



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

MUSC4102

Critical Practice in Music

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Dr. Manolete Mora	m.mora@unsw.edu.au	Tuesdays: 10:00 - 11:00am	Room 124, Robert Webster Building	9385 6812
Tutor	Dr. Daniel Blinkhorn	danielblinkhorn@gmail.com	t.b.a.	n.a.	n.a.
Tutor	Dr. Dorottya Fabian	d.fabian@unsw.edu.au	t.b.a.	room 103, Robert Webster Building	9385 6954

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 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

The course enables you to extend your mastery of discipline-specific knowledge and practice through critical studies in music. You will study methods of critical practice to help you find ways to improve the ethical and aesthetical outcomes in your chosen area of practice whether it is musicology, pedagogy, performance or composition. The course provides a forum for you to investigate aspects of your area of musical study in the light of current debates within the discipline. Investigations are informed by evidence based on live music making, videos, audio recordings, scores and published research. You will also gain in-depth familiarity with a variety of approaches to critical practice in music through the individual or collaborative exploration of a chosen project concept that will culminate in a summative presentation/performance.

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

1. Critically assess musical practices and productions in social and cultural terms.
2. Critically evaluate a range of art forms and demonstrate an understanding of current debates about music within an interdisciplinary context.
3. Make informed decisions about selecting from a variety of approaches in developing a presentation/performance that extends their understanding of the processes involved in establishing a collaborative relationship with other potential creative partners, or other types of media.

Teaching Strategies

Students will be introduced to a topic related to critical practice as it applies to music and the performing arts more generally. The lecture will introduce the following week's seminar reading with the aim of creating possibilities for discussion and debate in the seminar.

Seminars will (1) debate and discuss the ideas presented in the lecture and reading and (2) provide a forum for the development of creative projects and showings.

Assessment

Details on the various tasks and deadlines for the performance/presentation will be issued during the first lecture and discussed at length during the first seminar.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Performance/Presentation	50%	approx. 10 - 15 minutes	Oct 18, 19, 25 or 26	Presented in seminars during weeks 12 & 13.
Preparation for class	15%	Notes on reading: 10 articles x 150 words	Weekly.	Submitted online and presented during seminars.
Critical Peer Reviews	15%	600 words	Weeks beginning October 17 or 24.	Submitted online.
Process Diary	20%	approx. 3,000 words	October 9, 11:55 PM	Written documentation submitted online with audio/visual material as necessary.

Assessment Details

Assessment 1: Performance/Presentation

Details: Performance/Presentation, with the option of exploring their chosen degree specialization within an interdisciplinary context. 10-15 minutes in duration. Written feedback, mark and peer reviews.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Critically assess musical practices and productions in social and cultural terms.
- Make informed decisions about selecting from a variety of approaches in developing a presentation/performance that extends their understanding of the processes involved in establishing a collaborative relationship with other potential creative partners, or other types of media.

Assessment 2: Preparation for class

Details: Preparation for class assessment is based on assigned reading, reviews, viewing or listening to assigned lecture items. Written feedback and mark.

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

Learning outcomes:

- Critically evaluate a range of art forms and demonstrate an understanding of current debates about music within an interdisciplinary context.
- Critically assess musical practices and productions in social and cultural terms.

Assessment 3: Critical Peer Reviews

Details: Critical Peer Reviews, based on material presented in studios and seminars by other students. Written feedback and mark.

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

Learning outcomes:

- Critically evaluate a range of art forms and demonstrate an understanding of current debates about music within an interdisciplinary context.
- Critically assess musical practices and productions in social and cultural terms.

Assessment 4: Process Diary

Details: Process Diary that reflects on the practical and critical methods by which the Performance/Presentation is achieved (ca. 3,000 words), with an accent on the process rather than only the product. Written feedback and mark.

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

Learning outcomes:

- Critically evaluate a range of art forms and demonstrate an understanding of current debates about music within an interdisciplinary context.

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: 25 - 29 July	Lecture/Manolete Mora	Introduction - What is Critical Practice?
Week 2: 1 - 5 August	Lecture/Colin Chua	Music, Technology, and the Curation of Taste
	Seminar	Reading - Magaudda, Paolo. (2011). When materiality 'bites back': Digital music consumption practices in the age of dematerialization. <i>Journal of Consumer Culture</i> . 11 (1), pp.15-36.
Week 3: 8 - 12 August	Lecture/Jonathan Bollen	Critical Practice in Theatre - Repertoire, Liveness, Participation
	Seminar discussion	Reading - Taylor, Diana. (2015). The Future(s) of Performance. In: <i>Performance</i> . Durham: Duke University Press, pp. 185-198.
Week 4: 15 - 19 August	Lecture/Nalina Waits	Immersive Aesthetics - Poetics and Sensibility
	Seminar discussion	Reading - Louppe, Laurence. (2010). Styles. In: <i>Poetics of Contemporary Dance</i> , trans. Sally Gardener. UK: Dance Books Ltd.
Week 5: 22 - 26 August	Lecture-Demonstration/Blak Douglas	'The Art They Don't Want to See'
	Seminar discussion	Review & discussion of performance/presentation assessment task.
Week 6: 29 August - 2 September	Lecture/Alister Spence	'Let's Get Lost.' Jazz and Experimentalism - Searching for New Pathways in Improvisation and Composition
	Seminar discussion	Reading - Gros-Claude, P. (2006). Steve Lacy Speaks. In: Weiss, J. ed., <i>Steve Lacy: Conversations</i> London: Duke University Press, pp. 43-47.
		Listening - Spence, A. Swanton, L. Hall, T. (2012). <i>Seventh Song. On Far Flung</i> (CD). Sydney, Australia: Alister Spence Music.
Week 7: 5 - 9 September	Lecture/Daniel Blinkhorn	Interstitial Approaches to Soundscapes
	Seminar discussion	Reading - McConaghy, Nic. (2013-14). Interstitial Approaches to Soundscape: Discursive Analysis #1 <i>Anthozoa</i> . eOrema, [online]. Available at: http://orema.dmu.ac.uk/eorema . [Accessed 19 Jul. 2016].
		Listening: 'Anthozoa' (https://soundcloud.com/nfsaaustralia/anthozoa)
Week 8: 12 - 16 September	Lecture/Dorottya Fabian	Reimagining Classical Music - Transcriptions, Fusions, Multi-Media and Other Experiments
	Seminar discussion	Online survey task (t.b.a.)
Week 9: 19 - 23 September	Lecture/Lucas Hendriks	Community Music Making
	Seminar discussion	Reading - Schippers, Huib and Bartleet, Brydie-Leigh. (2013). The Nine Domains of Community Music: Exploring the Crossroads of Formal and Informal Music Education. <i>International Journal of Music Education</i> . 31:4. pp.454 -471.
Week 10: 4 - 7 October	Lecture/Kim Burwell	Power Relations in Studio-Based Teaching
	Seminar discussion	Reading - Lebler, Don. (2007). Student as master? Reflections on a Learning Innovation in Popular Music Pedagogy. <i>International Journal of Music Education</i> . 25:3. pp.205-221.
Week 11: 10 - 14 October	Lecture/Tony Mitchell	Music, Place and Psychogeography
	Seminar discussion	Reading - Mitchell, Tony. (2009). Sigur Rós's Heima: An Icelandic Psychogeography. <i>Transforming Cultures ejournal</i> . 4:1. http://epress.lib.uts.edu.au/journals/index.php/TfC/article/view/1072
		Reading - Mitchell, Tony. <i>Avian Song and Dance in Forest Architecture: The Music of the Lyrebird</i> . (unpublished). Provided in Moodle.
Week 12: 17 - 21 October	Lecture/Tony Mitchell	Music and Birdsong - The Lyrebird
	Seminar	Performances/Presentations

Resources

Prescribed Resources

Required Tutorial Reading:

Lecture 1. Mora, Manolete. (1996). "Speaking Together": the Dialogics and Politics of a New Musical Experience Among the T'boli of the Philippines.' *Pilipinas*. 25. pp.1-29.

Optional Reading: De Boise, Sam. (2016). Post-Bourdiesian Moments and Methods in Music Sociology: Toward a Critical, Practice-Based Approach. *Cultural Sociology*. 10. pp.178-194.

Lecture 2. Magaudda. Paolo. (2011). When materiality 'bites back': Digital music consumption practices in the age of dematerialization. *Journal of Consumer Culture*. 11 (1), pp.15-36.

Lecture 3: Taylor, Diana. (2015). The Future(s) of Performance. In: *Performance*. Durham: Duke University Press, pp. 185-198. Available as e-book in UNSW Library http://primoa.library.unsw.edu.au/UNSW:SearchFirst:UNSW_ALMA51181777490001731

Optional Reading: Taylor, Diana. (2003). The Archive and the Repertoire: Performing Cultural Memory in the Americas. Durham: Duke University Press. Available as e-book in UNSW Library http://primoa.library.unsw.edu.au/UNSW:SearchFirst:UNSW_ALMA51158588530001731

Lecture 4. Louppe, Laurence. (2010). Styles. In: *Poetics of Contemporary Dance*, trans. Sally Gardener. UK: Dance Books Ltd.

Lecture 5. Blak Douglas. (n.a.)

Lecture 6. Gros-Claude, P. (2006). Steve Lacy Speaks. In: Weiss, J. ed., *Steve Lacy: Conversations* London: Duke University Press, pp. 43-47.

Recording: Spence, A. Swanton, L. Hall, T. (2012). Seventh Song. On Far Flung (CD). Sydney, Australia: Alister Spence Music.

Lecture 7. McConaghy, Nic. (2013-14). Interstitial Approaches to Soundscape: Discursive Analysis #1 Anthozoa. *eOrema*, [online]. Available at: <http://orema.dmu.ac.uk/eorema>. [Accessed 19 Jul. 2016].

Composition: 'Anthozoa' (<https://soundcloud.com/nfsaaustralia/anthozoa>)

Lecture 8. Dorottya Fabian. (n.a.)

Lecture 9. Schippers, Huib and Bartleet, Brydie-Leigh. (2013). The Nine Domains of Community Music: Exploring the Crossroads of Formal and Informal Music Education. *International Journal of Music Education*. 31:4. pp.454 -471.

Lecture 10: Lebler, Don. (2007). Student as master? Reflections on a Learning Innovation in Popular Music Pedagogy. *International Journal of Music Education*. 25:3. pp.205-221.

Lecture 11. Mitchell, Tony. (2009). Sigur Rós's Heima: An Icelandic Psychogeography. *Transforming Cultures ejournal*. 4:1.

<http://epress.lib.uts.edu.au/journals/index.php/TfC/article/view/1072>

Lecture 12. Mitchell, Tony. Avian Song and Dance in Forest Architecture: The Music of the Lyrebird. (unpublished). Provided in Moodle.

Recommended Resources

Course Evaluation and Development

Student feedback will be gathered from students through the CATEI evaluation exercise as well as during informal discussions at the end of the course.