



**UNSW**  
A U S T R A L I A

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**

MUSC2804

Investigating Music

Session 2, 2016

## Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Dorotya Fabian	d.fabian@unsw.edu.au	Tuesday 11-1	Webster 103	93856954

### Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Website: <https://sam.arts.unsw.edu.au>

### Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request 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 or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Essential Information

All SAM students must make a serious attempt at all assessments in order to pass the course.

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/>

## **Course Details**

### **Credit Points 6**

### **Summary of the Course**

Subject Area: *Music*

This course offers a gateway into the Music Inquiry Stream by using a range of approaches, methods and theories to examine music: biographical study, manuscript study (paleography, editions, publication history and considerations, marked scores), primary source study, analysis, organology and iconography, criticism, aesthetics, hermeneutics, reception history, performance studies, transcription, music psychology and ethnography. The course will clearly outline the potential of these theories and approaches, introduce students to key ideas and texts of advanced methodology, and allow students to assess the applicability to and limitations of each approach in further musical studies. This course is designed to enable students to master the acquisition and presentation of musicological evidence.

### **At the conclusion of this course the student will be able to**

1. Select appropriate approaches to inquiry into specific musical topics
2. Apply method and theory to detailed studies, with rigour and initiative
3. Independently develop such studies linking specific musical topics to overarching ideas of the BMus
4. Critically evaluate established and new scholarship and writing

### **Teaching Strategies**

The course will be delivered through a mixture of two-hour lectures and one-hour tutorials that will include audio-visual presentations, close reading of texts, discursive breakouts and guided group work activities.

## Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks.

### Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Portfolio: 30-85 possible hours per portfolio	55%	null	weekly	null
Groupwork presentation	25%	20 minutes oral presentation per group; + ca. 800 words written summary per student	week 8	
Listening test	20%	30 minutes. 5-10 short excerpts from prescribed items will be played	weeks 4, 6, 9, 12	Students will have to identify the composer (0.5 point), the title and precise name of excerpt (1 point), and write a sentence regarding the musical significance of the piece; i.e. what is the musicological or aesthetic significance of the piece, what does it exemplify in terms of issues under study (1.5 point).

### Assessment Details

#### Assessment 1: Portfolio: 30-85 possible hours per portfolio

**Details:** Marked and returned. General discussion in class.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### Learning outcomes:

- Apply method and theory to detailed studies, with rigour and initiative
- Critically evaluate established and new scholarship and writing

#### Assessment 2: Groupwork presentation

**Details:** Day of week of presentation no known until timetabled. This task is being flagged as groupwork worth more than 30% even though it isn't. (?)General comments given to class at presentation. Written comments will follow

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### Learning outcomes:

- Apply method and theory to detailed studies, with rigour and initiative
- Independently develop such studies linking specific musical topics to overarching ideas of the BMus

#### Assessment 3: Listening test

**Details:** Marked and returned. General discussion in class.

**Turnitin setting:** This is not a Turnitin assignment

#### Learning outcomes:

- Select appropriate approaches to inquiry into specific musical topics

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

## Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,
- \* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

## **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.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** 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.

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.

## Course Schedule

### Timetable

Date	Type	Content
Week 1: 25 - 29 July	Intro to music in the 19th Century	Historical background; Romanticism in Music; Genres & Stylistic characteristics
Week 2: 1 - 5 August	Historical approaches - Orchestral music I.	Beethoven's "revolution" Orchestras and orchestration The "meaning" of instruments and timbre
Week 3: 8 - 12 August	Orchestral music II.	Program music and program symphony
Week 4: 15 - 19 August	Analytical approaches	Listening test. The purposes and ways of analyzing music(al scores)
Week 5: 22 - 26 August	Poets, ballads and romantic outpourings	The Lieder of Schubert, Schumann and Brahms
Week 6: 29 August - 2 September	Historical Performance Practice	Performers and Instruments, Historical sources. Listening test
Week 7: 5 - 9 September	Piano music 1	Miniature genres (Chopin, Schumann, Liszt et al)
Week 8: 12 - 16 September	Piano music 2	Large-scale works
Week 9: 19 - 23 September	Music and Society	Music criticism, historicism, aesthetics and philosophy of music. Nationalism and Opera. Listening test
Week 10: 4 - 7 October	Opera 1	Verdi & his predecessors (Opera in the early 19th century)
Week 11: 10 - 14 October	Opera 2:	Wagner & the Total Work of Art
Week 12: 17 - 21 October	Revision & Summary	The legacy of the 19th Century. Course reflection. Listening test



## **Resources**

### **Prescribed Resources**

Samson, Jim and JPE Harper Scott (eds.): *An Introduction to Music Studies* (Cambridge: Cambridge University Press, 2009).

Taruskin, Richard: *Music in the Nineteenth Century* (The Oxford History of Western Music Vol. 3), New York: Oxford University Press, 2010 (available freely on-line)

Swatridge, Colin: *Oxford Guide to Effective Argument and Critical Thinking*, New York: OUP, 2014

### **Recommended Resources**

Will be provided in class, week 1.

### **Course Evaluation and Development**

Student feedback via CATEI evaluations of course content and learning and teaching methodology will be completed each semester. The aggregate results and trends over time will inform continuous improvement to course delivery, which is routinely discussed with staff and updated on the Course Outline by the Course Convenor each semester.

As part of their Portfolio, student will also submit a short non-assessed self-reflection on what they have learnt, addressing specific questions regarding the aims and objectives of the course and forecasted learning outcomes. This component is included in response to students' request in earlier years (in other courses) to have a final revision / exam.

Informal feedback will be gathered throughout the semester to improve and adjust content and pace of delivery and activities. Students should feel welcome to approach the lecturer/course convenor if they have any concerns.