Course Specification

Description: Learning Through The Senses

<table>
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<tr>
<th>Subject</th>
<th>Cat-Nbr</th>
<th>Class</th>
<th>Term</th>
<th>Mode</th>
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<td>21220</td>
<td>1, 2003</td>
<td>ONC</td>
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Academic Group: FOEDU
Academic Org: FOE002
HECS Band: 1
ASCED Code: 070301

STAFFING
Examiner: Karen Knight-Mudie
Moderator: Michelle Lovett

RATIONALE
All people, whether considered 'talented' or not, are capable of expressing themselves in some artistic form. Making marks begins at a very early age and continues in a common pattern of development from scribbles to symbolism to pictorial realism unless, for various reasons, progress is inhibited and a person mistakenly thinks he or she cannot draw. Similarly, skills involved in listening to music develop as one learns to see what is heard and hear what is seen using the senses of sight and sound in complex ways. However, with careful and sympathetic guidance in the classroom the basic skills of representation and an awareness of the soundscape can be fostered. It is important that anyone entering the teaching profession understands that children must be given adequate and sympathetic attention during crucial transitional stages in image making and burgeoning sensitivity to sounds. Richardson (1992) highlights the fact that teachers "need to be aware that children can reach the stage of pictorial realism at any point in a range of ages" and it is commonly known that children respond in a variety of ways to different sounds. Thus teachers themselves must be able to recognise each case as and when it arises. This is only possible if teachers possess sufficient knowledge in and about sensory perception.

SYNOPSIS
In this course students will be exposed to a variety of visual and musical forms of communication so that they might develop an understanding of semiotic pedagogy. In visual art the content covered will deal with mark making so that students move through the stages of scribbles to symbolism to pictorial realism and, in the process of developing personal awareness and some mastery of skills, they may demonstrate a deeper understanding and appreciation of image making. In music students will develop some ear and eye refinement skills through listening and score reading activities. Such activities connect the eye and ear...
through exposure to ethnomusicology and investigation of musical repertoire across the history of western music to contemporary music.

**OBJECTIVES**

At the conclusion of this course a student should be able to demonstrate practical teaching skills/knowledge through:

- In VISUAL ART: Recognising the different qualities of marks produced when using a variety of drawing and painting media.
- Developing skills in using pencil, charcoal, crayon, pastel, ink and painting media sufficient for classroom teaching.
- Producing a series of preliminary images based on a chosen theme.
- Producing a major drawing or painting from life showing close observation, attention to detail and the influence of one or two artists studied.
- Acquiring historical and technical art knowledge sufficient for classroom teaching.
- Demonstrating critical and evaluative skills sufficient for classroom teaching.
- In MUSIC: Developing aural skills relating to identification of timbre and music ensembles.
- Developing score reading skills sufficient for classroom teaching.
- Acquiring musicianship and music history knowledge sufficient for classroom teaching.
- Demonstrating an ability to hear a printed score and see score in aural experiences.
- Discussing attributes of the score or sound in an historical and educational context.

**TOPICS**

<table>
<thead>
<tr>
<th>Description</th>
<th>Weighting (%)</th>
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<tbody>
<tr>
<td>1. In Visual Art (10% for each section)</td>
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1.1. Drawing and painting media as specified in syllabus documents.

1.2. Experimentation in making marks using a variety of media.

1.3. Learning to examine natural phenomena.

1.4. Associated art history and technical art knowledge sufficient for classroom teaching.

1.5. Critical and evaluative skills sufficient for classroom teaching
2. In Music (10% for each section)  

2.1. Musical instruments organisation and sound.

2.2. Score Reading sufficient for classroom teaching.

2.3. Music History and Musicianship sufficient for classroom teaching

2.4. Inner Hearing and Dictation.

2.5. Music History and Repertoire sufficient for classroom teaching.

**TEXT and MATERIALS required to be PURCHASED or ACCESSED:**

Books can be ordered by fax or telephone. For costs and further details use the 'Book Search' facility at http://bookshop.usq.edu.au by entering the author or title of the text.

A3 Sketch pad (For Visual Art)

Roymac Imitation Sable brushes: sizes 2, 4, 6, 10. (For Visual Art)

Eraser (For Visual Art)

Pencils: 2B, 4B, 6B (For Visual Art)

(For Visual Art)

(For Visual Art)

(For Music)

(For Visual Art)

(For Music)

**REFERENCE MATERIALS**

Reference materials are materials that, if accessed by students, may improve their knowledge and understanding of the material in the course and enrich their learning experience.


(For Visual Art Education)
(For Music Education)
(For Music Education)
Bennet, R. *Form and Design*, Cambridge University Press,
(For Music Skills)
Bennet, R. 1986, *Score Reading*, Cambridge University Press,
(For Music Skills)
(For Music Education)
(For Music Education)
(For Visual Art Education)
(For Visual Art Education)
(For Music Education)
(For Music Education)
(For Music Education)
(For Visual Art Education)
(For Visual Art Education)
(For Visual Art Education)
(For Visual Art Education)
Holt, D. & Thompson, K. 1980, *Developing competencies to teach music in the elementary classroom*, Merrill, Columbus, Ohio.
(For Music Education)
(For Music Skills)
(For Visual Art Skills)
(For Visual Art Skills)
(For Music Education)
(For Visual Art Education)
(For Music Education)
(For Visual Art Skills)
(For Music Education)
(For Music Education)
(For Music Education)
(For Visual Art Skills)
(For Visual Art Education)
(For Music Education)
Tovey, D.F. *Essays in Musical Analysis*, OUP, Vol 5.
(For Music Skills)
(For Visual Art Education)

STUDENT WORKLOAD REQUIREMENTS

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<tr>
<th>ACTIVITY</th>
<th>HOURS</th>
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<tr>
<td>Discussion</td>
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<td>Private Study</td>
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ASSESSMENT DETAILS

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<th>Wtg(%)</th>
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<th>Due Date</th>
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<td>WRITTEN ANALYSIS &amp; COMPARISON</td>
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<td>(see note)</td>
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NOTES:

. VISUAL ART - Formative assessment continuous throughout semester.
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. MUSIC - Formative assessment continuous throughout semester.
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ASSESSMENT NOTES

1. Assessment instruments for this course could include any of the following if agreed or specified: folios, projects, journals, notated scores, video and tape recordings, researched essays, computer-generated presentations.

2. It is the students' responsibility to attend and participate appropriately in all activities (such as lectures, tutorials and practical work) scheduled for them, and to study all material provided to them or required to be accessed by them to maximise their chance of meeting the objectives of the course and to be informed of course-related activities and administration.

3. Marking criteria are provided in course material as mark sheets/guides or as part of assignment specifications.

4. Summative assessment items will receive one of the following letter grades: HD, A, B, C, F or I.

5. To complete each of the assessment items satisfactorily, students must obtain at least 50% of the marks available (or at least a grade of C-) for each assessment item.
6 To be assured of a passing grade, students must demonstrate, via the summative assessment items, that they have achieved the required minimum standards in relation to the objectives of the course by satisfactorily completing all summative assessment items.

7 The final grades for students will be assigned on the basis of the weighted aggregate of the marks (or grades) obtained for each of the summative assessment items in the course.

8 In a Closed Examination, candidates are allowed to bring only writing and drawing instruments into the examination.

9 Any Deferred or Supplementary examinations for this course will be held in the fourth week of the semester following this course offering and the examiner will advise students involved in writing of the date, time and location of any such examination.

10 If students submit assignments after the due date without prior approval then a penalty of 10% of the total marks gained by the student for the assignment will apply for each working day late.

11 Students should read USQ Regulations 5.1 Definitions, 5.6 Assessment, and 5.10 Academic Misconduct for further information and to avoid actions which might contravene University Regulations. These regulations can be found at the URL http://www.usq.edu.au/SECARIAT/calendar/Part5/ or in the printed version of the current USQ Handbook.

12 In accordance with University's Assignment Extension Policy (Regulation 5.6.1) the examiner of a course may grant an extension of the due date of an assignment in extenuating circumstances.