



Faculty of Arts
& Social Sciences

School of the Arts and Media

MUSC1706

BA Performance laboratory

Session 2, 2014

1. Course overview

| | | | |
|-----------------------------|---|-----------|-------------|
| FACULTY | Arts and Social Sciences | | |
| SCHOOL or DEPARTMENT | School of the Arts and Media | | |
| COURSE CODE | MUSC1706 | | |
| COURSE NAME | BA Performance laboratory | | |
| Session 2 | Year 2014 | | |
| Performance seminars | Tuesday, weeks 1, 3, 6, 9,12 | 1400-1600 | Clancy |
| Performance workshop | Thursday, weeks 2, 5, 8, 11 | 1300-1500 | Webster G17 |
| Ensemble: | See https://sam.arts.unsw.edu.au/students/resources/music-students/music-ensembles/ | | |

2. Table of Contents

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3. Staff Contact Details

| Position | Name | Email | Availability; times and location |
|-----------------|-------------|--|--|
| Course Convenor | Kim Burwell | k.burwell@unsw.edu.au | Normal consultation hours: Mondays 1300-1400, Fridays 1000-1100. Please email for an appointment. |

4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building
Phone: 9385 4856
Email: sam@unsw.edu.au

5. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the

classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.

- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>
- Attendance at lectures, screenings and tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

6. Essential Information For FASS/SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

7. Course details

Credit Points: 6

Summary of the Course

BA Performance Laboratory 2 furthers skills in ensemble playing and solo performance through participation in university ensemble/s, concerts, and workshops. The course includes participation in a variety of vocal and/or instrumental ensembles. Attendance and participation in Performance Workshops, an opportunity to develop performance skills and knowledge, and Performance Seminars, a forum that provides a platform for open performances and peer criticism, are course requirements.

Aims of the Course

The course aims to develop:

1. Skills in cooperative music making through participation and study in a variety of ensembles and through workshops designed to increase performance skills especially in rhythmic precision and tone quality;
2. Critical listening skills and stylistic understanding through listening to music from many styles and genres; and
3. The observational skills and technical language to persuasively critique, in written and verbal forms, musical performance.

Student learning outcomes

At the conclusion of this course, students should be able to:

1. Demonstrate developing performance skills in a variety of ensemble and solo performance settings with particular attention to rhythmic precision and tone quality; and
2. Illustrate the observational and listening skills with developing technical understanding through written and verbal critiques

Graduate Attributes

Students will be encouraged to develop the following Graduate Attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks.

These include:

1. The skills involved in scholarly enquiry;
2. An in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context;
3. Information literacy, the skills to appropriately locate, evaluate and use relevant information; and
4. An appreciation of, and responsiveness to, change.

8. Rationale for the inclusion of content and teaching approach

The teaching strategies below have been selected to develop the required technical skills and aesthetic knowledge for effective ensemble performance, and the appraisal of musical performances in a range of musical styles and settings.

9. Teaching strategies

BA Performance Laboratory 2 students are required to study and participate in a range of ensembles (20 hours per session); attend Performance seminars (10 hours), an open forum focused on public performance and the opportunity to develop skill in music criticism; and participate in Performance workshops (8 hours per session) which provide an opportunity to develop performance experience and knowledge.

10. Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks. [This is a SAM requirement.](#)

| Course element | Assessment activity | Weight | Learning outcomes & Graduate attributes | Due date |
|----------------------|------------------------------------|--------|---|--|
| Ensemble | Contribution and part-checking | 50% | LO 1, GA 2 | Part-checking, week 13 |
| Performance workshop | Class demonstration / presentation | 25% | LO 1, GA 1, 3 | As scheduled for third & fourth workshops, in weeks 8 & 11 |
| Performance seminars | Online blogs | 25% | LO 2, GA 1, 2, 3 | Due after seminars in weeks 3, 6, 9 & 12 |

Ensemble participation, concert performance and part-checking test

All students in MUSC1706 are required to participate in one UNSW ensemble. Further information on ensembles and schedules may be found on the web at

<https://sam.arts.unsw.edu.au/students/resources/music-students/music-ensembles/>

Be sure to enroll in an ensemble in Week 1. Students' contribution to ensemble performances and workshops will be assessed by the ensemble director and through a part-checking examination during the course of the session.

Submission of Assessment Tasks

Part-checking for ensemble, and Demonstration/presentations for performance workshops, will be scheduled during normal class times or as indicated by individual ensemble directors. The demonstration/presentation schedule will be available on moodle by the end of week 1.

Blogs for performance seminars will be lodged on the course moodle site. There will be four opportunities to submit blogs, but only three are needed for assessment. Students therefore have some choice about which performance seminars to address. However, only one blog may be lodged about each performance seminar.

Seminars take place on Tuesdays in weeks 3, 6, 9 and 12. Draft blogs are due for submission by midnight on the following Tuesday. The tutor will provide feedback on line, and re-open the blogs by the Tuesday after that. Students will then have one further week – i.e. until the date of the following performance seminar – to edit and improve the blogs. The final versions will be marked. Please see the course schedule for a graphic representation of this scheme.

What we are looking for

Students will be expected to participate in ensembles by being reliable in attendance, prompt, well prepared, attentive and energetic. In part-checking students will perform excerpts of the semester's ensemble repertoire

solo or in small groups. Individual directors may give further information about the assessment appropriate to their particular ensembles.

In performance workshops students will have the opportunity to perform, and talk about their performance, in a friendly and supportive environment. Performance/demonstrations will be assessed with reference to the research in evidence, including relevant reading and listening; the argument; the delivery, including speaking and the use of visual aids; and the performance itself. Students will have the opportunity to identify their own topic and approach, which must be approved by the tutor at least two weeks before their assessment.

The online blogs should show that students have been alert and receptive in performance seminars; that they have identified one particular aspect of interest from each, and that they have learned more about that aspect through further reading and listening. A list of references, including written and aural sources, will be expected.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>.

Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Applications for special consideration must be made within three days of the missed assessment task.

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

11. Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website [Plagiarism & Academic Integrity website \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

12. Course schedule

| Wk | Date | Item | Information |
|----|--|--|----------------------|
| 0 | Ensemble auditions: please see website for details https://sam.arts.unsw.edu.au/students/resources/music-students/music-ensembles/ | | |
| 1 | Tuesday 29/7 | Performance seminar A, Clancy auditorium | Introductory session |
| 2 | Thursday 31/7 | Performance workshop 1, Webster G17 | Introductory session |
| 3 | Tuesday 12/8 | Performance seminar B, Clancy auditorium | |

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|--------------------|--|--|---|
| 4 | Tuesday 17/8 | | Blog B draft due |
| 5 | Thursday 28/8 | Performance workshop 2, Webster G17 | All students perform |
| 6 | Tuesday 2/9 | Performance seminar C, Clancy auditorium | Blog B locked in |
| 7 | Tuesday 9/9 | | Blog C draft due |
| 8 | Thursday 18/9 | Performance workshop 3, Webster G17 | Assessed performance/presentations as scheduled |
| 9 | Tuesday 23/9 | Performance seminar D, Clancy auditorium | Blog C locked in |
| MID SEMESTER BREAK | | | |
| 10 | Tuesday 7/10 | | Blog D draft due |
| 11 | Thursday 16/10 | Performance workshop 4, Webster G17 | Assessed performance/presentations as scheduled |
| 12 | Tuesday 21/10 | Performance seminar E, Clancy auditorium | Blog D locked in |
| 13 | Tuesday 28/10 | | Blog E (no drafts) locked in |
| 13 | Ensemble part-checking as scheduled by ensemble directors | | |

13. Expected Resources for students

- Berman, B (2000) *Notes from the pianist's bench*. New Haven: Yale University Press
- Butt, J & Dreyfus, L (Eds) *Playing with history: the historical approach to musical performance*. Cambridge: Cambridge University Press
- Brown, C & Norrington, R (1999) *Classical and romantic performing practice 1750-1900*. Oxford: Oxford University Press
- Fabian, D (2003) *Bach performance practice 1945-1975: a comprehensive review of sound recording and literature*. London: Ashgate
- Green, B (1986) *The inner game of music*. New York: Doubleday
- Hodson, R (2007) *Interaction, interplay and improvisation in jazz performance*. London: Routledge
- Hudson, R (1997) *Stolen time: the history of tempo rubato*. Cambridge: Cambridge University Press
- Kramer, J (1988) *Listen to the music*. New York: Schirmer
- Lawson, C & Cross, J (Eds)(1996) *The Cambridge companion to the clarinet*. Cambridge: Cambridge University Press
- Musgrave, M & Sherman, B (2003) *Performing Brahms*. Cambridge: Cambridge University Press
- Parncutt, R & McPherson, G (Eds)(2002) *The science and psychology of music performance: creative strategies for teaching and learning*. Oxford: Oxford University Press
- Pino, D (1980) *The clarinet and clarinet playing*. London: Macmillan
- Potter, J (2000) *The Cambridge companion to singing*. Cambridge: Cambridge University Press
- Rink, J (Ed)(2002) *Musical performance: a guide to understanding*. Cambridge: Cambridge University Press
- Rosen, C (2002) *Beethoven's piano sonatas: a short companion*. New Haven: Yale University Press
- Rosenblum, S (1992) *Performance practices in classic piano music*. Bloomington: Indiana University Press
- Stowell, R; Butt, J & Dreyfus, L (Eds)(1990) *Violin technique and performance practice in the late eighteenth and early nineteenth centuries*. Cambridge: Cambridge University Press
- Taruskin, R (1995) *Text and act: essays on music and performance*. Oxford: Oxford University Press
- Turk, DG (1982) *Klavierschule*. Trans. Hagg, R. Lincoln: University of Nebraska Press
- Westney, W (2003) *The perfect wrong note*. Amadeus Press
- Wolff, K (1990) *Masters of the keyboard: individual style elements in the piano music of Bach, Haydn, Mozart, Beethoven, Schubert, Chopin and Brahms*. Bloomington: Indiana University Press

<http://www.library.unsw.edu.au/>

<http://www2.siba.fi/harjoittelu/index.php?id=2&la=en>

<http://bapam.org.uk/>

<http://www.dancavanagh.com/education/JazzPianoResourcesCavanaghTMEA08.pdf>

<http://inkpot.com/classical/writeforus.html>

14. Course evaluation and development

Student feedback on this course is gathered periodically and is always carefully considered with a view to acting on it constructively wherever possible. Feedback is gathered by various means including the Course and Teaching Evaluation and Improvement (CATEI) Process.