



UNSW
SYDNEY

Arts & Social Sciences

School of Education

EDST6757
Music Method 2

Semester 2, 2017

Contents

1. LOCATION	2
2. STAFF CONTACT DETAILS.....	2
3. COURSE DETAILS.....	2
Summary of Course.....	2
Aims of the Course.....	Error! Bookmark not defined.
Student Learning Outcomes	3
Program Learning Outcomes (AITSL Professional Graduate Teaching Standards)	3
National Priority Area Elaborations	4
4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH.....	4
5. TEACHING STRATEGIES	4
6. COURSE CONTENT AND STRUCTURE	5
7. ASSESSMENT	7
8. RESOURCES	14

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 Bedegal 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
EDST6757 Music Method 2 (6 units of credit)
Semester 2 2017

2. STAFF CONTACT DETAILS

Course Coordinator: Jenny Robinson
Email: jennifer.robinson@unsw.edu.au
Availability: Please email to arrange an appointment

3. COURSE DETAILS

Course Name	EDST6757 Music Method 2	
Credit Points	6 units of credit	
Workload	Includes 150 number of hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.	
Schedule	Mondays	
Lecture	5.30-6.30 Robert Webster 327	Weeks 1-8
Tutorial/s	6.30-8.30 Webster G16	Weeks 1-8
	6.30-8.30 Webster G18	Weeks 1-8

Summary of Course

This course develops understandings of music education from Years 7 to 12, with emphasis on the continuum of learning experiences through to the Stage 6 Music courses. Students will learn about the processes involved in assessing student learning through developing a portfolio of composing, musicology, performing, and listening project. The course provides students with the opportunities to learn and reflect on professional skills such as communicating their approach to music learning and participating in professional organisations.

How the course has changed as a result of student feedback:

Students have requested that examples of assessment tasks 1 and 2 be modelled and discussed in class. This will occur in the tutorials in Weeks 1 and 2 and 5 and 6.

Important Information

Assessment: Students must **pass ALL assignments in order to pass the course**. Only by passing all assignments can the Graduate Attributes (AITSL Professional Graduate Teaching Standards) be achieved.

Attendance: Students are expected to give priority to university study commitments. Unless specific and formal permission has been granted, **failure to attend 80% of classes in a course will result in failure**.

Student Learning Outcomes

Outcome		Assessment/s
1	Identify essential elements of the NESAs Music Syllabus, and strategies to support students as they transition between stages	1
2	Use strong knowledge of subject content to plan and evaluate coherent, goal-oriented and challenging lessons, lesson sequences and teaching programs which will engage all students	1, 2
3	Set achievable learning outcomes to match content, teaching strategies, resources and different types of assessment for a unit of work in Music	1, 2
4	Provide clear directions to organise and support prepared activities and use resources	1, 2
5	Assess and report on student learning in Music to all key stakeholders	2, 3
6	Identify the characteristics of an effective Music teacher and the standards of professional practice in teaching, especially the attributes of Graduate teachers	1, 2, 3

AITSL Professional Graduate Teaching Standards

Standard		Assessment/s
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
1.5	Demonstrate knowledge and understanding of strategies for differentiating teaching to meet the specific learning needs of students across the full range of abilities.	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
2.5	Know and understand literacy and numeracy teaching strategies and their application in teaching areas.	1,2
2.6	Implement teaching strategies for using ICT to expand curriculum learning opportunities for students.	1,2
3.2	Plan lesson sequences using knowledge of student learning, content and effective teaching strategies.	1,2
3.6	Demonstrate broad knowledge of strategies that can be used to evaluate teaching programs to improve student learning.	1
5.1	Demonstrate understanding of assessment strategies, including informal and formal, diagnostic, formative and summative approaches to assess student learning.	HR,1,2
5.3	Demonstrate understanding of assessment moderation and its application to support consistent and comparable judgements of student learning.	HR,2
5.4	Demonstrate the capacity to interpret student assessment data to evaluate student learning and modify teaching practice.	HR, 2

National Priority Area Elaborations

Priority area		Assessment/s
A. Aboriginal and Torres Strait Islander Education	1, 2, 3, 4, 5, 6, 7, 8, 9	1, HR
B. Classroom Management	2, 4, 5	1
C. Information and Communication Technologies	1, 2, 3, 4, 5, 6, 7, 8, 9,10, 12	1,2, HR
D. Literacy and Numeracy	1, 2, 3, 4, 5, 7, 8, 12, 13, 14	1,2, HR
E. Students with Special Educational Needs	1, 2, 3, 4, 6, 7, 8	1, HR
F. Teaching Students from Non-English Speaking Backgrounds	1, 2, 3, 4, 5, 6, 7, 9, 11	1, HR

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. During the course students will develop their knowledge of New South Wales syllabus documents, learn how to design lessons and units of work and explore issues in relation to the state of music education in NSW. 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 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.
- 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 24 July	Overview of the course Expectations of assessment tasks Planning the scope and sequence of learning in Year 7 – 12: BOS requirements and mandatory content	Review of the Music 7-10 syllabus HSC Syllabus Music 1 Priority Areas ATSIE: A.1, A.3, A.8; ICT: C1, C.3, C.5; L&N: D1, D2; SEd: E2, E.3; NESB: F.2, F.3
2 31 July	Resources for teaching Stage 6 Music 1, 2 and Extension Planning context-based and concept-based units Assessment and feedback	Emerging resources, technologies and pedagogy Review of Stages 4 and 5 Priority Areas ATSIE: A.4; ICT: C.1, C.3, C.4, C.7; L&N: D.1, D.8; SEd: E2, E.3, E.4; NESB: F.3, F.5
3 7 August	Selecting topics for Music 1 and 2 Year 11 and 12 Composition in Music 1 and 2 Years 11-12 – elective requirements	Scaffolding the composition process Assessing compositions Providing feedback Moderation and Reporting process Priority Areas ATSIE: A.4, A.8; ICT: C.3, C.4, C.7, C.12; L&N: D.8; SEd: E.2, E.6; NESB:F.3, F.5
4 14 August	Identifying the concepts of music – the Music 1 aural exam Musicology/Aural requirements in Music 2	Preparation and strategies for teaching aural – question types – assessment Writing aural papers Assessment 1 due Priority Areas ATSIE: A.4, A.5, A.6, A.8; L&N: D.1, D.4, D.5, D.8, D.10, D.11; SEd: E.1, E.2, E.3; NESB: F.7
5 21 August	Performance in Years 11-12 Developing motivation and meaningful approaches to practice The ensemble and solo performance – role, style, expression, facility	Selecting and developing repertoire – examination requirements Integrating technology into performance and reflective practice Priority Areas ATSIE: A.1, A.2, A.4, A.8; 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
6 28 August	Day to Day teacher issues Code of Ethics Lecture includes management of classrooms, ensembles and resources Communication and relationships between teachers and students	Teaching in class – role play, scenarios and mini lessons to be taught in tutorials Priority Areas ATSIE: A.2, A.5, A.9; CM: B.4,B.7; ICT: C.11; L&N: D.8; SEd: E.2,E.3, E.5; NESB: F.3,F.4, F.9

<p>7 4 September</p>	<p>Creating a strong Music faculty The profile of Music in the school Importance of transition – primary to high school</p>	<p>Strategies and scenarios to enhance faculty development</p> <p>Priority Areas ATSIE: A.3, A.4, A.7; ICT: C.3, C.5, C.6; L&N: D.8, L.9; SEd: E.1, E.2, E.3; NESB: F.4, F.5, F.8</p>
<p>8 11 September</p>	<p>Professional Development and Professional Associations On-line course evaluation through myExperience</p>	<p>Support avenues for the developing teacher</p> <p>Assessment 2 due</p> <p>Priority Areas ICT: C.1, C.6, C.13; L&N: D.12, D.16; SEd: E.2, E.8; NESB: E.9, E.11</p>

7. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	AITSL Professional Graduate Teaching Standards Assessed	National Priority Area Elaborations	Due Date
Assessment 1 Scope and Sequence	(indicative length 2000 words)	40%	1,2,3,4,6	1.1, 1.2, 1.3, 1.4, 1.5, 2.1, 2.2, 2.3, 2.5, 2.6, 3.1, 3.2, 3.4, 5.1	A.1-8; B.2, B.4, B.5 C.1-10, C.12; D.1-5 E.1-4, E.6-8 F.1-7, F.9, F.11	Monday August 14, 2017 5pm
Assessment 2 Music 1 Portfolio	(indicative length 3,500 words)	60%	2,3,4,5,6	1.1, 1.2, 1.3, 1.4, 1.5, 2.1, 2.2, 2.3, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.2, 4.5, 5.1, 5.4	C.1-8, C.10, C.12 D.1-5, D.7, D.8, D.12-14	Monday September 11, 2017 5pm
Hurdle requirement Assessment, Feedback and Reporting	(indicative length 750 words)	Hurdle requirement	5,6	5.1, 5.2, 5.3, 5.4, 5.5		Week 3

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 1: Scope and Sequence Plan – Stage 4 and 5

Devise a series of scope and sequences for the curriculum of a high school - one for each of Years 7, 8, 9 and 10. Incorporate basic details about assessment strategies used in each Year. Use a wide range of ICT pedagogical approaches. 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. Provide a rationale of up to 1000 words explaining why the sequence of units is structured in the way it is.

UNSW SCHOOL OF EDUCATION

FEEDBACK SHEET
EDST6757 MUSIC METHOD 2

Student Name: _____ Student No.: _____

Assessment Task: Assessment 1 – Scope and Sequence

SPECIFIC CRITERIA	(-) —————> (+)				
Understanding of the question or issue and the key concepts involved <ul style="list-style-type: none"> • Incorporation of varied pedagogical approaches that would cater to the wide learning needs of students • Clear rationale that supports the scope and sequences 					
Depth of analysis and/or critique in response to the task <ul style="list-style-type: none"> • Synthesis of information • Creative topics considering student development 					
Familiarity with and relevance of professional and/or research literature used to support response <ul style="list-style-type: none"> • Reference to resources in a range of relevant areas 					
Structure and organisation of response <ul style="list-style-type: none"> • A well-structured scope and sequence across Years 7-10 • Assessments aligned to school calendar year 					
Presentation of response according to appropriate academic and linguistic conventions <ul style="list-style-type: none"> • Clarity of communication in academic English 					
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.

Assessment 2: Year 11-12 Music 1 Assessment Portfolio

Create a series of HSC-style assessment tasks:

1. **Composition task:** Design a composition assessment task suitable for the HSC. Complete the assessment task yourself, compiling a composition portfolio and a finished product including a score and recording.
2. **Aural test:** Design an aural assessment task including an HSC-style examination. Provide a blank copy as well as a copy you have completed yourself.
3. **Performance assessment:** Design a performance assessment task. Use the criteria to provide feedback and a grade based on a video of a music performance provided in class.
4. **Musicology:** Design a musicology viva voce assessment task. Prepare a summary sheet that would be provided by a student to HSC examiners.

UNSW SCHOOL OF EDUCATION
 FEEDBACK SHEET
 EDST6757 MUSIC METHOD 2

Student Name: _____ Student No.: _____
 Assessment Task: Assessment 2 – Year 11-12 Music 1 Portfolio

SPECIFIC CRITERIA	(-) —————> (+)				
Understanding of the question or issue and the key concepts involved <ul style="list-style-type: none"> • Planning for Stage 6 • Clear design of tasks, with all required details 					
Depth of analysis and/or critique in response to the task <ul style="list-style-type: none"> • Creative and correct representation of topics • Engaging and thorough material developed 					
Familiarity with and relevance of professional and/or research literature used to support response <ul style="list-style-type: none"> • Incorporation of ICT and links to wider resources 					
Structure and organisation of response <ul style="list-style-type: none"> • Clarity and sequence in presentation of portfolio • Ability to complete tasks from teacher and student perspectives 					
Presentation of response according to appropriate academic and linguistic conventions <ul style="list-style-type: none"> • Clarity of communication in academic English 					
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.

HURDLE REQUIREMENT

FEEDBACK AND REPORTING

Assessment is the process of gathering evidence from a variety of sources about learning outcomes and being able to use that information to improve learning and teaching. Evidence includes not only individual student work samples and test results, but also more global data derived from standardized tests (eg NAPLAN, ICAS, HSC etc) as well as more qualitative information generated from student self and peer evaluations, and student-parent conferences.

Feedback is a structured interaction with the student about their current learning: where they are, where they want and /or need to be and how to get there. It may be in oral or written form and may be given by the teacher, by the student's peers or take the form of self-assessment. Feedback needs to indicate learning that has been demonstrated (achieved) as well as what needs more work. For the feedback to also feed forward, comments need to provide students with strategies to guide their improvement. Feedback /reporting to and for parents is also important as they are critical stakeholders and partners in their children's learning.

Moderation is a process used by teachers to compare their judgements about student performance so that assessment is trustworthy. Teachers work together as a group to ensure that the way they use assessment grades is consistent with agreed or published standards. For A to E grades this means the grade a student receives in one school can be fairly compared to the same grade anywhere in NSW. For school-based tasks, it means the work of students in different classes can be assessed using the same success criteria to evaluate progress toward learning outcomes.

View some work samples that teachers in your subject area have aligned to grades A to E at [BOSTES](#) or [ACARA](#) workshops.

It is recommended that students read widely on how to design appropriate assessment tasks, how moderate student samples of work and how to provide effective feedback. Tutorial time will be allocated to discussing this aspect of professional competence and providing experience with the moderation and feedback process.

The assessment process consists of two components.

1. A collection of five or six authentic student responses to at least two assessment tasks. The responses may be written, visual or oral. The number depends on the length of the response. For each text

- ensure anonymity by removing student names and destroying the samples at the end of the course.
- include the instructions that were given for the assessment task and indicate whether the task was intended for formative purposes or summative and formative purposes
- annotate the task to indicate what worked well and what needs changing if it were to be used again
- include the marking scheme/rubric for each task
- provide annotations (with time codes if your sample is audio- or video-based) to indicate what the student has demonstrated as areas of strength and areas that need to be developed further in relation to the task
- include a key for marking symbols
- find out what the general expectation and/or current standards of the school/system are in relation to this subject area/topic/skill by consulting published NAPLAN/HSC/other relevant data, as well as talking to teachers, and consider where this student work is in relation to those overall expectations/standards as well in relation to their previous performance
- provide written feedback for the student which indicates strengths and areas for improvement in relation to this work sample as well as their past performance and

overall expectations/standards. Suggest a strategy that will guide the student in his/her learning. (If the task was used summatively you can still use it for formative purposes.)

- indicate what the implications of your evaluation might be for the teacher in terms of future teaching.

2. Write a few lines that could be included in a mid-year report comment to parents. Provide enough detail to indicate to parents which aspect of the student's performance you are commenting on. Add A, B, C, D or E to align with the advice and work samples provided by BOSTES and ACARA.

NOTES:

The student work samples must be authentic. They should have been collected during Professional Experience 1 during a normal assessment task and/or provided by the method lecturer. Annotated student work samples, notes and all other written evidence of teacher education students' ability to address Standard 5 to be discussed in class and submitted by the due date.

If a student is assessed as Unsatisfactory in the feedback and reporting hurdle requirement, s/he will automatically fail Method 2 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.



STUDENT TEACHER		
Name:	zID:	Date:
Details		
Method	Topic/level	
AITSL Standard 5 Assess, provide feedback and report on student learning		Comments
<p>A. Demonstrate understanding of assessment strategies, including informal and formal, diagnostic, formative and summative approaches to assess student learning (5.1.1)</p> <ul style="list-style-type: none"> • Has the purpose of the assessment task been described appropriately? • Has the task been annotated appropriately to indicate what changes in layout, language or requirement could be improved? • Does the marking rubric/style provide diagnostic information for the student? 		
<p>B. Demonstrate an understanding of the purpose of providing timely and appropriate feedback to students about their learning (5.2.1)</p> <ul style="list-style-type: none"> • Does the feedback allow the assessment to be used for formative purposes? • Is feedback expressed in appropriate language for the age/stage of the students? • Does the feedback <ul style="list-style-type: none"> -acknowledge the student's areas of strength? -identify areas where the student needs to do more work? -indicate strategies to help the student improve? 		
<p>C. Demonstrate understanding of assessment moderation and its application to support consistent and comparable judgements of student learning (5.3.1)</p> <ul style="list-style-type: none"> • Is the difference between ranking and moderation understood? • Does the student recognise the importance of following marking guides/rubrics? • Can the student listen professionally to the opinions of others? • Does the student express his/her point of view respectfully, and provide appropriate evidence to support his viewpoint? 		
<p>D. Demonstrate the capacity to interpret student assessment data to evaluate student learning and modify teaching practice (5.4.1)</p> <ul style="list-style-type: none"> • Has the student analysed and evaluated the schools' global assessment data? • Has the student collected a range of the students' past performance data? • Is the student able to interpret that data accurately to make generalizations about the specific work samples they have collected? • Is the student able to triangulate different forms of student assessment data so that they can propose appropriate modifications to learning and teaching? 		
<p>E. Demonstrate understanding of a range of strategies for reporting to students and parents/caregivers and the purpose of keeping accurate and reliable records of student achievement (5.5.1)</p> <ul style="list-style-type: none"> • Are feedback and reporting understood as separate tasks? • Do the report comments provide succinct and helpful written information to pinpoint where the student is at in his/her learning? • Has the student provided evidence that the Assessment Resource Centre (BOSTES) has been used to provide appropriate A, B, C, D, E grades? 		
Comments:		

Lecturer:

Date:

Satisfactory / Unsatisfactory (circle)

8. RESOURCES

Required Readings

You are required, for this course, and in the future, to have copies of the syllabus documents. It is highly recommended that you buy them or have them printed and bound yourself. There are also some copies available in the bookstore and they can be ordered online from the Board of Studies website.

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. (2009). Music 1 Stage 6: Syllabus. Sydney, NSW, Australia: Board of Studies NSW.

Board of Studies NSW. (2009). Music 2 and Music Extension Stage 6: Syllabuses. Sydney, NSW, Australia: Board of Studies NSW.

Australian Curriculum, Assessment, and Reporting Authority (ACARA). (2010 to present). The Arts. Retrieved from <http://www.australiancurriculum.edu.au/the-arts>

Additional Resources

ABC. (2010). Sing! 2010 Teacher's Handbook. Ultimo, NSW, Australia: ABC.

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.

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.

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.

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

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. (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.
- 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. 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). (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.
- 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.
- 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.