

EDST6728

Extension Music Method 1

Term 1, 2022



Course Overview

Staff Contact Details

Convenors

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Rebecca Lewis	rebecca.lewis@unsw.edu.au			

School Contact Information

School of Education
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Acknowledgement of Country

UNSW Arts, Design and Architecture Kensington and Paddington campuses are built on Aboriginal Lands. We pay our respects to the Bidjigal and Gadigal peoples who are the Custodians of these lands. We acknowledge the Aboriginal and Torres Strait Islander peoples, the First Australians, whose lands, winds and waters we all now share, and pay respect to their unique values, and their continuing and enduring cultures which deepen and enrich the life of our nation and communities.



Image courtesy of the Office of the Pro Vice-Chancellor Indigenous [UNSW's Indigenous strategy](#)

Course Details

Units of Credit 6

Workload

150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.

Summary of the Course

This is a hybrid course. It is available to both undergraduate and postgraduate students. The course content, delivery and assessment will be identical for both groups of students.

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.

Course Learning Outcomes

1. Demonstrate knowledge and understanding of the NSW Board of Studies Indonesian Syllabuses for stages 4/5 and stage 6 and various Department of Education policies, particularly those relating to ICT, Literacy, Aboriginal Education and Cultural Diversity
2. Plan and implement coherent, goal oriented lessons and lesson sequences that are designed to engage all students and address learning outcomes
3. Demonstrate the essential link between outcomes, assessment, teaching strategies and lesson planning
4. Demonstrate knowledge and understanding of learning outcomes and classroom practice related to teaching ICT in stages 4/5 and 6
5. Use the internet and web-based Learning Management Systems to deliver curriculum to students.
6. Plan for and implement a range of literacy strategies to meet the needs of all students
7. Discuss classroom strategies that recognize students' different approaches to learning
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.
9. Develop appropriate and engaging resources for the Indonesian classroom that take into account students' skills, interests and prior achievements and that respect the social, ethnic and religious backgrounds of students
10. Investigate and discuss a variety of strategies to develop rapport with students, a positive classroom learning environment and approaches to managing student behaviour

Australian Professional Standards for Teachers

Standard		Assessment/s
1.2.1	Demonstrate knowledge and understanding of research into how students learn and the implications for teaching.	1,2
1.3.1	Demonstrate knowledge of teaching strategies that are responsive to the learning strengths and needs of students from diverse linguistics, cultural,	1

	religious, and socioeconomic backgrounds.	
2.1.1	Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area.	1,2
2.2.1	Organise content into an effective learning and teaching sequence.	2
2.3.1	Use curriculum, assessment and reporting knowledge to design learning sequences and lesson plans.	1,2
2.4.1	Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures, and languages.	1
2.6.1	Implement teaching strategies for using ICT to expand curriculum learning opportunities for students.	1,2
3.1.1	Set learning goals that provide achievable challenges for students of varying characteristics.	2
3.2.1	Plan lesson sequences using knowledge of student learning, content, and effective teaching strategies.	2
3.3.1	Include a range of teaching strategies.	1,2
3.4.1	Demonstrate knowledge of a range of resources including ICT that engage students in their learning.	2
3.5.1	Demonstrate a range of verbal and non-verbal communication strategies to support student engagement.	1,2
4.1.1	Identify strategies to support inclusive student participation and engagement in classroom activities.	1,2
4.2.1	Demonstrate the capacity to organise classroom activities and provide clear directions.	1,2
6.3.1	Seek and apply constructive feedback from supervisors and teachers to improve teaching practices.	1
7.1.1	Understand and apply the key principles described in codes of ethics and conduct for the teaching profession.	1,2

National Priority Area Elaborations

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

Teaching Strategies

Please refer to the information in Moodle

Assessment

Assessment task	Weight	Due Date	Course Learning Outcomes Assessed
1. Essay	40%	Tuesday 22/3/2022	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
2. Portfolio	60%	Tuesday 26/4/2022	1, 4, 5, 6, 9

Assessment 1: Essay

Due date: Tuesday 22/3/2022

Students will receive a feedback sheet

Additional details

Research Essay *'What place does Classical Music and the Teaching of traditional notation have in the modern and diverse Australian Music Classroom?'*

Complete a persuasive essay discussing the question *'What place does Classical Music and the Teaching of traditional notation have in the modern and diverse Australian Music Classroom?'*. You must be clear on your own view on this subject and there should be a clear conclusion to your paper 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 may complete an essay plan and upload it onto Moodle by the start week 3 and feedback will be provided on-line.

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 2: Portfolio

Due date: Tuesday 26/4/2022

Students will receive a feedback sheet

Additional details

Year 7-10 Arrangement Assessment Portfolio

Create 2 arrangements to be used in the music classroom; a score and readable audio must be submitted for both.

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 HD 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 to 5 years with a clear development of the melodic and harmonic lines, with development of ideas from the source material and arrangement one.

Arrangements One and Two

You must also complete a short justification/explanation of your main arrangement choices. This should be concise (500 words per arrangement) and reflect your arrangement 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.

RUBRIC/FEEDBACK SHEET
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Assessment Task 1: Essay

Specific Criteria	(-)—————>(+)				
<p>Understanding of the question or issue and the key concepts involved</p> <ul style="list-style-type: none"> • The question is clearly answered and referred to during the paper. Personal experience is referenced but this remains relevant to the question. • Integration of key competencies; literacy, numeracy, ATSI education 					
<p>Depth of analysis and critique in response to the task</p> <ul style="list-style-type: none"> • A concise but clearly laid out personal response to the question should be evident in the essay 					
<p>Familiarity with and relevance of professional and/or research literature used to support response</p> <ul style="list-style-type: none"> • The relevant support readings have been referenced to back up the argument including key lecture material 					
<p>Structure and organisation of response</p> <ul style="list-style-type: none"> • A clear well-laid out essay that demonstrates the writer viewpoint • Readings are appropriately synthesised, quoted and referenced 					
<p>Presentation of response according to appropriate academic and linguistic conventions</p> <ul style="list-style-type: none"> • Within 10% of word count, APA style used 					

Specific Criteria	(-)—————>(+)
General comments/recommendations for next time:	

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 contextualise 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.

RUBRIC/FEEDBACK SHEET

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Assessment Task 2: Portfolio

Specific Criteria	(-)—————>(+)				
<p>Understanding of the question or issue and the key concepts involved</p> <ul style="list-style-type: none"> A high level of musical notation understanding is demonstrated through this activity 					
<p>Depth of analysis and critique in response to the task</p> <ul style="list-style-type: none"> A clear rationale has been provided and there is a notable difference between arrangement 1 and 2 					
<p>Familiarity with and relevance of professional and/or research literature used to support response</p> <ul style="list-style-type: none"> Relevant programs have been used to present arrangements to a professional and publishable standard and recordings are also provided to contextualise the work 					
<p>Structure and organisation of response</p> <ul style="list-style-type: none"> An awareness of the different learning needs of students with EAL, SEN and ATSI student has been demonstrated especially in arrangement 1 					
<p>Presentation of response according to appropriate academic and linguistic conventions</p> <ul style="list-style-type: none"> Presentation of material is according to appropriate academic and linguistic conventions; and is published to a high standard 					
<p>General comments/recommendations for next time:</p>					

Attendance Requirements

School of Education Attendance Requirement

The School of Education (SED) requires students meet a minimum attendance requirement of 80% of all scheduled classes (i.e. lectures, tutorials, workshops, seminars) for all courses. Attendance in person is required for tutorials, seminars, and workshops when courses are delivered in face-to-face mode. It is the responsibility of students to ensure that their attendance is recorded for the face-to-face either by electronic means or via an attendance register. Attendance in online or blended mode will be assessed through digital. Further information can be found [here](#).

Course Schedule

[View class timetable](#)

Timetable

Date/Module	Type	Content
Week 1 - 14/02/22	Lecture	Course Introduction and Overview <ul style="list-style-type: none"> • Music - the core elements • Music Curriculum and Syllabus from around the world • Tasks which promote musical learning
	Seminar	<ul style="list-style-type: none"> • Practical activities for engaging learners in the music classroom • The modern Australian Classroom; requirements, clientele, systems <p>Reading: Syllabus 7-10 and NSW Creative Arts K-6 Syllabus</p> <p>Reading: Walker, R. (2009). Beethoven or Britney? The Great Divide in Music Education. Sydney, NSW, Australia:</p> <p>Reading: Dick Letts (2009) Response to Beethoven or Britney?</p>
Week 2 - 21/02/22	Lecture	Literacy in the general and music Classroom <ul style="list-style-type: none"> • The importance of embedding literacy into class activities 7-12 • The importance of writing in the music classroom • Teacher literacy
	Seminar	Literacy and Literacy the Next Steps Program

		<ul style="list-style-type: none"> • Creating resources to enhance literacy • Essay writing and marking
Week 3 - 28/02/22	Lecture	<p>Philosophical approaches to music education and the Modern Music Classroom</p> <ul style="list-style-type: none"> • Paraxial and aesthetic philosophies • Pedagogical approaches to music education: Kodaly, Orff, Dalcroze • Pop music v classical music in the modern Australian classroom • Issues in the music classroom
	Seminar	<ul style="list-style-type: none"> • Music genres in the classroom: The role and value of popular music, Australian music, Aboriginal music, and other music genres in music education • Discussion of music education background both in and out of the classroom • Practical classroom activities <p>Reading: McPherson, G., & Dunbar-Hall, P. (2001). 2. 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>Faulkner et al. (2010) Holyoake's Drumbeat program the Australian journal of indigenous education</p> <p>(Submit essay outline)</p>
Week 4 - 7/03/22	Lecture	<p>Year 6 to 7 transition</p> <ul style="list-style-type: none"> • The national review and bridging the gap differentiation in the classroom • Integrating life skills into teaching • Issues of transition
	Seminar	<ul style="list-style-type: none"> • Techniques for students with additional learning needs • Building a music program Year 7 -12 • Building relationships and pastoral care <p>Reading: National Review of School Music Education (available online). Read the Executive Summary.</p>
Week 5 - 14/03/22	Lecture	Teaching music 'musically'

		<ul style="list-style-type: none"> • Integrating performing, composing, and listening activities • Use of notation and its integration into the curriculum and how appropriate this is for an SEN classroom • Arranging skills
	Seminar	<ul style="list-style-type: none"> • Creating activities from a range of stimuli • Integrating activities into your classroom and your planning <p>Reading: Mills, J. (2005). Music in the schools. Oxford, England: Oxford University Press. Read Chapter 3: 'Teaching Music Musically'</p>
Week 6 - 21/03/22	Lecture	<p>ICT and Composition</p> <ul style="list-style-type: none"> • ICT programs and activities • Creating your own ICT activity • ICT and composition
	Seminar	<ul style="list-style-type: none"> • Practical activities in teaching composition • Discussion of teaching strategies to maintain engagement and to respond to individual needs and backgrounds • Personal laptops/tablets with notation software • Practice composition tasks
Week 7 - 28/03/22	Lecture	<p>Summative and Formative assessment in the music classroom</p> <ul style="list-style-type: none"> • Developing a range of self and peer assessment skills • Setting personal goals for learning skills
	Seminar	<ul style="list-style-type: none"> • Task setting, notification and assessment criteria • Formative assessment tasks and how to record data
Week 8 - 04/04/22	Lecture	<p>Arranging fundamentals and using arrangement to enhance aural knowledge and understanding</p> <ul style="list-style-type: none"> • Arrangement basics • Concepts of Music • Aural style questions • Comparison questions
	Seminar	<ul style="list-style-type: none"> • Comparison Aural group task • Practice arrangement task

		Reading: Savage, J. (2007). Reconstructing music education through ICT. Research in Education, 78, 65-77.
Week 9 - 11/04/22 - EASTER BREAK		
Week 10 - 18/04/22 ONLINE	Lecture	Australian Music <ul style="list-style-type: none"> • Key composers • Influential ensembles • Building competence in stage 4
	Seminar	<ul style="list-style-type: none"> • Compositional Styles of Australian Composers • Research activity
Week 11 - 25/04/22	Lecture	Recording and creating arrangements <ul style="list-style-type: none"> • ICT programs and activities • Creating your own ICT activity • Online learning programs <p>Possible in-lieu week for school based visits and activity delivery</p>
	Seminar	<ul style="list-style-type: none"> • Preparing for alternative learning formats • Deliver mini-teaching activity with peer feedback <p>Possible in-lieu week for school based visits and activity delivery</p>

Resources

Prescribed 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.

Required readings for each seminar session are included in order of weeks; links to these are provided in Leganto reading on Moodle.

- Letts R. Response to Robert Walker's "Beethoven or Britney? The Great Divide in Music Education." *Platform Papers*. 2009;(21):55-59
- Walker R. Beethoven or Britney?: The Great Divide in Music Education. *Platform Papers*. 2009;(20):1-63.
- Mccarthy M. Musical Development and Learning: The International Perspective , edited by David J. Hargreaves and Adrian C. North. London: Continuum, 2001. 224 pp, 60 hardback. *British Journal of Music Education*. 2001;18(3):293-308. doi:10.1017/S02650517012103778.
- Faulkner S, Ivery P, Wood L, Donovan R. Holyoake's Drumbeat Program: Music as a Tool for Social Learning and Improved Educational Outcomes. *Australian Journal of Indigenous Education*. 2011; 39:98-109.
- Letts R. FORUM: The National Review of School Music Education. Nedlands, W.A.: Australian Society for Music Education; 2007:32-34.
- North AC, Hargreaves DJ, O'Neill SA. The importance of music to adolescents. *The British journal of educational psychology*. 2000;70 (Pt 2):255-272.11.
- Hargreaves DJ. Intercultural perspectives on formal and informal music learning. *Dedica Revista de Educação e Humanidades*. 2011:53-66.
<http://digibug.ugr.es/bitstream/10481/46161/1/04%20-%20DAVID%20HARGREAVES.pdf>.
- Mills J. *Music in the School* / Janet Mills. Oxford: Oxford University Press; 2005.
- Savage J. Reconstructing Music Education through ICT. *Research in Education*. 2007; 78:65-77.
- Odam G. Teaching composing in secondary schools: the creative dream. *British Journal of Music Education*. 2000;17(2):109-127.
- Colton AB, Langer GM. Looking at Student Work. *Educational Leadership*. 2005;62(5):22-
<http://www.ascd.org/publications/educational-leadership/current-issue.aspx>.

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.

Recommended Resources

Musescore Downloadable Notation Software

Garageband or sampling software such as Soundtrap - www.soundtrap.com

Submission of Assessment Tasks

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: Using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): Submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices

The [UNSW Academic Skills support](#) offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. One of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library has [the ELISE tool](#) available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study. Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided.)

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

<https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines>

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