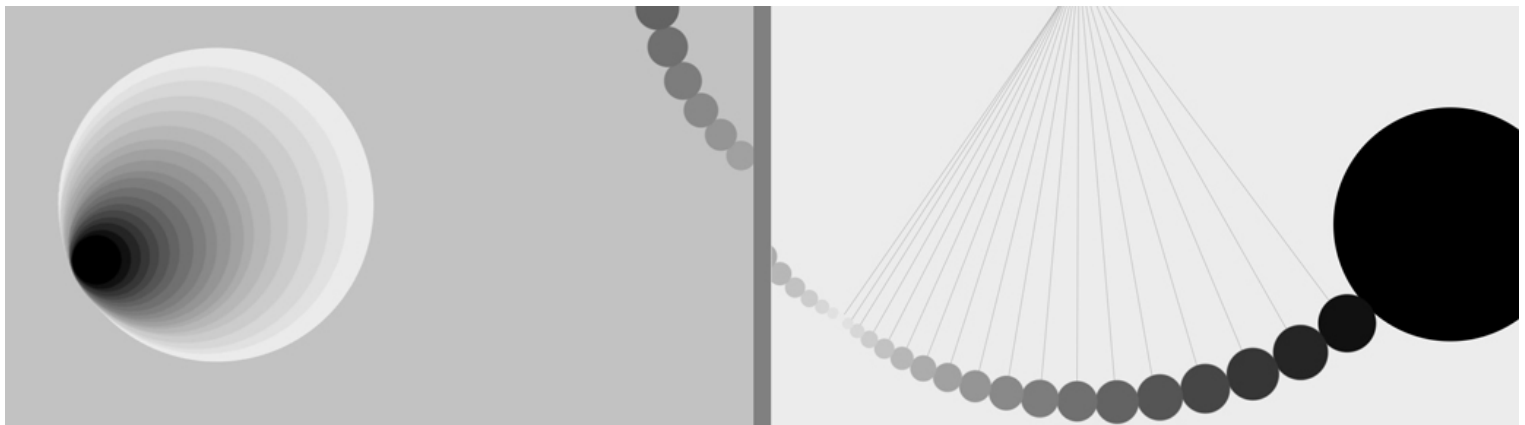




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



MUSC3808

Becoming a Performer

Session 1, 2017

Course Outline

Staff Contact Details

Lecturers

| Name | Email | Availability | Location | Phone |
|-------------|--|----------------|----------|-------|
| Anna Riddel | a.riddel@unsw.edu.au | by appointment | | |

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

Becoming a Performer is focused on the nature and acquisition of musical performance skill. It deepens and contextualises your specialist knowledge with reference to your own, relatively advanced, stage of development as a musician. The overall object is to help you to understand the development of your own expertise objectively, so that you can critically evaluate the studio tradition in the light of broader approaches to music education and to other kinds of knowledge.

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

1. understand, demonstrate and/or discuss the nature of musical skill and its acquisition, with reference to the epistemology of practice;
2. recognise and critically assess a variety of approaches to the teaching and learning of performance skills, through reflection on their own experience in instrumental and vocal lessons;
3. identify and critically evaluate professional and research knowledge focused on instrumental & vocal learning and teaching

Teaching Strategies

Lectures will explore musicianship as a complex skill, areas of study and the epistemology of practice; traditions of musical teaching and learning, including apprenticeship and the conservatoire model; communication and modelling; and student approaches to individual practice. A distinction will be drawn between professional and research knowledge, related to musical skill development, and qualitative research methods will be introduced.

In workshops, students will present critiques of research focused on musical performance skill and its acquisition, developing a sense of context for their personal experience and specialist traditions within the broader musical culture.

In individual lessons, students will work with specialist instrumental/vocal experts, refining their technical and interpretative skills to the advanced level required for their own teaching practices, and reflecting on the processes of decision making and development involved.

Assessment

Assessment Tasks

| Assessment task | Weight | Length | Due Date | Submission |
|------------------|--------|----------------------------------|-------------------------------|--------------------------------------|
| Essay | 30% | 2000 | FRIDAY 19 May | Essay to be submitted via Turnitin |
| Presentation | 20% | 10 minutes + supporting document | Weeks 12 and 13, as scheduled | Presentation + supporting documents |
| Reflective blogs | 30% | null | See course schedule | Blogs to be posted on Moodle |
| Critique | 20% | null | See course schedule | Critiques will be uploaded to moodle |

Assessment Details

Assessment 1: Essay

Details: The topic for this essay (ca 2000 words) will be related to the student's specialist area of expertise, and will draw on a critical account of a range of research studies. Written report

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

Learning outcomes:

- identify and critically evaluate professional and research knowledge focused on instrumental & vocal learning and teaching
- understand, demonstrate and/or discuss the nature of musical skill and its acquisition, with reference to the epistemology of practice;

Assessment 2: Presentation

Details: Students will perform material represented in their blog portfolios, presenting their performance in a class setting and providing a critical programme note discussing the preparatory processes involved. The performance should last ca 10 minutes. Written report

Learning outcomes:

- understand, demonstrate and/or discuss the nature of musical skill and its acquisition, with reference to the epistemology of practice;
- recognise and critically assess a variety of approaches to the teaching and learning of performance skills, through reflection on their own experience in instrumental and vocal lessons;

Assessment 3: Reflective blogs

Details: Structured blogs (ca 2500 words total) will ask students to (a) reflect on the links between the research encountered in lectures and their own studies, and their personal experience in acquiring specialist performance skills; and (b) collect, share and critically evaluate web-based professional materials related to the subject. Electronically, through comments on their blogs

Learning outcomes:

- understand, demonstrate and/or discuss the nature of musical skill and its acquisition, with reference to the epistemology of practice;
- recognise and critically assess a variety of approaches to the teaching and learning of performance skills, through reflection on their own experience in instrumental and vocal lessons;

Assessment 4: Critique

Details: This will be a structured critique (ca1000 words) of an empirical research report, related to the student's specialist area of expertise. A recommended list will be given, from refereed journals; students will have the opportunity to identify papers more closely related to their own interests, so long as they are approved by the tutor. The exercise will be assessed at a relatively early stage of the course because it will help with preparation of the essay. Written report

Learning outcomes:

- identify and critically evaluate professional and research knowledge focused on instrumental & vocal learning and teaching

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 | Lecture | Check all following information on the the course schedule on moodle, where it may be updated as appropriate. Introduction |
| | Seminar | Student-led seminar (1a) Assessment Tasks: Blog 1 Due |
| Week 2: 6 - 12 March | Lecture | The dynamics of studio lessons |
| | Seminar | Student-led seminar (1a) Assessment Tasks: Blog 1 Due |
| Week 3: 13 - 19 March | Lecture | Apprenticeship in music |
| | Seminar | Student-led seminar (1b) Assessment Tasks: Blog (2) due one week after seminar |
| Week 4: 20 - 26 March | Lecture | The Masterclass Approach (Guest Lecture) |
| | Seminar | Student-led seminar (1c) Blog (2) due one week after seminar |
| Week 5: 27 March - 2 April | Lecture | Communication in theory and practice |
| | Seminar | Student-led seminar (2a) Blog (2) due one week after seminar |
| Week 6: 3 - 9 April | Lecture | Epistemology of Practice |
| | Seminar | Student-led seminar (2b) Critique due one week after seminar |
| Week 7: 10 - 16 April | Lecture | Student approachess to practice |
| | Seminar | Student-led seminar (2c) Critique due one week after seminar |
| Week 8: 24 - 30 April | Lecture | ANZAC DAY - NO LECTURE |
| | Seminar | Exercises in one-way communication Critique due one week after |

| Date | Type | Content |
|--------------------------|---------|--|
| | | seminar |
| Week 9: 1 - 7 May | Lecture | Modelling and Immitation |
| | Seminar | Explornng the affective aspects of learning BLOG 3 DUE FRIDAY 6 MAY |
| Week 10: 8 - 14 May | Lecture | The Affective Aspects of Learning |
| | Seminar | Individuals tutorials, as scheduled. |
| Week 11: 15 - 21 May | Lecture | Individual Tutorials, as scheduled. |
| | Seminar | Individual tutorials, as scheduled. Essay due, Friday 19 May |
| Week 12: 22 - 28 May | Lecture | Assessed performances (a) |
| | Seminar | Assessed performances (b) |
| Week 13: 29 May - 4 June | Seminar | Assessed Performances (c) |

Resources

Prescribed Resources

Recommended Resources

Course text: Studio-based instrumental learning, by Kim Burwell (Ashgate, 2012)

Recommended journals:

British Journal of Music Education

International Journal of Music Education

Music Education Research
Psychology of Music

Research Studies in Music Education

Course Evaluation and Development

Will be conducted through CATEI