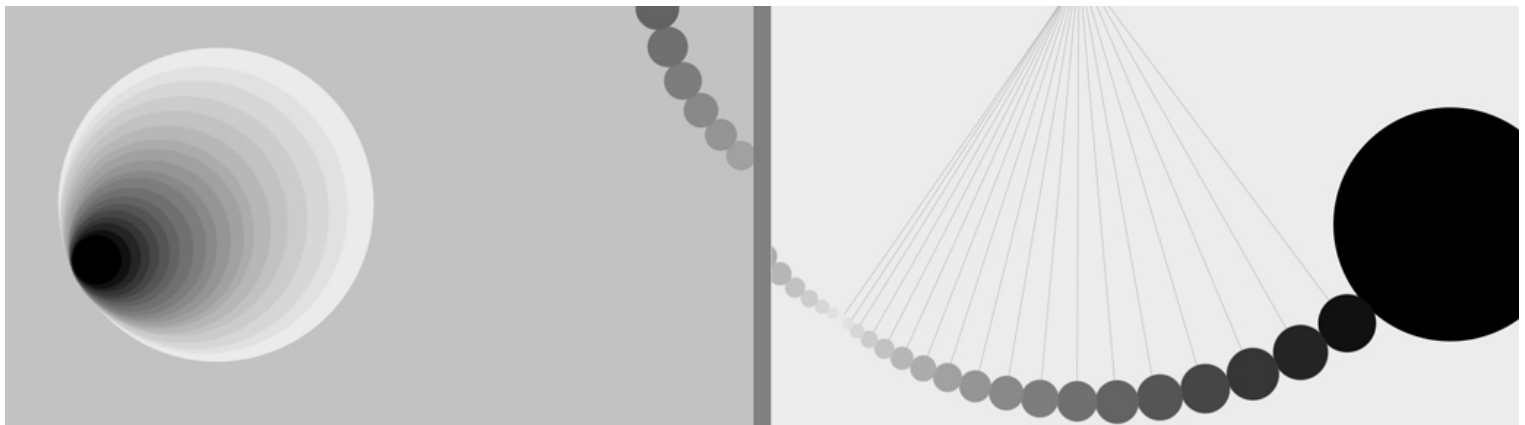




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



MUSC3807

MusiCultures

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Manolete Mora	m.mora@unsw.edu.au	Thursdays 11:00-12:00pm	Robert Webster Room 124	93856811

Lecturers

Name	Email	Availability	Location	Phone
Manolete Mora	m.mora@unsw.edu.au	as above	as above	as above

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: 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 valid 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

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.

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

1. Understand the affective bases and historical, social and political contexts of the development of one or more music cultures.
2. Apply knowledge of the ideas and ideology of tradition to the study of music and to culture more broadly.
3. Analyse and discuss the impact of modernisation, globalisation and migration on the development of musical practice and meaning.

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

[Here you can outline any relevant information that was not included in AIMS but may prove helpful for your students. For example, you might provide details on the referencing system, links to previous student exemplars or the designated week in the course that you will discuss the assessment at length. Importantly, this section is an area for you to provide information that does not go through the approved governance structure.]

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Syposium	60%	(1) Symposium abstract 300 words (2) Symposium oral presentation 20 min. (3) Symposium written paper 2500 words (4) Symposium organisation	(1) Symposium abstract (1st submission May 3, 11:55pm; final submission May 10, 11:55pm) (2) Symposium oral presentation, Jun 1, 10:00am-1:00pm (3) Symposium written paper, June 7, 11:55pm	Symposium abstracts (1st & final drafts) and written paper to be submitted via Turnitin.
Presentation	20%	15 min class presentation (and 15 min student-led discussion)	Weeks 6 & 7 (max. 4 students each week: 10 min each student followed by 5 min student led-discussion)	Students are to present to the class using Powerpoint and lead the following discussion.
In-class activities	20%	As specified.	Weeks 2, 3, 5 & 8.	null

Assessment Details

Assessment 1: Syposium

Details: This assessment task contains four scaffolded components as follows: 1. Symposium abstract - 300 words (10%) 2. Symposium oral presentation - 20 minutes, plus 10 minute questions (20%) 3. Symposium written paper - 2500 words (20%) 4. Student organization of the Symposium (10%) This is the final assessment task. Formative feedback is provided on individual components. Summative feedback and a numerical grade is provided for the completed assessment.

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

Learning outcomes:

- Understand the affective bases and historical, social and political contexts of the development of one or more music cultures.
- Apply knowledge of the ideas and ideology of tradition to the study of music and to

culture more broadly.

- Analyse and discuss the impact of modernisation, globalisation and migration on the development of musical practice and meaning.

Assessment 2: Presentation

Details: You will be required to undertake a research topic to be approved the course convenor and deliver your initial findings in written and oral form. 15 minute presentation (plus 15 minute discussion). This is a formative assessment task, which is scheduled early in the semester and is designed to prepare students for the final presentation that forms part of the Symposium portfolio assignment. Students will receive immediate spoken feedback, and a later, short summary.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Apply knowledge of the ideas and ideology of tradition to the study of music and to culture more broadly.
- Analyse and discuss the impact of modernisation, globalisation and migration on the development of musical practice and meaning.

Assessment 3: In-class activities

Details: Consists of quizzes, multiple choice questions and other class activities. Weekly preparation will generally be commented on.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Apply knowledge of the ideas and ideology of tradition to the study of music and to culture more broadly.
- Analyse and discuss the impact of modernisation, globalisation and migration on the development of musical practice and meaning.

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. 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: 27 February - 5 March	Seminar	Introduction Themes & Concepts: tradition & modernity
Week 2: 6 - 12 March	Seminar	Tradition & modernity (cont.)
Week 3: 13 - 19 March	Seminar	The French Avant-Garde: The Banquet Years (<i>La Belle Époque</i>) historical and social context
Week 4: 20 - 26 March	Seminar	Music of the French Avant-Garde: Erik Satie, a case study
Week 5: 27 March - 2 April	Seminar	Erik Satie: a case study
Week 6: 3 - 9 April	Seminar	The influence of Erik Satie on modern music
Week 7: 10 - 16 April	Seminar	The Road in American Culture: historical and social context
Week 8: 24 - 30 April	Seminar	The Road in American Culture: music of migration
Week 9: 1 - 7 May	Seminar	The Road in American Culture: soundscapes and socialscapes
Week 10: 8 - 14 May	Seminar	The Road in American Culture: soundscapes and socialscapes
Week 11: 15 - 21 May	Seminar	Student Symposium: class practice round
Week 12: 22 - 28 May	Seminar	Student Symposium: class practice round
Week 13: 29 May - 4 June	Seminar	Student Symposium: public presentation

Resources

Prescribed Resources

Recommended Resources

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 Series.

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)

Mora, Manolete. 'Musical Cosmopolitanism in Kepri: an examination of local aesthetic responses to social-cultural transformation.' In *Performing Malay in a Small Island World: Otodidak Artists and the Politics of Identity in Indonesia's Riau Archipelago*. (Eds. Margaret Kartomi and Geoffrey Benjamin). Nordic Institute of Asian Studies Press (NIAS Press). Forthcoming.

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)

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.

Image Credit

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