

MUSI90174 Musical Futures

Credit Points:	12.5
Level:	9 (Graduate/Postgraduate)
Dates & Locations:	This subject is not offered in 2016.
Time Commitment:	Contact Hours: Taught in intensive mode over 4 days, 9am to 4pm (24 hours) Total Time Commitment: 136 hours
Prerequisites:	None
Corequisites:	None
Recommended Background Knowledge:	None
Non Allowed Subjects:	None
Core Participation Requirements:	<p><p>For the purposes of considering request for Reasonable Adjustments under the Disability Standards for Education (Cwth 2005), and Student Support and Engagement Policy, academic requirements for this subject are articulated in the Subject Overview, Learning Outcomes, Assessment and Generic Skills sections of this entry.</p> <p>It is University policy to take all reasonable steps to minimise the impact of disability upon academic study, and reasonable adjustments will be made to enhance a student's participation in the University's programs. Students who feel their disability may impact on meeting the requirements of this subject are encouraged to discuss this matter with a Faculty Student Adviser and Student Equity and Disability Support: http://services.unimelb.edu.au/disability</p></p>
Contact:	Ian Godfrey ibg@unimelb.edu.au (mailto:ibg@unimelb.edu.au)
Subject Overview:	<p>This subject will provide a methodological and theoretical understanding of the UK based Musical Futures pedagogy and its application in the Australian context. Participants will examine and develop their pedagogical content knowledge and skills through the practical exploration of various learning and teaching environments in which listening, performing, improvising, and composing activities are integrated. Students will also consider how this non-formal pedagogical approach reconceptualises the roles of the classroom and instrumental teacher, and its impact on students' acquisition of musical knowledge and skills, engagement and social learning.</p> <p>This subject can be taken as a single subject via the Community Access Program, or for credit towards the Master of Music Studies degree. Further information regarding the Community Access Program and Application forms can be accessed via this website - http://futurestudents.unimelb.edu.au/courses/single_subject_studies (http://futurestudents.unimelb.edu.au/courses/single_subject_studies)</p>
Learning Outcomes:	<p>On completion of this subject, students should have the knowledge, skills and understanding to enable them to:</p> <ul style="list-style-type: none"> # examine the Musical Futures pedagogy, contexts and research, with particular reference to current applications in Victorian and UK primary and secondary schools; # understand the role of the teacher within informal and non-formal approaches in school settings; # understand how principles of integrating listening, performing, improvising, and composing are integrated in the Musical Futures approach and philosophy; # utilise the broad support networks that are available to support teachers who implement a Musical Futures approach in their teaching; # incorporate into their teaching a greater variety of informal and non-formal music teaching strategies; # plan, program and implement a 'Musical Futures' approach to their own teaching context; and # reflect upon and research their practice and that of others in line with current research in the area.

Assessment:	Written assignment - 2,000 words, due 2 weeks after final date of teaching (30%); Curriculum portfolio of teaching resources, lesson plans and critical reflections - 3,000 words, due 4 weeks after final date of teaching (70%). Hurdle requirement: 100% attendance is expected during intensive teaching dates. Less than 80%attendance in classes will result in a failure.
Prescribed Texts:	Readings will be available online through the LMS before the commencement of the subject. Readings will be assigned from the following references:Finney, J. (2010). Musical Futures and Newly Qualified Teachers: A Case Study. London: Musical Futures & Paul Hamlyn Foundation. http://www.musicalfutures.org.uk/resource/27542/ Green, L. (2002). How popular musicians learn: A way ahead for music education. Aldershot, UK: Ashgate. Green, L. (2005). Musical meaning and social reproduction: A case for retrieving autonomy. Educational Philosophy and Theory. 37:1: 77-92.Green, L. (2006). Popular music education in and for itself, and for 'other' music: Current research in the classroom. International Journal of Music Education, 24(2), 101-18. Green, L. (2008). Music, informal learning and the school: A new classroom pedagogy. Aldershot, UK: Ashgate.Green, L. (2008). Group cooperation, inclusion and disaffected pupils: some responses to informal learning in the music classroom. Music Education Research, 10(2), 177-192.Hallam , S., Creech, A. & Sandford, C. (2010). Survey of Musical Futures: A report from Institute of Education, University of London for the Paul Hamlyn Foundation. http://musicalfutures.org.uk/resource/27229 . Accessed May 30, 2010.Jeanneret, N. (2011). Musical Futures: The Victorian Pilot. In L. Mackinlay (Ed.) Making Sound Waves. Proceedings of the Australian Society for Music Education National Conference, Gold Coast.Jeanneret, N. (2010). Musical Futures in Victoria. Australian Journal of Music Education, 2, 148-162.Price, D. (2005). Musical Futures: An Emerging Vision. London: The Paul Hamlyn Foundation.Webb, M. (2009). Musical Futures and Informal Music Learning in pre-service music education at the Sydney Conservatorium of Music (Australia). Musical Futures website: http://www.musicalfutures.org.uk/resource/27457
Breadth Options:	This subject is not available as a breadth subject.
Fees Information:	Subject EFTSL, Level, Discipline & Census Date, http://enrolment.unimelb.edu.au/fees
Generic Skills:	On completion of this subject, students should have the knowledge, skills and understanding to enable them to: <ul style="list-style-type: none"> • demonstrate skills in cooperation, communication and negotiation that allow for effective working in teams; • demonstrate the capacity for critical and independent thought and reflection; • plan effectively to meet (performance) deadlines; and • be flexible and able to adapt to change through knowing how to learn.
Related Course(s):	Master of Music Studies
Related Majors/Minors/Specialisations:	Instrumental Specialisation (MC-MUSPT) Studio Specialisation (MC-MUSPT)