School of Education

EDST6728
Extension Music Method 1

Term 1 2021
## 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 .......................................................................................................... 11

**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/](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, Design & Architecture
School of Education
EDST6728 Extension Music Method 1 (6 units of credit)
Term 1 2021

2. STAFF CONTACT DETAILS

Course Coordinator: Rebecca Lewis
Email: rebecca.lewis@unsw.edu.au
Availability: To arrange an appointment or ask questions, email.

3. COURSE DETAILS

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Extension Music Method 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Points</td>
<td>6 units of credit (uoc)</td>
</tr>
<tr>
<td>Workload</td>
<td>Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.</td>
</tr>
<tr>
<td>Schedule</td>
<td><a href="http://classutil.unsw.edu.au/EDST_T1.html#EDST6728T1">http://classutil.unsw.edu.au/EDST_T1.html#EDST6728T1</a></td>
</tr>
</tbody>
</table>

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.

THE MAIN WAYS IN WHICH THE COURSE HAS CHANGED SINCE LAST TIME AS A RESULT OF STUDENT FEEDBACK:

- Reestablish school visits if safe to do so
- Provide feedback opportunities on Moodle (assessment focus)
### STUDENT LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Description</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Identify foundational aspects and structure of the NSW Stage 5 and 6 Music Syllabi and key elements of Department of Education policies, particularly those relating to ICT, Literacy, Aboriginal Education and Cultural Diversity.</td>
<td>1,2</td>
</tr>
<tr>
<td>2</td>
<td>Plan and implement coherent, goal-oriented lessons and lesson sequences that are designed to engage all students and address learning outcomes.</td>
<td>1,2</td>
</tr>
<tr>
<td>3</td>
<td>Select appropriate strategies to connect outcomes, assessment, teaching strategies and lesson planning.</td>
<td>1,2</td>
</tr>
<tr>
<td>4</td>
<td>Select appropriate resources to support classroom practice related to teaching ICT.</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Use the Internet and web-based Learning Management Systems to deliver curriculum to students.</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Plan for and implement a range of literacy strategies to meet the needs of all students.</td>
<td>1,2</td>
</tr>
<tr>
<td>7</td>
<td>Develop appropriate and engaging resources for the Music classroom that take into account students’ diverse skills, interests and prior achievements and that respect the learning needs and backgrounds of students.</td>
<td>1,2</td>
</tr>
<tr>
<td>8</td>
<td>Investigate and discuss a variety of strategies to develop rapport with students, a positive classroom learning environment and approaches to managing student behaviour.</td>
<td>1,2</td>
</tr>
</tbody>
</table>

### AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.2.1</td>
<td>Demonstrate knowledge and understanding of research into how students learn and the implications for teaching.</td>
<td>1,2</td>
</tr>
<tr>
<td>1.3.1</td>
<td>Demonstrate knowledge of teaching strategies that are responsive to the learning strengths and needs of students from diverse linguistics, cultural, religious and socioeconomic backgrounds.</td>
<td>1</td>
</tr>
<tr>
<td>2.1.1</td>
<td>Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area.</td>
<td>1,2</td>
</tr>
<tr>
<td>2.2.1</td>
<td>Organise content into an effective learning and teaching sequence.</td>
<td>2</td>
</tr>
<tr>
<td>2.3.1</td>
<td>Use curriculum, assessment and reporting knowledge to design learning sequences and lesson plans.</td>
<td>1,2</td>
</tr>
<tr>
<td>2.4.1</td>
<td>Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages.</td>
<td>1</td>
</tr>
<tr>
<td>2.6.1</td>
<td>Implement teaching strategies for using ICT to expand curriculum learning opportunities for students.</td>
<td>1,2</td>
</tr>
<tr>
<td>3.1.1</td>
<td>Set learning goals that provide achievable challenges for students of varying characteristics.</td>
<td>2</td>
</tr>
<tr>
<td>3.2.1</td>
<td>Plan lesson sequences using knowledge of student learning, content and effective teaching strategies.</td>
<td>2</td>
</tr>
<tr>
<td>3.3.1</td>
<td>Include a range of teaching strategies.</td>
<td>1,2</td>
</tr>
<tr>
<td>3.4.1</td>
<td>Demonstrate knowledge of a range of resources including ICT that engage students in their learning.</td>
<td>2</td>
</tr>
<tr>
<td>3.5.1</td>
<td>Demonstrate a range of verbal and non-verbal communication strategies to support student engagement.</td>
<td>1,2</td>
</tr>
<tr>
<td>4.1.1</td>
<td>Identify strategies to support inclusive student participation and engagement in classroom activities.</td>
<td>1,2</td>
</tr>
<tr>
<td>4.2.1</td>
<td>Demonstrate the capacity to organise classroom activities and provide clear directions.</td>
<td>1,2</td>
</tr>
<tr>
<td>6.3.1</td>
<td>Seek and apply constructive feedback from supervisors and teachers to improve teaching practices.</td>
<td>1</td>
</tr>
<tr>
<td>7.1.1</td>
<td>Understand and apply the key principles described in codes of ethics and conduct for the teaching profession</td>
<td>1,2</td>
</tr>
</tbody>
</table>
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 curriculum 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

<table>
<thead>
<tr>
<th>Module</th>
<th>Lecture Topic</th>
<th>Tutorial Topic</th>
</tr>
</thead>
</table>
| 1      | Course Introduction and Overview  
- the life of a music teacher  
- Music education in Australia  
- the Syllabuses  
- where to find support material | • Practical activities for engaging learners in the music classroom  
• The modern Australian Classroom; requirements, clientele, systems  

Reading: Syllabus 7-10 and NSW Creative Arts K-6 Syllabus |
| 2      | Modern Australian music  
- pop music v classical music in the modern Australian classroom  
- Issues in the music classroom | • 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.  

| 3      | Philosophical approaches to music education  
- paraxial and aesthetic philosophies  
- pedagogical approaches to music education: Kodaly, Orff, Dalcroze | Practical classroom activities – Dalcroze, Orff, Kodaly  
Integrating the Syllabus learning experiences:  

https://books.google.com.au/books?id=-bqvAwAAQBAJ&printsec=frontcover&dq=Musical+development+and+learning:+The+international+perspective&hl=en&sa=X&ved=0ahUKEwi696vr0drKAhXLEpQKHQxXewQ6AEIIGzA#v=onepage&q=Musical%20development%20and%20learning%3A%20The%20international&f=false  
Faulkner et al. (2010) Holyoake’s Drumbeat program the Australian journal of indigenous education |
| 4      | Year 6 to 7 transition  
- the national review and bridging the gap differentiation in the classroom  
- integrating life skills into teaching | Techniques for students with additional learning needs  
Building a music program Year 7 -12  

Reading: National Review of School Music Education (available online). Read the Executive Summary. |
| 5 | Creating formative assessments  
   - developing a range of self and peer assessment skills  
   - setting personal goals for learning skills | • Performance in the classroom  
   • Students perform a piece on their chosen instrument for self and peer assessment according to A-E range and syllabus outcomes. |
| 6 | Teaching music ‘musically’  
   - 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 | • creating activities from a range of stimuli  
   • integrating activities into your classroom and your planning  
| 7 | Recording and creating arrangements  
   - ICT programs and activities  
   - Creating your own ICT activity | • Practical activities in teaching composition – (electronic music lab)  
   • discussion of teaching strategies to maintain engagement and to respond to individual needs and backgrounds  
   • Personal laptops/tablets with notation software  
| 8 | Method Break |  |
| 9 | Australian Music  
   • key composers  
   • building competence in stage 4 | • Prepare Mini teaching activity in pairs– deliver ICT activity with a literacy/numeracy focus  
| 10 | Composition in the classroom  
   • developing techniques from years 7 – 10 | • Deliver mini-teaching activity with peer feedback |
| 11 | Preparation for Professional Experience  
   • topics likely to arise  
   • preparation for wide variety of music department set ups  
   • action research/practitioner research student centred approach | • Looking at student data to inform practice. How do we judge student's capability?  
   • What does getting to know my student look like? Making the most of lesson observations.  
   • Complete MyExperience on-line course evaluation  
   Langer and Colton (2000) Looking at Student work  
7. 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.

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

Further Readings

- Attwood, B. (2005), *Telling the truth about Aboriginal history*. All and Unwin, Crows Nest.
## 8. ASSESSMENT

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Student Learning Outcomes Assessed</th>
<th>Australian Professional Standards Assessed</th>
<th>National Priority Area Elaborations Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment Task 1: Essay</td>
<td>c. 2000-2500 words</td>
<td>40%</td>
<td>1-10</td>
<td>1.2.1, 1.3.1, 2.1.1, 2.2.1, 2.3.1, 2.6.1, 3.1.1, 3.2.1, 3.3.1, 3.4.1, 3.5.1, 4.1.1, 4.2.1, 6.3.1</td>
<td>A. 4-6, B 1,4-6,10, D. 1-5, 11-12, 14-15, E. 2-4, 7-8, F.1-5, 7-9</td>
<td>Friday March 26th, 2021 by 5pm</td>
</tr>
<tr>
<td>Assessment Task 2: Arrangement portfolio</td>
<td>c. 3500 words</td>
<td>60%</td>
<td>1,3,4,5,9</td>
<td>1.2.1, 1.3.1, 2.1.1, 2.3.1, 2.4.1, 2.6.1, 3.4.1, 4.1.1</td>
<td>A. 2-6, B. 1,4-6, 10, C. 1-6, 11, E. 2-4, 7-8, F. 1-5, 7-9</td>
<td>Wednesday April 28th, 2021 by 5pm</td>
</tr>
</tbody>
</table>

### 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/](https://education.arts.unsw.edu.au/students/courses/course-outlines/)

### Assessment Details

#### Assessment Task 1

**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 Task 2
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 and 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 and ability to write differentiated lines that can be accessed by students will 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.
### SPECIFIC CRITERIA

<table>
<thead>
<tr>
<th>Understanding of the question or issue and the key concepts involved</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>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</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Depth of analysis and/or critique in response to the task</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A concise but clearly laid out personal response to the question should be evident in the essay</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Familiarity with and relevance of professional and/or research literature used to support response</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The relevant support readings have been referenced to back up the argument including key lecture material</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Structure and organisation of response</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A clear well-laid out essay that demonstrates the writer viewpoint</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Readings are appropriately synthesised, quoted and referenced</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Presentation of response according to appropriate academic and linguistic conventions</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Within 10% of word count, APA style used</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME

#### Lecturer:

**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.
**UNSCHOOL OF EDUCATION**
**FEEDBACK SHEET**
**EDST6728 EXTENSION MUSIC METHOD 1**

<table>
<thead>
<tr>
<th>Student Name:</th>
<th>Student No.:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment Task: Arrangements</td>
<td></td>
</tr>
</tbody>
</table>

**SPECIFIC CRITERIA**

| Understanding of the question or issue and the key concepts involve | (-) | (+) |
| A high level of musical notation understanding is demonstrated through this activity. |

| Depth of analysis and/or critique in response to the task and appropriate use of relevant notation | (-) | (+) |
| A clear rational has been provided and there is a notable difference between arrangement 1 and 2. |

| Familiarity with professional ICT programs | (-) | (+) |
| Relevant programs have been used to present arrangements to a professional and publishable standard and recordings are also provided to contextualise the work. |

| Structure and organisation of response follow musical traditions and demonstrate a wide range of differentiation. | (-) | (+) |
| An awareness of the different learning needs of students with EAL, SEN and ATSI student has been demonstrated especially in arrangement 1. |

| Presentation of material is according to appropriate academic and linguistic conventions and published to a high standard |

**GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME**

<table>
<thead>
<tr>
<th>Lecturer:</th>
<th>Date:</th>
</tr>
</thead>
</table>

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.