



Faculty of Arts
& Social Sciences

School of the Arts and Media

MUSC2802

Music Studio Teaching

Session 1, 2015

- Attendance at lectures and tutorials will be recorded. Students who are more than 15 minutes late are deemed not to have attended. It is the students' responsibility to ensure their names have been marked off at each class.

5. Essential Information For FASS/SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage:
<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

6. Course details

Credit Points: 6

Summary of the Course

This is for the Gateway course for the Music Pedagogy stream in Music. The course involves three strands, in which students (a) work with, and make formal observations of expert teachers at work; (b) learn about the workings of their own specialist instruments, and musical repertoire, in explanatory terms rather than practice alone; and (c) begin to practice teaching their own specialist instrument, themselves, with critical support from peers and tutor.

Aims of the Course

The course aims to develop students' ability to articulate and explain their specialist skills and knowledge to learners in a coherent and sympathetic way. It aims to cultivate a critical and creative approach to issues in teaching and learning, with a keen awareness of the relationship between methods and aims, and a flexible attitude to evolving ideas from both professional and research knowledge.

Student learning outcomes

At the conclusion of this course, students should be able to:

1. Explain and demonstrate the workings of their specialist instruments or voice, and a range of fundamental musical concepts.
2. Recognise and critically assess a variety of approaches to the teaching and learning of music, through reflection on their own experience, professional literature and observations of studio lessons.

3. Understand, evaluate and apply aspects of current research focused on instrumental and vocal learning and teaching.

Graduate Attributes

Students will be encouraged to develop a range of Graduate Attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks.

The discipline-based attributes emphasised in this course are:

- * The skills in planning, assessing and reporting for effective studio-based learning.
- * An ability to adapt performance knowledge and teaching skills in diverse contexts.
- * An ability to identify and formulate solutions to pedagogical problems with intellectual and artistic independence.
- * The capacity to create and maintain a safe and challenging music studio environment.

7. Rationale for the inclusion of content and teaching approach

The approach to teaching, as outlined below, emphasizes the practical nature of the subject that involves aspects of both art and craft. Each mode of participation – student led, workshops, observations and studio lessons – allows the student to engage with the subject in a different way, drawing on and developing a range of communicative and reflective skills. This helps to prepare for the articulation and presentation of their expertise to others, when they themselves adopt the role of teacher.

8. Teaching strategies

Students will be given lecture input on issues shared by a range of specialist instruments or voice, including relevant acoustic properties, mechanical functions, and fundamental musical concepts. These will be complemented by student presentations in laboratory settings, in which they will introduce, demonstrate, discuss and answer questions about their own instruments.

Students will participate in workshops, by giving individual lessons to another student on their specialist instrument or voice, with peer and tutor feedback. They will also have the opportunity to lead the class group by teaching a skill.

Students will work with expert specialist tutors in a studio setting, to develop a personal project with an explicit pedagogical framework. Lecture input will help to prepare students for observations of expert tutors, by introducing issues and methods drawn from professional and research literature.

9. Assessment

Essay (2000 words) based on formal observations and critical appraisal of instrumental lessons given in the specialist field of each student. The essay will be accompanied by the observation schedule devised specifically for the purpose of the exercise. (40%; Learning outcomes 2 & 3)

E-portfolio including three equally-weighted items (20 + 20 + 20 = 60%; Learning outcomes 1, 2 & 3):

1. A **resource kit** of 5 items related to teaching in the specialist area, with brief critical notes explaining the usefulness of each. Items may include books, journal papers, tutor books, or websites.
2. A critical account of a **personal project** undertaken through 1-1 lessons with the specialist tutor, including evidence of a performance. The performance may be an external examination, a concert programme, or a recording.
3. Evidence of **teaching activity**, which may include lesson logs, lesson plans or reflective notes on lessons given; audio-visual evidence (maximum 10 minutes in total) of a lesson, or a demonstration suitable for internet use.

An assignment brief will be posted on moodle giving the details for each assessment task. The assignment briefs will include criteria for assessment.

Summary of assessment tasks

Week	Date	Item	Weighting	Learning outcomes	Graduate attributes
3	17 March	Proposal for personal project	Not formally assessed, though feedback will be given	NA	NA
6	14 April	Resource kit	20%	2, 3	2
8	28 April	Essay	40%	2, 3	1, 3
10	12 May	Personal project	20%	1, 2	2, 3
12	26 May	Teaching activity	20%	1	1, 2

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Submission of Assessment Tasks

All assessment tasks should be submitted on moodle.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Extension Procedure

- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

10. Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Student Information website (<https://student.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

It is also recommended that you include a statement about Turnitin. Eg UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

11. Course schedule

Wk	Date	Item	Notes
2	10/3	a) Introduction to the course b) Student-led session	a) G17 b) G16
3	17/3	a) Preparation for lesson observations b) Workshops in individual teaching	
4	24/3	PROPOSAL FOR PERSONAL PROJECT DUE	
5	31/3	Lesson behaviour: nonverbal Reading as directed	Feedback on proposal
Mid-semester break			
6	14/4	RESOURCE KIT DUE	
7	21/4	Lesson behaviour: performance Reading as directed	Feedback on resource kit
8	28/4	ESSAY DUE	
9	5/5	Lesson behaviour: verbal Reading as directed	Feedback on essay
10	12/5	PERSONAL PROJECT DUE	
11	19/5		Feedback on project
12	26/5	TEACHING ACTIVITY DUE	
13	2/6	Student-led session	

12. Expected Resources for students

Text:

Burwell, K. (2012) *Studio-based instrumental learning*. Farnham, Burlington: Ashgate

Books:

- Colwell, R. & Hewitt, M. (2013) *Teaching of instrumental music*. Harlow: Pearson Education
- Feldman, E. (2010) *Instrumental music education: teaching with the musical and practical in harmony*. London, New York: Routledge
- Green, L. (2001) *How popular musicians learn. A way ahead for music education*. Farnham, Burlington: Ashgate.
- Hallam, S. (1998) *Instrumental teaching*. London: Heinemann
- Mackworth-Young, L (2000) *Tuning in. Practical psychology for musicians who are teaching, learning and performing*. Swaffham: MMM publications
- McPherson, G. & Welch, G. (2012) *The Oxford handbook of music education*, volumes 1 & 2. Oxford: Oxford University Press
- Mills, J. (2007) *Instrumental teaching*. Oxford: Oxford University Press
- Parncutt R. & McPherson G. (Eds)(2002) *The science and psychology of music performance. Creative strategies for teaching and learning*. Oxford: Oxford University Press
- Watkins, C. & Scott, L. (2012) *From the stage to the studio. How fine musicians become great teachers*. Oxford: Oxford University Press
- Williamon, A. (Ed.)(2004) *Musical excellence. Strategies and techniques to enhance performance*. Oxford: Oxford University Press

Journals:

British Journal of Music Education
 International Journal of Music Education
 Music Education Research
 Psychology of Music
 Research Studies in Music Education

UNSW Library website: <http://info.library.unsw.edu.au/web/services/services.html>

13. Course evaluation and development

Feedback from students will be gathered through CATEI and the results will be carefully considered by the Course Convenor and other music staff in order to make changes to enhance the student learning experience. Students are most welcome to discuss any matter related to this course with the Course Convenor by email or in person.