Contents

1. LOCATION ........................................................................................................................................... 2
2. STAFF CONTACT DETAILS .................................................................................................................... 2
3. COURSE DETAILS ................................................................................................................................... 2
   STUDENT LEARNING OUTCOMES ............................................................................................................. 3
   AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS ............................................................. 3
4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH ....................... 4
5. TEACHING STRATEGIES ....................................................................................................................... 4
6. COURSE CONTENT AND STRUCTURE ................................................................................................. 5
7. RESOURCES ........................................................................................................................................... 7
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
EDST6728 Extension Music Method 1 (6 units of credit)
Term 1, 2020

2. STAFF CONTACT DETAILS

Course Coordinator: Rebecca Lewis
Email: rebecca.lewis@unsw.edu.au
Availability: Please email questions to the above address or to arrange an appointment

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>
</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:

- Where possible maintain seminar work on music activities for the classroom (though resourcing difficult)
- All ICT work to be completed on personal devices
- Feedback provided where possible on mini teaching activities.
### STUDENT LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1,2</td>
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<tr>
<td>2</td>
<td>1, 2</td>
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<tr>
<td>3</td>
<td>1,2</td>
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<tr>
<td>4</td>
<td>2</td>
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<tr>
<td>5</td>
<td>1</td>
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<tr>
<td>6</td>
<td>1,2</td>
</tr>
<tr>
<td>7</td>
<td>1,2</td>
</tr>
<tr>
<td>8</td>
<td>1,2</td>
</tr>
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</table>

### AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS

<table>
<thead>
<tr>
<th>Standard</th>
<th>Assessment/s</th>
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</thead>
<tbody>
<tr>
<td>1.2.1</td>
<td>1,2</td>
</tr>
<tr>
<td>1.3.1</td>
<td>1</td>
</tr>
<tr>
<td>2.1.1</td>
<td>1,2</td>
</tr>
<tr>
<td>2.2.1</td>
<td>2</td>
</tr>
<tr>
<td>2.3.1</td>
<td>1,2</td>
</tr>
<tr>
<td>2.4.1</td>
<td>1</td>
</tr>
<tr>
<td>2.6.1</td>
<td>1,2</td>
</tr>
<tr>
<td>3.1.1</td>
<td>2</td>
</tr>
<tr>
<td>3.2.1</td>
<td>2</td>
</tr>
<tr>
<td>3.3.1</td>
<td>1,2</td>
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<tr>
<td>3.4.1</td>
<td>2</td>
</tr>
<tr>
<td>3.5.1</td>
<td>1,2</td>
</tr>
<tr>
<td>4.1.1</td>
<td>1,2</td>
</tr>
<tr>
<td>4.2.1</td>
<td>1,2</td>
</tr>
<tr>
<td>6.3.1</td>
<td>1</td>
</tr>
<tr>
<td>7.1.1</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 | • Examination of the Music syllabi years 7-12  
• Previous experiences of music education  
**Reading:** Syllabus 7-10 and NSW Creative Arts K-6 Syllabus |
|        | Modern Australian music | • 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.  
**Reading:** Walker, R. (2009). Beethoven or Britney? The Great Divide in Music Education. Sydney, NSW, Australia: Dick Letts (2009) Response to Beethoven or Britney? |
| 2      | Philosophical approaches to music education | 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=0ahUKEwi696vr0drKAhKAhXLEpQKHQNxAewQ6AEhGzAA#v=onepage&q=Musical%20development%20and%20learning%3A%20The%20international%20perspective&f=false  
Faulkner et al. (2010) Holyoake’s Drumbeat program the Australian journal of indigenous education  
Submit essay outline |
| 3      | Year 6 to 7 transition | 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. |
| 4      | Creating formative assessments | • 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. |
| 5      | Teaching music ‘musically’ | • creating activities from a range of stimuli  
• integrating activities into your classroom and your planning |

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| 7 | **Recording and creating arrangements**  
  - ICT programs and activities  
  - Creating your own ICT activity | **Use of notation and its integration into the curriculum and how appropriate this is for an SEN classroom**  
  - Arranging skills | **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  
|---|---|---|---|
| 8 (possible in lieu for school visits) | **Australian Music**  
  - key composers  
  - building competence in stage 4 | **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  
| 9 | **Composition in the classroom**  
  - developing techniques from years 7 – 10 | **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  
  **Prepare Mini teaching activity in pairs– deliver ICT activity with a literacy/numeracy focus**  
| 10 | **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**  

EDST6728 Extension Music 1 UNSW 2020
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.


Savage J. Reconstructing Music Education through ICT. Research in Education. 2007;78:65-77.


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>AITSL Standards</th>
<th>National Priority Area Elaborations</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment Task 1 Essay</td>
<td>2,000-2,500 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, 5, 6.D. 1, 2, 3, 4, 5, 11, 12, 14, 15, E. 2, 3, 4, 7, 8, F. 1, 2, 3, 4, 5, 7, 8, 9</td>
<td>Friday 27/3/2020 By 5.00pm</td>
</tr>
<tr>
<td>Assessment Task 2 Arrangement portfolio – complete 2 arrangements for class use.</td>
<td>(equiv. length 3,500 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, 3, 4, 5, 6, B. 1, 4, 5, 6, 10, C. 1, 2, 3, 4, 5, 6, 11, E. 2, 3, 4, 7, 8, F. 1, 2, 3, 4, 5, 7, 8, 9</td>
<td>Friday 8/5/2020 By 5.00pm</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.
## Feedback Sheet

### Student Name: 

### Student No.: 

### Assessment Task: Assessment Task 1 - Essay

### 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.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Depth of analysis and/or critique in response to the task</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Familiarity with and relevance of professional and/or research literature used to support response</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The reading and relevant support readings have been referenced to back up the argument</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Structure and organisation of response</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A clear well-laid out essay that demonstrates the writer viewpoint</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Presentation of response according to appropriate academic and linguistic conventions</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within 10% of word count, APA style used</td>
<td></td>
<td></td>
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</tbody>
</table>

### 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
EDST6728 EXTENSION MUSIC METHOD 1

Student Name:              Student No.:  
Assessment Task: Assessment Task 2 – Arrangements

<table>
<thead>
<tr>
<th>SPECIFIC CRITERIA</th>
<th>(-)</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of the question or issue and the key concepts involve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A high level of musical notation understanding is demonstrated through this</td>
<td></td>
<td></td>
</tr>
<tr>
<td>activity.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depth of analysis and/or critique in response to the task and appropriate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>use of relevant notation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A clear rational has been provided and there is a notable difference between</td>
<td></td>
<td></td>
</tr>
<tr>
<td>arrangement 1 and 2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Familiarity with professional ICT programs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Relevant programs have been used to present arrangements to a professional</td>
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<td></td>
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<tr>
<td>and publishable standard and recordings are also provided to contextualise the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>work.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Structure and organisation of response follow musical traditions and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>demonstrate a wide range of differentiation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>An awareness of the different learning needs of students with EAL, SEN and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ATSI student has been demonstrated especially in arrangement 1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presentation of material is according to appropriate academic and linguistic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>conventions and published to a high standard</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.