



**UNSW**  
SYDNEY

**Arts & Social Sciences**

**School of Education**

**EDST6757**  
**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 .....	6
5. TEACHING STRATEGIES.....	6
6. COURSE CONTENT AND STRUCTURE .....	7
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  
EDST6757 Music Method 2 (6 units of credit)  
Term 2 2020

## 2. STAFF CONTACT DETAILS

Course Coordinator(s): Jenny Robinson  
Email: [jennifer.robinson@unsw.edu.au](mailto:jennifer.robinson@unsw.edu.au)  
Availability: By appointment

## 3. COURSE DETAILS

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Course Name	EDST6757 Music Method 2
Credit Points	6 units of credit
Workload	Includes 150 number of hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.
Schedule	<a href="http://classutil.unsw.edu.au/EDST_T2.html">http://classutil.unsw.edu.au/EDST_T2.html</a>

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## SUMMARY OF THE COURSE

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

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

- More examples of scope and sequences/units of work will be modelled in class (including from varying school settings).
- Strategies for differentiation to be highlighted.

## STUDENT LEARNING OUTCOMES

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

## AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS

Standard	
1.1.1	Demonstrate knowledge and understanding of physical, social and intellectual development and characteristics of students and how these may affect learning
1.2.1	Demonstrate knowledge and understanding of research into how students learn and the implications for teaching
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
2.5.1	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
3.1.1	Set learning goals that provide achievable challenges for students of varying characteristics
3.2.1	Plan lesson sequences using knowledge of student learning, content and effective teaching strategies
3.3.1	Include a range of teaching strategies
3.4.1	Demonstrate knowledge of a range of resources including ICT that engage students in their learning

3.6.1	Demonstrate broad knowledge of strategies that can be used to evaluate teaching programs to improve student learning
4.2.1	Demonstrate the capacity to organise classroom activities and provide clear directions
5.1.1	Demonstrate understanding of assessment strategies, including informal and formal, diagnostic, formative and summative approaches to assess student learning
5.2.1	Provide feedback to students on their learning
5.3.1	Make consistent and comparable judgements
5.4.1	Demonstrate the capacity to interpret student assessment data to evaluate student learning and modify teaching practice
5.5.1	Report on student achievement
6.3.1	Seek and apply constructive feedback from supervisors and teachers to improve teaching practices.
7.1.1	Understand and apply the key principles described in codes of ethics and conduct for the teaching profession

#### NATIONAL PRIORITY AREA ELABORATIONS

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

#### **4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH**

This subject aims to develop in each student the ability to effectively teach Music to secondary school students. During the course students will develop their knowledge of New South Wales syllabus documents, learn how to design lessons and units of work and explore issues in relation to the state of music education in NSW. Lectures, tutorials and assignments will cover a variety of approaches to teaching and learning in the music classroom. Emphasis will be given to the relationship between Music, literacy and numeracy and the role and value of music in the curriculum and the community.

Student-centred activities will form the basis of the course. These activities will draw on the prior knowledge of the students and will allow them to engage in relevant and challenging experiences that mirror those they will be expected to design for the secondary students they will later teach.

#### **5. TEACHING STRATEGIES**

- Explicit teaching, including lectures, to demonstrate an understanding of students' different approaches to learning and the use of a range of teaching strategies to foster interest and support learning.
- Small group cooperative learning to understand the importance of teamwork in an educational context and to demonstrate the use of group structures as appropriate to address teaching and learning goals.
- Extensive opportunities for whole group and small group dialogue and discussion, allowing students the opportunity to demonstrate their capacity to communicate and liaise with the diverse members of an education community, and to demonstrate their knowledge and understanding of method content.
- Online learning from readings on the Moodle website.
- Peer teaching in a simulated classroom setting.
- Structured occasions for reflection on learning to allow students to reflect critically on and improve teaching practice.

These activities will occur in a classroom climate that is supportive and inclusive of all learners.

## 6. COURSE CONTENT AND STRUCTURE

Module	Lecture Topic	Tutorial Topic
1 (24 hours eq. lecture/ tutorial time)	<p><b>On-line assessment module</b></p> <ul style="list-style-type: none"> <li>Introduction to the concept and principles of effective assessment practices and their applications to learning and teaching</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>Critically describe the role of assessment in ensuring effective learning and teaching;</li> <li>evaluate the appropriateness of various assessment strategies in ensuring effective learning and teaching</li> <li>apply assessment knowledge and skills in developing effective learning, teaching and assessment plans.</li> </ul> <p>Content of this module will be assessed during the Hurdle Requirement in Week 7.</p>
2 Monday July 20 <sup>th</sup> 2020	<p><b>Overview of the course</b></p> <p>Review of the Music 7-10 syllabus HSC Syllabus Music 1 Expectations of assessment tasks</p> <p>Importance of transition points: primary to high school; Stage 4 to 5 and Stage 5 to 6</p>	<p>Planning the scope and sequence of learning in Stage 6: NESA requirements and mandatory content</p> <p>Examples of scope and sequence documents</p>
3 Monday July 27 <sup>th</sup> 2020	<p><b>Selecting topics for Music 1 and 2</b></p> <p>Composition in Music 1 and 2</p> <p>Elective requirements</p> <p>Planning context-based and concept-based units</p>	<p><b>Scaffolding the composition process</b></p> <p>Assessing compositions and providing feedback</p>
4 Monday August 3 <sup>rd</sup> 2020	<p><b>Identifying the concepts of music</b></p> <p>The Music 1 Aural examination</p> <p>Musicology/Aural requirements in Music 2</p>	<p><b>Preparation and strategies for teaching aural</b></p> <p>Question types</p> <p>Writing aural papers</p> <p>Reading for this week:</p> <p>White, R. (2017). Teaching aural analysis in senior secondary music: NSW teacher perspectives and reflections on practice. <i>Australian Journal of Music Education</i>, 51(2), 58–70</p>

<p>5 Monday August 10<sup>th</sup> 2020</p>	<p><b>Performance in Years 11-12</b></p> <p>Developing motivation and meaningful approaches to practice</p> <p>The ensemble and solo performance - role, style, expression, facility</p>	<p><b>Selecting and developing repertoire</b></p> <p>Examination requirements</p> <p>Integrating technology into performance</p> <p>Reading for this week: Roesler, R. (2014). Musically Meaningful: The Interpersonal Goals of Performance. <i>Music Educators Journal</i>, 100(3), 39-43.</p> <p>Unit of Work examples</p>
<p>6 Monday August 17<sup>th</sup> 2020</p>	<p><b>Day to day teacher issues</b></p> <p>Code of Ethics</p> <p>Management of classroom, resources and ensembles</p>	<p><b>Support avenues for the developing teacher</b></p> <p>Teaching mini lessons in class</p>
<p>7 Monday August 24<sup>th</sup> 2020</p>	<p><b>Creating a strong Music faculty</b></p> <p>Strategies and scenarios to enhance faculty development</p> <p>The profile of Music in the school</p> <p>Professional Development and Professional Associations</p>	<p><b>Hurdle Requirement as class activity</b></p> <p>Assessment and learning.</p> <p>Self and peer assessment.</p> <p>Moderation and Feedback.</p> <p>On-line course evaluation</p>

## 7. RESOURCES

### **Required Readings**

You are required, for this course, and in the future, to have copies of the syllabus documents. It is highly recommended that you print and bind them yourself.

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

<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>

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

### **Additional Resources**

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

Blom, D. (2006). Beyond the cover version: encouraging student performers to produce original interpretations of popular songs. *International Journal of Music Education*, 24(2), 159-167.

Brown, A. R. (2007). Computers in music education: Amplifying musicality. Routledge

Bunt, L. (2006). Music Therapy for Children. In G. E. McPherson (ed.), *The child as musician: A handbook of musical development*. (pp. 273-288). New York: Oxford University Press.

Cain, T. (2004). Theory, technology, and the music classroom. *British Journal of Music Education*, 21, 215-221.

Daniel, R. (2001). Self-assessment in performance. *British Journal of Music Education*, 18(3), 215-226.

- Daniel, R. (2004). Peer assessment in musical performance: the development, trial and evaluation of a methodology for the Australian tertiary environment. *British Journal of Music Education*, 21(1), 89-110.
- Dunbar-Hall, P. (2003). Sound identities: popular music and the cultural politics of education. *Popular Music and Society*, 26(4), 557-558.
- Dunbar-Hall, P. (2004). How popular musicians learn: a way ahead for music education. *Popular Music and Society*, 27(1), 125-126.
- Folkestad, G. (2004). A meta-analytic approach to qualitative studies in music education: A new model applied to creativity and composition. *Bulletin of the Council for Research in Music Education*, (161- 62), 83-90.
- Grashel, J. W. (1979). Strategies for using popular music to teach form to intermediate instrumentalists. *Journal of Research in Music Education*, 27(3), 185-191.
- Green, L. *How Popular Musicians Learn: A Way Ahead for Music Education*. Aldershot: Ashgate.
- Groundwater-Smith, S., Brennan, M., McFadden, M., Mitchell, J., & Munns, G. (2009). *Secondary schooling in a changing world* (2nd ed.). South Melbourne, Victoria, Australia: Cengage Learning.
- Hargreaves, D. J., North, A. C., & Tarrant, M. (2006). Musical preference and taste in childhood and adolescence. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 135-154). New York: Oxford University Press
- Harrison, N (2008), *Teaching and learning in Indigenous education*. Oxford, Sydney
- Jaffurs, S. E. (2004). The impact of informal music learning practices in the classroom, or how I learned to teach from a garage band. *International Journal of Music Education*, 22, 189-200
- Jellison, J. (2006). Including Everyone. In G. E. McPherson (ed.), *The child as musician: A handbook of musical development*. (pp. 257-272). New York: Oxford University Press.
- Lebler, D. (2008). Popular music pedagogy. *Music Education Research*, 10(2), 193-213.
- McPherson, G. E. (2007). Diary of a child musical prodigy. In A. Williamon & D. Coimbra (Eds.), *Proceedings of the International Symposium on Performance Science 2007* (pp. 213-218). Utrecht, The Netherlands: European Association of Conservatoires (AEC).
- McPherson, G. E., & Davidson, J. W. (2006). Playing an instrument. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 331-351). Oxford, England: Oxford University Press.
- McPherson, G., & Dunbar-Hall, P. (2001). Australia. In D. J. Hargreaves and A. C. North (Eds.), *Musical development and learning: The international perspective* (pp. 14-26). London: Continuum.
- Mills, J. (1991). Assessing musical performance musically. *Educational Studies*, 17(2), 173-181.
- Savage, J. (2007). Reconstructing music education through ICT. *Research in Education*, 78, 65-77. Special issue of *Music Educators Journal* dedicated to students with special needs. See table of contents at <http://www.jstor.org/stable/i367929>. *Music Educators Journal*, 87,(4). (Jan 2001)
- Stanley, M., Brooker, R., & Gilbert, R. (2002). Examiner perceptions of using criteria in music performance assessment. *Research Studies in Music Education*, 18, 46-56.
- Stollery, P. & McPhee, A. D. (2002). Some perspectives on musical gift and intelligence. *British Journal of Music Education* 19(1), 89-102.
- Thompson, W. F., Dalla Bella, S., & Keller, E. P. (2006). Music performance. *Advances in Cognitive Psychology*, 2(2-3), 99-102.
- Veblen, K. (2006). Special focus issue on popular music in music education. *International Journal of Music Education*, 24(2), 99-100.
- Walker, R. (2005). Classical versus pop in music education. *Bulletin of the Council for Research in Music Education*, (163), 53-60.
- Welch, G. F. (2006) Singing and vocal development. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 311-352). Oxford, England: Oxford University Press.
- Sloboda, J. A. (2005). The psychology of music reading. In J. A. Sloboda, *Exploring the musical mind: Cognition, ability, function*. Oxford, England: Oxford University Press.
- McPherson, G. E., & Gabrielsson, A. (2002). From sound to sign. In R. Parncutt, & G. E. McPherson (Eds.), *The science and psychology of music: Creative strategies for teaching and learning* (pp. 99-116). New York: Oxford University Press.

## 8. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	Program Learning Outcomes Assessed	National Priority Area Elaborations	Due Date
<b>Assessment 1</b>  Scope and sequence and one assessment task for one term: Preliminary	2,000 words equivalent	40%	1, 2, 3, 4, 5	1.3.1, 1.5.1, 2.1.1, 2.2.1, 2.3.1, 2.5.1, 3.2.1, 5.3.1, 6.3.1	D.1, 4, 7, 8, 11, 19 E.7 F.9	Tuesday 4th August by 5pm
<b>Assessment 2</b>  Unit of work for Year 12	3,000 words equivalent	60%	1, 2, 3, 4, 5	1.3.1, 1.5.1, 2.1.1, 2.2.1, 2.3.1, 2.5.1, 2.6.1, 3.2.1, 5.1.1, 5.4.1	A.5. 8 C.4, 5, 8, 12 D.4, 8, 10, 11, 12, 15 E.2 F.5, 7, 9	Monday 31 <sup>st</sup> August by 5pm
<b>Hurdle requirement</b>  Assessment, Feedback and Reporting	In class	Hurdle Requirement	5, 6	5.1.1, 5.2.1, 5.3.1, 5.4.1, 5.5.1, 7.1.1	D.9, 13, 14, 16 E.6	In class task in final tutorial

### **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 (2000 wd eq, 40%)**

**PART 1:** Create a scope and sequence, including learning outcomes, covering 10 weeks for a Year 11 preliminary class.

**PART 2:** Prepare an assessment task (not an essay) that directly links to the teaching and learning intentions for the term's work. Your scope and sequence must indicate when the task will occur and how the feedback form the summative task can also be used for formative assessment. Make sure your instructions for the task are grammatically correct and communicate effectively for students.

Design a marking rubric, which also includes space for a holistic comment.

Provide an exemplar student answer for the assessment task. Write a feedback comment for this response outlining its strengths and indicating at least one aspect which could be further improved.

### **Assessment 2 (3000 wd eq, 60%)**

Prepare a unit of work for Year 12 which covers approximately half the term. You need to ensure the unit demonstrates you are ready to plan and teach Stage 6 effectively. Make sure you have reflected on the feedback you received for the scope and sequence you prepared for Assessment 1.

The unit of work should indicate a variety of formative assessment strategies which will provide students with feedback about:

- a. what they can already do well
- b. what they still need to improve
- c. how they can effectively close the gap between a and b.

Include all activities and resources to support student learning. There must be at least one literacy activity/resource and one numeracy/ICT resource.

## HURDLE REQUIREMENT FEEDBACK AND REPORTING

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

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

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

[https://www.youtube.com/watch?v=-QBLZAbhaYc&list=PLgBQxWO\\_rR7ZriZopD\\_wZvdt6kY8EsfLK](https://www.youtube.com/watch?v=-QBLZAbhaYc&list=PLgBQxWO_rR7ZriZopD_wZvdt6kY8EsfLK)

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

The assessment process consists of two components.

1. A collection of five or six authentic student responses to preferably two assessment tasks. The responses may be written, visual or oral. The number depends on the length of the response. For each text:
  - ensure anonymity by removing student names and destroying the samples at the end of the course.
  - include the instructions that were given for the assessment task and indicate whether the task was intended for formative purposes or summative and formative purposes
  - annotate the task to indicate what worked well and what needs changing if it were to be used again
  - include the assessment criteria and/or marking scheme/rubric for each task
  - provide annotations (with time codes if your sample is audio- or video-based) to indicate what the student has demonstrated as areas of strength and areas that need to be developed further in relation to the task
  - include a key for marking symbols
  - find out what the general expectation and/or current standards of the school/system are in relation to this subject area/topic/skill by consulting published NAPLAN/HSC/other relevant data, as well as talking to teachers, and consider where this student work is in relation to those overall expectations/standards as well in relation to their previous performance

- provide written feedback for the student which indicates strengths and areas for improvement in relation to this work sample as well as their past performance and overall expectations/standards. Suggest a strategy that will guide the student in his/her learning. (If the task was used summatively you can still use it for formative purposes.)
  - indicate what the implications of your evaluation might be for the teacher in terms of future teaching.
2. Write a few lines that could be included in a mid-year report comment to parents. Provide enough detail to indicate to parents which aspect of the student's performance you are commenting on. Add A, B, C, D or E to align with the advice and work samples provided by NESA and ACARA.

**NOTES:**

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

**If a student is assessed as Unsatisfactory in the feedback and reporting hurdle requirement, s/he will automatically fail Method 2 overall, and not be permitted to undertake Professional Experience or any further method work in that teaching area until the key concerns have been resolved.**

UNSW SCHOOL OF EDUCATION  
 FEEDBACK SHEET  
 EDST6757 MUSIC METHOD 2

Student Name:

Student No:

Assessment Task 1: Scope and Sequence with Assessment Task for one term (preliminary)

SPECIFIC CRITERIA	(-) <span style="font-size: 2em;">→</span> (+)				
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• Understands the task and its relationship to relevant areas of theory, research and practice</li> <li>• Uses syllabus documents and terminology clearly and accurately</li> <li>• Sequences tasks and activities to suit logical learning progression</li> <li>• Integrates assessment task logically with learning intentions and learning sequence</li> <li>• Provides effective formative feedback for student sample</li> </ul>					
<b>Depth of analysis in response to the task</b> <ul style="list-style-type: none"> <li>• Includes key syllabus content to allow demonstration of appropriate selection of outcomes for Preliminary</li> <li>• Demonstrates understanding of the NSW Quality Teaching framework, the School Excellence Framework and NESA Assessment Guidelines</li> </ul>					
<b>Familiarity with and relevance of professional and/or research literature used to support response</b> <ul style="list-style-type: none"> <li>• Demonstrates understanding of the need to differentiate lessons to cater for diverse learners including Aboriginal and Torres Strait Islander and EAL/D students</li> <li>• Understands effective assessment practices</li> </ul>					
<b>Structure and organisation or response</b> <ul style="list-style-type: none"> <li>• Organises and structures scope and sequence according to NESA guidelines and requirements</li> <li>• Follows NESA assessment guidelines</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• Shows excellent command of English grammar conventions including spelling, syntax, and punctuation.</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>          					

**Lecturer:**

**Recommended:**        /20        (FL PS CR DN HD)

**Date:**

**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  
 EDST6757 MUSIC METHOD 2

Student Name:

Student No:

Assessment Task 2: Planning a unit of work including formative assessment strategies

SPECIFIC CRITERIA	(-)  (+)				
<b>Understanding of the question or issue and the key concepts involved</b> <ul style="list-style-type: none"> <li>• Demonstrates knowledge of selected Stage 6 course and syllabus outcomes</li> <li>• Sequences tasks and activities to suit logical learning progression and meet selected outcomes for Year 12</li> <li>• Integrates formative assessment strategies throughout the unit of work</li> </ul>					
<b>Depth of evidence in response to the task</b> <ul style="list-style-type: none"> <li>• Demonstrates understanding of academic and cultural diversity</li> <li>• Includes a variety of pedagogical strategies to suit content of the Stage 6 course</li> <li>• Designs appropriate activities and outlines lessons in sufficient detail without providing full plans</li> <li>• Provides effective feedback opportunities to inform students of their progress</li> </ul>					
<b>Familiarity with and relevance of professional and/or research literature used to support response</b> <ul style="list-style-type: none"> <li>• Demonstrates understanding of the need to differentiate lessons to cater for diverse learners</li> <li>• Understanding of a range of effective assessment practices</li> </ul>					
<b>Structure and organisation or response</b> <ul style="list-style-type: none"> <li>• Demonstrates ability to plan using backward mapping to meet selected outcomes</li> <li>• Presentation of effective and engaging learning sequence</li> </ul>					
<b>Presentation of response according to appropriate academic and linguistic conventions</b> <ul style="list-style-type: none"> <li>• Writes using correct Standard Australian English</li> <li>• Has proofread and edited work to avoid typos and incorrect usage.</li> </ul>					
<b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b>					

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.



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

Lecturer:

Date:

Satisfactory / Unsatisfactory (circle)