

THE OVER ARCHING SYLLABUS  
FRAMEWORK OF THE AUSTRALIAN GUILD  
OF MUSIC EDUCATION INC

A00010797V

Designed to assist students in achieving their aims objectives and  
outcomes in the Bachelor of Music Degree program of study  
V0004629

The over arching statement applies to the following VET Courses -  
Diploma of Music and Advanced Diploma of Music as students enroled in  
these courses receive a credit transfer of 33% for the Diploma and 66%  
for the Advanced Diploma towards the Bachelor of Music Course.

The Curriculum Framework of Musical Studies represents a major step forward in the reform of the Australian Guild music syllabus. It is built upon a commitment to the philosophy that learning is continuous and the essential purpose is to improve the learning and achievement of all students.

The Framework establishes learning outcomes expected of all students enrolled on the three year Bachelor of Music degree program in each year of study. These learning outcomes aim to ensure that all students in the Guild program have the knowledge, understandings, skills and values necessary to participate and prosper in their musical career. They also aim to ensure that students achieve their personal best and develop a sense of pride in themselves, their peers, their environment and their society.

Rather than being prescriptive about what must be taught, the Curriculum Framework of Musical Studies will be used by students and lecturers to develop and implement the teaching and learning programs according to the needs and characteristics of their students without compromising standards or quality.

## Contents

BACKGROUND	6
OVERARCHING STATEMENT	11
LEARNING AREA STATEMENTS	
Performance	49
Musicianship	81
Instrumental Teaching	113
History of Music	145
Orchestration	177
Music Technology	217
APPENDIX	
Acknowledgements	321
Core shared values	324

# Background

---

## **PURPOSE OF THE SYLLABUS FRAMEWORK**

The Curriculum Framework of Musical Studies sets out what all students should know, understand, value and be able to do as a result of the study they undertake in the AGMED Bachelor of Music Degree program. Its fundamental purpose is to provide a structure around which students and lecturers can build educational programs that ensure students achieve agreed outcomes.

It is neither a Course of Study nor a syllabus, but a framework identifying common learning outcomes for all students, whether they attend the Faculty or learn by Distance Education.

## **AN OUTCOMES FOCUS**

The Curriculum Framework of Musical Studies makes explicit the learning outcomes which all AGMED students should achieve. This focus on outcomes represents a major shift in AGMED Syllabus from a focus on educational inputs and time allocation toward one that emphasises the desired results of learning.

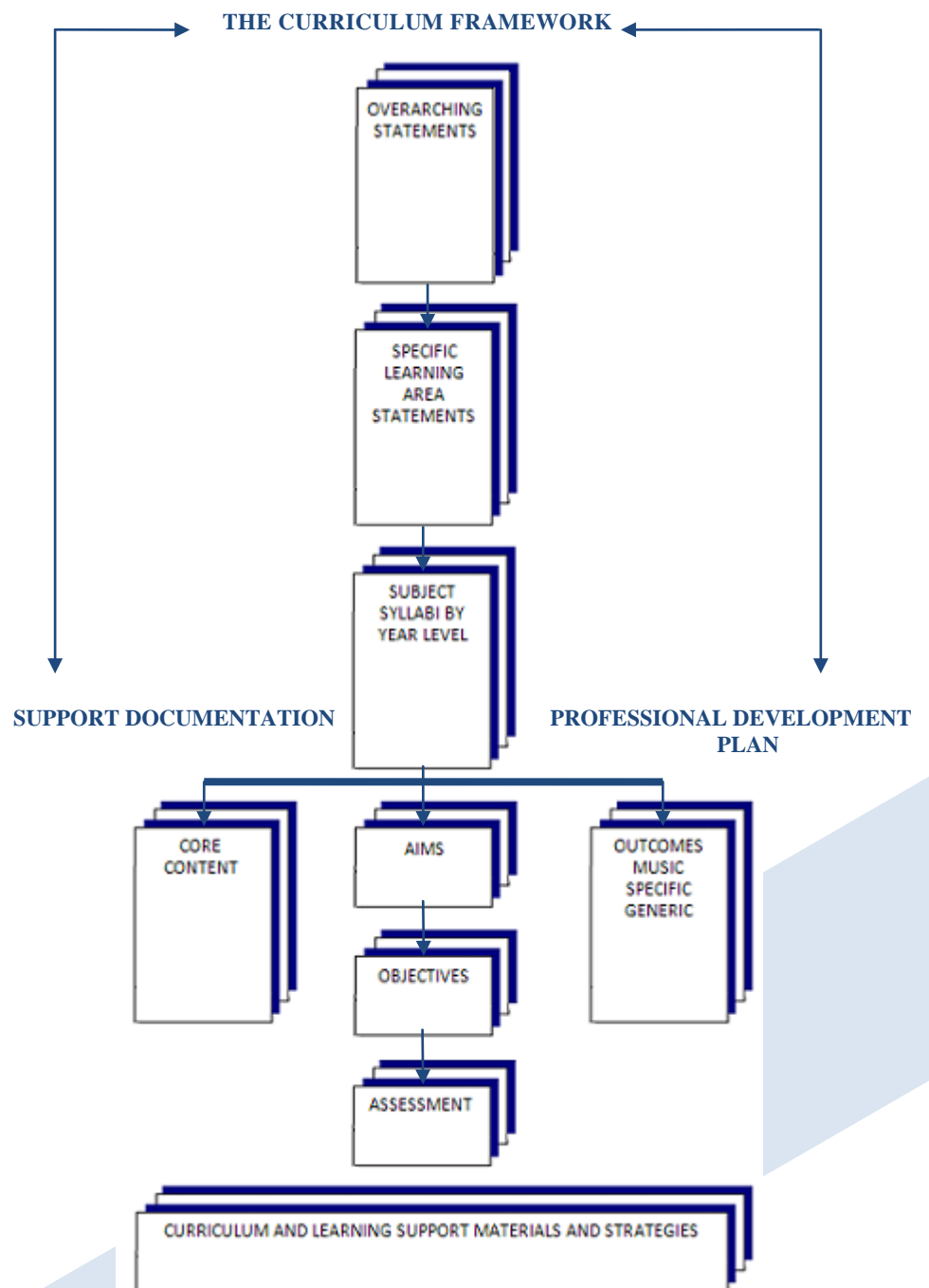
The Curriculum Framework of Musical Studies establishes learning outcomes for all students, and helps them achieve those outcomes. These learning outcomes are set out in this document within the Overarching and Learning Area Statements.

Lecturers will use the Curriculum Framework of Musical Studies to develop their own teaching programs according to their circumstance, ethos and the needs of their students.

The Curriculum Framework of Musical Studies is the core and lecturers are encouraged to develop enhanced learning opportunities and strategies for students.

# PROFESSIONAL DEVELOPMENT AND CURRICULUM SUPPORT MATERIALS

Professional development and Course of Study support materials for teachers and students are considered to be essential for the Curriculum Framework of Musical Studies concept to work.



## **VALUES IN THE CURRICULUM FRAMEWORK OF MUSICAL STUDIES**

Values are fundamental to shaping a Syllabus. In recognition of this, the Syllabus Council has identified and endorsed as one of its Principles, a set of core shared values to underpin the Curriculum Framework of Musical Studies.

The Overarching Statement provides an overview of the six clusters of modules. Each of the learning area statements explicitly or implicitly endorses these values in a manner suited to the area.

## **THE CURRICULUM FRAMEWORK OF MUSICAL STUDIES IS FOR ALL STUDENTS**

The Course of Study Framework is an inclusive framework for all students in the AGMED program(s). Inclusivity means ensuring that all groups of students are included and valued.

The Course of Study Framework does this by:

- specifying a wide and empowering set of outcomes for students to achieve;
- providing a basis for programs that challenge students and maximize students' opportunities to achieve these outcomes;
- recognising and valuing the different knowledge and experience of all groups of students.

# OVER ARCHING STATEMENT

The Curriculum Framework of Musical  
Studies for the  
AGMED Bachelor of Music Degree program

*The Overarching Statement provides an overview of the syllabus for AGMED Degree program. It describes the principles underpinning the syllabus. It sets out the overarching outcomes to which all learning areas contribute. It outlines the scope of the syllabus and teaching, learning and assessment strategies which help to ensure that students achieve outcomes.*

# The Overarching

## Statement

### **INTRODUCTION**

The Framework is at the heart of education.

*The Curriculum Framework of Musical Studies for the Australian Guild of Music Education* aims to improve the learning outcomes of all students and to enable it to develop learning and teaching programs which meet the needs of their students and which respond to changes in society.

The great majority of students will spend three years of their lives in study at/through the Guild. It is important that during this time they develop the tools to deal effectively with the opportunities and challenges which they encounter, both as students, and in the future as graduates. Our society is characterised by rapid technological development, increasing cultural diversity and changing family and institutional structures. Changes in the nature of work, the growing interdependence of world communities, global environmental issues and social, political and economic conditions will continue to pose challenges and offer opportunities throughout the twenty-first century.

The Curriculum Framework of Musical Studies reflects contemporary thinking about what music students need to learn in order to lead successful and rewarding lives in their chosen career as a musician or music teacher. The Syllabus is aimed at assisting both students and lecturers with the best help for their technique skills and Module knowledge, all required to gain successful employment in the music industry. It provides lecturers, students, employers, and those responsible for under-graduate education and the community with a clear statement of what students are expected to achieve as a result of their study while at the AGMED.

The Framework provides the basis for the development of lecturers to develop specific programs and judge the effectiveness of their teaching by the outcomes students achieve. It provides a basis for lecturers to review their performance and plan for improvement. It is used by those responsible for the education of mature-aged students returning to education or students entering tertiary studies having completed their secondary studies. It forms the basis of support documents and resources and of professional development for lecturers.

## **KEY FEATURES OF THE CURRICULUM FRAMEWORK OF MUSICAL STUDIES**

The Curriculum Framework of Musical Studies key features which makes it different from the previous syllabus documents, is its focus on outcomes.

### **The focus on outcomes**

An outcomes approach means identifying what students should achieve and focusing on ensuring that they do achieve. It means shifting away from an emphasis on what is to be taught and how and when, to an emphasis on what is actually learnt by each student.

The Curriculum Framework of Musical Studies sets out a series of outcomes agreed to be essential for all students to achieve. These outcomes describe what students should know, understand, value and be able to do as a result of their learning experiences. Students achieve the outcomes at increasing levels of complexity as they progress through their course of study.

The agreed outcomes form a common core of achievement. The outcomes-focused approach will provide lecturers with more flexibility to enable students to develop different learning programs to help students achieve the outcomes. Lecturers will respond to their own ethos or that of their system, the needs of their community and the situations of their students by pursuing the common outcomes and by developing additional outcomes that match the specific needs of the students.

The outcomes provide clarity of focus for students, lecturers and the general community and are an effective basis for monitoring and reporting to Faculty and Council of Management.

It encourages a developmental and integrated approach to planning, teaching and learning. It enables students to progress smoothly through their music education and avoids the major disjunctions between stages of learning process evident in the previous syllabus. It provides the basis for continuity and consistency in students' education.

## **THE STRUCTURE OF THE COURSE OF STUDY FRAMEWORK**

The Course of Study Framework consists of this Overarching Statement and Learning Area Statements.

### **The Overarching Statement**

This Overarching Statement outlines key principles which underpin the Curriculum Framework of Musical Studies and describes the Overarching learning outcomes to which all learning areas contribute. It describes learning and assessment strategies that are consistent with the Curriculum Framework of Musical Studies and which promote achievement of the outcomes.

Particular attention is given to the importance of maintaining a holistic view of the Syllabus, the responsibility of the Syllabus as a whole for such vital skills as performance, teaching, musicianship, history of music orchestration and music technology as well as the need to integrate knowledge, skills and values across all learning areas. The fundamental role of the Syllabus is the promotion of students' enjoyment of learning and excellence in learning.

### **The Learning Area Statements**

Learning areas individually and collectively contribute to the achievement of the Overarching learning outcomes. Learning Area Statements are provided for each of the Modules and the related subjects essential to each Module of study such as:

Performance Solo, Ensemble and Choir studies;

Instrumental Teaching which includes Philosophy, Psychology, Education and the AGMED and other syllabi;

Musicianship including Theory and Aural Development;

Orchestration developing Composing, Arranging, Improvisation and instrumentation;

Music Technology involving all the latest technologies associated with Recording, Notating, Sequencing and accessing the WEB.

History of Music incorporating both traditional concepts as well as modern concepts of pre 50's & post 50's which include Classical, Modern, Pop, Rock 'n' Roll, Jazz, Swing, Blues etc.

These areas are a useful way of segmenting the knowledge, skills and values essential for the education of students enrolled on the AGMED Bachelor of Music program. They provide a structure for defining learning outcomes, for providing breadth and balance in students' education and for ensuring attention is given to specific disciplines.

# Principles of the Syllabus Framework

The Curriculum Framework of Musical Studies for the AGMED Modules is underpinned by key principles.

## 1. An encompassing view of the Syllabus

Generally a Course of Study is much more than a syllabus. A syllabus normally outlines the content to be taught. Course of Study on the other hand is dynamic and includes all the learning experiences provided for the student. It encompasses the learning environment, teaching methods, the resources provided for learning, the systems of assessment, the ways in which students and staffs behaves towards one another. All of these provide experiences from which students learn. Together, they add meaning, purpose and enjoyment to students' lives. Particular attention is required to ensure that there is congruence between the various dimensions of Course of Study. The Guild believes that the Curriculum Framework of Musical Studies therefore incorporates many of the attributes of a Course of Study.

## 2. An explicit acknowledgment of core values

People's values influence their behaviour and give meaning and purpose to their lives. While there is a range of value positions in our pluralistic society, there is also a core of shared values. The Curriculum Framework of Musical Studies is underpinned by these shared values, which can be summarised as follows:

- a commitment to the pursuit of knowledge and achievement of potential and the pursuit of excellence in all fields of experience and endeavour;
- self acceptance and respect of self, resulting in attitudes and actions which develop each person's unique potential – physical, emotional, aesthetic, spiritual, intellectual, moral and social;
- respect and concern for others and their rights, resulting in sensitivity to and concern for the well-being of others, respect for others and a search for constructive ways of managing conflict;
- social and civic responsibility, resulting in a commitment to exploring and promoting the common good; meeting individual needs in ways which do not infringe the rights of others; participating in democratic processes; social justice and cultural diversity; and
- environmental responsibility, resulting in a respect and concern for the natural and cultural environments and a commitment to regenerative and sustainable resource use.

### **3. Inclusivity**

The Curriculum Framework of Musical Studies is intended for all students in Australia.

Inclusivity means providing all groups of students, irrespective of educational setting, with access to a wide and empowering range of knowledge, skills and values. It means recognising and accommodating the different starting points, learning rates and previous experiences of individual students or groups of students. It means valuing and including the understandings and knowledge of all groups. It means providing opportunities for students to evaluate how concepts and constructions such as culture, disability, race, class and gender are shaped.

### **4. Flexibility**

The Syllabus must be adaptable to the particular needs of different students and communities. It must also be responsive to social and technological change and meet students' needs arising from that change process. In particular, it must encourage effective use of new technologies as tools for learning. The Framework provides a balance between what is common to the education of all students and the kind of flexibility and openness required for education in this Age.

### **5. Integration, breadth and balance**

Effective education enables students to make connections between ideas, people and things, and to relate local, national and global events and phenomena. It encourages students to see various forms of knowledge as related and forming part of a larger whole. While opportunities to specialise must be provided to allow for specific talents and interests, all students need a broad grasp of the various fields of knowledge and endeavour. They also need experience in building patterns of interconnectedness which help them to make sense of their own lives and of the world.

### **6. A developmental approach**

Students develop and learn at different rates and in different ways, constructing new knowledge and understandings in ways which link their learning to their previous experiences. The developmental approach of the Curriculum Framework of Musical Studies accommodates these needs. At the same time, it provides lecturers and students with a clear sense of the direction of students' learning, and through appropriate assessment and reporting procedures, of how students are progressing.

### **7. Collaboration and partnerships**

Education is the shared responsibility of students and lecturers, and Faculty and incorporates tertiary educators and the community. Successful implementation of the Curriculum Framework of Musical Studies requires a collaborative approach to planning by all concerned and collective responsibility for students' achievement of the intended outcomes.

# Overarching Learning Outcomes

<p><b>1.</b> Students use music notation and terms to understand, develop and communicate musical ideas and information and interact with others.</p>	<p><b>2.</b> Students select, integrate and apply theoretical and aural concepts and techniques to a range of musical contexts and/or problems.</p>	<p><b>3.</b> Students recognise when and what information is needed, locate and obtain it from a range of sources and evaluate, use and share it with others for performing, pedagogy, music technology, history and musicianship.</p>
<p><b>4.</b> Students select, use and adapt technologies for producing a wide range of professional music publications and recordings.</p>	<p><b>5.</b> Students describe and reason about patterns, structures and relationships in order to understand, interpret, justify and make musical predictions.</p>	<p><b>6.</b> Students visualise consequences, think laterally, recognise opportunity and potential and are prepared to test musical options.</p>
<p><b>7.</b> Students understand and appreciate the physical and technological requirements and have the knowledge and skills to make decisions in relation to these.</p>	<p><b>8.</b> Students participate in creative activity of their own and understand and engage with the artistic, cultural and intellectual work of others.</p>	<p><b>9.</b> Students value and implement practices that promote personal growth and development in music.</p>
<p><b>10.</b> Students are self-motivated and confident in their approach to learning and are able to work individually and collaboratively.</p>	<p><b>11.</b> Students recognise that everyone has the right to feel valued and be safe, and, in this regard, understand their rights and obligations and behave responsibly.</p>	<p><b>12.</b> Students assess personality traits, temperament and character of a wide range of people while implementing practices required for pedagogy.</p>

# Overarching Learning Outcomes

*The development of knowledge, skills and values is a lifelong process, and occurs in many places besides the Guild. This section of the Overarching Statement describes the outcomes which all students need to attain in order to become constant learners, achieve their potential in their personal and working lives and play an active part in civic and economic life in the music industry. These outcomes apply across all learning areas and are the responsibility of all lecturers. The outcomes for each learning area contribute to the achievement of the Overarching learning outcomes, and each learning area statement includes a description of the links between the learning area outcomes and the overarching learning outcomes. The statement of each outcome is accompanied by a more detailed description of that outcome. Each description includes a number of examples of the ways in which students might demonstrate progress towards the outcome at different stages in their learning through the Bachelor of Music Course.*

**1** Students use music notation and terms to understand, develop and communicate musical ideas and information, and interact with others.

- Students read, view, listen, speak, perform and write with an awareness of and responsiveness to music.
- They understand the ways in which music notation or musical terms are structured and used effectively to deal with the demands of a musician.
- Their command of music notation and terms includes an ability to use it appropriately where needed. This ability is built upon from their previous knowledge obtained and/or gained during the course of study.
- They use this music notation and music terms in all subjects and are aware of the special ways it is used in each of these.
  - Students learn the fundamentals required to read, understand, write, perform, and discuss music in all subject areas.
  - Understand the need for music notation, and how it has progressed from the past; for example, students can notate written music using software or write it on paper thus becoming aware of the great benefits of music software and technology in today's society when performing a piece and how the notes written are more readable;
  - Contribute to arrangements or compositions;
  - Explain styles used or needed during performing written score;
  - Discuss the progression of classical music while noting the use in music today;
  - Critically analyse scores of many composers;
  - Present performances with a higher comprehension and expertise with the abilities to sight read producing a professional performer.

**2** Students select, integrate and apply theoretical and aural concepts and techniques to a range musical contexts and/or problems.

- Students deal easily with performing situations which require the use of theoretical and aural concepts and skills. These may involve such tasks as

mentally identifying key signatures, reading music, adjusting score to a suitable key, making and laying out a score using differing instruments using harmony knowledge, chordal, scalar patterns, arpeggios and figured bass; interpreting a chordal progression, or identifying the success of use in chordal patterns I, IV, V etc..

- In doing so, they ask and answer questions about such things as what is the best chord progression to use, can I use any chords, what is the quickest way of identifying which chords will be the best sounding to compose with, what if the musicians can not play chords I choose, or what if I only use 3 to 5 chords through a complete score.
- Students also draw on their theoretical and aural knowledge to understand new information and situations, solve problems not previously encountered, and judge the reasonableness of particular uses of musicianship: for example
  - they may use their knowledge to assist them to plan a new performance;
  - compose original scores;
  - arrange existing scores in differing styles with differing instrumentation;
  - understand a new technical concept;
  - design exercises to expand a broader knowledge for pupils they may already be or going to teach;
  - work out how to identify sounds for the first time;
  - analyse the uses of theory rudiments, figured bass, cadences, arpeggios, intervals, time signatures, musical terminology and scales/modes;
  - or question and analyse forms used in well known compositions.

**3** Students recognise when and what information is needed, locate and obtain it from a range of sources and evaluate, use and share it with others for performing, pedagogy, music technology, history and musicianship.

- Students frame and clarify questions, collect information, organise it and represent it in ways suited both to the type of information and to their purposes.
- They analyse and interpret information, judge its quality and decide what conclusions or inferences might reasonably be drawn: for example
  - students may find out a fact about a composer;
  - search the Internet for information on the compositions produced by the composer;
  - integrate information from several sources to use similar techniques used by the composer;
  - reorganise data about favourite composers to draw from for writing compositions and arrangements, develop improvisation skills, and design lesson plans that incorporate well known exercises/pieces to develop students learning, weakness or progress;
  - investigate more composers and prepare a table to communicate conclusions to peers/students;
  - produce findings of previous used techniques to current day trends while noting techniques that have remained or developed;
  - review the impact of trends, styles and forms on the music industry or the environment over the past to the present;
  - search the Internet for information on recent developments in the field of music or use the Internet to work with and share information with students in other Faculties.

## 4 Students select, use and adapt technologies for producing a wide range of professional music publications and recordings.

- Students have the motivation and confidence to develop and use technological solutions to meet the demands in the music industry.
- They apply or operate a specific technology and choose between or integrate various technologies for performance, recording, publications, compositions and promotion.
- They adapt familiar or existing technologies to meet the demands of new tasks or situations.
- As confident and capable users of a wide range of technological applications and processes, they critically appreciate the consequences of technological innovation in the music industry.
- They have the skills to acquire and evaluate information in order to take ethical advantage of technological change: for example
  - students may use a computer while producing notated score, editing or record performances
  - connect a computer to a synthesizer for notating
  - connect a computer to a guitar or microphone for notating
  - recording
  - sequencing purposes
  - web site creation for promotion
  - music education
  - internet for research or promotion
  - word-process professional documents/books
  - create a spreadsheet, create slideshows for teaching aids etc;
  - design and make a professional recording using digital mixing equipment and using sequencing devices to edit or enhance quality;
  - make an ethical judgement about the faculties choice of using current equipment or researching if there has been more updates since equipment was purchased;
  - use research methods and perform tasks to gain awareness of computer software developments to make a decision on choosing the best software to purchase for personal use;
  - make a professional score using notating software while using extracting functions to produce individual score sheets for all members of an ensemble group for performances;
  - produce recordings using a number of effects; or use a range of technology such as microphones, amplifiers, input/output leads, Edirolls, mixing equipment, multi track devices, head phones, synthesizers, MIDI devices and leads
  - setup stage or recording equipment during performances with others in or outside the conservatorium.

## 5 Students describe and reason about patterns, structures and relationships in order to understand, interpret, justify and make musical predictions.

One of the main ways in which we make sense of the world is by observing similarities and connections between objects and events and making generalisations about them.

- Students recognise, describe, explain, create and perform chordal and rhythmic patterns in varying ranges.
- They also classify, recognise, develop and use compositional structures and forms.
- They reason logically about these regularities, making predictions and

drawing conclusions: for example

- the patterns and structures they explain and use may include theory rules and their exceptions;
- the relationship between key signatures, arpeggios and chords;
- classifications of scale types;
- form in poetry and rhythms in music;
- the effect of doubling;
- the relationship between exercises, pieces and performance;
- the relationship between melody structure and the properties of substance.
- the structure of music lessons to incorporate knowledge gained into well structured lesson plans.
- predict chordal and rhythmic patterns while improvising during performances.

**6** Students visualise consequences, think laterally, recognise opportunity and potential and are prepared to test musical options.

- In approaching issues and problems, students think laterally, offer possibilities, explore and evaluate new ideas, and generate a range of positions and solutions while performing, recording, improvising, composing, teaching, completing exercises and tasks.
- They are often stimulated by curiosity and see opportunity and potential in developing and extending ideas, including those based on intuition, insight or speculation once gaining the general rules of written music.
- They investigate alternatives, visualise consequences and implications and are willing to change direction when necessary: for example
  - students may apply their musical knowledge in unfamiliar contexts;
  - collaborate to solve a performance problem in an unorthodox way;
  - identify alternative solutions to avoid consistent problem in practice sessions, performances or instrumental lessons;
  - visualise their future beyond the course and explore work opportunities in the music industry;
  - experiment with the chords in improvisation tasks;
  - develop and market their own products, such as CD's for auditions/accompaniment/sales/celebrations or educational/instrumental books for publications.

**7** Students understand and appreciate the physical, biological and technological requirements and have the knowledge and skills and values to make decisions in relation these.

- Students have the confidence, knowledge and skills to satisfy questions about the workings of the physical, biological and technological requirements for the demands of a musician in today's society.
- They are able and willing to participate in community performances and can make informed decisions about sustainable development and its impact on people and the audience.
- They show concern for the audience, understand the consequences of choices in using particular repertoire, and have the knowledge and skills to perform a wide repertoire to enable them a sizeable selection.
- Students understand that the connection of cultures can enhance their

development when choosing styles to perform or incorporate knowledge gained into their own original compositions.

- This also can help the student with their own individual students in instrumental tutorials.
- They devise solutions to problems arising from their own needs and have methods for testing the validity of their observations and assumptions in relation to performing, teaching, composing and arranging: for example
  - students may pose questions about the correct posture
  - use of technical exercises to gain strength for fingers, breath etc.
  - how to avoid physical or emotional strain while practicing/performing for many hours;
  - experiment with mixing different instrumentation to find out what happens with various combinations;
  - investigate the causes of more complex chord selections;
  - recognise the consequence of reducing complex chords in the compositions/arrangements;
  - investigate alternative methods which minimise physical strain;
  - use specific techniques to maintain inspiration in music.

## 8

Students participate in creative activity of their own and understand and engage with the artistic, cultural and intellectual work of others.

- Students have a broad understanding of the contribution of cultural heritages to creative endeavours of others by performing a large range of musical styles and rhythmic patterns.
- They have the knowledge, skills and understandings to appreciate the achievements of others, particularly socially-significant achievements and creations: for example, students may appreciate
  - a poem
  - a melody
  - a harmony
  - a technical exercise
  - a performance
  - a symphony
  - an instrument
  - a promotional web site
  - a recording device
  - a software program for notating and sequencing
  - lyrics
  - a form
  - an invention such as the MIDI instrument or the development of a teaching method regarding instrumental tutorials or musicianship.
- They have the confidence and capacity to produce their own creative works: for example
  - students may produce a full scale orchestration to a smaller composition;
  - compose lyrics;
  - solve a design problem in recording works;
  - write a song in many styles;
  - design exercises to enhance learning and study;
  - design a complete lesson plan;
  - offer an original and well-crafted business plan for a private tutorial studio.

## 9 Students value and implement practices that promote personal growth and development in music.

- Students have the knowledge and skills to make informed decisions that lead to a balanced, managed, active, enjoyable and productive music career.
- They internalise values and implement practices that reflect the importance of all dimensions of health – social, emotional, spiritual, mental and physical – and understand the interconnectedness of these dimensions while performing, recording, composing, and teaching.
- They have the skills to participate confidently and competently in ensembles groups and choir performances.
- They critically analyse factors in consumer society which impact on orchestrating songs that audiences can relate to.
- They understand the effect that the words and melody can have on developing self-concept and individual and community health.
- They explore value and belief systems as a means of personal growth: for example,
  - students may identify potential words in song lyrics that can be offensive or of negative influences;
  - design a balanced composition using form;
  - plan a weekly regimen which balances practice time for major instrument, group practice sessions and study;
  - play instrument with skill and confidence;
  - discuss the influence of the music on individual and community health;
  - work to improve communication in a band/group/orchestra/choir relationship;
  - explore issues of team work and leadership skills that are necessary in group performances.

## 10 Students are self-motivated and confident in their approach to learning and are able to work individually and collaboratively.

- Students plan, reflect on and direct their own performances and instrumental tutorials.
- When needed, they seek help from professional musicians, print resources and technology.
- They have available a range of strategies to help them get started, work through, persist with and learn from problems independently.
- They also recognise when collaboration will enhance their performances.
- They work well with others and contribute in various ways, sometimes leading and sometimes following, accepting, sharing, integrating or adapting ideas from others and building on various positions flexibly and responsively: for example
  - students may prepare their own work plan for completing an assignment/task/performance;
  - cooperate in small groups to make a composition/arrangement from ideas presented;
  - conduct a class meeting;
  - perform in a team;
  - undertake cycles of problem posing, conjecture and justification to

- investigate a recording situation;
- help produce a performance program or concert;
- negotiate with potential ‘musicians’ regarding a band;
- work with educational members on a teaching/pupil issue;
- use the Internet to work collaboratively on a project with students in another faculty.

## 11

Students recognise that everyone has the right to feel valued and be safe, and, in this regard, understand their rights and obligations and behave responsibly.

- Students respect the rights of others to equal access to resources and to a work and leisure environment which is non-threatening and free from harassment such as teasing, sarcasm or remarks that stereotype or denigrate others or their efforts.
- They understand the rights and responsibilities associated with living in a democratic society.
- They cooperate with their peers and try to understand those whose backgrounds, experiences or values differ from their own.
- They show by their actions that they recognise and appreciate differences between people.
- They are aware of the impact of their behaviour on others, take responsibility for their own actions, and reflect on the effects of their actions in order to learn from their experiences.
- They recognise a collective obligation to assist others to be respected and safe and accept that they must take some personal responsibility for their own emotional and physical safety.
- Students are aware of and understand the need for policies and laws which provide redress for, and sanctions against, certain forms of unacceptable behaviour: for example
  - students may show concern for the welfare of other students;
  - explain the reasons for a classroom rule;
  - share limited resources;
  - welcome new students to the faculty;
  - work cooperatively with a wide range of other students;
  - show respect for the feelings of others;
  - take on what they have learned in personal experiences and incorporate them into teaching in faculty or private practice environments.

## 12 Students assess personality traits, temperament and character of a wide range of people while implementing practices required for pedagogy.

- Students are well versed on psychology to enable them to assess members in band or teaching situations.
- The student understands that this area is a consistent area of concern on a global scale and that they are to keep open to extra developments being made in teaching methods.
- The student will be skilled in incorporating philosophies of other professionals in the music industry to their own individual philosophy.
- The student can implement educational resources using research skills through studying current instrumental syllabi from all sources while deciding on the best strategies and choices to help their pupils to achieve a pass result.
- The student will be able to assess a pupils development and level achieved while drawing on
  - personal experiences;
  - research;
  - professional advice;
  - consistent records;
  - lesson plans;
  - practice routines;
  - homework;
  - exercises to fix weaknesses;
  - resources and equipment;
  - production of backing accompaniments;
  - theory knowledge required;
  - a strong basis of critiquing that does not deter the pupil's learning and goal to learn using strong objectives and outcomes that compliment the pupils.
- The student will be confident in communicating, leading and producing pupils with excellent results in performing in public situations/events/concerts or small functions.

# The Scope of the Syllabus

This section of the Overarching Statement describes the scope of the Course of Study which is consistent with the learning outcomes. Rather than prescribing Course of Study content, it identifies broad learning areas, the outcomes of which contribute to the achievement of the overarching learning outcomes.

The Overarching learning outcomes can be achieved through a program of study which addresses the outcomes of six learning areas: Performance, Instrumental Teaching, Musicianship, Orchestration, Music Technology, and History of Music. The Guild considers these areas to reflect the best way of describing Course of Study and collectively represent the major areas of human knowledge and endeavour in the music industry.

While six learning areas have been identified, knowledge, skills, understandings, values and attitudes should be integrated across all learning areas. Students should be given frequent opportunities to see the connections between different areas of knowledge and endeavour. They should be encouraged to understand the contingency of any division of knowledge into learning areas, subjects or other categories, and to appreciate the interconnectedness of all knowledge and the indissoluble relationship between knowledge and values. They should see learning areas and subjects as vehicles for understanding the world in which they live. Their education should help them to see the content of their learning areas and subjects at work in their own lives and the world around them. The holistic nature of human learning and knowledge should be emphasised throughout students' learning process.

## **THE LEARNING AREAS**

In Performance students develop performance skills, critical to appreciation and knowledge of artistic techniques in live performance, group situations, conducting and arranging. Performance develops student's sense of personal and cultural identity and equips them for lifelong involvement in appreciation of the music industry.

In Instrumental Teaching, students learn about the importance of assessing, planning, objectives, outcomes, encouragement, critiquing, study practices, strategies, structuring material, recording in documentation and audio/video for visual playbacks regarding pupil viewing, researching, ongoing development of teaching methods and delivery and how to use it effectively. The study of Instrumental Teaching plays a vital role in the development of teaching, enhances students' learning in all areas of the Course of Study and provides them with the communication skills and critical understanding of teaching necessary for active participation in society.

Musicianship develops an understanding of theory and aural issues and the skills needed for confident participation in Performance, Instrumental Teaching, History of Music, Music Technology and Orchestration activities. It enables students to make decisions about Performing, Lesson Planning, Analysing, Improvising, Composing and Arranging designing and implementing skills attained to promote their own and others' expertise.

In Orchestration, students communicate effectively in compositions, arrangements and improvisational tasks to further develop their skills and understandings in Performance, Musicianship, Instrumental Teaching and Music Technology. They gain an understanding of other composers, the ability to interact with other students or musicians, and practical skills which they can use in the future. In Orchestration use creative skills, critical appreciation and knowledge of artistic techniques and technologies in composing, arranging and combinations of musical forms.

In Music Technology, students use ideas about Performance, Orchestration and Musicianship, and ways of representing patterns and relationships, to setup equipment, notate, edit, enhance and record their original compositions, arrangements, performances and accompaniments. Technology plays a key role in the development of students' understanding and assists learning across the Course of Study. In Technology and Enterprise, students apply knowledge, skills and resources in the development of practical solutions to problems. Through this process they learn to be innovative, adaptable and reflective as they select and use appropriate materials, information and systems to achieve worthwhile results.

In History of Music students investigate, understand and describe the progress of music and composers in the past and present throughout the world and value the techniques and life experiences that support their own individual choices in performance, composing, arranging, or teaching. History helps students to become critical thinkers who use evidence to construct conclusions. Students develop a respect for cultural heritage and a commitment to becoming a part of this.

## **The learning areas and the overarching learning outcomes**

All of the overarching learning outcomes are seen as the province of all learning areas: for example, while the Technology and Enterprise learning area could be considered to contribute in a major way to the outcome 'Students select, use and adapt technologies', all learning areas in some way contribute towards the achievement of this outcome.

Different learning areas contribute to the overarching learning outcomes in different ways. Each establishes outcomes specific to that area and shows how these link to the overarching learning outcomes. Lecturers will use the Learning Area Statements as guides to the construction of a comprehensive, broad and balanced Course of Study, rather than using them to divide up the Course of Study, create artificial boundaries or fragment the Course of Study.

The Guild plans across the six learning areas in ways that suit the demands of a career in the music industry. Emphasis on particular learning area outcomes may vary according to phases of development. It might be appropriate, for example, to give greater weighting to the development of theory, aural and performing skills in the early stages of the course. It might also more appropriate to provide for greater specialisation in the later years, to allow students to place more emphasis on preparation for post-course options.

Programs of study should be planned which enable students to work towards achieving outcomes that combine knowledge, skills and values across learning areas. This might mean, for example, that students study content through a media source (Tutorial DVD) other than text or a live lecture in the education program. An integrated approach is particularly appropriate for activities that have a real-life application, such as implementing a performance production. It should also be recognised that students might

demonstrate achievement of outcomes through their work in non-faculty settings, such as workplaces.

## PHASES OF DEVELOPMENT

*This section is built around the concept of the maturing student achieving the outcomes. It focuses on the ways that learning might progress at four overlapping phases of development. While not intended to be prescriptive, it gives some guidance about the typical sorts of Course of Study experiences students might need at each phase to best achieve the outcomes. It is recognised that each student is developing and achieving in different ways, at different stages and at different rates.*

*The Learning Area Statements build on this section in relation to the outcomes and content specific to each area.*

## PRIOR TO BACHELOR OF MUSIC COURSE

Students have a strong desire to make sense of their education in music and to represent and communicate their experiences and understandings through performing. They construct and review their understandings through interaction with others, direct and vicarious experiences and the use of their senses. Students display increasing sophistication and control over their own learning. This is evident in their rapidly developing capacity to relate to others and to interact with their world.

It is important that learning experiences build upon each student's understandings, skills, values and experiences. Lecturers take account of the student's continuing development, both inside and outside formal learning process.

Learning and teaching programs are built around knowledge about student's development; their linguistic, social, emotional, aesthetic, spiritual, creative, physical and cognitive ways of knowing.

They are purposeful and appropriate to the student's current thinking, interests and ways of learning. Activities should encourage student's autonomy, intellectual risk taking, responsibility and control of learning.

Effective teachers use a variety of strategies, including explicit approaches with whole class, small-group and individual encounters.

Students achieve the outcomes when their learning experiences enable them, through play and experimentation, to observe, manipulate and explore music, materials, technologies, physical needs and other phenomena. They need frequent opportunities to make, build, design and draw for both utilitarian and creative purposes in a number of different settings.

Student's exploration of their music includes reflection on behaviours, values, language and social practices as well as physical phenomena. They are encouraged to pose personally-meaningful questions and to seek ways of answering such questions.

The progressive student needs to discuss, describe, label, classify, communicate and represent their observations and experiences in ways which are meaningful to them. They should have appropriate opportunities to develop their control and understanding of the symbolic representations associated with written music and performance. These skills help students to understand their education of music and to achieve competence and personal satisfaction.

Experiences will typically integrate knowledge, understandings, skills, and values and attitudes across learning areas.

As the student moves through this phase of development, the teacher continues to rely on close observation and responds to the student's emerging intellectual and social understandings.

## YEAR ONE STUDENTS

As the students learning progresses, their sense of themselves and their education in music expands. They begin to see themselves as members of bands, orchestras, small group ensembles, music studios and the teaching community. They are interested in and like to speculate on other times, places and societies. They begin to understand and appreciate different points of view, develop the ability to think in more abstract terms and undertake sustained activities for longer

periods.

Students' abilities to work collaboratively and to develop their social skills should be fostered by activities which require group planning and decision making, and interaction with people inside and outside their lecture-room. They should be given increased responsibility for managing and organising activities, individually and in groups of varying sizes.

As in the students previous developmental years as a musician, activities will typically be integrated across learning areas. An investigation into the composer to the performer, for example, could provide an opportunity to achieve outcomes from a variety of learning areas.

In exploring their physical, social, cultural and technological world, students should be encouraged to pose more focused questions and to carry out investigations in which they form predictions, hypotheses or conjectures, test them and reflect on their findings. The investigation of categories and patterns in their world should become more refined and include relationships, structures, systems and processes. As in the previous developmental years, this will include exploration of behaviours, values, language and social practices as well as physical phenomena. Increasingly students will be learning to draw on a wider range of sources of information in answering questions and consider phenomena more widely. This ability will be enhanced by introducing them to experiences beyond their immediate environment including those of people from other times, places and cultures, both directly and vicariously. These learning experiences should emphasise and lead to an appreciation of both the commonality and diversity of human experience and concerns.

Students explore a wider range of technologies and forms of composing and representation, and experiment with them to investigate the advantages of different representational forms and technologies for different materials, purposes and situations. They develop a sound grasp of written music and theoretical conventions and use these in a range of different learning situations in purposeful ways to achieve outcomes across all learning areas.

Students reflect on their learning and work practices and consider ways in which these might be improved, modified or adapted for different situations.

## YEAR TWO STUDENTS

In year 2 of the Bachelor of Music, students often align strongly with their peer groups and may begin to question established conventions, practices and values. Their interests extend well beyond their own communities and they begin to develop concerns about quality, professionalism, and organisation. Students' interest in the natural, social and technological world of music is often related to the impact on them personally and can help them in their current and future lives. They also begin to develop an interest in particular fields of knowledge or endeavour for their own sake or for the personal satisfaction they provide.

Students' growing independence and peer group orientation is built upon by providing opportunities for them to participate in important forms of decision making within the classroom and faculty and to work with others. Through such experiences students assume increased responsibilities, develop decision making skills, explore values and further refine their social and collaborative work skills. Students continue their exploration of the physical, social and technological world of music and gain familiarity and confidence with the methods, conceptual frameworks and languages of particular disciplines. They should begin to see these as ways of understanding the music industry and operating in it, by participating in real-life applications.

Their induction to specific areas of learning builds on their earlier work in investigating patterns, processes and phenomena, and exploring forms of representation and technology ensuring that they understand that particular ways of working and thinking have developed over time for particular reasons but may still be subject to debate, revision and change.

Students are encouraged to see the links between areas of learning and the interconnectedness of various fields of human endeavour. Activities or programs of study that allow them to achieve outcomes in a number of learning areas at the same time should continue to be provided. These can make a significant contribution to learning and progress towards desired outcomes.

Learning and teaching programs should assist students to develop a broader and

more comprehensive understanding of the contexts of their goals and the music industry. They should, for example, lead to an increased understanding of the complexity of performance, instrumental teaching, musicianship, orchestration, history of music and technology; an awareness of the potential and problems of increased knowledge and technology; and an understanding of the relationship between knowledge, technology and values.

While enabling students to see themselves as the recipients of particular social, intellectual, linguistic, artistic and technological heritages, teaching and learning programs should encourage an open and questioning view of them with students exploring other ways of thinking and world views and seeing themselves as active participants in their own continuing development of their education in the music industry.

Learning experiences enable students to draw on increasingly diverse and complex sources of information that facilitate comparison, contrast, synthesis, questioning and critiquing of information.

## YEAR THREE STUDENTS

In this phase, students have a stronger sense of their own strengths, interests and goals. They play a major role in determining the decisions that affect their lives and in shaping their learning experiences by developing sense of themselves as active performers who have some responsibility for the direction of community life, and are often concerned about major social and environmental issues and the ethical implications of human activity and knowledge.

Curricula and courses of study are influenced by the use of more formal assessment, such as examinations, the need for accreditation and certification, and the post education aspirations of students.

Increasingly students may achieve some of the desired learning outcomes in education and training or in the workplace.

Many students study particular fields in greater depth than others. As well as extending students' knowledge and skills in their chosen areas in ways that meet their personal aspirations, learning programs should emphasise the ways in which different forms of knowledge, endeavour and representation are based on particular assumptions, values and world views, the nature of which is conditional, tentative or partial. Students investigate the implications for, and the applications of, knowledge and skills, focusing on ethical issues and on how changing values and social mores can affect their learning.

Learning and teaching programs provide opportunity for students to demonstrate a high level of responsibility in the management of a wide range of tasks and in the management of their own learning.

Learning experiences should enable students to plan and manage complex tasks, both individually and collaboratively. Students should have the opportunity to show initiative, creativity and problem-solving skills. This will be achieved by experiences that require them to consider, test and evaluate various approaches to achieving goals or solving problems.

Experiences should be provided which continue to develop high levels of competence, including competence within the demands of particular fields of endeavour. Students should also have experience in using knowledge in ways that enhance their abilities to interact successfully with others in a wide range of situations, both formal and informal. Learning experiences should enable students to attain a high level of competence and confidence in the use of musicianship for a range of complex and relatively sophisticated purposes. Students should also have experiences which continue to develop their ability to seek, use and evaluate information for a range of complex purposes. They should be involved in tasks which require them to clarify goals and approaches in relation to the information they need, show initiative and perseverance in accessing appropriate information, compare and evaluate information and ideas from different sources, and critically select and synthesise information in ways relevant to different purposes.

In all areas emphasis is placed on understanding conceptual frameworks and methods rather than acquiring knowledge in isolation, as a means of developing transferable skills.

# Learning, Teaching & Assessment

*This section describes the principles which should guide learning, teaching and assessment for students to achieve the outcomes in the Framework.*

*The focus is on the provision of a public and classroom environment which is intellectually, socially and physically supportive of learning for both distance and attending students. These principles assist course planning and individual classroom practice. It will be essential, therefore, to ensure that there is a shared understanding of them within particular music studio supervisor's and a collaborative effort to implement these principles in ways appropriate to individual learning situations for distance students.*

## LEARNING AND TEACHING

The following principles about learning and teaching are based on what we value and our beliefs about the learning environment should provide and contemporary research and professional knowledge about how learning can be supported. As such, they should lead to public and classroom practices which are effective in helping students to achieve the outcomes in this Course of Study Framework.

### *Opportunity to learn*

**Learning experiences should enable students to observe and practise the actual processes, products, skills and values which are expected of them.**

Students can only learn to do what they have the opportunity to encounter, do or see done. They should have the opportunity to engage fully with the concepts they are to develop; observe people engaged in the processes which they are to learn; and encounter examples of high-quality products of those processes, so they can see what it is they are aiming for: for example, students are more likely to understand and make sense of theory, aural or performance ideas if the information and experiences they engage with are inherently meaningful rather than requiring only imitation or memorisation. They are more likely to write, perform or design well, if they see the writing, performing or designing processes modelled and encounter examples of 'good' writing, 'good' performance or 'good' design. They are more likely to learn to respect and value the views of others, if the learning environment models such behaviours – from administration to staff room to classroom to music studio or home.

Students should have the opportunity to engage as fully as possible in

the processes they are expected to learn about or through, rather than only components or analogues for them: for example, if they are to learn to be creative or to communicate in Orchestration/Instrumental Teaching or Performances, they need the opportunity to be creative and communicate in realistic (and possibly unfamiliar) settings. If they are expected to learn to plan, investigate and make choices, then they must practise these skills, rather than simply carrying out the plans, investigations and choices of others. Where skills need to be developed to a high level of proficiency or automatic response, appropriate practice of the actual skill is needed in settings that approximate those in which the skill is to be used.

### *Connection and challenge*

**Learning experiences should connect with students' existing knowledge, skills and values while extending and challenging their current ways of thinking and acting.**

Learning is most likely to be successful when students are challenged to go beyond what they already know, understand or can do in order to build new knowledge, understandings and skills. Sometimes existing conceptual frameworks and capabilities can be readily extended to incorporate new learning; at other times they need to be exposed (and possibly discarded) in order for new learning to occur. Either way, learners need to be able to connect new experiences to what they already know and can do, while at the same time reconstructing what they know and can do to take account of the challenge provided by their new experience.

Effective teaching both connects with and challenges students' present knowledge, skills and values. It helps students to make explicit the way in which new knowledge or experiences is consistent or in conflict with existing understandings. It endeavours to ensure that the gap between students' existing knowledge and new ideas is sufficient to bring new challenges and are potentially within their reach.

### *Action and reflection*

**Learning experiences should be meaningful and encourage both action and reflection on the part of the learner.**

Learning is likely to be enhanced when the learner engages actively with the task at hand. Students should be encouraged to think of learning as an active process on their part, involving a conscious intention to make sense of new ideas or experiences and improve their own knowledge and capabilities, rather than simply to reproduce or remember. This means that learning experiences should be potentially meaningful and involve students in both doing and reflecting. Students should learn to carry out relevant actions (do, imitate, plan, experiment, test, create, rehearse, make, choose, try alternatives) and reflect upon and make sense of the results of those actions (What does this mean? Why did that happen? Am I surprised by this answer? Does it make sense? How is this problem like others I have seen before? What worked? Why? How does this connect with other learning? Are these ideas related?). Musicianship plays a major connecting role between doing and reflecting and students need to learn to use Musicianship as a tool for their own learning.

As part of the reflective process, students should be assisted to make connections between apparently unrelated ideas and experiences and different areas of knowledge. Lecturers and Tutors should emphasise the

interconnectedness of knowledge, skills and values, both within and across different learning areas. The Guild provide an environment in which knowledge, skills and values are seen as an integrated whole and their development as a lifelong project.

### *Motivation and purpose*

**Learning experiences should be motivating and their purpose clear to the student.**

Students should be provided with purposeful and relevant activities that stimulate thought, inquiry and enjoyment. They may regard such activities as purposeful and relevant if they have an immediate practical goal (I need to know what happened in the music). We need to play in group or ensembles more. We need to work out how the harmony works so we can understand and play it or if they relate to some longer-term goal which the student values (I need to practise my exercises so my overall pieces will improve). Students may also engage quite happily with tasks that provide their own enjoyment and challenge: making an attractive pattern, solving an interesting problem or performing a harder piece of music. Activities should be consistent with students' maturity and should endeavour to both engage their interest and challenge them to excel. Students should be clear about what is expected of them, what they are trying to learn and why. Lecturers and Tutors can enhance purposeful learning by making clear the long-term outcomes expected to result from students' engagement with the learning experiences provided.

### *Inclusivity and difference*

**Learning experiences should respect and accommodate differences between learners.**

Students have a variety of past experiences shaped by their language, culture, health, location, values, abilities and disabilities, and previous education. The extent to which a student can benefit from an experience will depend on the extent to which it connects and challenges that student's knowledge. Thus, teaching must be highly adaptive, acknowledging, respecting and accommodating the diverse background experiences students bring to the Guild.

Students develop at different rates and also learn new ideas more or less quickly. They should be provided with the time, conditions and encouragement they need to learn in robust ways, and discouraged from superficial learning which gives the impression of keeping pace at the expense of long-term and sustained learning. Students may differ in the extent to which they prefer to work independently or collaboratively, through examples, tasks, pictures or words, orally or in writing, laterally or in a linear fashion, cautiously or adventurously. The same student may successfully use certain approaches in one learning situation and other approaches in a different learning situation.

Students should be provided with a rich variety of learning opportunities which enable them to build on their existing experiences and personal strengths and work in preferred ways. The experiences should, however, also broaden students' horizons by extending the range of contexts in which they can function and the learning strategies which are available to them as individuals. The use of the Internet as a tool for learning and teaching is critical in this regard.

## ***Independence and collaboration***

**Learning experiences should encourage students to learn both independently and from and with others.**

If students are to become autonomous learners, they need to regularly experience opportunities for both individual and collaborative learning. Working individually is necessary and can help to ensure a personal grasp of concepts, processes and skills. Working with peers enables students to be challenged by the views of others, clarify ideas and interpret and use appropriate language. Often discussion will involve students in explaining ideas to others and, in doing so, clarifying these ideas for themselves.

Learning experiences should be structured so that students can learn not only from their immediate peers and teachers but also from family and community members and people from other parts of the world, who are now more readily accessible through various forms of technology. This will help them to appreciate that all people can contribute to learning and that life experiences are to be valued, together with books and other sources of information. It will also enable them to see things from different perspectives, to stand outside their own culture and their own society, to value and respect diversity, and to be critical and analytical of different points of view.

Lecturers and Tutors should plan learning experiences which enable students, whether working individually or in groups, to become increasingly autonomous. Students should be assisted to reflect on their own learning, thinking about how they learn and the conditions which help them to learn. Lecture room processes should give students some flexibility in choosing ways of working and encourage them to take responsibility for their own learning.

## ***Supportive environment***

**The Guild and lecture room setting should be safe and conducive to effective learning.**

A supportive learning environment provides the intellectual, social and physical conditions in which effective learning can occur. The Guild lecture room policies and practices should be designed to foster in students the knowledge that they can be successful autonomous learners and support the development of a confident approach to learning and a desire to achieve well. This means, for example, that students should feel challenged and able to take sensible risks in their learning in the knowledge that the errors which may result will be regarded a necessary, acceptable and often helpful part of learning.

Furthermore, the Guild and lecture room should provide a cooperative atmosphere, free from harassment such as teasing, sarcasm or remarks that stereotype or denigrate students or their efforts. Difference and diversity should be respected and sensitivity shown to matters of gender, cultural difference, social class, ability and disability, family circumstance and individual difference. A supportive learning environment also provides sufficient, fair, safe and ethical access to a suitable and varied range of resources, including space and equipment, print and other materials and useful technology. This does not imply the same environment for all. Indeed, special provision may often be necessary to ensure that all students are given the opportunity to achieve intended outcomes.

## ASSESSMENT

A primary purpose of assessment is to enhance learning. Another purpose is to enable the reporting of students' achievement. Assessment practices have a powerful impact on learning and teaching. Issues such as what evidence to collect, how to collect it and how to interpret it need to be addressed and debated widely within the Guild. Developing a shared understanding of the outcomes enhances the validity and consistency of judgements about students' learning. In turn, this improves learning and teaching by improving the quality of information upon which teachers and students act. Lecturers and Tutors are also then able to report more credibly to other teachers, students and the parent if needed upon student's approval.

Whether at the level of the lecture room, faculty or system, assessment information should enable judgements to be made about students' progress towards the desired outcomes in a way that is fair and contributes to continued learning. Thus, assessment information should enable lecturers, tutors and students to know what students can do assisted and what they can do unassisted and what they can do when working in groups and when working alone. It should enable them to distinguish between work that is original and non-routine and work that is reproductive or memorised. Fair assessment is based on criteria which are valid and transparent and applied with consistency and without discrimination. These in turn require an assessment regime based upon multiple kinds and sources of evidence. Assessment is likely to enhance learning when the criteria are valid and explicit and when the assessment activities are themselves educative.

### *Valid*

**Assessment should provide valid information on the actual ideas, processes, products and values expected of students.**

Students and teachers tend to focus their efforts on those things which are assessed because those are the things in which changes are noticed and which are seen to be valued. Hence the 'opportunity to learn' principle for learning and teaching requires that assessment processes address with integrity the full extent and range of the outcomes.

Summative judgements about students' achievement on an outcome should be based on assessment information about the outcome in its fullest sense, rather than only on some parts of it, a proxy for it or a rote manifestation of it. This does not mean that every assessment task must encompass the full outcome or even provide direct information on students' achievement of the outcome. Assessing students' knowledge of particular facts, concepts or skills which underpin an outcome but are not specifically described by the outcome may be important in a formative way by enabling teachers to anticipate whether students will be able to achieve the outcome and what additional experiences are needed, or to diagnose why a student is having difficulty in achieving the outcome. While assessments on such underlying facts, concepts or skills may form part of the decision about achievement of an outcome, they should not be used as a replacement for assessing the actual achievement of an outcome. Judgements should be based on information that fully encompasses the outcome and includes situations that authentically represent the ways in which the outcome will need to be used in the future.

## *Educative*

**Assessment should make a positive contribution to student learning.**

Assessment practices should be educationally sound and contribute to the achievement of the learning outcomes. Assessment may do this in a number of ways: firstly, assessment activities should be educationally valuable in themselves and, as far as possible, form an integral part of the learning process rather than a separate process at the end; secondly, assessment should provide useful feedback which assists students in future learning, perhaps by enabling them to recognise inconsistencies in their thinking, flaws in their production or gaps in their knowledge; thirdly, assessment practices should be designed so that they do not inhibit risk taking or encourage short-term and unproductive learning strategies: rather, they should encourage in-depth and long-term learning; and fourthly, assessment practices should foster self-directed learning by enabling students to assume responsibility for their own assessment. They should be encouraged to discuss their progress with teachers and engage in peer and self assessment in order to monitor and reflect on their own learning.

## *Explicit*

**Assessment criteria should be explicit so that the basis for judgements is clear and public.**

Students have both the need and the right to know the criteria by which they are being assessed. This is a matter of fairness and a powerful means of enhancing their learning. Explicit criteria contribute to students' learning by making clear the outcomes or goals they are striving for, providing them with useful feedback on their progress, encouraging them to reflect on their learning and suggesting directions for future learning.

Clear and public criteria also support the enhancement of professional judgements about student learning by ensuring that decisions are open to scrutiny and challenge and are consistent from lecturer to lecturer and situation to situation. Explicit assessment criteria also enable clear statements about individual students' progress to be made to students, parents or caregivers, other faculties, post-course institutions and employers. In addition, they allow clear evidence to be provided to the community about the outcomes of the course.

## *Fair*

Assessment should be demonstrably fair to all students and not discriminate on grounds that are irrelevant to the achievement of the outcome.

Fairness to students means that they should have equal opportunities to demonstrate their achievement of outcomes. This does not imply that they should all be assessed on the same tasks: indeed, achievement of an outcome might be shown in quite varied ways. Fair assessment often means assessing the one outcome in different ways related to the characteristics and circumstances of the students. These may include their gender, ethnicity, language, race, socioeconomic circumstances or geographic location, and their individual personalities, talents and disabilities. What are familiar or helpful contexts for some students will be unfamiliar or unhelpful to others.

Assessment should be sensitive and responsive to such differences among students, so that they are not inadvertently placed in a better or worse position to demonstrate their achievement of an outcome. This does not mean diluting or modifying the outcomes themselves: there is nothing inclusive about apparently succeeding but not learning much. While fair assessment does not demand that all students be assessed on the same tasks, judgements about their learning and achievements should clearly reflect the same outcomes to the same standards.

### *Comprehensive*

#### **Judgements on student progress should be based on multiple kinds and sources of evidence.**

Information collected for assessment should provide a reliable indication of whether students can do the things described in the outcomes consistently and autonomously over a range of circumstances. If judgements of student achievement are to be consistent and fair, they need to be based on the integration of a range of kinds and sources of evidence collected in various situations over a period of time. Sometimes various types of task and sources of evidence will be necessary in order to provide complementary information about different aspects of the same outcome. At other times, they will provide alternative information on the same aspect of an outcome.

Thus, information about an outcome should be collected repeatedly over time and based on a variety of kinds of tasks – perhaps a combination of closed and open tasks, short and extended tasks, written and oral reports, models, displays, performances, teacher interviews, and the observation of student work.

It should also draw on different sources of information, such as lecturers' anecdotal records, work samples, portfolios, student self-evaluations, students' written or visual journals, peer assessment, checklists, teacher-made tests, standardised tests, audiotapes, videotapes, interviews and testimonials from members of the community.

# Links Across the Course of Study

This section of the Overarching Statement is intended to show lecturers, tutors and administrators how to make connections that take into account the holistic nature of the Course of Study and provide students with learning opportunities which integrate similar knowledge, skills and values across learning areas.

The outcomes in the Learning Area Statements individually and collectively contribute to the learning outcomes in the Overarching Statement. How they do this is shown in the *Links Across the Course of Study* section of each Statement.

The table which is on the following pages provides an overview of the links between learning area outcomes and the Overarching outcomes. Significant direct and indirect links have been identified. Lecturers, Tutors and students will make many other connections through flexible approaches to learning and teaching plus what is also listed in the course syllabus.

## Examples of how the links have been made in the table

The first example illustrates how direct links have been made where specific outcome/s from a Learning Area Statement are named. In these instances, achievement of the learning area outcome will be fundamental to the achievement of the specified outcome from the Overarching Statement: that is, the knowledge, understandings, skills, attitudes and values described in the learning area outcome are the same as (or a sub-set of) those in the Overarching Statement outcome:

OVERARCHING STATEMENT	ORCHESTRATION LEARNING AREA STATEMENT
<b>3.</b> Students recognise when and what information is needed, locate and obtain it from a range of sources and evaluate, use and share it with others.	<b>Direct 1 Indirect 2 to 7</b> The integrated inquiry approach central to investigation, communication and participation involves creating propositions, collecting relevant and viable information, and communicating and using it for decision-making.

The second example illustrates an instance in which the links are indirect. This means that one or more of the outcomes in the Learning Area Statement would make a contribution to the achievement of the Overarching learning outcomes if learning opportunities were to be provided and assessments of student achievement were to be made with that Overarching outcome in mind. Very often, the knowledge, understandings, skills, values and attitudes described in the Overarching outcomes are used and reinforced in the achievement of particular learning area outcomes:

OVERARCHING STATEMENT	PERFORMANCE LEARNING AREA STATEMENT
<b>9.</b> Students value and implement practices that promote personal growth and development.	<b>Indirect 1, 2, 5, 6, 7</b> An awareness that performance is a collective global endeavour which can lead to greater appreciation of cultural diversity and an enhanced capacity to contribute to the global community.

All of the links identified in the table will be useful for lecturers to consider in planning holistic learning and teaching experiences. It may be appropriate to consider only direct links if this table is being used for whole-faculty monitoring purposes.

Links between the Overarching Statement learning outcomes and the learning outcomes in each of the Learning Area Statements

OVERARCHING STATEMENT LEARNING OUTCOMES	PERFORMANCE	MUSICIANSHIP	INSTRUMENTAL TEACHING
<p><b>1.</b> Students use musical language to understand, develop and communicate musical ideas and information and interact with others.</p>	<p>The use of performing is central to the process of developing, responding to and critically evaluating musical works.</p>	<p>The use of Musicianship underpins the development of the conventions of a Musicians understanding of context and the application of theory and aural modes.</p>	<p>Communicating knowledge and understanding of instrument and music activity concepts and justifying developmental decisions which involve the use of musical language.</p>
<p><b>2.</b> Students select, integrate and apply theoretical and aural concepts and techniques to a range of musical contexts and/or problems.</p>	<p>Respond musically to the aesthetic qualities of technical repertoire with understanding and interpretive skills.</p>	<p>The collection, comprehension and presentation of information or ideas include fundamental rudiments, melody and harmony forms.</p>	<p>Theoretical and aural concepts and techniques are applied to Instrumental Teaching within lesson plans and evaluation.</p>
<p><b>3.</b> Students recognise when and what information is needed, locate and obtain it from a range of sources and evaluate, use and share it with others for performing; pedagogy; music technology; history and musicianship.</p>	<p>Use of information is integral to the formulation of performance ideas, the development of skills and processes, responses and understanding of the role of a performer in society.</p>	<p>The processes and strategies developed encompass the clarification of information needs and the location, critical evaluation, synthesising and communication of information.</p>	<p>The collection and use of information is central to the development of knowledge, understandings, attitudes and values and underpins students' self-management skills.</p>
<p><b>4.</b> Students select, use and adapt technologies for producing a wide range of professional music publications and recordings.</p>	<p>Through performance skills and processes, traditional and emerging technologies are used and adapted to create, interpret, explore, develop, generate and communicate the performances.</p>	<p>A range of technologies is selected and used to access and produce a variety of exercise tasks such as compositions produced in Finale or Sibelius.</p>	<p>Information about teaching activities can be produced using a range of technologies. Specialised equipment is also used; for example, for pupils accompaniments, professional slideshows and recommendations.</p>

All of the links identified in this table will be useful for teachers to consider in planning holistic learning and teaching and experiences.

HISTORY OF MUSIC	MUSIC TECHNOLOGY	ORCHESTRATION
<p>In developing an understanding of the past to the present development of music. Students further develop an understanding of the structure of musical language throughout the various periods of History of Music.</p>	<p>Communicating with others using musical language expressing ideas through recordings, notation software, internet, audio equipment, MIDI and synthesizers while developing an understanding of music and technology.</p>	<p>Communicating compositional ideas involves communicating compositions or arrangements showing understanding of musical language.</p>
<p>Theoretical and aural concepts can be interpreted and applied through the analysing of the past to present day composers.</p>	<p>Working with music technology outcomes enables students to select, integrate and apply complex skills and develop technical aspects of music while using theoretical and aural concepts and techniques.</p>	<p>Working and developing compositional, harmonical and improvisational skills involves processes such as chordal, scalar and arpeggiated patterns, and the development of orchestration concepts requires the application of theoretical and aural concepts as well as instrumentation.</p>
<p>Use of information is integral to accessing a range of sources, understanding the culture and responding in the knowledge of the History of Music.</p>	<p>Through working with technology the skills and processes are developed to frame questions; gather analyse and interpret data and represent them in notation, sequencing and recording media.</p>	<p>Generation of, use and communication of information is integral to the process of arranging and composition and underpins all conceptual understandings in the learning area.</p>
<p>Media technology is selected and used to listen to, read, view and write in the development of History of Music.</p>	<p>The selection and use of a range of technologies is integral to working with computer software, recording mixers, sequencing devices, audio equipment and the internet. Outcomes also develop ethical understandings of the impact of technologies used in data collection.</p>	<p>When composing and arranging, technologies are used and adapted to gather information, conduct activities and communicate results. For example: Notating, sequencing and recording.</p>

Links between the Overarching Statement learning outcomes and the learning outcomes in each of the Learning Area Statements

OVERARCHING STATEMENT LEARNING OUTCOMES	PERFORMANCE	MUSICIANSHIP	INSTRUMENTAL TEACHING
<p><b>5.</b> Students describe and reason about patterns, structures and relationships in order to understand, interpret, justify and make musical predictions.</p>	<p>Critical processes are used to analyse similarities and differences, make patterns and draw conclusions thus responding to patterns, structures and relationships in performances.</p>	<p>Patterns, structures and theoretical language conventions are recognised, appreciated and used with understanding and critical awareness.</p>	<p>Patterns and connections between knowledge and understandings, attitudes and values, and skills are developed to enable students to lead and understand well organised and professional tutorials.</p>
<p><b>6.</b> Students visualise consequences, think laterally, recognises opportunity and potential and are prepared to test musical options.</p>	<p>Exploration and development of performance ideas use many different starting points. Ideas are visualised and interpreted through an active process of lateral thinking.</p>	<p>Through a range of processes and strategies, students develop the ability to be reflective and experimental in their use of theoretical and aural language.</p>	<p>Visualisation and predictions about future teaching methods lead to the selection of courses of action, which are tested and modified as required.</p>
<p><b>7.</b> Students understand and appreciate the physical and technological requirements and have the knowledge and skills to make decisions in relation to these.</p>	<p>Understanding of aspects of the physical and technological requirements is enhanced through performance skills and processes.</p>	<p>An understanding of musicianship and the ability to use it effectively empower students to understand their music and make decisions in relation to it.</p>	<p>Decisions about lesson plans involving health issues and technology are formed by knowledge, understandings, attitudes and values related to the physical and ongoing technological era.</p>
<p><b>8.</b> Students participate in creative activity of their own and understand and engage with the artistic, cultural and intellectual work of others.</p>	<p>Through participation in the development of performance ideas, students develop skills and processes and use their understanding of performance in society to create, respond to and reflect on their own performance works and that of others.</p>	<p>Through experiencing and studying a wide range of exercises, students appreciate the cultural and intellectual work of others and engage in their own creative uses of theoretical and aural language.</p>	<p>Through participation in the lesson planning activity, students are able to engage with the artistic and cultural works of others.</p>

All of the links identified in this table will be useful for teachers to consider in planning holistic learning and teaching and experiences.

HISTORY OF MUSIC	MUSIC TECHNOLOGY	ORCHESTRATION
<p>Understanding the system of the progress enables the recognition of patterns and rules of composition used throughout the past to the present and the application of this knowledge to create spoken, written and visual texts.</p>	<p>Through working with technology and using chord patterns, arpeggio structures, and their relationships, understandings, generalisations, predictions, transformations, interpretations and identifications of these patterns are developed.</p>	<p>Through working compositions, patterns, structures and relationships are investigated, identified and described in the formulation of theories and development of concepts.</p>
<p>Contextual clues are used to predict meaning. Individuals' thoughts and ideas are expressed in a context that supports critical thinking, problem solving and decision making.</p>	<p>Through appreciating technology and working with a number of devices, equipment and software the attitudes, appreciations and work habits developed support critical and creative thinking. Different conjectures are investigated and alternatives are tested.</p>	<p>Through working compositions, arrangements and improvisational, ideas are explored and lateral thinking is applied as predictions are made and further investigations and actions are proposed.</p>
<p>Understandings of the physical, biological and technological circumstances of history of music are enhanced by learning about the past and present history of music and its development.</p>	<p>By contributing to students' musical abilities, music technology provides important tools for the development of understandings of the physical, biological and technological world.</p>	<p>Understanding and appreciation of compositions or arrangements, and processed materials are enhanced through combining compositions with the technology to produce professional scores.</p>
<p>Learning in history of music better equips students to appreciate the creative and artistic expressions of history of music cultures.</p>	<p>There is an appreciation that technology is developed by people of all cultures and a respect for its origins in human intuition, creativity and reason. Creative engagement can occur through all aspects of music technology.</p>	<p>An appreciation of the work of important and influential composers is developed as students work compositions or arrangements, building on the creative intellectual work of others to enhance their explanations.</p>

OVERARCHING STATEMENT LEARNING OUTCOMES	PERFORMANCE	MUSICIANSHIP	INSTRUMENTAL TEACHING
<p><b>9.</b> Students value and implement practices that promote personal growth and development in music.</p>	<p>Creative expression enables students to understand their development and changes in their lives and to safely explore ideas that may be frightening or damaging through the symbolic representation of experience.</p>	<p>An understanding of musicianship and the ability to use it effectively enable students to critically analyse music related to idealised images of self or others.</p>	<p>Through acquisition of knowledge, understandings, teaching activities, self-management and interpersonal skills, students value and implement practices that reflect personal growth and well-being.</p>
<p><b>10.</b> Students are self-motivated and confident in their approach to learning and are able to work individually and collaboratively.</p>	<p>Through performing individually and collaboratively students gain confidence and develop the appropriate knowledge, skills, attitudes and values that will assist them to be self-motivated to learning.</p>	<p>Through musicianship students become more confident in their understanding the sounding and notated form of music thus they are able to work individually and collaboratively.</p>	<p>Through instrumental teaching individually and collaboratively a student grows in confidence and values the methods of teaching which then assists them to be self-motivated to achieve the learning areas outcomes.</p>
<p><b>11.</b> Students recognise that everyone has the right to feel valued and be safe, and, in this regard, understand their rights and obligations and behave responsibly.</p>	<p>Recognition of safety procedures during setup of equipment and responsibilities in the work environment during performances enable students to act, behave and value others rights and safety.</p>	<p>Recognition that everyone has the right to feel valued and be safe in their environment students behave responsibly in the classroom and understand the rights of themselves and others.</p>	<p>Students recognise that everyone has the right to feel valued and safe which they apply this to the learning areas in teaching and achieving the outcomes.</p>
<p><b>12.</b> Students assess personality traits, temperament and character of a wide range of people required for pedagogy.</p>	<p>Through self assessment and group performances in a team environment students gain awareness and confidence in their dealings with a wide range of people and personalities.</p>	<p>Students understanding of the importance of musicianship and acknowledge the areas of difficulty in their individual and collaborative learning thus gaining knowledge of personality traits and temperaments of themselves and others in this sensitive area.</p>	<p>Through visual, tasks, group work and texts students gain an acquired confidence in identifying personality traits, temperaments and characters of a wide range of people which enable the student to achieve the outcomes of the learning areas.</p>

All of the links identified in this table will be useful for teachers to consider in planning holistic learning and teaching and experiences.

HISTORY OF MUSIC	MUSIC TECHNOLOGY	ORCHESTRATION
<p>Development of knowledge of history of music provides opportunities to extend understandings of the different dimensions of personal growth and well-being in a more global sense.</p>	<p>The application of technology skills and understandings contributes to an understanding of and an ability to implement practices that promote growth and well-being.</p>	<p>Through working compositions or arrangements, students develop understandings of their own personal needs and that of others which contribute to their personal growth and well-being.</p>
<p>Students develop the appropriate knowledge, skills, attitudes and values that will assist them to be self-motivated and confident learners who are able to work and learn individually and collaboratively. Key aspects of such development are: self-discipline, goal setting, an ability to set and meet deadlines, decision making, cooperation, self-respect, respect for others, willingness to accept responsibility for learning, interpersonal skills, effective communication, problem solving, critical thinking.</p>	<p>Through the application of working with technology a student gains skills, knowledge, confidence, appreciation, cooperation, and becomes a self-motivated learner always keeping up to date with the progresses in technologies.</p>	<p>Through group work, written work and texts students become self-motivated to increase knowledge and skills to perform set tasks and assignments and develop on these when working individually and collaboratively.</p>
<p>History of Music students recognises that everyone has the right to feel valued and be safe in their environment. Students learn responsible in the classroom and understand the rights of themselves and others.</p>	<p>Recognition of safety procedures during setup of equipment and responsibilities in the work environment during performances create an awareness of dangers in large or small venues.</p>	<p>Students recognise that everyone has right to feel valued and safe by creating an awareness of copyright and professional management.</p>
<p>Students understand the importance of the history of music and acknowledge the era's of music development through the past to the present day in their individual and collaborative learning thus gaining knowledge of personality traits and temperaments of themselves and others by studying past centuries.</p>	<p>Through visual materials, tasks, group work and texts students gain an acquired confidence in identifying personality traits, temperaments and characters of a wide range of people which enable the student to achieve the outcomes of the learning areas.</p>	<p>Through individual and collaborative work and texts students develop and gain an acquired confidence in identifying personality traits, temperaments and characters of a wide range of people which enable the student to achieve the outcomes of the learning areas.</p>

## CONCLUSION

This Overarching Statement provides an overview of the Course of Study design. It emphasises the importance of considering the Course of Study as a whole when planning students' education and the need to integrate learning across all areas of knowledge and human endeavour. It outlines the outcomes to which students are working in all aspects of their learning process and the teaching, learning and assessments strategies that will best help them achieve these outcomes. It will be a major reference point for the development of both staff and students during the coming period of re-accreditation.

