

School of Education

EDST6727  
Music Method 1

Semester 1



## 1. LOCATION

Faculty of Arts and Social Sciences  
School of Education  
EDST6727 Music Method 1 (6 uoc)  
Semester 1, 2018

## 2. STAFF CONTACT DETAILS

Course convener: Jenny Robinson  
Email: [jennifer.robinson@unsw.edu.au](mailto:jennifer.robinson@unsw.edu.au)  
Availability: Please email to arrange an appointment

## 3. COURSE DETAILS

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|                      |                         |
|----------------------|-------------------------|
| <b>Course Name</b>   | Music Method 1          |
| <b>Credit Points</b> | 6 units of credit (uoc) |

### *Student Learning Outcomes*

| Outcome |  |
|---------|--|
| 1       | Identify foundational aspects and structure of the NESA <b>Music</b> Syllabuses and the depth of subject knowledge required to implement the syllabus            |
| 2       | Evaluate how student characteristics affect learning and evaluate implications for teaching students with different characteristics and from diverse backgrounds |
| 3       | Use a range of strategies to plan and teach effective lessons to engage all students, address relevant syllabus outcomes and ensure a safe learning environment  |
| 4       | Select appropriate resources, including ICT, to engage students and expand learning opportunities  |
| 5       | Design and evaluate formative assessment strategies and use assessment information to improve learning   |
| 6       | Practise the ethical and professional values expected of teachers  |

### *AITSL Professional Graduate Teaching Standards*

| Standard |   |
|----------|---|
| 1.2      | Demonstrate knowledge and understanding of research into how students learn and the implications for teaching.  |
| 1.3      | Demonstrate knowledge of teaching strategies that are responsive to the learning strengths and needs of students from diverse linguistics, cultural, religious and socioeconomic backgrounds. |
| 2.1      | Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area.   |
| 2.2      | Organise content into an effective learning and teaching sequence.  |
| 2.3      | Use curriculum, assessment and reporting knowledge to design learning sequences and lesson plans.   |
| 2.4      | Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres strait Islander histories, cultures and languages.   |
| 2.5      | Know and understand literacy and numeracy teaching strategies and their application in teaching areas   |
| 2.6      | Implement teaching strategies for using ICT to expand curriculum learning opportunities for students.   |



## 6. COURSE CONTENT AND STRUCTURE

| Week                     | Lecture Topic  | Tutorial Topic  |
|--------------------------|--|---|
| 1<br>26 Feb – 2<br>March | Introduction and overview<br>Course aims and assessment procedures<br>Overview of NSW Music Years 7-10 and Stage 6 syllabuses                                  | Stage 4 and 5 course requirements<br>Role of Australian music<br><br><b>Reading:</b> Music 7-10 Syllabus<br><br>Priority Areas<br>ATSIE: A.1, A.3, A.8; ICT: C.1, C.3,C.5;<br>L&N: D.1, D.2; SEd: E.2, E.3;<br>NESB: F.2, F.3   |
| 2<br>5 - 9 March         | Australian curriculum – what is ahead for Music education<br>Designing and planning music lessons<br>Preparing resources (including ICT) used in music lessons | Beliefs and views about approaches to music education<br>Writing a lesson plan<br>Lesson plan samples<br><br>Priority Areas<br>ATSIE: A.4; CM: B.1, B.2; ICT:C.1, C.2, C.3, C.4, C.5, C.6;<br>L&N: D.1, D.2, D.3,<br>D.4, D.5; SEd: E.1, E.2, E.3;<br>NESB: F.2, F.3                          |
| 3<br>12 – 16 March       | Performance activities for students with mixed abilities   | Performance for Stage 5<br><br><b>Microteaching (1)</b><br><b>Email lesson plans for approval</b><br><br>Priority Areas:<br>ATSIE: A.1, A.2, A.4, A.5, A.8;<br>CM: B.1, B.2, B.4; ICT: C.2, C.6, C.9;<br>L&N: D.8;<br>SED: E.1, E.2, E.3; NESB: F.3, F.4, F.9                                 |
| 4<br>19 – 23 March       | Stage 4 and 5 Listening<br>Exploration of Stage 6 Music 1 content and assessment requirements  | Score reading<br>Music literacy requirements for Stages 4 and 5<br>Aural analysis for Stage 6<br><b>Microteaching (1)</b><br>Priority Areas<br>ATSIE: A.4, A.5, A.6, A.8;<br>CM: B.1, B.2, B.4; ICT: C.5, C.9, C.11;<br>L&N: D.1, D.4, D.5, D.8, D.10, D.11;<br>SEd: E.1, E.2, E.3; NESB: F.7 |
| 5<br>26 – 29 March       | Formal and informal learning<br>Motivating students to elect Music.<br>Planning for Years 7-12<br>Differentiation  | <b>Reading:</b> 'Musical Futures' Teacher   |

|  |   |   |
|--|---|---|
|  |   | ICT: C.1, C.3, C.4, C.5, C.6, C.7, C.8;<br>L&N: D.12, D.15, D.17; SEd: E.7, E.8;<br>NESB: F.6, F.7  |
| <b>Mid-semester break (March 30<sup>th</sup> – April 8<sup>th</sup>)</b>   |   |   |
| 6<br>9 – 13 April  | ICT: exploring notation software,<br>recording equipment, student laptops                     | Creative activities for composition<br><b>Reading:</b> Burnard, P. (1995). Task design and experience in composition. <i>Research Studies in Music Education</i> , 5, 32-46.<br><b>Microteaching (1)</b><br>Priority Areas<br>ATISE: A.4, A.5, A.6, A.7;<br>CM: B.1, B.4, B.5, B.6;<br>ICT: C.1, C.3, C.4, C.5, C.6, C.7, C.8, C.9, C.11; L&N: D.8, D.11;<br>SEd: E.2, E.3, E.4;<br>NESB: F.4, F.5, F.6, F.7<br><b>Assessment 1 due</b> |
| 7<br>16 – 20 April   | Planning and programming – Stage 5 and Stage 6<br>Giftedness and Talent Assessment in Stage 5 | <b>Reading:</b> McPherson, G. E., & Williamon, A. (2006). Giftedness and talent. In G. E. McPherson (Ed.), <i>The child as musician: A handbook of musical development</i> (pp. 239-256). New York: Oxford University Press.<br><b>Microteaching (2)</b><br>Priority Areas<br>ATISE: A.1, A.4, A.5;<br>ICT: C.1, C.3, C.4, C.5;<br>L&N: D.8, D.9, D.10, D.11;<br>SEd: E.6, E.8; NESB: F.8, F.9  |
| 8<br>23 – 27 April<br><b>ANZAC Day</b><br><b>Wed 25<sup>th</sup> April</b> | Composition for Stage 4 and 5   | Practical applications for composing in class<br>Work samples for discussion and assessment<br><b>Microteaching (2)</b><br>Priority Areas:<br>ATISE: A4, A5<br>CM: B4, B5<br>ICT: C3, C4, C5<br>L & N: D8, D9, D10, D13<br>SEd: <b>E4, E6, E7</b>   |
| 9<br>30th April – 4<br>May   | Conducting and rehearsal techniques   | <b>Microteaching (2)</b><br>Practical skills in leading and managing ensembles.   |

10  
7 – 11 May



## 7. ASSESSMENT

| Assessment Task                       | Length              | Weight | Student Learning Outcomes Assessed | AITSL Standards   | National Priority Area Elaborations   | Due Date                                       |
|---------------------------------------|---------------------|--------|------------------------------------|---|---|--|
| Assessment 1<br>Planning and Teaching | 2000 words (indic.) | 40%    | 1,2,3,4,5,6                        | 1.2, 1.3, 2.2, 2.3, 2.4, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1, 4.2 | A.1, A.2, A.3, A.4, A.5, A.6, A.8, B.1, B.2, B.3, B.4, B.5, B.6, C.1, C.2, C.3, C.5, C.6, C.11, D.1, D.4, D.8, E.2, E.3, E.8, F.5, F.6, F.7       | <b>Week 6<br/>Monday<br/>April 9th<br/>5pm</b> |
| Assessment 2<br>Unit of Work          | 3 500 words         | 60%    | 1,3,4,5,6                          | 1.2,1.3,2.1,2.3,2.4,2.6,3.4,4.1                                 | A.1, A.2, A.3, A.4, A.5, A.6, A.8, C.1, C.2, C.3, C.4, C.5, C.6, C.7, D.1, D.3, D.4, D.5, D.8, D.11, D.12, E.2, E.3, E.7, F.4, F.5, F.6, F.7, F.9 | <b>Week 10<br/>Monday<br/>May 7th<br/>5pm</b>  |
| Assessment 3<br>Microteaching         | 10 minutes          | S/U    | 1,2,3,4,6                          | 1.2, 2.1,2.2,2.4,2.5, 3.2,3.3,3.5,4.1, 4.2                      | A.4, A.5, A.6, B.1, B.4, B.5, B.6, C.2, C.3, C.5, C.6, D.1, D.4, D.5, E.3, F.4, F.5, F.7.   | <b>Weeks 3-9</b>                               |

*Students are required to follow their lecturer's instructions when submitting their work for assessment. All assessment will be submitted **online via Moodle (Turnitin) by 5pm**. Students no longer need to use a cover sheet. 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.*

### Assessment 1 – Planning and Teaching

Plan and design one 60-minute lesson for a mixed ability Stage 4 music class. The lesson plan must follow a standard SED format and be presented using the template provided.

Plan your lesson for a class in a comprehensive high school which would typically include EAL/D students, Indigenous students and students with various religious and cultural backgrounds. Some students may have low levels of literacy. Differentiation to cater for some students is therefore required. Appropriate differentiation strategies are scaffolding, group work and/or an alternative task or mode of presentation.

1. Write a rationale for your lesson plan. Your rationale should address the questions: What do I want the students to learn? Why is it important? What strategies will I use? What assessment for learning strategies will I use to monitor progress?



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 FEEDBACK SHEET  
 EDST6727 MUSIC METHOD 1

Student Name:  
 Assessment Task: 1

Student No.:

| <b>SPECIFIC CRITERIA</b>   | (-) | ————— |  |  | (+) |
|--|-----|-------|--|--|-----|
| <b>Understanding of the question or issue and the key concepts involved</b><br>Syllabus documents, links to outcomes, lesson format                              |     |       |  |  |     |
| <b>Depth of analysis and/or critique in response to the task</b><br>Synthesis of information<br>Creative teaching strategies                                     |     |       |  |  |     |
| <b>Familiarity with and relevance of professional and/or research literature used to support response</b><br>Reference to resources in a range of relevant areas |     |       |  |  |     |
| <b>Structure and organisation of response</b><br>Lesson plan format  |     |       |  |  |     |
| <b>Presentation of response according to appropriate academic and linguistic conventions</b><br>Clarity of communication in academic English                     |     |       |  |  |     |
| <b>GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME</b><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br>  |     |       |  |  |     |

Lecturer:

Date:

Microteaching Feedback Form for Pre-service Teacher



STUDENT TEACHER

Name:

zID:

Date:

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 FEEDBACK SHEET  
 EDST6727 MUSIC METHOD 1

Student Name:  
 Assessment Task 2

Student No.:

| CRITERIA   | (-) | _____ |  |  | (+) |
|--|-----|-------|--|--|-----|
| <b>Understanding of the task and the key concepts involved</b><br>Syllabus and topic followed, outcomes incorporated, clear lesson structures                  |     |       |  |  |     |
| <b>Depth of analysis and/or critique in response to the task</b><br>Creative and engaging resources  |     |       |  |  |     |
| <b>Familiarity with and relevance of professional and/or research literature used to support response</b><br>Incorporation of ICT and links to wider resources |     |       |  |  |     |
| <b>Structure and organisation of response</b><br>Sequential lessons in performance, composition and listening  |     |       |  |  |     |

## **8. RESOURCES**

### *Required Readings*

You are required, for this course, and in the future, to

- 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.
- Pascoe, R., Leong, S., MacCallum, J., Mackinlay, E., Marsh, K., Smith, B., et al. (Eds.). (2005). *National review of school music education*. Canberra, Australian Capital Territory, Australia: Australian Government.
- Price, K (2012), *Aboriginal and Torres Strait Islander Education: An Introduction for the Teaching Profession*. Cambridge University Press
- Riveire, J. (2006). Using improvisation as a teaching strategy. *Music Educators Journal*. 92(3), 40-45.