of their preferences for music and compare those with that of others	1,2
3	Know the sources and ways in which musical ability is attained, and compare these with folk psychological and intuitive understandings;	1,2
4	Know the sources and ways in which musical ability is attained, and compare these with folk psychological and intuitive understandings;	1,2
5	Understand why many students initiate and sustain involvement in music learning, while others drop out inexplicably	1,2
6	Understand from a psychological point of view issues related to becoming and being a musician.	1,2

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

<b>Standard</b>		<b>Assessment/s</b>
2	An in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context will be developed through lectures and readings, with engagement being further developed and demonstrated through online tutorial assignments.	2
3	The capacity for analytical and critical thinking and for creative problem-solving will be developed in lectures, and be the focus of an assignment where students are to prepare responses to dilemmas and questions raised by parents regarding the psychological benefits of music learning.	1,2
6	The capacity for enterprise, initiative and creativity will be developed by asking students to track and analyse their music listening habits, and to compare these with the research literature. The selection of music items will be where students have opportunity to identify creatively and use their enterprise and initiative.	1
9	The skills required for collaborative and multidisciplinary work will be developed through group interactions with clear ground rules through online tutorials, with topics that are necessarily multidisciplinary, as science and arts intersect through music psychology.	1
12	The skills of effective communication will be developed through lecture time interactions, and with a scholarly focus during online tutorials, where students interact with each other while demonstrating the ability to digest the views and research of others, and present their own.	1

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

<b>Standard</b>		<b>Assessment/s</b>
1.1	Demonstrate knowledge and understanding of physical, social and intellectual development and characteristics of students and how these may affect learning.	1,2
1.2	Demonstrate knowledge and understanding of research into how students learn and the implications for teaching.	1,2
2.1	Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area.	1,2

#### 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

Week	Lecture Topic Complete readings before the lecture (access via Moodle or UNSW library)	Online learning and research tasks 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
1	Introduction to the course Music, sex and cheesecake: The origins of music  Davidson, J. W., & Garrido, S. (2014). My life as a playlist. Perth: UWA Publishing. <u>Chapter 2</u> : ‘Why does music touch us?’ (pp. 25-45)	No tutorial
2	‘The minor fall and the major lift’: Music and emotion  Thompson, W. F. (2009). Music, thought, and feeling: Understanding the psychology of music. Oxford: Oxford University Press. <u>Chapter 6</u> : ‘Music and Emotion’ (pp. 119-150)	Attend Listening Lounge* Complete 2 online surveys (see Moodle), including reflective diary (200 words)  *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.
3	Personality and music preference  Rentfrow, P. J. (2012). The role of music in everyday life: Current directions in the social psychology of music. <i>Social and Personality Psychology Compass</i> , 6(5), 402-416.	Attend Listening Lounge Complete 1 online survey (see Moodle) and 1 face-to-face study**  **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.
4	The musical mind: Music and cognition  Stevens, C. J. (2012). Music perception and cognition: A review of recent cross-cultural research. <i>Topics in Cognitive Science</i> , 4(4), 653-667.	Attend Listening Lounge Complete 2 online surveys (see Moodle), including reflective diary (200 words)

	The musical brain: Neuroscience perspectives Revision for Quiz 1	
5	Tan, S. L., Pfordresher, P., & Harré, R. (2010). Psychology of music: From sound to significance. New York: Psychology Press. Chapter 4: 'Neuroscience and music' (pp. 53-70) [UNSW ebook link: <a href="http://bit.ly/1uxs2zY">http://bit.ly/1uxs2zY</a> ]	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	
6	Parncutt, R. (2006). Prenatal development. In G. E. McPherson (Ed.), The child as musician: A handbook of musical development (pp. 1-31). Oxford: Oxford University Press.	Complete Quiz 1 on
	Musical talent Biographical approaches to studying how people become musicians	
7	Howe, M. J. A., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents: Reality or myth? Behavioral and Brain Sciences, 21, 399-442.	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	
9	Ericsson, K. A., Krampe, R. T., & Tesch-Romer, C. (1993). The role of deliberate practice in the acquisition of expert performance. Psychological Review, 100, 363-406. Hambrick, D. Z., Oswald, F. L., Altmann, E. M., Meinz, E. J., Gobet, F., & Campitelli, G. (2013). Deliberate practice: Is that all it takes to become an expert? Intelligence. doi: 10.1016/j.intell.2014.04.001	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	
10	McPherson, G. E. (2005). From child to musician: Skill development during the beginning stages of learning an instrument. Psychology of Music, 33, 5-35.	Complete online discussion in Moodle
	The motivational constraint (continued)	
11	Evans, P. (2015). Self-Determination Theory: An	Complete online discussion in Moodle

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Approach to Motivation in Music Education.  
Musicae Scientiae. doi:  
10.1177/1029864914568044

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**12** Summary of musical training and development  
Revision for Quiz 2                      Revise for Quiz 2

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**13** No lecture    Complete Quiz 2

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## 7. ASSESSMENT

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

**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.:

SPECIFIC CRITERIA	(-)  (+)				
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• Adequacy of the response to all component parts of the question or issue</li> <li>• Identified important issues/concepts/ideas relevant to the material</li> <li>•</li> </ul>					
<b>Depth of analysis and/or critique in response to the task</b> <ul style="list-style-type: none"> <li>• Demonstrated higher order thinking skills (e.g., analysis, synthesis, evaluation)</li> <li>• Depth of thinking e.g. identified relationships between key issues/concepts</li> <li>• Originality/creativity in applying chosen techniques/strategies/theories/models</li> </ul>					
<b>Familiarity with and relevance of professional and/or research literature used to support response</b> <ul style="list-style-type: none"> <li>• Appropriateness of reading content and sources</li> <li>• Wider reading beyond the course recommendations</li> <li>• Familiarity with different perspectives, issues, or concepts identified in the literature</li> </ul>					
<b>Structure and organisation of response</b> <ul style="list-style-type: none"> <li>• Succinct introduction, logical sequencing and flow of content</li> <li>•</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• Clarity of writing, such as sentence structure, paragraphing, proof reading evident, vocabulary, spelling, punctuation, word length, readability</li> <li>•</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS</b>					

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.

Hallam, S., Cross, I., & Thaut, M. (Eds.). (2009). *The Oxford handbook of music psychology*. Oxford: Oxford University Press. [UNSW ebook link: <http://bit.ly/1v15gGw>]

Juslin, P. N., & J. A. Sloboda (Eds.). (2010). *Handbook of music and emotion: Theory, research, applications*. Oxford: Oxford University Press. [UNSW ebook link: <http://bit.ly/1CwQS9B>]

Tan, S. L., Pfordresher, P., & Harré, R. (2010). *Psychology of music: From sound to significance*. New York: Psychology Press. [UNSW ebook link: <http://bit.ly/1uxs2zY>]

Thompson, W. F. (2009). *Music, thought, and feeling: Understanding the psychology of music*. Oxford: Oxford University Press. See Chapters 2 & 4-8. **Copies of this book are available in the UNSW library High Use Collection.** [call number 781.11/59]

Thompson, W. F. (Ed.). (2014). *Music in the social and behavioral sciences: An encyclopedia*. Thousand Oaks, CA: Sage Publications. [UNSW ebook link: <http://bit.ly/1E7wexR>]

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