



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

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**

**MUSC3704**

**Performance Laboratory 6 (Creative Practice/Music Pedagogy)**

**Session 2, 2016**

## Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Lecturer	John Napier	j.napier@unsw.edu.au	Monday 3-4 PM: Wednesday 1-2 PM	Room 113, Webster Building	93856953

### 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**

In this course you will continue to develop your specialist skills in instrumental or vocal performance or performance pedagogy or composition under the guidance of a selected private tutor. You will also receive guidance and criticism in performance development through workshop performances and peer review. Critical skills necessary for independent learning as well as collaborative and leadership skills necessary for effective interaction with musicians of different specializations and interests will be acquired through ensemble, seminar and workshop participation.

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

1. Demonstrate advanced music performance skills through ensemble performance
2. Demonstrate stylish and informed performance skills through the presentation of a practical examination performance of 25-30 minutes duration
3. Demonstrate perceptive, sensitive and informed peer mentoring skills through workshopping a peer's performance
4. Recognise and compare a broad range of repertoire in varied performance styles

### **Teaching Strategies**

The teaching strategy and rationale is aimed at consolidating the milestones achieved in Performance Laboratory courses 1-5 and further developing collaborative, evaluative and critical skills. To achieve this the delivery strategy includes:

- 24 hours of ensemble training, which focus on collaborative skills
- 8 hours of lectures/workshops, which focus on listening and collaborative skills
- 8 hours of practical performance workshops, which involved student performance, group discussion and peer reviews that prepare the student for the practical examination
- 10 hours of individual lessons with a private instrumental, vocal or composition instructor (for Creative Practice stream students only).

## Assessment

### MUSC3702 Performance component.

### MUSC3704 Performance seminar

### MUSC3702 Group performance and video

Students will work in a small group to create a performance of 10-15 minutes' duration on video/DVD. A short report detailing the process of preparing the performance and the video will also be required.

You should form your own group, and work with that group for the entire session. As in session 1, I reserve the right to place any student who is not in a group at the end of week 1 into a group of my choice. I will try to do this with a maximum of musical sense and sensitivity. There are no restrictions on the group in terms of genre: it may be purely 'classical' or purely 'jazz'.

Groups should be between two (of course) and four. I will permit larger groups provided that you have a very specific idea in mind (eg a vocalise version of 'Freddie Freeloader' from *Kind of Blue* [see <https://www.youtube.com/watch?v=2FaMtXw2mRE> especially from 4'29]).

You may use another undergraduate member with your group, so long as this does not mean that your group exceeds four members, (EXCEPT under the proviso given in the paragraph above), AND subject to my prior approval.

GROUPS MUSIC BE FINALISED BY THE END OF WEEK 1

### Studios

Each group is to prepare 10 minutes, or more, of music, with the aim being the production of a music video. Unless cleared with me first, this should consist of at least two separate works. Groups will perform twice in the studios. You may repeat the work first performed at the second studio, or a new work in that time. This enables groups to choose between learning and presenting new repertoire, or gaining ongoing formative feedback on a smaller repertoire. The choice is yours, and there is no bias in assessing your work, regardless of choice.

Your group may consist of students who are not enrolled in the same studio (eg 1 student from the week 2 group and 1 student from the week 3 group). In these cases I will assign the week you are to perform in.

Your final presentation in this course will be a video of your performances. This may be conceived anywhere along a continuum from documentary through to creatively abstract. A guest speaker has been contracted to discuss this in detail in the seminar in week 4. Equipment may be hired from the TRC.

In order to develop a performance sensibility that links to other art forms, I will shortly begin to provide a number of visual and textual prompts. I have tried to avoid political and religious themes. I will probably also avoid landscapes, and anything that might have influenced Debussy. Each work that you perform must draw on or relate to one of these prompts in some way. You will need to explain how before your in class performances. Do not feel you need to 'set' a textual prompt, but of course, you may if you want to.

This component is worth 30% of the total marks for MUSC3702. This 30% is split evenly between the in-class presentations and the video.

### MUSC3704 Solo or group performance

Two in-class performances in preparation for the practical examination. Leading a detailed discussion in class of the work of a peer and subsequently submitted as a short report of 800 words.

As this studio is intended to help with your preparation for your practical examination, you are not required to form a group. You may either

- present a solo or accompanied performance of your own
- form a group for assessment **as a group** as above, with students from either the MUSC3702 or MUSC3704 cohorts. This will be particularly useful if it enables the group you will be using for your individual performance exams to perform.

You will perform twice in the studios. Due to time constraints, each performance must not be more than 8 minutes in length – I will ring the bell. You may repeat the work first performed at the second studio, or a new work in that time. This enables you to choose between learning and presenting new repertoire, or gaining ongoing formative feedback on a smaller repertoire. The choice is yours, and there is no bias in assessing your work, regardless of choice.

This component is worth 15% of the total marks for MUSC3704. Unfortunately you will not receive any marks for participation in a video

made for students in MUSC3702 – only their gratitude and my respect.

## All students

### Helping me help you.

So that I can maximise my input to the development of your performance, you need to give me advance notice of what you intend to perform. IN ADDITION, if your performance is classical, or otherwise interprets a score, you must provide me with a copy of the score at least one week before the performance. This will enable me to acquaint myself a little with the work you are to perform. In the case of jazz performances, it is rather ineffective to give me a lead sheet (especially if it's yet another performance of "My Funny Valentine").<sup>[1]</sup> Instead, please provide me with links to, or mp3 files of particular performances of that work, or any other, that relate in a formative way to the performance that you are intending to give.

Generally, works that have been performed in previous assessments may not be played. However, if approved, a new arrangement of a work previously presented may be performed.

**LiSTENING TEST: The full details of the Listening Test are available in a separate file on the Moodle site. Please consult this document carefully.**

**ENSEMBLES: All students must complete their ensemble enrollment by the end of Week 1. All students will undertake part checking and self-evaluation in Week 12 or 13 - the exact week and time will be advised shortly.**

**PEER EVALUATION: Information on reviewing is available in a separate file on the Moodle site, and will be discussed in the seminar in Week 1. Reviews are to be submitted through Moodle. Evaluations must be submitted by 11:59 PM on Friday 9th September. Reviews are to be made available to all MUSC3702 and MUSC3704 students.**

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[1] Please note this pointed comment, but that it is not to be taken as an implicit criticism of any particular performance of 'My Funny Valentine' I have heard from UNSW students.

## Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Practical performance examination	40%			
Workshop performance presentations and report	15%			
Ensemble participation	20%			
Listening Test	25%			

## Assessment Details

### Assessment 1: Practical performance examination

**Details:** You will present a practical performance examination of 25-30 minutes duration as appropriate to Creative Practice or Music Pedagogy stream students to demonstrate developing skills in instrumental or vocal performance or composition. Written report from examiner

#### Learning outcomes:

- Demonstrate stylish and informed performance skills through the presentation of a practical examination performance of 25-30 minutes duration

### Assessment 2: Workshop performance presentations and report

**Details:** Two class performances in preparation for the practical examination and leading a detailed discussion in class on the work of a peer and subsequently submitted as a short report of 800 words. Direct feedback from teacher and written feedback on report

#### Learning outcomes:

- Demonstrate perceptive, sensitive and informed peer mentoring skills through workshopping a peer's performance

### **Assessment 3: Ensemble participation**

**Details:** A part-checking test will assess your participation in a self-selected UNSW ensemble where you are expected to take a leadership/mentoring role. Teacher will provide written feedback

#### **Learning outcomes:**

- Demonstrate advanced music performance skills through ensemble performance

### **Assessment 4: Listening Test**

**Details:** You will study a selected list of diverse works that will enhance your knowledge of music performance styles and repertoire. Written feedback from teacher

#### **Learning outcomes:**

- Recognise and compare a broad range of repertoire in varied performance styles

## 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	Seminar	Intro, review writing, listening test, induction for AV equipment
Week 2: 1 - 5 August	Studio	Perf A (half cohort A)
Week 3: 8 - 12 August	Studio	Perf A (half cohort B)
Week 4: 15 - 19 August	Seminar	Guest: Martin Fox. video production
Week 5: 22 - 26 August	Studio	Perf A (half cohort A)
Week 6: 29 August - 2 September	Seminar NOTE THIS CHANGE	Guest - Saskia de Haas-Rao - Indian cello
Week 7: 5 - 9 September	Studio NOTE THIS CHANGE	Perf A (half cohort B)
Week 8: 12 - 16 September	Studio	Perf B (half cohort A)
Week 9: 19 - 23 September	Studio	Perf B (half cohort B)
Week 10: 4 - 7 October	Seminar	Listening Test Memorisation. Performance dress
Week 11: 10 - 14 October	Studio	Perf B (half cohort A)
Week 12: 17 - 21 October	Studio	Perf B (half cohort B)

## **Resources**

### **Prescribed Resources**

Not available

### **Recommended Resources**

Students will be advised on specific readings required on a regular basis.

### **Course Evaluation and Development**

The course will be evaluated through CATEI in weeks 11 and 12. In response to previous evaluations the listening assignment has been made more flexible.