



**Deakin University Music Education response to
Parliament of Victoria Education & Training Committee**

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Deakin welcomes the Victorian Parliament's Education and Training Committee's inquiry into the extent, benefits and potential of music education in Victorian schools. Members of the School of Education look forward to further engagement in the discussion of the review and would welcome the opportunity to contribute further before the inquiry is put to parliament.

The School of Education at Deakin University has historically always offered music education in its teacher education courses. Courses are accredited through the Victorian Institute of Teaching (VIT) and align with the Deakin Graduate outcomes for teaching and learning and the LIVE the future Agenda 2012. Teacher Education at Deakin is also available to Aboriginal and Torres Strait Islander students through the Institute of Koorie Education (IKE), at the Waurn Ponds campus in Geelong.

Music education is available in the following courses as a specialism, core units or as electives:

- Masters of Education (MEd Special education)
- Master of Teaching (MTeach)
- Graduate Diploma of Teaching (Primary)
- Bachelor of Arts/Bachelor of Teaching (BA/BTeach secondary)
- Bachelor of Primary (BPrimary)
- Bachelor of Early Childhood (BECE)

Preservice Teaching students can undertake their music units as either full time or part time, in on and off campus learning modes. The teaching and learning environment includes Cloud Deakin (online environment) as well as located learning environments (on campus). Music lecturers teach music specialist students onsite and in schools in collaboration with teachers. These course elements are in

addition to music practicum placements in schools. Music units in the above courses are taken across twelve weeks of the trimester. The music curriculum in these units is based on developmental and sequential music teaching and learning with a problem-based pedagogy. The music content and supporting pedagogy is designed to engage preservice teaching students in action based research processes to develop an understanding of evidence- informed music education.

Music education units reflect current research with studies in cultural inclusion, community engagement and professional development, and support innovative and responsive approaches to school music curriculum development.

Pre-service teacher training for Specialist music teachers

Master of Teaching (secondary)

Students enter the Master of Teaching with an undergraduate music qualification. The program is available in either an on- or off- campus study mode and the music specialisation can be completed as either a single or double methodology. A single method comprises 2 music units with each unit involving 3 hours per week over a 12-week trimester. A double method requires twice this study load. The units emphasise research in music education, professional practice and the application of critical pedagogies.

Preservice teaching students studying the single method undertake:

- Arts Discipline Study 1 Music (ECA731) focused on years 7-10 music curriculum
- Arts Discipline Study 2 Music (ECA732) focused on VCE music and other post- compulsory programs

Preservice teaching students studying a double methodology undertake these two units and two addition units:

- Arts Discipline Study 3 Music ECA733 focused on music methodologies, composition and musicianship
- Arts Discipline Study 4 Music ECA734 focused on multicultural music, culture, diversity and special needs in music education.

Bachelor ofArts/Bachelor of Teaching (secondary)

The Bachelor ofArts/Bachelor of Teaching is an undergraduate course which offers music specialism as either a single or double methodology. Deakin offers this program in partnership with Box Hill TAFE and provides cross-institutional enrolment for students undertake music units with six credit points of music studies.

Preservice teaching students in the Bachelor ofArts/Bachelor of Teaching undertake a single music method comprising 3 hours of music study per week over a 12-week trimester in the on campus mode or the equivalent in the off campus mode.

For a single methodology preservice students undertake 2 music units:

- Arts Discipline Study 1 Music (ECA431) focused on middle years curriculum
- Arts Discipline Study 2 Music (ECA432) focused on senior school music programs

For a double methodology preservice students undertake two additional units. These are:

- Arts Discipline Study 3 Music (ECA433) focused on philosophies of music education, creativity and musicianship
- Arts Discipline Study 4 Music (ECA434) focused on multicultural music, culture, diversity and special needs in music education

Bachelor of Primary (middle years)

Within the undergraduate four-year Bachelor of Primary program students are able to specialise in music (P-10) across all three campuses (Burwood, Geelong and Warrnambool). Students undertaking this specialism normally undertake 3 hours per week over a 12-week trimester in the on campus mode, or equivalent in the off campus mode. This pathway has been approved by VIT for offer from 2012 through to 2016 and provides preservice teaching students with two options. These are:

1. A suite of six music units at Box Hill TAFE as cross-institutional enrolment with one further music methodology unit ECA431 in their final year of study. This study plan requires students to over enroll by one unit in their degree and to complete one secondary school placement in their final year.
2. Students undertake six music units at Deakin listed below, and enrol in ECA431. They also undertake one secondary school placement in their final year.

The six music discipline units offered within the School of Education are:

1. Discovering Music A (ECA310) focused on music literary and practical instrumental skills, African and Australian Aboriginal Music
2. Discovering Music B (ECA311) focused on history of music, music literary and practical music skills
3. Discovering Music C (EEA 312) focused on music and culture in society
4. Discovering Music D (EEA313) focused on music and technology
5. Arts Discipline Study 3 Music (ECA433) focused on music philosophy, composition and musicianship
6. Arts Discipline Study 4 Music (ECA434) focused on multicultural music, and special needs in music education

Preservice teachers are able to elect to take a middle-years music option. This stream is designed to give these students the opportunity to enhance their music knowledge, skills and understandings through a range of units. The units are designed to enable students to develop a personal professional philosophy for music teaching and learning with relevant theoretical frameworks and pedagogical models specific to the middle years of schooling. Unit content makes provision for students to develop skills in classroom-based enquiry and promotes the development of reflective music practitioners. A range of teaching approaches is offered within the units for example, Orff, Kodály, Dalcroze, Australian Aboriginal, Suzuki, African, Yamaha, creative music making and improvisation and music technology.

Pre-service teacher training for generalist music teachers

MEd (Special Education)

Preservice students undertaking the Special Education specialism within the Masters of Education course can undertake one unit of music. Preservice students undertake their music component for 3

hours per week over 6 weeks. The music component develops personal and professional practice and a philosophy for teaching and learning in and through music in special education. The music unit is:

- Individuals and Social contexts: the Arts (EEA710) focused on research and critical pedagogies around special education

BECE in the MTeach

Early Years Music Education is offered within the current MTeach and is a core unit in this post-graduate course. Preservice students undertake their music component for 3 hours per week over 3 weeks. This is a multimodal unit that is offered in two trimesters. Students engage in curriculum planning and evaluation. They discuss new and traditional pedagogies and organizational models specific to music teaching, learning and assessment.

- Teaching the Arts in Primary Schools (ECP711) focused on national and international approaches to music education

Graduate Diploma of Teaching (Primary)

Within this one-year postgraduate course, students undertake a core unit that has music as a component. The students undertake their music component in an intensive mode for 4 hours per day over 6 days with intensive time in schools. The music component aims to develop a personal professional philosophy for music teaching and learning. The unit content makes provision for students to develop skills in classroom-based enquiry.

- Individuals and social contexts: the Arts (EEA710) focused on music approaches from local and international perspectives, instrumental and creative music and ICT.

Bachelor Education Primary

Music education in this undergraduate course falls under the umbrella of Arts Education. The students undertake the music component in ECA409/EEA209 for up to 12 hours over 12 weeks. Two core units are offered:

1. Primary Arts Education (ECA409/EEA209) focused on the elements of music, creativity, singing, playing, music technology and music within AusVELS
2. Focused Study Arts Education (EEA410) focused on music methodologies from local and international perspectives, instrumental and creative music and ICT.

As generalist primary pre-service teachers, in ECA409/EEA209 students engage in experiential teaching and learning and have a range of interactive activities and readings that enhance their music learning. Within the two core units they gain an understanding of basic music teaching approaches, with a focus on creative music making, singing, classroom instrumental performance, listening,

moving and music technology. The second unit EEA410 is an in-depth 'music focused study'. Students who elect music engage, experience and explore music knowledge, skills, understandings and application of the principles of European music methods (Dalcroze, Orff and Kodály) as well as that of other cultures for example Australian Aboriginal Music, African music and Asian music as a means of cross-cultural engagement. Within this unit, students undertake research, have the opportunity to do microteaching lessons in class, use ICT resources and gain skills in confidence to teach music as generalist teachers.

Bachelor of Early Childhood Education

All students undertaking the BECE course undertake one core unit with a focus on music and movement. Students undertake this unit for 3 hours per week over 12 weeks. This unit is also offered in an online and intensive mode at regional campuses. Students gain an in-depth knowledge of the approaches and practice of music education in the early years. They gain specific music skills to teach as generalist educators.

- Young Children's Music and Movement (ECE308) focused on teaching and learning in and through music in the early years

Teacher Professional Development

The School of Education at Deakin engages with schools in research and community projects to support teacher development. For example, in 2012 staff supported to the *Music in Schools Project*. This project was initiated by Jenny Grenfell and Fiona Phillips to engage schools and community partnerships in regional settings. The project focused on the provision of a music professional development program for generalist and specialist primary teachers in schools in regional and rural South Western Victoria.

Funded by the Warrnambool Charitable Trusts and Deakin University, the project facilitated ongoing collaborative partnerships between Deakin music educators, specialist music practitioner educators including, and members from Victorian Opera and teachers from Warrnambool and district schools.

The project provided participants with:

- increased awareness of the range of cloud-based and located e-technologies to improve music teacher practice
- support for greater engagement with and participation in teaching music
- enhanced capacities to implement curriculum change

The project outcomes indicated that both teachers and students demonstrated a notable improvement in their confidence and capacity to work with academics and music practitioners to develop and implement, music curriculum, and, to participate in the performance of the children's opera *Brundibar*

Deakin University's history of providing professional development programs for generalist and specialist teachers of Music in primary and secondary schools also includes Beginning with the *Teaching with Converging Technologies: A Professional Development Program for Teachers Responsible for Music and Visual Arts: Art-e-mus Project* (Blackmore, J., Steven, R., & Grenfell, J. 1996) a National Professional Development program funded through DEET. This project has provided a model for the provision of music professional development using located and cloud-based learning for Deakin University, the Catholic Education Office and The Songroom in Victoria. A music program of teacher professional development was also offered in the S-W regions through music programs over a four-year period at the Warrnambool Fun4Kids Festival (2004-2008).

Research that Deakin University has conducted into the benefits of music education for students

Deakin University is a research intensive university. Music staff have conducted research in music education in relation to pre-service students at the university, in schools, as early career researchers and in cross institutional research teams both locally and internationally.

The following publications highlight some of the benefits of music education:

Book Chapters

1. Joseph, D. & Southcott, J. (2012) Retaining a frisson of the other: imperialism, assimilation, integration and multiculturalism in Australian schools, in Swanwick, Keith (Eds.), *Music education*, pp. 250-264, Routledge, Oxon, England.
2. Joseph, D. (2007) Encountering South African music from an Australian perspective: a kaleidoscopic voyage of discovery, in Akrofi, E. A. (Eric Ayisi); Smit, Maria and Thorsén, Stig-Magnus (Eds.), *Music and identity: transformation and negotiation*, pp. 99-112, Sun Press, Stellenbosch, Africa.
3. Joseph, D. (2006) Learning, linking and participating: transmitting African music in Australian schools, *Centering on African practice in musical arts education*, pp. 89-102, African Minds, South Africa.
4. Joseph, D. (2006) Cross- and intercultural engagement: a case study in self-reflection and finding meaning, *Reflective practice in arts education*, pp. 149-158, Springer, Netherlands.
5. Joseph, D. (2005) 'I sing my home and dance my land': crossing music boundaries in a changing world, *Cultural diversity in music education: directions and challenges for the 21st century*, pp. 151-160, Australian Academic Press, Australia.

Refereed Journal Articles

1. Joseph, D. & Southcott, J. (2013 in press) So much more than just the music: Australian pre-service music teacher education students' attitudes to artists-in-schools, *International Journal of Music Education*, Early View, pp. 1-14.
2. Joseph, D. (2012) Sharing ownership in multicultural music: a hands-on approach in teacher education in South Africa, *Australian Journal of Music Education*, 1(2), 10-19.
3. Joseph, D. (2012) Multicultural Arts Education: Attitudes and perception of Australian Tertiary Students, *International Journal of the Humanities*, 10(1), 25-38.
4. Joseph, D. (2012). Internationalising the curriculum: building intercultural understandings through music, *Journal of University Teaching and Learning Practice*, 9(1), 1-13.

5. Joseph, D. (2011). Early career teaching: learning to be a teacher and staying in the job, *Australian Journal of Teacher Education*, 36(9), 1-14.
6. Joseph, D. (2011) Cultural diversity in Australia: promoting the teaching and learning of South African music, *Australian Journal of Music Education*, 1, 42-56.
7. Joseph, D. & Southcott, J. (2011). Embracing cultural diversity in Australian music teacher Education, *Music education research and innovation*, 14(1), 7-14.
8. Joseph, D. (2011). Zebra crossing: walking in two continents sharing and celebrating difference through music, *Intercultural Education*, 22(6), 487-494.
9. Joseph, D. (2010). Music teaching is more than telling: Attitudes and Beliefs of Australian pre-service teachers, *Victorian Journal of Music Education*.
10. Joseph, D. & Southcott, J. (2010). Experiences and Understandings: Student teacher's beliefs about multicultural practices, *Australian journal of music education*, 2, 66-76.
11. Southcott, J & Joseph D. (2010). Many layers of meaning: multicultural music education in Victoria, Australia, *International Journal of the Humanities*, 8(2), 189-200. Joseph, D. & Southcott, J. (2010). Engaging, exploring, and experiencing multicultural music in Australian music teacher education: the changing landscape of multicultural music education, *Journal of Music Teacher Education*, 1-19.
12. Joseph, D. & Heading, M. (2010). Putting theory into practice: moving from student identity to teacher identity, *Australian Journal of Teacher Education*, 35(3), 75-87.
13. Joseph, D. & Human, R. (2009). African music: negotiating a space in contemporary society, *Journal of International Intercultural Education*, 20(4), 359-370.
14. Joseph, D. & Southcott, J. (2009). Opening the doors to multiculturalism: Australian pre-service music teacher education students' understandings of cultural diversity, *Music Education Research*, 11(4), 457-472.
15. Joseph, D. and Winspear, C. (2008). What have we learnt? Pre-service music teaching and learning, *Victorian Journal of Music Education*, 1, 17-21.
16. Joseph, D. (2008). School based partnerships: an Orff approach experiencing, exploring and engaging in music education, *Musicworks: Journal of the Australian Council of Orff Schulwerk*, 13(1), 15-19.
17. Joseph, D. (2007). Music education in Australia: valuing cultural diversity, *Victorian Journal of Music Education*, 1, 28-38.
18. Joseph, D. (2007). Old hat new fabric: an African-Orff approach supporting values education in Australia, *Musicworks: Journal of the Australian Council of Orff Schulwerk*, 12(1), 42-46.
19. Southcott, J & Joseph, D. (2007). From empire to filmi: a fusion of western and Indian cultural practices in Australian music education, *International Journal of Music Education*, 25(3), 235-243.
20. Joseph, D. & Southcott, J. (2007) Retaining the frisson of the 'other': imperialism, assimilation, integration and multiculturalism in Australian schools, *Music Education Research*, 9(1), 35-48.
21. Joseph, D. (2006). Different rhythms to similar tunes: African beats in action across two continents, *Victorian Journal of Music Education*, 1, 39-44.
22. Joseph, D. (2006). Managing change without sacrificing quality: music teaching and learning at South African tertiary institutions, *Australian Journal of Music Education*, 1, 18-24.
23. Joseph, D. & Southcott, J. (2005). Primary teacher training at Deakin University: an Australian experience learning another kind of music, *Asia-Pacific journal for arts education = Ya Tai yi shu jiao yu xue bao*, 3(2), 63-82.
24. Joseph, D. (2005). A new voice in a new place: musical encounters with a difference, *Australian Online Journal of Arts Education*, 1(1), 1-9.
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26. Joseph, D. (2005). Experiencing change: an inside view from the outside, *Australian Journal of Music Education*, 1, 48-55.
27. Joseph, D. (2005). Localising indigenous knowledge systems down under: sharing different worlds with one voice, *Indilinga: African Journal of Indigenous Knowledge Systems*, 4(1), 295-305.
28. Joseph, D. (2003). An African music odyssey: introducing a cross-cultural music curriculum to Australian primary teacher education students, *Music Education International: Journal of the International Society for Music Education*, 2, 98-111.

Refereed Conference Papers

1. Joseph, D. & Human, R. (2012) Place and space: celebrating South African music across two continents, in Sims, Wendy (Eds.), ISME 2012: Proceedings, International Society for Music Education 30th World Conference: Music Paedeia: From Ancient Greek Philosophers Towards Global Music Communities, pp. 171-175, International Society for Music Education, Thessaloniki, Greece
2. Joseph, D. (2010). Music needs no visa: insights from three South African voices on teaching African music in Melbourne, Australia, in P. Dunbar-Hall (Ed), *Proceedings of the 10th International Conference on Cultural Diversity in Music Education: The cultural aesthetics of teaching*, pp.70-75, Sydney Conservatorium of Music, Sydney, N.S.W.
3. Joseph, D. & Southcott, J. (2010). Different sounds, different musics, different teaching: an Australian case study in multicultural teaching and learning, in P. Dunbar-Hall (Ed), *Proceedings of the 10th International Conference on Cultural Diversity in Music Education: The cultural aesthetics of teaching*, pp. 76-81, Sydney Conservatorium of Music, Sydney, N.S.W.
4. Joseph, D. & Southcott, J. (2009). Making it real: pre-service music teacher education students ideas about artists-in-schools, in W. Baker (Ed), *Proceedings of the XVIIth National Conference*, pp. 91-95, Australian Society for Music Education Inc., Launceston, Tasmania.

5. Southcott, J. & Joseph D. (2009). Interrupted cadence: the mismatch of the school music curriculum and the intercultural understandings of pre-service teachers in Victoria, Australia, in G. Wallis & D. Sell (Eds.), *Music '09 Modulations 2009: Proceedings of the New Zealand National Music Education Conference*, pp. 84-94, Music Education Canterbury, Wellington, New Zealand
6. Joseph, D., & Southcott, J. (2009). Pre-service Australian music educators: an umbrella of cultural understandings, *APSMER 2009: 7th Asia Pacific Symposium on Music Education Research*, APSMER, Shanghai, China.
7. Joseph, D. & Southcott, J. (2009). Building relationships: Student teacher ideas about Artists in residence in school music Australian Society for Music Education XVII National Conference, Tasmania.
8. Joseph, D. (2009) Masakhane: musical understanding in African music, in W. Baker (Ed), *ASME 2009: Proceedings of the XVIIth National Conference*, pp. 96-102, Australian Society for Music Education Inc., Launceston, Tasmania.
9. Joseph, D. (2008). Music teacher education partnerships as professional development, *AARE 2008: Changing climates: education for sustainable futures: International Education Research Conference*, Australian Association for Research in Education, Brisbane, Qld.
10. Joseph, D. & Petersen, A. (2008). Recognizing and celebrating Xhosa traditional music in South Africa, in J. Southcott (Ed), *ANZARME 2008: Proceedings of the XXXth Annual Conference: innovation and tradition: music education research: 3-5 October 2008*, pp. 160-170, Australian and New Zealand Association for Research in Music Education, Melbourne, Vic.
11. Joseph, D & Harris-Hart, C. (2008) Exploring creative music making as a vehicle for integrated teaching and learning, in J. Southcott (Ed), *ANZARME 2008: Proceedings of the XXXth Annual Conference: Innovation and Tradition: Music Education Research: 3-5 October 2008*, pp. 147-159, Australian and New Zealand Association for Research in Music Education, Melbourne, Vic.
12. Joseph, D. (2007). Jabulani Africa: celebrating music making and finding meaning in Australia, in A. Stanberg, J. McIntosh & R. Faulkner (Eds.), *Celebrating Musical Communities, Proceedings of the 40th Anniversary National Conference*, pp. 126-129, Australian Society for Music Education Incorporated (ASME), Nedlands, W.A.
13. Southcott, J. & Joseph, D. (2007). So much to do, so little time: multicultural practices and Australian school music, in A. Stanberg, J. McIntosh & R. Faulkner (Eds.), *Celebrating Musical Communities, Proceedings of the 40th Anniversary National Conference*, pp. 199-202, Australian Society for Music Education Incorporated (ASME), Nedlands, W.A.
14. Joseph, D. (2007). Music Education in Australia: Valuing Cultural Diversity, *Victorian Journal of Music Education*, 2007, pp. 28-38, The Australian Society for Music Education, Parkville, Australia.
15. Joseph, D. (2007). Sharing and speaking about African music: professional development with Swaziland primary school teachers, in P. de Vries & J Southcott, Jane (Eds.), *AARME 2007: Proceedings of the XXIXth Australian Association for Research in Music Education Annual Conference: Music education research: values and initiatives*, pp. 81-88, Australian Association for Research in Music Education (AARME), Melbourne, Vic.
16. Southcott, J. & Joseph, D. (2007). Perceptions of multiculturalism in music education: what matters and why, in P. De Vries & J. Southcott (Eds.), *AARME 2007: Proceedings of the XXIXth Australian Association for Research in Music Education Annual Conference: Music education research: values and initiatives*, pp. 137-143, Australian Association for Research in Music Education (AARME), Melbourne, Vic.
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18. Joseph, D. & Arber, R. (2007). Transmitting music through culture: a way forward to harmonise a discordant world, in P. L. Jeffrey (Ed.), *AARE 2006: Conference papers, abstracts and symposia*, pp. 1-8, Australian Association for Research in Education (AARE), Coldstream, Vic.
19. Joseph, D. & Southcott, J. (2006). The blind men and the elephant: music education in a changing world, in P. de Vries, Peter & J. Southcott (Eds.), *AARME 2006: Proceedings of the XXVIIIth Australian Association for Research in Music Education Annual Conference: 24-26 September 2006: Music education, standards and practices*, pp. 66-70, AARME, Melbourne, Vic.
20. Joseph, D. (2006). Cultural understanding: rethinking music teacher education in a multicultural Australia, in W. Sims & R. Tahir (Eds.), *Sentuhan: Proceedings of the 27th World Conference of the International Society for Music Education*, pp. 621-646, International Society for Music Education, Nedlands, WA.
21. Joseph, D. (2005). Masakhane: drumming up an effective music curriculum for pre-service teacher education, in Jeffrey, Peter L. (Eds.), *AARE 2004: Doing the public good: positioning educational research; AARE 2004 International Education Research conference proceedings*, pp. 1-8, Australian Association for Research in Education (AARE), Coldstream, Vic.
22. Joseph, D. (2005). Celebrating the use of African music: change in motion, in D. Forrest (Ed), *Celebration of voices: XV national conference proceedings*, pp. 128-133, Australian Society for Music Education Incorporated (ASME), Parkville, Vic
23. Joseph, D. & Southcott, J. (2005). Empowering Australian students in African music: experiential education in primary teacher training, in Morrison, Stephen J. (Eds.), *APSMER 2005: 5th Asia Pacific Symposium on Music Education Research*, pp. 1-11, University of Washington, School of Music, Seattle, Washington.
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- disassociation, in P. de Vries (Ed), *AARME 2005: Proceedings of the XXVIIth Australian Association for Research in Music Education Annual Conference*, pp. 81-88, AARME, Sydney, N.S.W.
25. Southcott, J. & Joseph, D. (2005). Other musics in the classroom: from assimilation to multiculturalism in Australian school music, in D. Forrest (Ed), *ASME 2005: Celebration of voices: Proceedings of the XV Australian Society for Music Education. National Conference*, pp. 241-246, Australian Society for Music Education, Parkville, Vic.
 26. Southcott, J. & Joseph, D. (2005). Integration and multiculturalism in music in Australian schools: has/can/should the leopard change its spots? in P. De Vries (Ed), *AARME 2005: Australian Association for Research in Music Education : proceedings of the XXVIIth Annual Conference, 24-27 September 2005, Carlton Crest, Sydney*, pp. 150-156, AARME, Melbourne, Vic.
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 28. Joseph, D. (2004). The African difference: results and implications of using African music in teacher education, in K. Hartwig (Ed), *Artistic practice as research: proceedings of the XXVth annual conference*, pp. 1-7, AARME, Melbourne, Vic.
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 32. Joseph, D. (2002). Umoja: teaching African music to generalist teacher education students, in J. Callaghan & J. Rosevear (Eds.), *Research matters: linking outcomes with practice: proceedings of the XXIVth annual conference*, pp. 86-98, Australian Association for Research in Music Education (AARME), Melbourne, Vic.

Non-Refereed Conference presentations

1. Phillips, F. (2011). "Seeing Hearing Knowing" Conference presentation on technology and developing musical understandings. Living Music and Dance. VOSA Melbourne.
2. Phillips, F. (2008). *Seeing and Hearing. The role of technology in teacher education and musical understanding for the classroom*. Conference presentation on technology and developing musical understandings. Living Music and Dance. VOSA Melbourne.
3. Phillips, F. (2008). *Working at the speed of sound*. Conference presentation on technology and developing musical understandings. Living Music and Dance. VOSA Melbourne.

Report

1. Grenfell, J. & Phillips, F. (2012). *The Music in Schools Project Report*. Centre for Professional Partnerships in Education. School of Education. Deakin University.

Other

1. Phillips, F (2009). "Podthoughts" *Using Podcasting as a methodology for assisting the compositional thought processes in the early and middle years as well as higher education students. Music In Action* (professional magazine), 1, 23-26.
2. Phillips, F. (2011). What's the Bass Line? Understanding the Experiences of young children in Early Years Music Education. Unpublished Masters Paper, Deakin University, Melbourne, Australia.

School Music Education Programs

Deakin University has a strong presence in regional Victoria. Recently the Deakin *Music in Schools Project*- as discussed above -facilitated a joint teaching and learning structure for a range of regional Victorian primary schools. This project-extended teacher experience to include discourse with academics and music practitioners leading to the teachers developing-and confidently implementing innovative music curriculum in their classrooms.

The project was divided into three phases, which took place in schools:

1. Teacher workshops using located and cloud-based learning

Collaboration between participating teachers resulted in the development of music activities generated from workshops for classroom implementation and reflection. Teachers were invited to video their lessons and upload them into the online discussion forum. A mentoring role undertaken by Deakin academics, music artists and teacher practitioners, supported teachers in the development and implementation of music curriculum for primary classrooms.

2. The development of music curriculum resources for classroom teaching

In the second phase of the project, participating teachers contributed their music lesson plans to devise and collaborate in the production of a music curriculum resource package for all levels in primary schools. Music curriculum workshop sessions were held to develop music curriculum materials.

3. Workshops with Richard Gill, the Victorian Opera including open rehearsal presentation of the children's opera *Brundibar*, Lighthouse Theatre, Warrnambool

The final phase of the project was collaboration between teacher participants in the *Music in Schools Project*, their students, Deakin academics and colleagues from Victorian Opera. The entire production, the vocal ensemble and orchestra was composed of students and teachers from district primary and secondary schools. Students were selected not as a result of their demonstrated singing skills but because of their interest to perform in the production. In the case of the orchestra, students were required to have attained a suitable performance standard in their instrument. One of the unique aspects of the project was that members from Victorian Opera travelled to regional Victoria to work with Deakin academics as the facilitators of this unique project.

Further information regarding for individual music unit outlines in relation to content, hours, prerequisites and assessment can be accessed at:

<http://deakin.edu.au/current-students/handbooks/2013/index.php>

References

Blackmore, J, Stevens, R, & Grenfell, J. (1996). *Teaching with Converging Technologies: A Professional Development Program for Teachers Responsible for Music and Visual Arts: Art-e-mus Project* (1996) an NPDP program funded through DEET.