



School of Education

EDST6757  
Music Method 2

Term 2 2020

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### 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.**

## STUDENT LEARNING OUTCOMES



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



<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**



- 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.



## 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 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:

**HURDLE REQUIREMENT  
FEEDBACK AND REPORTING**

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 commenting on. Add A, B, C, D or E to align with the advice and work samples provided by NESA and ACARA.

**NOTES:**



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

<b>SPECIFIC CRITERIA</b>	(-)  (+)				
<p><b>Understanding of the question or issue and the key concepts involved</b></p> <p>Demonstrates knowledge of selected Stage 6 course and syllabus outcomes</p> <p>Sequences tasks and activities to suit logical learning progression and meet selected outcomes for Year 12</p> <p>Integrates formative assessment strategies throughout the unit of work</p>					

**Depth of evidence in response to the task**

Demonstrates

