

MDRM102 Practical Workshops in Music Education

ECTS Value: 5 ECTS
Self-Study Hours: 60

Contact Hours: 25
Assessment Hours: 40

Overall Objectives and Outcomes

The rationale behind this module is to equip course participants with a set of skills to apply theories of pedagogy within practical workshops. Course participants will be exposed to a repertoire of practical and effective teaching methods to convey various musical topics including Rhythm, Pitch, Dynamic, Form and Timbre. The importance of enhancing listening, performing, composition and improvisation skills at each level will favour students' self-appraisal, foster critical thinking and provide an assessment platform for prospective educators.

Delivery of key themes in music will be revisited through different models of learning such as a linear or spiral curriculum. The concepts of positive reinforcement, inclusive learning and constructive pedagogies in the practical music education context will be incorporated and underpinned within the delivery of this unit. Consideration of children's conceptual, aural and physical readiness, together with their implications for education will aid the educator to shape and pace learning scenarios.

The unit will also prepare course participants to be reflective practitioners, equipping them with research tools and enabling them to become independent educators proficient in designing novel music lessons, responding to different abilities and aptitudes, while reflecting and adapting different musical topics to the needs and progress of their learners, whether working in a classroom or studio instrumental/vocal teaching context. The principles and processes of influential music educators along with successful international music curricula will be referred to and adapted to our local needs. With the latest installation of the music LO's, prospective educators will be equipped with ways of striking a balance between accountability and creativity.

The effectiveness of cross-curricular learning driven by music will be flagged and sustained with tangible examples. The use of ICT as a teaching tool will be embedded in the learning processes. Finally, lesson planning and typology of lessons will be discussed in the light of the opportunities and limitations of a scholastic year.

By the end of this module, the learner will be able to:

Competences

- a. Adapt theoretical models of music pedagogy within their practical teaching context;
- b. Develop engaging and creative lesson plans that motivate and enhance students' musical development;
- c. Manage practical workshop time and prioritise tasks;
- d. Apply the use of a range of tools, including different instruments, the voice, as well as technological tools in teaching contexts;
- e. Design and plan a sensible music curriculum;
- f. Apply a range of repertoire and teaching material in a practical music workshop context;
- g. Develop original material and a multitude of exercises to convey the more abstract aspects of music to pupils.

Knowledge

- a. Identify and define existing music teaching models and core practices;
- b. Identify the aims, content and concepts of music pedagogy and be able to reflect on them;
- c. Demonstrate well-formed and all-rounded knowledge on music teaching within the broad, inclusive education;
- d. Identify different models of learning and how these can be applied to key themes in music;
- e. Identify and plan realistic goals for the learners;
- f. Identify ways of using cross curricular thematic learning.

Skills

- a. Demonstrate practical experience of, and show critical reflection on, music teaching in different contexts;
- b. Demonstrate an ability to reflect on how practical music lessons are structured and planned, and evaluate the specific mode of delivery of a lesson;
- c. Demonstrate the ability to adopt inclusive learning techniques, particularly to ensure inclusion of learners with learning difficulties;
- d. Demonstrate a thorough knowledge of the workings of different basic instruments and the voice and be able to communicate this to pupils within the classroom;
- e. Develop an understanding of the learning outcomes in the local music education context.

Assessment Methods

This module will be assessed through: Practical Assignment, Practical Workshop and Reflective Assignment.

Suggested Readings

Core Reading List

1. Green, L. (2016). Music, informal learning and the school : A new classroom pedagogy. London and New York: Routledge.
2. Green, L. (2002). How popular musicians learn : A way ahead for music education. Surrey: Ashgate
3. Hallam, S. (2008). Music psychology in education. Institute of Education, University of London.
4. Hallam, S. (2015). The power of music. Institute of Education, University College of London.
5. Harris, P. (2014). Simultaneous Learning: The Definitive Guide. Faber Music Limited, London.
6. Huhtinen-Hildén, L., & Pitt, J. (2018). Taking a Learner-Centred Approach to Music Education: Pedagogical Pathways. Routledge, Abingdon.

7. Maerker Garner, A. (2009). Singing and Moving: Teaching Strategies for Audiation in Children. *Music Educators Journal*, 95(4), 46–50.
8. Mills, J. (2009). *Music in the primary school*. Oxford: Oxford University Press.
9. Philpott, C., & Evans, J. (Eds.). (2009). *A practical guide to teaching music in the secondary school*. London and New York: Routledge.

Supplementary Reading List

1. Boshkoff, R. (1991). Lesson Planning the Kodály Way. *Music Educators Journal*, 78(2), 30–34.
2. Draper, E. A. (2019). Creating a Meaningful Music Curriculum for Students With Disabilities. *General Music Today*, 33(1), 47–49.
3. Guderian, L. V. (2012). Music Improvisation and Composition in the General Music Curriculum. *General Music Today*, 25(3), 6–14.
4. Harris, P. (2012). *The Virtuoso Teacher: The Inspirational Guide for Instrumental and Singing Teachers*. Faber Music, London.
5. Reifinger, J. L. (2006). Skill Development in Rhythm Perception and Performance: A Review of Literature. *Update: Applications of Research in Music Education*, 25(1), 15–27.
6. Reifinger, J. L. (2020). Teaching Pitch Notation–Reading Skills. *General Music Today*, 33(3), 21–28.
7. Scott, S. (2011). Contemplating a Constructivist Stance for Active Learning within Music Education. *Arts Education Policy Review*, 112(4), 191–198.