UNSW SYDNEY Arts & Social Sciences

School of Education

EDST6728
Extension Music Method 1

Term 1, 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
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

Course Name	Extension Music Method 1
Credit Points	6 units of credit (uoc)
Workload	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.
Schedule	http://classutil.unsw.edu.au/EDST_T1.html

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

Outcome		Assessment/s
1	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.	1,2
2	Plan and implement coherent, goal-oriented lessons and lesson sequences that are designed to engage all students and address learning outcomes.	1, 2
3	Select appropriate strategies to connect outcomes, assessment, teaching strategies and lesson planning.	1,2
4	Select appropriate resources to support classroom practice related to teaching ICT.	2
5	Use the Internet and web-based Learning Management Systems to deliver curriculum to students.	1
6	Plan for and implement a range of literacy strategies to meet the needs of all students.	1,2
7	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.	1,2
8	Investigate and discuss a variety of strategies to develop rapport with students, a positive classroom learning environment and approaches to managing student behaviour.	1,2

AUSTRALIAN PROFESSIONAL STANDARDS FOR TEACHERS

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

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

Module	Lecture Topic	Tutorial Topic
1	**Course Introduction and Overview** • the life of a music teacher • Music education in Australia • the Syllabuses	• Examination of the Music syllabi years 7-12 • Previous experiences of music education • **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	• 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?**
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: **Reading: McPherson, G., & Dunbar-Hall, P. (2001). 2. Australia. In D. J. Hargreaves and A. C. North (Eds.), *Musical development and learning: The international perspective* (pp. 14-26). London: Continuum.** (Online) https://books.google.com.au/books?id=-bqvAwAAQBAJ&printsec=frontcover&dq=Musical+development+and+learning:+The+international+perspective&hl=en&sa=X&ved=0ahUKEwi696vr0drKAhXLEpQKHQNxAewQ6AEIGzAA#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
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	• creating activities from a range of stimuli • integrating activities into your classroom and your planning

	• Use of notation and its integration into the curriculum and how appropriate this is for an SEN classroom • Arranging skills	**Reading: Mills, J. (2005). Music in the schools. Oxford, England: Oxford University Press. Read Chapter 3: 'Teaching Music Musically'**
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 **Reading: Savage, J. (2007). Reconstructing music education through ICT. Research in Education, 78, 65-77.**
8 (possible in lieu for school visits)	**Australian Music** • key composers • building competence in stage 4	• Prepare Mini teaching activity in pairs– deliver ICT activity with a literacy/numeracy focus **George Odam (2000). Teaching composing in secondary schools: the creative dream. British Journal of Music Education, 17, pp 109-127**
9	**Composition in the classroom** • developing techniques from years 7 – 10	• Deliver mini-teaching activity with peer feedback
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** **Dick, B. (2000) A beginners guide to Action Research** **http://www.aral.com.au/resources/guide.html**
Professional Experience		

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.

Board of Studies NSW. (2003). *Music 2 and Music Extension Stage 6: Syllabuses.* 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.

Letts R. Response to Robert Walker's "Beethoven or Britney? The Great Divide in Music Education." Platform Papers. 2009;(21):55-59. 6.

Walker R. Beethoven or Britney?: The Great Divide in Music Education. Platform Papers. 2009;(20):1-63.

Mccarthy M. Musical Development and Learning: The International Perspective , edited by David J. Hargreaves and Adrian C. North. London: Continuum, 2001. 224 pp, 60 hardback. British Journal of Music Education. 2001;18(3):293-308. doi:10.1017/S0265051701210377 8.

Faulkner S, Ivery P, Wood L, Donovan R. Holyoake's Drumbeat Program: Music as a Tool for Social Learning and Improved Educational Outcomes. Australian Journal of Indigenous Education. 2011;39:98-109.

Letts R. FORUM: The National Review of School Music Education. Nedlands, W.A.: Australian Society for Music Education; 2007:32-34. http://er1.library.unsw.edu.au/er/cgi-bin/eraccess.cgi?url=https://search.informit.com.au/documentSummary;dn=093568502681711;res=IELHSS. 10.

North AC, Hargreaves DJ, O'Neill SA. The importance of music to adolescents. The British journal of educational psychology. 2000;70 (Pt 2):255-272. 11.

Hargreaves DJ. Intercultural perspectives on formal and informal music learning. Dedica Revista de Educação e Humanidades. 2011:53-66. http://digibug.ugr.es/bitstream/10481/46161/1/04%20-%20DAVID%20HARGREAVES.pdf.

Mills J. Music in the School / Janet Mills. Oxford ;: Oxford University Press; 2005.

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

Odam G. Teaching composing in secondary schools: the creative dream. British Journal of Music Education. 2000;17(2):109-127. http://er1.library.unsw.edu.au/er/cgi-bin/eraccess.cgi?url=https://www.cambridge.org/core/journals/british-journal-of-music-education/article/teaching-composing-in-secondary-schools-the-creative-dream/86D17333E7E219BD1D3A74E1B465CDE5.

Colton AB, Langer GM. Looking at Student Work. Educational Leadership. 2005;62(5):22-. http://www.ascd.org/publications/educational-leadership/current-issue.aspx.

Further Readings

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

Anstey, M. & Bull, G. (2006) T*eaching and learning multiliteracies: Changing times, changing literacies.* Curriculum Press, Melbourne.

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

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.

Davidson, J., King, E. (2004). Strategies for ensemble practice. In A. Williamon (Ed.), *Musical excellence: Strategies and techniques to enhance performance*. New York: Oxford.

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.

Finger, G., Russell, G., Jamieson-Proctor, R. & Russell, N. (2006) *Transforming Learning with ICT Making IT Happen*. Pearson Australia

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.

Gibbons, P (2002) *Scaffolding language, scaffolding learning: Teaching second language learners in the mainstream classroom.* Portsmouth, Heinemann.

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.

Henderson, R. (2012) *Teaching Literacies. Pedagogies and Diversity in the Middle Years*, Oxford University Press, Australia

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. (2005). From child to musician: Skill development during the beginning stages of learning an instrument. *Psychology of Music, 33,* 5-35.

Martin, K. (2008) The intersection of Aboriginal knowledges, Aboriginal literacies and new learning pedagogy for Aboriginal students. In Healy, A (Ed.) *Multiliteracies and diversity in education: New pedagogies for expanding landscapes (pp 59-81).* Oxford University Press, Melbourne.

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.

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.

McPherson, G. E., & Williamon, A. (2006). Giftedness and talent. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development (pp. 239-256).* New York: Oxford University Press.

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.

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.

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), pages. (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.

8. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	AITSL Standards	National Priority Area Elaborations	Due Date
Assessment Task 1 Essay	2,000-2,500 words	40%	1-10	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	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	Friday 27/3/2020 By 5.00pm
Assessment Task 2 Arrangement portfolio – complete 2 arrangements for class use.	(equiv. length 3,500 words)	60%	1,3,4,5,9	1.2.1, 1.3.1, 2.1.1, 2.3.1, 2.4.1, 2.6.1, 3.4.1, 4.1.1	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	Friday 8/5/2020 By 5.00pm

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 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.

UNSW SCHOOL OF EDUCATION
FEEDBACK SHEET
EDST6728 EXTENSION MUSIC METHOD 1

Student Name: Student No.:
Assessment Task: Assessment Task 1 - Essay

SPECIFIC CRITERIA	(-) ⟶ (+)				
Understanding of the question or issue and the key concepts involve The question is clearly answered and referred to during the paper. Personal experience is referenced but this remains relevant to the question.					
Depth of analysis and/or critique in response to the task A concise but clearly laid out personal response to the question should be evident in the essay					
Familiarity with and relevance of professional and/or research literature used to support response The reading and relevant support readings have been referenced to back up the argument					
Structure and organisation of response A clear well-laid out essay that demonstrates the writer view point					
Presentation of response according to appropriate academic and linguistic conventions Within 10% of word count, APA style used					
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

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					

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.**