



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

**Faculty of Arts and Social  
Sciences**

**School of the Arts and Media**

MUSC3807

MusiCultures

Session 2, 2015

## UNSW Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Manolete Mora	<a href="mailto:m.mora@unsw.edu.au">m.mora@unsw.edu.au</a>	Wednesdays: 12:00-1:00pm Thursdays: 1:00-2:00pm	Webster 124	9385 6811

### School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 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 F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence 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 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, 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.
- 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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- 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 For 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/>

## **Course details**

**Credit Points:** 6

### **Summary of the Course:**

This course examines the nature of music as “tradition”, investigating discourses, values and uses of music that endure or change at a different rate and in different ways from musical forms themselves. Examining the development of one or more musical cultures, the course will demonstrate how genres, works and performances embody and generate meaning through their relationship to community in specific historical, social, and political contexts. Affect and aesthetics, creativity and cognition, embodiment and memory, reception and transmission, and performance and ritual are some of the possible themes that enter the examination of how music-community relationships and interrelated meanings are retained or modified in the contexts of modernisation, globalisation and migration. The course investigates how and why, as new forms are developed, some become an enduring feature of a musical culture, while others are used, valued, then ‘trashed’ as redundant.

### **Aims of the Course:**

The aims of this course are:

1. To apply the theories and methods of musicology developed in earlier courses to established and developing musical forms and practices.
2. To investigate the interaction of music, community and ideology in the creation of understanding of musical tradition.
3. To analyse the operation of those understandings in shaping and ascribing value to music and its transformation in contexts of globalisation, modernisation and migration.

### **Student learning outcomes:**

At the conclusion of this course the student will be able to:

1. A clear understanding of the affective bases and historical, social and political contexts of the development of one or more music cultures.
2. An applied knowledge of the ideas and ideology of tradition, both as specific to music and more generally.
3. The ability to analyse and discuss the impact of modernisation, globalisation and migration on the development of musical practice and meaning.

### **Graduate Attributes:**

At the conclusion of this course the student will be able to demonstrate:

1. The skills involved in scholarly enquiry, such as information literacy, critical analysis, and writing.
2. An appreciation of, and respect for, diversity, through participation in and study of diversity of musical practice and thinking.
3. High levels of oral and written communication, supported with discipline-based forms of communication such as scores and music performance.

### Rationale for the inclusion of content and teaching approach

The purpose of this 6-credit course is to provide students with in-depth case studies on the formation of musical traditions, how they change within given historical, political, social or cultural contexts, and how they can be challenged, modified or replaced by emergent musical forms. The students will gain insights into the dynamics of musical continuity and change, tradition and transformation through a mix of lectures, seminars, workshops and in-class activities that are designed to foster student directed learning. The application of the theories and methods of musicology introduced in earlier courses, most notably Music Reinvented/MUSC1101, World Music/MUSC2116 and Western Music/MUSC1604, is key to examining both established and emerging musical forms and practices.

### Teaching strategies

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

### Assessment

1. In-class activities (20%)
2. Student-led seminar presentation (20%)
3. Symposium presentation (60%)

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
In-class activities	n.a.	20%	1,2	1,2	on going
Student-led seminar presentation	15 minutes (plus 15 minute (discussion)	20%	2,3	1,3	Weeks 6-9 (Sep 3 – Sep 24)
Symposium presentation	1. Abstract (300 words)	10%	1,2,3	1,2,3	1. Initial: Week 9 (Sep 24)
	2. Oral presentation: 20 minutes (10 minute questions)	20%			1. Revised: Week 10 (Oct 8)
	3. Written paper (2500 words)	20%			2. Oct 15 & 22
	4. Symposium event organisation	10%			3. Oct 29 (5:00pm)
					4. On-going

#### 1. In-Class activities (20%)

This consists of random quizzes, multiple choice questions and other class activities designed to encourage ongoing engagement and class participation.

#### 2. Student-led Seminar (20%)

Each of you (as seminar leader) will present a 15 min seminar between weeks 6 and 9 and allow an additional 15 minutes for a seminar discussion based on questions and issues presented by the seminar leader.

#### Topics

One of the main aims of the student-led seminar is to encourage you to further explore a particular theoretical or methodological issue introduced in the course and one that you will use in the preparation for your symposium presentation (due weeks 11 and 12). You are advised to select a particular aspect or viewpoint on a given concept or method and delve into that in some depth, rather than dealing with a whole concept or method. For instance, you may wish to consider the concept of tradition as it applies to a particular musical case study, while examining the way it has been defined and used in that particular case study and relating its use to key theories and discussions on the particular concept.

### Responsibilities

In a student-led seminar the responsibility for the session rests with you when you take on the role as seminar leader. As the seminar leader you are expected to decide on: the physical layout of the class, on how to organize and lead the session, and on what other students will need to do to prepare for your seminar. I am available to meet with each of you in advance of the seminar, so you can try out your ideas and discuss practical issues. Those not presenting as seminar leader have the responsibility to actively listen and engage with the seminar.

### Seeking Assistance

If individual assistance in preparing the seminar is requested then you should first develop a plan and come to our private meeting having considered the following:

1. a list of your seminar objectives
2. an outline of how you will lead your session and the amount of time you will spend on each activity or point
3. a description of the methods you will use to involve your fellow students in the discussion
4. a list of questions or issues you will present to the group
5. materials you might wish to distribute ahead of time, or during the session.

As a student leader you will be in charge of the session, and you are expected to deal with questions and responses during the session, without my intervention.

### A seminar presentation guide

The following is a 15 minute seminar presentation guide (see note 1):

Timing	Focus
<b>3-4 minutes</b>	<b>Introduction</b>
	<ul style="list-style-type: none"><li>• Introduce yourself</li><li>• Give the purpose of the talk - or define the problem or the question to be considered</li><li>• Explain the order that you will talk about things, ie the structure of your talk.</li></ul>
<b>7- 9 minutes</b>	<b>Main body of the talk</b>
	<ul style="list-style-type: none"><li>• Give the references of the sources you have consulted</li><li>• Explain the main points from your research</li><li>• Highlight any points of contradiction or differing views</li><li>• Identify possible points for discussion</li></ul>
<b>4 minutes</b>	<b>Conclusion</b>
	<ul style="list-style-type: none"><li>• Summarise main points briefly</li><li>• Draw your own conclusions or recommendations</li><li>• Thank your audience for their attention</li><li>• Invite questions or pose questions for your colleagues</li></ul>

Note 1: This guide has been adapted from the UK Campus, Studying Effectively website:  
<http://www.nottingham.ac.uk/studyingeffectively/teaching/seminars/student-led.aspx>

Please consult this site for additional information on preparing and delivering an effective seminar.

### Seminar marking guidelines:

You will be assessed on your ability to:

1. explore in detail a particular issue
2. articulate your thinking on the issue
3. communicate effectively
4. lead the seminar discussion
5. answer and manage questions during the seminar.

### 3. Symposium Presentation: 'Musical Tradition and Innovation' (60%)

This assessment task contains four scaffolded components as follows:

1. Symposium abstract (10%) (300-500 Words). Initial abstract due date: September 24, 4:00pm (to be posted on Moodle). Final abstract due date: October 8, 4:00pm (to be posted on Moodle)
2. Symposium oral presentation (20%). Due date: October 15 or 22. (20 minute presentation; 10 minutes question time) (use Powerpoint or Prezi and post to Moodle)
3. Symposium written paper (20%) (2500 words). Due date: October 29, 5:00pm (to be submitted via Turnitin)
4. Student organization of the Symposium (10%). Due date: ongoing

#### 1. Symposium paper abstract

**Initial abstract:** A paper abstract should be clearly developed, self-contained paragraph that succinctly outlines the main content of your paper, the purpose, and the main outcomes. Normally abstracts are written after a paper is completed. In this assessment task you are required to think ahead about the contents and argument of your Symposium presentation and anticipate the content of your abstract.

**Final abstract:** Once you have prepared your Symposium presentation you are required to revise your abstract for publication in the Symposium booklet.

#### **Abstract marking guidelines:**

You will be assessed on your ability to:

- a. Select an appropriate and viable topic for your paper.
- b. Succinctly and clearly articulate the contents, purpose and main outcomes of your paper.

#### 2. Symposium oral presentation

An oral presentation is different to a written paper. It is recommended that you prepare a written script but that you avoid reading it word for word and use slides effectively to convey essential points. The University's guidelines on oral presentations will be useful (see <https://student.unsw.edu.au/tutorials-and-seminar-presentations>).

#### **Symposium oral presentation marking guidelines:**

You will be assessed on your ability to:

- a. Organize your material in a visual format
- b. Clearly articulate your findings orally
- c. Manage your presentation within the stated time limit
- d. Answer questions about the contents of your presentation.

#### 3. Symposium written paper

The written paper should contain an introduction that clearly outlines your topic, provides a rationale for the topic, an hypothesis, and how your paper will be structured (ca. 300 words). The remaining section (ca. 1700 words) contains a structured elaboration of your topic, argument with an integrated discussion of theories applied. Finally, you are required to end the paper with a conclusion (ca. 500 words) that returns to your aims and hypothesis and provides a succinct statement of your findings.

Your paper is to be written in 'essay style' using accepted methods of referencing all sources. You are advised to consult the University's guidelines on essay writing if you are in any doubt about how to proceed (see *Essay Writing*, <https://student.unsw.edu.au/essay-writing-basics>).

#### **Symposium written presentation marking guidelines:**

You will be assessed on your ability to:

- a. Demonstrate research skills (locating and using appropriate sources)
- b. Structure your essay effectively
- c. Sustain and support your argument
- d. Express your thoughts succinctly and clearly using correct grammar, punctuation, and an appropriate academic writing style.

#### 4. Student organization of the Symposium

Elements of the Symposium organization to consider:

- a. Ensure that the Symposium room is prepared with the seating layout and equipment provided as necessary. I suggest booking one of the School seminar rooms for this purpose.
- b. Preparation of Symposium booklet. This should include the following:
  - a. Title page: title of symposium, School, Faculty, University logo, date, location of symposium
  - b. Page two: Symposium organisers (yourselves) with each role specified
  - c. Page three: Symposium title and description
  - d. Page four - : Program (ie., a list of presentation titles, presenters, and time of presentation)
  - e. Page after Program ends: presentation abstracts
  - f. Symposium presenters: photo and brief bio of each presenter
- c. Prepare Symposium material for Website publication
- d. Selection of convenors for each paper presentation

**Symposium organisation marking guidelines:**

You will be assessed on your ability to:

- a. Work as a team
- b. Effectively run the Symposium
- c. Prepare the necessary written materials

**Course schedule**

DATE	TOPICS	TASKS & ACTIVITIES
Week 1. July 30.	Introduction: Themes & Concepts	
Week 2. 6 Aug	South East Asian music: traditions	
Week 3. 13 Aug	South East Asian music : modernities & cosmopolitanisms	
Week 4. 20 Aug	South East Asian music: modernities & cosmopolitanisms	<ul style="list-style-type: none"> <li>• Begin organisation of Symposium</li> </ul>
Week 5. 27 Aug	The French Avant-Garde: The Banquet Years (La Belle Époque)	
Week 6. 3 Sep	Music of the French Avant-Garde: Erik Satie	<ul style="list-style-type: none"> <li>• Student-led seminars (max.2)</li> </ul>
Week 7. 10 Sep	Music of the French Avant-Garde: The influence of Erik Satie on modern music	<ul style="list-style-type: none"> <li>• Student-led seminars (max.2)</li> </ul>
Week 8. 17 Sep	The Road in American Culture: historical and social contexts	<ul style="list-style-type: none"> <li>• Student-led seminars (max.2)</li> <li>• Discussion of symposium presentations</li> </ul>
Week 9. 24 Sep	The Road in American Culture:	<ul style="list-style-type: none"> <li>• Student-led seminars (max.2)</li> <li>• Submission of initial symposium paper abstracts</li> </ul>
<b>Mid-Semester Break: 26 September - 5 October</b>		
Week 10. 8 Oct	The Road in American Culture	<ul style="list-style-type: none"> <li>• Submission of final symposium paper abstracts</li> </ul>
Week 11. 15 Oct	Student Symposium	<ul style="list-style-type: none"> <li>• Symposium: Musical Tradition and Innovation</li> </ul>
Week 12. 22 Oct	Student Symposium	<ul style="list-style-type: none"> <li>• Symposium: Musical Tradition and Innovation</li> </ul>

## Recommended Reading

Anderson Benedict Richard O'Gorman. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 2006. (available as EBook in UNSW Library)

Appiah, Anthony. *Cosmopolitanism : ethics in a world of strangers*. London : Penguin, 2007.

Berman, M. (). *All that is solid melts into air : The experience of modernity*. New York: Simon and Schuster, 1982. (High Use Collection, UNSW Library)

García Canclini, N. *Hybrid cultures strategies for entering and leaving modernity*. Minneapolis, Minn.: University of Minnesota Press, 1989. (available as EBook in UNSW Library)

Gillmor, Alan M. "Erik Satie and the Concept of the Avant-Garde." *The Musical Quarterly* 69.1 (1983): 104-19. Web.

Hobsbawm, E., & Ranger, T. *The Invention of tradition*. Canto classics, 2012. (available as EBook in UNSW Library)

Ireland, Brian. "American Highways: Recurring Images and Themes of the Road Genre." *Journal of American Culture* 26.4 (2003): 474-84. Web. (available on-line UNSW Library)

Mora, Manolete. 'Tune and textile: Interrelatedness in the music and weaving arts of the T'boli, Philippines.' *Humanities Diliman*, Vol.9(2), pp.1-31. 2012. (available on-line UNSW Library)

Mora, Manolete. *Myth, Mimesis and Magic : In the Music of the T'boli, Philippines*. Quezon City, Philippines: Ateneo De Manila UP, 2005. Print. Mindanao Studies Ser.

Mora, Manolete. 'Intercultural Encounters and the Redeployment of Music Culture from the Philippines Highlands.' *Intercultural Music*, Vol. 6. pp.141-155. 2007. (copy available on Moodle site). (samples available on Moodle site).

Mora, Manolete. *Utom: Summoning The Spirit - Music In The T'boli Heartland*. The World (Rykodisc/Mickey Hart Series) Mickey Hart. Recorded and Produced by Manolete Mora. Executive Producer Mickey Hart.1997.

Mora, Manolete. 'The last kiss and the return after murder: A case study of meaning and context in instrumental performance among the T'boli (Philippines).' *Anthropological Forum*. Vol.6(3), pp.385-394. 1991. (available on-line UNSW Library)

Shattuck, Roger. *The banquet years : the origins of the avant garde in France, 1885 to World War I ; Alfred Jarry, Henri Rousseau, Erik Satie [and] Guillaume Apollinaire*. Rev ed., New York, : Vintage Books, 1968. (High Use Collection, UNSW Library)

Shils, E. *Tradition*. London: Faber, 1981. (High Use Collection, UNSW Library)

Swirski, Peter. *All Roads Lead to the American City*. Hong Kong: Hong Kong UP, 2007. Web. (available as EBook in UNSW Library)

Tenzer, Michael. *Analytical Studies in World Music*. Oxford: Oxford UP, 2006. Web. (available as EBook in UNSW Library)

*Proceedings of the XXXth Annual Conference: Innovation and Tradition; Music Education Research*. Australian and New Zealand Association for Research in Music Education (ANZARME). Web. (available as EBook in UNSW Library)

## Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. 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 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 SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### **Extension Procedure**

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- 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.
- 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.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM 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://student.unsw.edu.au/special-consideration>

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.

### **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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (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.

### **Course evaluation and development**

Student evaluative feedback for this course is gathered primarily through UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is important to the process of improving and revising the course and aside from the CATEI process students are encouraged to approach the course convenor directly with their responses to the course structure and delivery.