



UNSW
A U S T R A L I A

Arts & Social
Sciences

School of Education

EDST6727
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
EDST6727 Music Method 1 (6 units of credit)
Semester 1 2016

2. STAFF CONTACT DETAILS

Course Co-ordinator: Jenny Robinson

Email address: jennifer.robinson@unsw.edu.au

Tutor:

BMusBEd Program Convenor

Dr Paul Evans

118 John Goodsell Building

Please contact Paul for enquiries relating to the overall BMus Bed program.

Availability: Monday

3. COURSE DETAILS

Course Name	Music Method 1
Credit Points	6 units of credit (uoc)
Workload	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.
Schedule	
Lecture	Mon 17:30 (w1-4,5-10,N4, Webst 327)
Tutorials	Mon 18:30-20:30 (w1-4,5-10,N4, Webst G18) Mon 18:30-20:30 (w1-4,5-10,N4, Webst G16)

Summary of Course

This course aims to provide foundational understandings of the concepts, skills, and issues in music education. Students will critically examine the music curriculum and its implementation in schools. Students will be introduced to the processes of planning individual lessons and sequences of lessons, teaching composing, listening, and performing, using information and communication technology (ICT) and assessing student learning. Learning will be contextualised in knowledge about the nature of music and music education in Australia.

Aims of the Course

This course aims to:

- Develop a firm understanding of the music curriculum
- Develop an understanding of the role of lesson planning
- Develop student knowledge about what constitutes effective classroom teaching in music

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

We will ensure that lesson plans are covered in more detail and HSC Music 1, 2 and Extension are included in the content. The size of Assessment 2 has been reduced and more explicit demonstration of Stage 4 and 5 teaching techniques have been incorporated in tutorials in Weeks 3, 4 and 6. Topics that may be unfamiliar to students will also be explored.

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

Outcome		Assessment/s
1	Demonstrate knowledge of the relevant syllabus documents (Board of Studies K-6 Creative Arts Syllabus, Music 7-10 Syllabus, Stage 6 syllabi).	1,2
2	Understand the variety of music experiences had by students, their beliefs about music and musical ability, and the influence these have on student learning.	1,2
3	Observe and use teaching strategies to cater for differing student expectations and approaches to music learning.	1
4	Demonstrate an understanding of ICT and plan for its use in music lessons.	1,2
5	Demonstrate an understanding of the context of music education in Australia, and debate some of the critical issues that face music educators.	1

Program Learning Outcomes (AITSL Professional Graduate Teaching Standards)

Standard		Assessment/s
1.2	Demonstrate knowledge and understanding of research into how students learn and the implications for teaching.	2
1.3	Demonstrate knowledge of teaching strategies that are responsive to the learning strengths and needs of students from diverse linguistics, cultural, religious and socioeconomic backgrounds.	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
2.2	Organise content into an effective learning and teaching sequence.	1,2
2.3	Use curriculum, assessment and reporting knowledge to design learning sequences and lesson plans.	1,2
2.4	Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages.	1,2
2.5	Know and understand literacy and numeracy teaching strategies and their application in teaching areas	
2.6	Implement teaching strategies for using ICT to expand curriculum learning opportunities for students.	1,2
3.1	Set learning goals that provide achievable challenges for students of varying characteristics.	1,2
3.2	Plan lesson sequences using knowledge of student learning, content and effective teaching strategies.	1,2
3.3	Include a range of teaching strategies.	1,2
3.4	Demonstrate knowledge of a range of resources including ICT that engage students in their learning.	1,2
3.5	Demonstrate a range of verbal and non-verbal communication strategies to support student engagement.	1

4.1	Identify strategies to support inclusive student participation and engagement in classroom activities.	1
4.2	Demonstrate the capacity to organise classroom activities and provide clear directions.	1
6.3	Seek and apply constructive feedback from supervisors and teachers to improve teaching practices.	1

National Priority Area Elaborations

Priority area		Assessment/s
Aboriginal and Torres Strait Islander Education	1, 2, 3, 4, 5, 6 , 7, 8, 9, 10, 11, 12	1,2
Classroom Management	1, 2, 3, 4, 5, 6 , 7, 8, 9, 10	1
Information and Communication Technologies	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14	1,2
Literacy and Numeracy	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 , 13, 14, 15, 16, 17, 18, 19	1,2
Students with Special Educational Needs	1, 2, 3 , 4, 5, 6, 7, 8 , 9	1,2
Teaching Students from Non-English Speaking Backgrounds	1, 2, 3, 4, 5, 6, 7, 8, 9 , 10, 11	1,2

4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

In addition to learning some basic skills and concepts in music education, students undertaking this course will think deeply about some of the most critical issues facing music educators. The course is designed with a view to students eventually becoming excellent teachers who are able to continue to improve the quality of music education in Australia. In addition to traditional lectures, the course also involves workshops where students will take part in simulated classroom activities, critical discussions, and reflective observations of music education in practice.

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 Moodle website.

- Peer teaching in a simulated classroom setting and classroom teaching in small groups.
- 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

Week	Lecture Topic	Tutorial Topic
1 (29 th Feb)	Introduction and Overview Course aims and assessment procedures Overview of NSW Music Years 7-10 and Stage 6 syllabi	Stage 4 and 5 course requirements Role of Australian music Reading: Music 7-10 Syllabus Priority Areas ATSIE: A.1,A.3, A.8; ICT: C.1,C.3,C.5; L&N: D.1, D.2; SEd: E.2, E.3; NESB: F.2, F.3
2 (7 th March)	Australian curriculum – what is ahead for Music education Designing and planning music lessons Preparing resources (including ICT) used in music lessons School observation lessons	Beliefs and views about approaches to music education Writing a lesson plan Priority Areas ATSIE: A.4; CM: B.1, B.2; ICT:C.1, C.2, C.3, C.4, C.5, C.6; L&N: D.1, D.2, D.3, D.4, D.5; SEd:E.1, E.2, E.3; NESB:F.2, F.3 School observation lessons
3 (14 th March)	Performance activities for students with mixed abilities Priority Areas: ATSIE: A.1, A.2, A.4, A.5, A.8; CM: B.1,B.2, B.4; ICT: C.2,C.6,C.9; L&N: D.8; SED: E.1,E.2, E.3; NESB: F.3,F.4, F.9 School Microteaching (1) Email lesson plans for approval	Performance for Stage 5

<p style="text-align: center;">4 (21st March)</p>	<p>Stage 5 Listening Exploration of Stage 6 Music 1 content and assessment requirements</p>	<p>Score reading in Stage 4 and 5 Music literacy requirements for Stages 4 and 5 Aural analysis for Stage 6 Assessment 1 due 21 March, 5pm School Microteaching (1) Priority Areas ATSIE: A.4, A.5, A.6, A.8; CM: B.1, B.2, B.4; ICT: C.5, C.9, C.11; L&N: D.1, D.4, D.5, D.8, D.10, D.11; SEd: E.1, E.2, E.3; NESB: F.7</p>
	<p>Mid Semester Break</p>	<p>Mid Semester Break</p>
<p style="text-align: center;">5 (4th April)</p>	<p>Formal and informal learning Motivating students to elect Music. Planning for Years 7-12 Differentiation</p>	<p>Reading: 'Musical Futures' Teacher Pack: Selected Chapters Microteaching (2) Priority Areas ATSIE: A.4, A.5, A.6, A.7; CM: B.1, B.2; ICT: C.1, C.3, C.4, C.5, C.6, C.7, C.8; L&N: D.12, D.15, D.17; SEd: E.7, E.8; NESB: F.6, F.7</p>
<p style="text-align: center;">6 (11th April)</p>	<p>ICT: exploring notation software, recording equipment, student laptops</p>	<p>Creative activities for composition Reading: Burnard, P. (1995). Task design and experience in composition. <i>Research Studies in Music Education</i>, 5, 32-46. Microteaching (2) Priority Areas ATISE:A.4, A.5, A.6, A.7; CM: B.1, B.4, B.5, B.6; ICT: C.1, C.3, C.4, C.5, C.6, C.7, C.8, C.9, C.11; L&N: D.8, D.11; SEd: E.2, E.3, E.4; NESB:F.4, F.5, F.6, F.7</p>
<p style="text-align: center;">7 (18th April)</p>	<p>Planning and programming – Stage 5 and Stage 6 Giftedness and Talent Assessment in Stage 5</p>	<p>Reading: McPherson, G. E., & Williamon, A. (2006). Giftedness and talent. In G. E. McPherson (Ed.), <i>The child as musician: A handbook of musical development</i> (pp. 239-256). New York: Oxford University Press. Microteaching (2) Priority Areas ATISE: A.1, A.4, A.5; ICT: C.1, C.3, C.4, C.5; L&N: D.8, D.9, D.10, D.11; SEd: E.6, E.8; NESB: F.8, F.9</p>

<p style="text-align: center;">8 (25th April)</p>	<p>Public Holiday</p>	<p>Public Holiday</p>
<p style="text-align: center;">9 (2nd May)</p>	<p>Conducting and rehearsal techniques</p>	<p>Reading: SSO music listening kit (provided in class) Microteaching (2) Practical skills in leading and managing ensembles. Assessment 2 due 2 May, 5pm Priority Areas ATISE: A.4, A.5, A.8; CM: B.1, B.4, B.10; ICT: C.11; L&N: D.8, D.10; SEd: E.2, E.3, E.5; NESB: F.3, F.4, F.9</p>
<p style="text-align: center;">10 (9th May)</p>	<p>Students with special learning needs Life Skills outcomes</p>	<p>Reading: Select one from special issue of Music Educators Journal dedicated to students with special needs. See table of contents at http://www.jstor.org/stable/i367929. Music Educators Journal, Volume 87, Issue 4. (Jan 2001) Strategies for diverse needs in the music classroom Priority Areas ATSIE: A.1, A.3, A.4, A.5, A.8; CM: B.1, B.2, B.3, B.4; ICT: C.3, C.5, C.11; L&N: D.8, D.9, D.11, D.15; SEd: E.1, E.2, E.3, E.4, E.6, E.7; NESB: F.2, F.3.</p>
Professional Experience		
<p style="text-align: center;">11 (20th June)</p>	<p>Summary of the course Reflection on Professional Experience Feedback on assessments</p>	<p>Evaluation of teaching experiences Course evaluation</p> <p>Priority Areas ATSIE: A.2, A.5; ICT: C.5, C.6; L&N: D.9, D.12; D.19; SEd: E.4; NESB: F.1, F.7.</p>

7. ASSESSMENT

Assessment Task	Length	Weight	Learning Outcomes Assessed	Graduate Attributes Assessed	National Priority Areas	Due Date
Assessment 1 Planning and Teaching	2000 words (indicative)	40%	1,2,4,5	1.2, 1.3, 2.2, 2.3, 2.4, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1, 4.2	A.1, A.2, A.3, A.4, A.5, A.6, A.8, B.1, B.2, B.3, B.4, B.5, B.6 C.1, C.2, C.3, C.5, C.6, C.11, D.1, D.4, D.8, E.2, E.3, E.8, F.5, F.6, F.7	Week 4 21st March, 2016 5:00 PM
Assessment 2 Unit of Work	3 500 words	60%	1,3,4,5,9	1.2,1.3,2.1,2.3,2.4 2.6,3.4,4.1	A.1, A.2, A.3, A.4, A.5, A.6, A.8 C.1, C.2, C.3, C.4, C.5, C.6, C.7, D.1, D.3, D.4, D.5, D.8, D.11, D.12, E.2, E.3, E.7, F.4, F.5, F.6, F.7, F.9	Week 9 2nd May, 2016 5:00 PM

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. Student 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.

Assessment Details

Assessment 1 – Planning and Teaching

Plan a series of 3 sequenced lessons for Stage 4. The topic will be given to you in class. Try to incorporate a variety of singing, performing, composing, improvising, and listening activities, and demonstrate that most of the lessons use integrated activities.

Use the planning template provided in class. Attach a rationale or explanation of at least 500 words to outline your approach to the lesson plans, why you designed them in the way you did, and why you chose the particular strategies. Develop effective teaching and learning strategies for meeting the needs of Aboriginal, Torres Strait Islanders, English as a second language and language background other than English students, including literacy and numeracy. Be sure to use a wide range of ICT pedagogical approaches and include reference to topics, concepts and readings from the online module: '(Re) thinking education: curriculum-pedagogy-assessment'.

Assessment 2 – Unit of Work for Stage 5.

You will design a Unit of Work for Stage 5. The Unit of Work must have enough content for a 10 week term with a balance of performance, composition and listening activities. You must include a substantial component addressing the notation literacy requirements for Stage 5, including a score analysis and activities that require students to produce notation.

You must include:

1. A rationale of 500 words that describes how you have put together the activities and how you address the syllabus outcomes.
2. A description of each lesson (50-100 words). Include a column describing evidence of learning for each activity. Include a column referring to attached resources or other internet resources, text books, or special equipment required for the class. Make sure you use a variety of resources and acknowledge all sources if applicable.
3. Attach all visual material, worksheets, and presentations you will use. You do not need to attach audio material on CD or DVD but in the resources column you must refer to specific recordings and, if necessary, timing of excerpts. Do not use YouTube links solely for all aural stimuli.
4. An assessment task near the end of the Unit. Follow the guidelines provided in class for preparing an assessment task.

Microteaching

Microteaching is the planning, presentation and evaluation of a lesson. This semester there will be two compulsory sessions for microteaching:

1. Team teaching in a school with a Stage 4 or Stage 5 music class. The lesson topic will be given to you. You will plan either a listening, performance or composition lesson. Class times and groups will be organised in tutorials. Each student must teach a 10-15 minute continuous section of the lesson.
2. An improvised lesson based on a resource or stimulus given by the tutorial leader. Part of the teaching sequence needs to focus on explicit teaching of a literacy/numeracy skill. Students will again work in groups to prepare a lesson plan and presentation will be given to peers.

Initial Lesson Plan: All students must submit to the method lecturer their proposed lesson plan at least one week prior to the presentation. This will be returned with comments on the suitability of the proposal.

Microteaching: This will be assessed according to the attached criteria, and will be graded as **Satisfactory or Unsatisfactory**. Any student whose first microteaching episode is judged as unsatisfactory will be given a further (one only) opportunity to gain a satisfactory grade.

NOTE: If a student is assessed as unsatisfactory in microteaching s/he will automatically fail Method 1 overall, and not be permitted to undertake Professional Experience or any further method work in that teaching area until the key concerns have been resolved

Microteaching Feedback Form for Pre-service Teacher



STUDENT TEACHER			
Name:		zID:	
		Date:	
Details			
Method		Topic/level	
Standards		Comments	
<p>A. Teachers know their subject content and how to teach that content to their students (AITSL Standard 2)</p> <ul style="list-style-type: none"> 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) 			
<p>B. Teachers plan for and implement effective teaching and learning (AITSL Standard 3)</p> <ul style="list-style-type: none"> 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) 			
<p>C. Teachers create and maintain supportive and safe learning environments (AITSL Standard 4)</p> <ul style="list-style-type: none"> 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)

HURDLE REQUIREMENT

Creating a Contemporary Classroom - Hands on with Digital Technologies

Active participation in 2 x 1.5 hour sessions taken by a specialist in technology enabled learning and teaching to help prepare student teachers to understand and use digital technologies in their contemporary classrooms, and assessed by Method lecturers.

These technologies will include:

Session 1

- Presentation tools and classroom equipment including interactive whiteboards;
- Online sites, tools and communities including blogs, wikis, iTunesU, icourses etc;

Session 2

- Web based enquiry learning resources, including webquests;
- One-to-one technologies including ipads, netbooks and notebooks and the technologies which support shared learning on individual devices; and
- Resources to create contemporary lessons see: [Flipped classroom](#)

Resources

The Flipped Classroom,
<http://www.teacherstandards.aitsl.edu.au/Illustrations/ViewIOP/IOP00173/index.html>

TPACK (created by Dr. Matthew Koehler and Dr. Punya Mishra <http://www.tpack.org/>), Technological Pedagogical Content Knowledge (TPACK) is a framework that identifies the knowledge teachers need to teach effectively with technology.

S A M R (created by Dr. Ruben R. Puentedura); provides a framework to answer the question of what types of technology use would have greater or lesser effects upon student learning.

[Rural & Distance Education NSW](#): A local resource presenting both frameworks,
<http://rde.nsw.edu.au/tpack-samr>

Teaching Teachers for the Future - What is TPACK? , <http://www.ttf.edu.au/what-is-tpack/what-is-tpack.html>

Reflections of pre-service teachers, <http://www.ttf.edu.au/psts-talk.html>; this series of video clips shows the reflections of several pre-service teachers each of whom trialled one of the twelve Teaching Teachers for the Future (TTF) Australian Curriculum resource packages with a practicum class. At the end of their lesson the pre-service teachers were invited to reflect on the experience of working with the resource package and adapting it to their class situation. They were also asked to reflect on their understanding of TPACK.

Student teachers are encouraged to set up their own blog (It is free) at Edublog , <http://edublogs.org/> to create and share resources and lessons they create.

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.

- Australian Curriculum, Assessment, and Reporting Authority (ACARA). (2009). *Shape of the Australian Curriculum: The Arts*. Sydney, NSW, Australia: ACARA.
- Board of Studies NSW (2006). *Creative Arts K-6 Syllabus*. Sydney, NSW, Australia: Board of Studies NSW.
- 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.
- Board of Studies NSW. (2003). *Music 2 and Music Extension Stage 6: Syllabuses*. Sydney, NSW, Australia: Board of Studies NSW.

Further Readings

- ABC. (2010). *Sing! 2010 Teacher's Handbook*. Ultimo, NSW, Australia: ABC.
- Anstey, M. & Bull, G. (2006). *Teaching and learning multiliteracies: Changing times, changing literacies*. Curriculum Press, Melbourne.
- Attwood, B. (2005). *Telling the truth about Aboriginal history*. All and Unwin, Crows Nest.
- Bamberger, J. (2006). What develops in musical development? In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 69-92). Oxford, England: Oxford University Press.
- de l'Etoile, S. (2005). Teaching music to special learners: children with disruptive disorders. *Music Educators Journal*, 91(5), 37-43.
- Finger, G., Russell, G., Jamieson-Proctor, R. & Russell, N. (2006). *Transforming Learning with ICT Making IT Happen*. Pearson Australia
- Gibbons, P (2002) *Scaffolding language, scaffolding learning: Teaching second language learners in the mainstream classroom*. Portsmouth, Heinemann.
- Hallam, S., Rogers, L., & Creech, A. (2008). Gender differences in musical instrument choice. *International Journal of Music Education*, 26, 7-19.
- Harrison, N (2008), *Teaching and learning in Indigenous education*. Oxford, Sydney.
- Henderson, R. (2012) *Teaching Literacies. Pedagogies and Diversity in the Middle Years*, Oxford University Press, Australia
- Hyde, M., Carpenter, L. & Conway, R. (2010). *Diversity and Inclusion in Australian Schools*. Oxford University Press, Australia
- Joseph, D., & Southcott, J. (2007). Retaining a frisson of the 'other': imperialism, assimilation, integration and multiculturalism in Australian Schools. *Music Education Research*, 9(1), 35-48.
- Martin, K. (2008) The intersection of Aboriginal knowledges, Aboriginal literacies and new learning pedagogy for Aboriginal students. In Healy, A (Ed.) *Multiliteracies and diversity in education: New pedagogies for expanding landscapes*. Pp 59-81. Oxford University Press, Melbourne.
- Mccord, K. A. (2004). Moving beyond "That's all I can do:" - Encouraging musical creativity in children with learning disabilities. *Bulletin of the Council for Research in Music Education*, 159, 23-32.

- McPherson, G. E., & Gabrielsson, A. (2002). From sound to sign. In R. Parncutt, & G. E. McPherson (Eds.), *The science and psychology of music: Creative strategies for teaching and learning* (pp. 99-116). New York: Oxford University Press.
- McPherson, G., & 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: Continuum.
- Pascoe, R., Leong, S., MacCallum, J., Mackinlay, E., Marsh, K., Smith, B., et al. (Eds.). (2005). *National review of school music education*. Canberra, Australian Capital Territory, Australia: Australian Government.
- Price, K (2012), *Aboriginal and Torres Strait Islander Education: An Introduction for the Teaching Profession*. Cambridge University Press
- Riveire, J. (2006). Using improvisation as a teaching strategy. *Music Educators Journal*. 92(3), 40-45.
- Schafer, R. M. (1985). *The composer in the classroom*. Toronto, Canada: BMI.
- Sloboda, J. A. (2005). The psychology of music reading. In J. A. Sloboda, *Exploring the musical mind: Cognition, ability, function*. Oxford, England: Oxford University Press.
- Trehub, S. E. (2006). Infants as musical connoisseurs. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 33-50). Oxford, England: Oxford University Press.
- Welch, G. F. (2006) Singing and vocal development. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 311-352). Oxford, England: Oxford University Press.

Professional Association:

Australian Society for Music Education www.asme.edu.au

Further Resources:

Musica Viva: musicaviva.com.au

SSO Education: <http://www.sydney-symphony.com/education>