



UNSW
A U S T R A L I A

Arts & Social
Sciences

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, 2016

2. STAFF CONTACT DETAILS

Course Coordinator: Rebecca Lewis
Email: Rebecca.lewis@unsw.edu.au
Phone:
Availability: via UNSW email

3. COURSE DETAILS

Course Name	Extension 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	Thu 17 (w1-4,5-10,N4, Webst 327)
Tutorial	Thu 18-20 (w1-4,5-10,N4, Webst G18) Thu 18-20 (w1-4,5-10,N4, Webst G16)

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

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

- More student activities given during the lecture
- Additional tasks added to Moodle to revise information
- Word length adjusted on assignment 2

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

Outcome		Assessment/s
1	Demonstrate knowledge and understanding of the NSW Stage 5 and 6 Music Syllabi and various Department of Education policies, particularly those relating to ICT, Literacy, Aboriginal Education and Cultural Diversity.	1,2
2	Plan and implement coherent, goal oriented lessons and lesson sequences that are designed to engage all students and address learning outcomes.	2
3	Demonstrate the essential link between outcomes, assessment, teaching strategies and lesson planning.	1,2
4	Demonstrate knowledge and understanding of learning outcomes and classroom practice related to teaching ICT.	2
5	Use the internet and web-based Learning Management Systems to deliver curriculum to students.	1,2
6	Plan for and implement a range of literacy strategies to meet the needs of all students.	1
7	Discuss classroom strategies that recognize students' different approaches to learning.	1,2
8	Analyse specific strategies for teaching Aboriginal and Torres Strait Islander students, students with Special Education Needs, Non-English Speaking Background students, Students with Challenging Behaviours.	1,2
9	Develop appropriate and engaging resources for the Music classroom that take into account students' skills, interests and prior achievements and that respect the social, ethnic and religious backgrounds of students.	2
10	Investigate and discuss a variety of strategies to develop rapport with students, a positive classroom learning environment and approaches to managing student behaviour.	1, 2

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.	1,2
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
2.3	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
2.6	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.	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, 2
4.1	Identify strategies to support inclusive student participation and engagement in classroom activities.	1, 2
4.2	Demonstrate the capacity to organise classroom activities and provide clear directions.	1, 2
6.3	Seek and apply constructive feedback from supervisors and teachers to improve teaching practices.	1

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*.

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

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 Moodle 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

Week Beginning	Lecture Topic	Tutorial Topic
1 29 Feb	Course Introduction and Overview to the life of a music teacher Music education in Australia The Syllabuses CM.1, 5; SEN.2, 4, LN.1, 2, 5	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
2 7 Mar	Pop music v classical music in the modern Australian music lesson ATSI.6 CM.1, SEN.2, 4	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:

<p>3 14 March</p>	<p>Philosophical approaches to music education: paraxial and aesthetic philosophies</p> <p>CM.5, ICT.1, 3, NESB.1, 3, LN 2, 9,</p>	<p>Integrating the Syllabus learning experiences:</p> <p>Reading: McPherson, G., & Dunbar-Hall, P. (2001). Australia. In D. J. Hargreaves and A. C. North (Eds.), <i>Musical development and learning: The international perspective</i> (pp. 14-26). London: Continuum.</p> <p>(Online) https://books.google.com.au/books?id=bqvAwAAQBAJ&printsec=frontcover&dq=Musical+development+and+learning+The+international+perspective&hl=en&sa=X&ved=0ahUKEwif96w0dKAhXLEpQKHQNXAewG6AEIGZAAAPvonepaqs&sc=Musical%20development%20and%20learning%3A%20The%20international%20perspective&f=false</p> <p>Present essay outline</p>
<p>4 21 March</p>	<p>Pedagogical approaches to music education: Kodaly, Orff, Dalcroze</p> <p>ATSI.1, CM.2, 3, 4, 6, 7. NESB.1, 3</p>	<p>Practical activities using various pedagogical approaches. How can these techniques be adapted for students with additional learning needs?</p> <p>Reading: National Review of School Music Education (available online). Read the Executive Summary.</p>
<p>Easter Break: Assignment 1 due 24 March</p>		
<p>5 4 April</p>	<p>Music education policy and practice in Australia</p> <ul style="list-style-type: none"> • How this relates to teaching year 7-10 • Students' musical backgrounds in year 7: Primary School music in Australia • Addressing the needs of learners from AISTL and EAL backgrounds <p>ATSI.2, 3, 4, 5, CM.2, LM.12 SEN.6, 7</p>	<p>Discussion on National Review</p> <p>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?</p>
<p>6 11 April</p>	<p>Integrating performing, composing, and listening activities</p> <p>The use of notation and its integration into the curriculum and how appropriate is this for an SEN classroom</p> <p>CM.2, 6, 7</p>	<p>Teaching music 'musically' – integrating activities into your classroom and your planning</p> <p>Reading: Mills, J. (2005). Music in the schools. Oxford, England: Oxford University Press. Read Chapter 3: 'Teaching Music Musically'</p>
<p>7 18 April</p>	<p>Composition in the classroom developing techniques from year 7 - 10</p> <p>Creating your own ICT activity</p> <p>ICT.1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14 SEN.2</p>	<p>Practical activities in teaching composition – (BYOD) Developing ideas</p> <p>Reading: Savage, J. (2007). Reconstructing music education through ICT. Research in Education, 78, 65-77.</p>
<p>8 25 April</p>	<p>Behaviour management in the ICT classroom and engaging different learning needs including SEN, EAL and Aboriginal on Torres Strait Islanders</p>	<p>Practical activities in teaching composition – (electronic music lab) and discussion on engagement for SEN, EAL and ATSI students.</p> <p>IPADs and personal laptops</p>

	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	Mini teaching – deliver ICT activity (Lit/num focus) Assignment 2 due 28 April
9 2 May	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 Completion of Mini teaching if required.
10 9 May	Feedback on assessments Preparation for Placement - topics likely to arise and preparation for wide variety of music department set ups Complete CATAI CM 10, NESB.8, 9, 10 LN.10, 11	Establishing an engaging classroom environment – providing a variety of exercises to engage listening, performance and composition
May 23 th – June 17 th	School placement	
11 20 June	Reflections on Professional Experience: Highs and lows; areas you improved the most; areas you still need to work on; useful strategies; inspiring use of ICT and other contemporary teaching resources.	Goals for Semester 2 Student bring an example of a successful task and bring to seminar to share with the group

7. ASSESSMENT

Assessment Task	Length	Weight	Learning Outcomes Assessed	Graduate Attributes Assessed	National Priority Areas	Due Date
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	24 st March 2015 5:00 PM
Assessment Task 2 Arrangement project – complete 2 arrangements for class use.	(equivalent length 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. 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	28 th April 2015 5:00 PM

Feedback

Assessment Task	Feedback Mechanism	Feedback Date
1. Essay	<i>On-line</i>	14 th April
2. Arrangement project	<i>On-line</i>	19 th May

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 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 clear conclusion to your paper clearly stating your opinion. 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 will be provided on-line.

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 at each performance grade will be moderated by another Music method tutor to ensure 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 with no instrumental background other than year 7 classes – to a student who does not play a musical instrument but demonstrates an 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 an ability to write differentiated lines that can be accessed by students with 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 300 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.

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.

Board of Studies NSW. (2003). *Music 2 and Music Extension Stage 6: Syllabuses*. 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

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.

Blom, D. (2006). Beyond the cover version: encouraging student performers to produce original interpretations of popular songs. *International Journal of Music Education*, 24(2), 159-167.

Brown, A. R. (2007). *Computers in music education: Amplifying musicality*. Routledge

Bunt, L. (2006) Music Therapy for Children. In G. E. McPherson (ed.), *The child as musician: A handbook of musical development*. (pp. 273-288). New York: Oxford University Press.

Cain, T. (2004). Theory, technology, and the music classroom. *British Journal of Music Education*, 21, 215-221.

Daniel, R. (2001). Self-assessment in performance. *British Journal of Music Education*, 18(3), 215-226.

Daniel, R. (2004). Peer assessment in musical performance: the development, trial and evaluation of a methodology for the Australian tertiary environment. *British Journal of Music Education*, 21(1), 89-110.

Davidson, J., King, E. (2004). Strategies for ensemble practice. In A. Williamon (Ed.), *Musical excellence: Strategies and techniques to enhance performance*. New York: Oxford.

Dunbar-Hall, P. (2003). Sound identities: popular music and the cultural politics of education. *Popular Music and Society*, 26(4), 557-558.

Dunbar-Hall, P. (2004). How popular musicians learn: a way ahead for music education. *Popular Music and Society*, 27(1), 125-126.

Finger, G., Russell, G., Jamieson-Proctor, R. & Russell, N. (2006) *Transforming Learning with ICT Making IT Happen*. Pearson Australia

Folkestad, G. (2004). A meta-analytic approach to qualitative studies in music education: A new model applied to creativity and composition. *Bulletin of the Council for Research in Music Education* (161-62), 83-90.

Gibbons, P (2002) *Scaffolding language, scaffolding learning: Teaching second language learners in the mainstream classroom*. Portsmouth, Heinemann.

Grashel, J. W. (1979). Strategies for using popular music to teach form to intermediate instrumentalists. *Journal of Research in Music Education*, 27(3), 185-191.

- Green, L. *How Popular Musicians Learn: A Way Ahead for Music Education*. Aldershot: Ashgate.
- Groundwater-Smith, S., Brennan, M., McFadden, M., Mitchell, J., & Munns, G. (2009). *Secondary schooling in a changing world* (2nd ed.). South Melbourne, Victoria, Australia: Cengage Learning.
- Hargreaves, D. J., North, A. C., & Tarrant, M. (2006). Musical preference and taste in childhood and adolescence. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 135-154). New York: Oxford University Press.
- 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
- Jaffurs, S. E. (2004). The impact of informal music learning practices in the classroom, or how I learned to teach from a garage band. *International Journal of Music Education*, 22, 189-200
- Jellison, J. (2006). Including Everyone. In G. E. McPherson (ed.), *The child as musician: A handbook of musical development*. (pp. 257-272). New York: Oxford University Press.
- Lebler, D. (2008). Popular music pedagogy. *Music Education Research*, 10(2), 193-213.
- McPherson, G. E. (2005). From child to musician: Skill development during the beginning stages of learning an instrument. *Psychology of Music*, 33, 5-35.
- 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.
- McPherson, G. E. (2007). Diary of a child musical prodigy. In A. Williamon & D. Coimbra (Eds.), *Proceedings of the International Symposium on Performance Science 2007* (pp. 213-218). Utrecht, The Netherlands: European Association of Conservatoires (AEC).
- McPherson, G. E., & Davidson, J. W. (2006). Playing an instrument. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 331-351). Oxford, England: 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.
- 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. E., & Williamon, A. (2006). Giftedness and talent. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 239-256). New York: Oxford University Press.
- Mills, J. (1991). Assessing musical performance musically. *Educational Studies*, 17(2), 173-181.
- Savage, J. (2007). Reconstructing music education through ICT. *Research in Education*, 78, 65-77.
- 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.
- 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*, 87(4), pages. (Jan 2001)
- Stanley, M., Brooker, R., & Gilbert, R. (2002). Examiner perceptions of using criteria in music performance assessment. *Research Studies in Music Education*, 18, 46-56.
- Stollery, P. & McPhee, A. D. (2002). Some perspectives on musical gift and intelligence. *British Journal of Music Education* 19(1), 89-102.
- Thompson, W. F., Dalla Bella, S., & Keller, E. P. (2006). Music performance. *Advances in Cognitive Psychology*, 2(2-3), 99-102.
- Veblen, K. (2006). Special focus issue on popular music in music education. *International Journal of*

Music Education, 24(2), 99-100.

Walker, R. (2005). Classical versus pop in music education. *Bulletin of the Council for Research in Music Education* (163), 53-60.

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.