UNSW SYDNEY Arts & Social Sciences

School of Education

EDST6758
Extension Music Method 2

Term 2 2020

Contents

1. LOCATION 3

2. STAFF CONTACT DETAILS 3

3. COURSE DETAILS 3

STUDENT LEARNING OUTCOMES 4

AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS 4

NATIONAL PRIORITY AREA ELABORATIONS 5

4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH 5

5. TEACHING STRATEGIES 5

6. COURSE CONTENT AND STRUCTURE 6

7. RESOURCES 8

8. ASSESSMENT 10

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 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
EDST6758 Extension Music Method 2 (6 units of credit)
Term 2 2020

2. STAFF CONTACT DETAILS

Course Coordinator(s):	Rebecca Lewis
Email:	rebecca.lewis@unsw.edu.au
Availability:	By appointment

3. COURSE DETAILS

Course Name	Extension Music Method 2
Credit Points	6 units of credit (uoc)
Workload	150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.
Schedule	http://classutil.unsw.edu.au/EDST_T2.html

SUMMARY OF THE COURSE

Students undertaking this course will engage with prominent professional issues facing music educators in diverse classroom settings. Students will develop a philosophical basis for their approach to music education, which will be integrated with pedagogy and used as a basis for articulating the role and value of music education in schools. Professional issues unique to music educators are identified and discussed.

THE MAIN WAYS IN WHICH THE COURSE HAS CHANGED AS A RESULT OF STUDENT FEEDBACK

- Where possible an access to HSC level performances for marking and feedback
- A clear development link between assignment one in Extension Music Method 1 and Extension Music Method 2
- Further moderation activities available.
- Model assessment made available for Assessment 1.

STUDENT LEARNING OUTCOMES

Outcome	
1	Develop and articulate a philosophy of education.
2	Understand the syllabus requirements for music education in senior levels of high school.
3	Establish links with other members of the music education community through professional associations.
4	Advocate for music education.
5	Understand the scope and limitations of the quality of music education in Australia with a focus on the 2005 National Review of School Music Education.
6	Critically evaluate and implement a variety of forms of assessment of student learning in musicology, composition, performance, and aural tasks appropriate for the HSC.
7	Understand the role of parents in a quality music education and communicate effective learning goals and strategies with parents.
8	Reflect on pre-service teacher education in preparation for the final Professional Experience.

AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS

Standard	
1.3.1	Demonstrate knowledge of teaching strategies that are responsive to the learning strengths and needs of students from diverse linguistics, cultural, religious and socioeconomic backgrounds.
1.5.1	Demonstrate knowledge and understanding of strategies for differentiating teaching to meet the specific learning needs of students across the full range of abilities.
2.1.1	Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area.
2.2.1	Organise content into an effective learning and teaching sequence.
2.3.1	Use curriculum, assessment and reporting knowledge to design learning sequences and lesson plans.
2.4.1	Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages
2.5.1	Know and understand literacy and numeracy teaching strategies and their application in teaching areas
2.6.1	Implement teaching strategies for using ICT to expand curriculum learning opportunities for students
3.6.1	Demonstrate broad knowledge of strategies that can be used to evaluate teaching programs to improve student learning.

NATIONAL PRIORITY AREA ELABORATIONS

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

4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

Music educators in Australia face professional environments with extremely limited resources. This course will provide students with the capacity to, not only extend their knowledge of curriculum and pedagogy, but also to operate effectively at the highest levels of schooling, and also to develop and refine their philosophical approach to education such that they can participate actively in professional organizations and advocate for an effective music education.

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

Module	Lecture Topic	Tutorial Topic
1 (24 hours eq. lecture/ tutorial time)	***On-line assessment module*** • Introduction to the concept and principles of effective assessment practices and their applications to learning and teaching • Focus is on building assessment knowledge and the skills required to plan, develop and implement a range of assessment strategies, to engage in moderation activities to ensure fair and consistent judgment of student learning, to analyse assessment data to inform future learning and teaching, and to develop reports for various stakeholders.	• Critically describe the role of assessment in ensuring effective learning and teaching; • evaluate the appropriateness of various assessment strategies in ensuring effective learning and teaching • apply assessment knowledge and skills in developing effective learning, teaching and assessment plans.
2 23rd July	**Introduction and overview of the course** Examination and Requirements of Music 1, Music 2, and Music Extension the HSC music syllabuses. Developments with ACARA Approaches to assessment and feedback – monitoring student programmes	**Resources for teaching Music 1 and Music 2** Emerging resources, technologies and pedagogy and curriculum models. Approaches to teaching Stage 6 courses and content. Formative assessment activities.
3 30th July	**Selecting topics for Year 11 and 12** Composition in Years 11-12 – core and elective requirements Planning the scope and sequence of learning in Year 11 and 12 – NESA requirements and mandatory content	**Creating, archiving, annotating and recording compositions.** Exploring the composition portfolio and assessment. Approaches with different technologies.
4 6th Aug	**Aural skills and Musicology in Stage 6** Preparation, repertoire, contexts and strategies for teaching aural – question types – assessment and assessment Musicology in Music1 and 2.	**Identifying the concepts of music** The Music 1 and Music 2 aural exam – design and development of questions and exemplars. Approaches for developing the musicology viva voce (Music 1) and the essay (Music 2 and Extension)

5 13th Aug (Marking live recital – Venue change – Brigidine College)	**Performance in Years 11-12** Developing motivation and refining repertoire The ensemble and solo performance – role, style, expression, facility. Designing the HSC package (Core performance and topics – Australian Music).	**Selecting and developing repertoire** Examination requirements Integrating technology into performance and reflective practice. Providing feedback and focus in rehearsals and preparation.
6 20th Aug	**Philosophies of music education and current research** Music education advocacy Australian Curriculum and the National Review of School Music Education The professional life of music teachers Communication and relationships between teachers and students The role of the music educator – facilitator or teacher?	**Why teach music?** Latest neuroscience research and emerging views Developing your own philosophy of music education Job applications Mini-interviews and discussions in class
7 27th Aug	**Professional Associations** Developing networks and advocacy amongst educators: National and International Views Parental and community involvement in music education Effective communication, expectations and school culture	**Approaches to learning** Formal versus informal instruction Designing tasks that facilitate the relationship between these in the classroom or co- curricular setting. Job readiness - reflecting on professional preparation as music teachers On-line course evaluation

7. RESOURCES

Required Readings

http://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/syllabuses-a-z

Further Readings

Auh, M. S. (2004). Changes in perceptions of confidence in teaching music by preservice students. *Bulletin of the Council for Research in Music Education, 161-62*, 11-18.

Barry, N. H., & Hallam, S. (2002). Practice. In R. Parncutt & G. E. McPherson (Eds.), *The science and psychology of music: Creative strategies for teaching and learning* (pp. 151-165). Oxford, England: Oxford University Press.

Baumrind, D. (1991). Parenting styles and adolescent development. In J. Brooks-Gunn, R. Lerner & A. C. Peterson (Eds.), *The encyclopedia of adolescence* (pp. 746-758). New York: Garland.

Bennett, R. (1986). *Score Reading*. CUP, Cambridge.

Coffman, D. D. (1990). Effects of mental practice, physical practice, and knowledge of results in piano performance. *Journal of Research in Music Education, 38*, 187-196.

Cox, G. (2003). Recollections and realities: Conversations with student music teachers. *Bulletin of the Council for Research in Music Education, 153*, 89-93.

Creech, A., & Hallam, S. (2003). Parent-teacher-pupil interactions in instrumental music tuition: A literature review. *British Journal of Music Education, 20*, 29-44.

Cuddy, L. L., Balkwill, L.-L., Peretz, I., & Holden, R. R. (2005). Musical difficulties are rare: A study of "tone deafness" among university students. *Annals of the New York Academy of Sciences, 1060*, 311-324.

Eccles, J. S. (2005). Subjective task value and the Eccles et al. model of achievement-related choices. In A. J. Elliot & C. S. Dweck (Eds.), *Handbook of competence and motivation* (pp. 105-121). New York: The Guilford Press.

Ginsborg, (2004). Strategies of memorizing music. In A. Williamon (Ed.), *Musical Excellence: Strategies and techniques to enhance performance.* New York: Oxford.

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.

Jorgensen, H. (2004). Strategies for individual practice. In A. Williamon (Ed.), *Musical excellence: Strategies and techniques to enhance performance*. New York: Oxford.

McPherson, G. E. (2005). From child to musician: Skill development during the beginning stages of learning an instrument. *Psychology of Music, 33*, 5-35.

McPherson, G. E. (2009). The role of parents in children's musical development. *Psychology of Music*.

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.

Merrick, B. (2004) Music Technology-Ideas for cross-curricular integration and the development of reflective practice. *Music in Action. Retrieved June 15, 2011 (http://www.musicinaction.org.au/index.php?name=News&file=article&sid=283)*

Merrick, B. (2005) 21st Century Musicians. *Music in Action. Retrieved June 15, 2011* (http://www.musicinaction.org.au/modules.php?op=modload&name=News&file=article&sid=242&mode=thread&order=0&thold=0)

Mills, J. (1991). Assessing musical performance musically. *Educational Studies, 17*(2), 173-181.

Nielsen, S. G. (2008). Achievement goals, learning strategies and instrumental performance. *Music Education Research, 10*, 235-247.

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.

Pitts, S. E., Davidson, J. W., & McPherson, G. E. (2000). Developing effective practice strategies: Case studies of three young instrumentalists. *Music Education Research, 2*, 45–56.

Pomerantz, E. M., Grolnick, W. S., & Price, C. E. (2005). The role of parents in how children approach achievement: A dynamic process perspective. In A. J. Elliot & C. S. Dweck (Eds.), *Handbook of*

competence and motivation (pp. 259-278). London: The Guilford Press.
Rixon, B., & Merrick, B. (2001), *Music Let's Do It!* Science Press. Sydney
Rixon, B., & Merrick, B. (2009). *Music Let's Hear It!* Science Press. Sydney
Reimer, B. (2003). *A philosophy of music education: Advancing the vision* (3rd ed.). Upper Saddle River, NJ: Pearson.
Roulston, K., Legette, R., & Trotman Womack, S. (2005). Beginning music teachers' perceptions of the transition from university to teaching in schools. *Music Education Research, 7*, 59-82.
Russell, J. A. (2006). Building curriculum-based concerts. *Music Educators Journal, 92*, 34-39.
Sloboda, J. A., Davidson, J. W., & Howe, M. J. A. (1994). Is everyone musical? *The Psychologist, 7*, 349-354.
Sloboda, J. A., Davidson, J. W., Howe, M. J. A., & Moore, D. G. (1996). The role of practice in the development of performing musicians. *British Journal of Psychology, 87*, 287-309.
Spera, C. (2005). A review of the relationship among parenting practices, parenting styles, and adolescent school achievement. *Educational Psychology Review, 17*, 125-146.
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.
UNESCO (2006). Road map for arts education Retrieved October 10, 2007, from www.unesco.org/culture/lea/roadmap
Zhukov, K. (2007). Student learning styles in advanced instrumental music lessons. *Music Education Research, 9*, 111-127.

8. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	AITSL Professional Graduate Teaching Standards Assessed	National Priority Area Elaborations	Due Date
Resource Kit	2,500 words equivalent	40%	1,2,5,6,8	1.3.1 1.5.1 2.1.1 2.2.1, 2.3.1	A4, A5, A8, C1, C3, C4, C7, D3, E6, E8,	Friday 7th August by 5pm
Advocacy Statement, Personal Philosophy and Job Application	3,000 words	60%	1,2,3,4,5,7,8	1.3.1 1.5.1 2.1.1 3.6.1	A5, B2, B5, B10, C1, D7, E1, E2, E3, E6, F4,	Monday 31st August by 5pm

Submission of assessments

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. 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/

Assessment Details

Assessment 1: Resource kit

Design a set of resources for a Stage 6 classroom to develop learning within a context (designated randomly by the lecturer from a list of Syllabus contexts). The resource kit should include at least three lesson plans (one of which focuses on the delivery of Australian Music), and accompanying resources for listening, performing, and composing. These should be linked to the syllabus and be useable by other music teachers.

Use models provided in class, as well as Sydney Symphony education resource kits, textbooks, and other resources and examples provided as examples in class. Your resources should reflect your own approach to teaching that you have developed in your study and relate to your own philosophy of music education.

Assessment 2: Philosophy / Advocacy / Job Application

Part A. Based on the issues discussed in lectures and seminars, develop an advocacy statement (1500 words) for music education, supporting it with appropriate resources and references as needed. The statement should be readable by parents, principals, and others in the community in order to explain why all children have the right to access a quality music education. It should be linked to your Philosophy statement outlined in Part B below.

Part B. The second section of this assignment requires that you outline your own philosophy about teaching music and developing music education. This must be submitted in a written form (as part of a hypothetical job application-1000 words). You should relate this to your experience as a music educator and a musician.

Part C. You will be provided with a hypothetical job descriptor in class and will be required to formulate and submit a one-page letter, which expresses interest in the job, while highlighting the qualities that make you a suitable applicant for the position (approx. 500 words).

Indicative length: Part A: 1,500 words, Part B: 1,000 words, Part C: 500 words

UNSW SCHOOL OF EDUCATION
FEEDBACK SHEET
EDST6758 EXTENSION MUSIC METHOD 2

Student Name: Student No.:
Assessment Task 1

SPECIFIC CRITERIA	(-) ⟶ (+)				
Understanding of the question or issue and the key concepts involved • resources linked to stage 5 and 6 syllabus outlines • resources designed at a suitable level • resources linked to suitable learning experiences					
Depth of analysis and/or critique in response to the task • resource shows creative consideration for learning • resource is well outlined and presented • resource integrates varied learning opportunities • resources allow for differentiation and variety of application					
Familiarity with and relevance of professional and/or research literature used to support response • links well with current syllabus documentation • addresses current developments in teaching and pedagogy • integrates ICT and other mediums where necessary					
Structure and organisation or response • resource is clearly designed with overview and guidelines • links to assessment and student understanding are provided • level of language and terminology is suitable					
Presentation of response according to appropriate academic and linguistic conventions • appropriate academic conventions applied throughout • use of language is appropriate and consistent • context of each resource and application is easily understood					
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.**

UNSW SCHOOL OF EDUCATION
FEEDBACK SHEET
EDST6758 EXTENSION MUSIC METHOD 2

Student Name: Student No.:
Assessment Task 2

SPECIFIC CRITERIA	(-) ⟶ (+)				
Understanding of the question or issue and the key concepts involved • Advocacy statement includes appropriate reference to issues and music education • Philosophy of music education is presented with suitable reference to literature and personal experience • Job application is suitable and addresses key criteria					
Depth of analysis and/or critique in response to the task • Evidence of wider reading and literature in writing • Findings linked to personal views and practice • Depth of consideration in philosophy and advocacy • Connection between these within assignment • Job Application reflects the requirements of the role and links with professional, personal experience					
Familiarity with and relevance of professional and/or research literature used to support response • Extensive use of research and support material • Integration of resources, media, i.e. YouTube, Links etc. as well as literature • Literature suitably supports position presented in discussion					
Structure and organisation or response • Advocacy statement, Philosophy and Job application is clearly written and succinct • Statements reflect a continuity of thought and understanding relative to student philosophy and advocacy position • level of language and terminology is suitable • References are used to support discussion where suitable					
Presentation of response according to appropriate academic and linguistic conventions • Each section is appropriately structured • Clarity of communication in academic English					
GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME					

Lecturer: **Date:**

Recommended: /30 (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.**