



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

MUSC4104

Advanced Studies in Music History & Culture 2

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, Wednesday 1-2 (except week 1)	Room 113, Webster Building	9385 6953
Lecturer	Dorottya Fabian	d.fabian@unsw.edu.au			

Contact Information

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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 Advanced Studies in Music History & Culture 2 you will apply knowledge and skills developed in electives, core courses and stream specific courses, in sustained engagement with a single topic, which will be explored in depth. In the early stages of the course you will outline an existing body of scholarship by assembling and annotating a bibliography, which will form the basis of a presentation that introduces your topic to the class. The central part of the course will be the collaborative mentoring of your topic, in preparation for the final essay. This mentoring will also enable you to transfer the collaborative skills that you have developed as a musician to scholarly research and criticism. Through the construction of a bibliography and collaborative mentoring of your topic you will hone the critical and skills for writing a sustained, detailed, and well supported argument.

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

1. Use advanced research methods and argument to support their roles as musical creators, scholars and advocates in the community.
2. Draw on an extensive knowledge of repertoires, social and historical contexts, and ideologies as critically and socially engaged musicians.
3. work critically with others, presenting scholarly ideas for debate, discussion, and comment.

Teaching Strategies

This course provides a forum for students to work with ideas, methods, repertoire and techniques that have been developed in previous courses. The foci of the course are: choosing a topic for investigation; finding appropriate resources for that investigation; bringing music and ideas together in a coherent, methodical form.

The first of these will be developed in the early part of the course, by modelling the scope of possible topics, for example. Such discussions will aim towards the final forms (genres) for the Project. This focus will be extended through the presentations, and through on-going class activities.

The second focus will change throughout the semester, as students develop a better sense of their project. It will include practical solutions to the difficulties that students will uncover in putting together their bibliographies. This focus will include classes in bibliographic development, annotation, and management, students' presentations, as well as time for discussing the content of bibliographic materials (including recordings).

The third focus links together various aspects of the course, including the student presentations, the writing of drafts, and the compilation/annotation of bibliographies, to connect early classes with final projects. The aim is to help students to form coherent presentations, leading to their final project. The basis of this focus is that students will have time to share and discuss their findings as they develop, working collectively to deepen understandings of methods, repertoires and other resources, in a critical manner.

The assessments support these foci, and provide opportunity for peer guidance, in addition to guidance and feedback from the course lecturer. The seminar format has been chosen to optimise flexibility of teaching and learning processes.

Assessment

Assessment Tasks

Assessment Task 1: Annotated Bibliography 10% Due midnight, Tuesday Week 6

The annotated bibliography is a reading/reference list that includes a short paragraph on each listed item summarizing its content and relevance for the topic. You need to conduct database searches and select books, chapters in books, scholarly articles and other sources that are relevant to your topic and will inform your investigation. Do not assume that you'll find everything you need on the internet or by simple google searches. It is likely that your reading list / bibliography will change and grow as you focus and get more involved with your topic. However, to be able to formulate a topic you need to quickly establish what's available and then gain a rough familiarity with their content. **So you must start** the preparation of the bibliography as well as the reading of its items **straight away**.

Assessment criteria: demonstrated use of appropriate scholarly databases, appropriateness of sources selected for nominated topic, provision of succinctly formulated and analytically framed evaluation and content of each source, language expression, correct bibliographical lay-out, minimum of 10 relevant scholarly sources.

Remember when submitting this task, upload a complete copy to that assessment task in Moodle AND an unannotated version to the General Bibliography Forum (see assessment task 4 for explanation).

Assessment Task 2: Presentation 20%

Each student will give a presentation outlining their project (Assessment Task 3) as a work in progress, and participate in the discussion of their work. Presentations will take place in weeks 7 – 11. Length, 10 minutes plus 10 minutes for mentor led discussion (Assessment Task 4). A written version of the presentation must be submitted to Moodle before the presentation is given (exact time to be advised)

Assessment Task 3: Project 50% Due Midnight, Monday Week 12.

Students devise, research and present an essay that explores one or more key ideas in relation to music: play, expression, ritual, political instrument, transmission of knowledge, identity, equity, social justice, cognition, emotion, movement, language, cooperation, love, mourning. Topics should also draw on the theoretical discussions and paradigms examined in weeks 1 – 6 (see course schedule). Students may choose to base their topic on one or more of the music cultures examined in weeks 1 – 6. (for example North India, Zimbabwe)

Students are to submit a topic proposal via Moodle by midnight on Tuesday of Week 5. These will be reviewed by the lecturers, and approved – after modification if necessary. Penalties, according to the SAM schedule, will be deducted from the final mark for the annotated bibliography for late submission of the topic proposal.

Examples of topic areas

Balancing individual innovation and the traditional in an improvised music. (Of course, “a composed music” could be substituted). (Week 3 seminar)

Building community X through participatory music making (Week 4 seminar)

The use of music in a particular social movement (Week 6 seminar)

Tradition and hybridity in the assertion of identity through music (Week 3 and week 4 seminars)

Music and the maintenance of culture in a particular migrant population (Week 6 seminar)

Music as reflection of / response to ideology (McClary reading, week 4)

Assessment Task 4: Mentoring 20%

Mentoring of other students has two components: direct one to one mentoring, and pre-study of sources for student presentations. Both components require other students to access the bibliography that you prepare for Assessment Task 1. The Annotated Bibliography is to be submitted in Week 6. When submitting this task, upload a complete copy to that assessment task in Moodle AND an unannotated version to the General Bibliography Forum. (Failure to do this will result in John glaring ferociously at you next time he sees you).

Direct Mentoring (15%)

Each student (the mentee) has been assigned/will be assigned a student mentor.

A student WILL NOT be their mentor's mentor. Thus each student will belong to two pairs, one as a mentor and one as a mentee. These are organised as groups in Moodle. The group will have the following name structure: Mentee NAME, Mentor NAME.

The requirements of the mentor-mentee relationship.

The mentee must submit a version of their Draft Presentation (Assessment Task 2) to the Moodle group they share with their mentor by 5.00 PM of the Friday prior to the presentation. They should also submit their annotated bibliography.

The mentor should review the Draft Presentation of their mentee, prior to the presentation.

The mentor should present notes, via Moodle, on their review of the Mentee's work, prior to the presentation. These notes should include points raised with the mentee and suggestions made. They should demonstrate that the mentor has familiarized themselves with some of the literature the mentee has used.

The mentor should lead discussion at the mentee's presentation, comment constructively on the presentation, and seek clarification of the mentee's argument

Taking the mentor-mentee relationship further.

The above represents the assessable component of the mentor-mentee relationship. But you may want to carry the mentor-mentee relationship further. This could be particularly useful if there is some overlap in your project topics. For example, the mentor may read drafts of their mentees work. It's up to you.

Pre-study of student sources (5%)

For each Seminar in weeks 7 – 11, EXCEPT for those in which they are acting as mentor or mentee, every student is required to have examined at least one of the sources listed in the annotated bibliography of one of the students presenting.

The source may be a paper or a book chapter or a musical work, in either score or recorded form. The source may not be part of the set text or any of the recommended readings.

Students will be asked to comment on the source, with particular reference to how effectively the presenting student has used it. (You may for example, disagree with the presenting student's interpretation of the source).

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Annotated bibliography	10%	null	30th August, Midnight	null
Presentation	20%			
Project	50%	3000 words	17th October, midnight	null
Mentoring	20%			

Assessment Details

Assessment 1: Annotated bibliography

Details: Students will complete an annotated bibliography on their chosen topic, to be presented in written form and in class in the early weeks of the session. Immediate feedback in class, and further feed-forward suggesting modifications and refinements as necessary.

Learning outcomes:

- Use advanced research methods and argument to support their roles as musical creators, scholars and advocates in the community.
- Draw on an extensive knowledge of repertoires, social and historical contexts, and ideologies as critically and socially engaged

musicians.

Assessment 2: Presentation

Details: Draft presentation. Each student will give a seminar presentations of a draft of their project. A written version will also be submitted.Immediate in-class feedforward/feedback, and notes on submitted version.

Learning outcomes:

- work critically with others, presenting scholarly ideas for debate, discussion, and comment.
- Draw on an extensive knowledge of repertoires, social and historical contexts, and ideologies as critically and socially engaged musicians.

Assessment 3: Project

Details: Essay on self-selected topic - 3000 words. Final assessment task. Essays will be marked and returned with feedback

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

Learning outcomes:

- Draw on an extensive knowledge of repertoires, social and historical contexts, and ideologies as critically and socially engaged musicians.
- Use advanced research methods and argument to support their roles as musical creators, scholars and advocates in the community.

Assessment 4: Mentoring

Details: Mentoring: Each student will be required to read a mid-session draft of another student project. These drafts will then be discussed in the seminar, with the reading student taking the role of discussant. All students will be expected to have read one nominated paper per seminar from a presenting student's annotated bibliography.Immediate in-class feedforward/feedback on the discussant's contribution, comments on discussant's notes, general notes on class reading. Please Note: students are not involved in assigning marks.

Learning outcomes:

- Use advanced research methods and argument to support their roles as musical creators, scholars and advocates in the community.
- work critically with others, presenting scholarly ideas for debate, discussion, and comment.

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	Seminar	Studying Music as Practice / Process – TEXT: “Introduction” in Cook & Pettengill 2013; pp. 1-7 of Fabian 2015
Week 2: 1 - 5 August	Seminar	Music as process – TEXT: Leech-Wilkinson 2012 and Kramer 2012 for discussion (recommended Cook 2001 as background)
Week 3: 8 - 12 August	Seminar	Presentational Performance, innovation and conservatism in an improvisatory tradition (North India). Turino, Chapters 1 & 2, Napier 2006
Week 4: 15 - 19 August	Seminar	Class, cosmopolitanism, hybridities (Zimbabwe). Turino Chapters 4 & 5, Pennington.
Week 5: 22 - 26 August	Seminar	Identity / Subjectivity in Music Reception: "Reading" compositions / "Reading" Performances - TEXT: McClary 2012, Cook 2013, Auslander 2013, Bauer 2014
Week 6: 29 August - 2 September	Seminar	Social movements (Civil Rights Movement, Nazism), sung resistance (the Kodava of South India). Turino Chapter 7, Napier 2010
Week 7: 5 - 9 September	Weeks 7-11 Student presentations	Schedule to be advised
Week 12: 17 - 21 October	Seminar	Summary, Revision, Course Evaluation

Resources

Prescribed Resources

Set Text:

Turino, Thomas 2008 *Music as Social Life: The Politics of Participation*. Chicago: University of Chicago Press.

Recommended Resources

Ashley, R. 2014. Expressiveness in Funk. In *Expressiveness in Music performance: A cross cultural and interdisciplinary approach*, ed. by Dorottya Fabian, Renee Timmers and Emery Schubert (pp. 154-169). Oxford: Oxford University Press.

Auslander, P. 2013. Jazz Improvisation as a Social Arrangement. In *Taking it to the Bridge: Music as Performance*, ed. by Nicholas Cook and Richard Pettengill (pp. 70-85). Ann Arbor: Michigan University Press.

Bauer, W. R. 2014. Expressiveness in Jazz Performance: Prosody and Rhythm. In *Expressiveness in Music performance: A cross cultural and interdisciplinary approach*, ed. by Dorottya Fabian, Renee Timmers and Emery Schubert (pp. 133-153). Oxford: Oxford University Press.

Brace, T. 2014. Transformation in Communion: Toward an Aesthetic of Improvisation. In *Soundscapes from the Americas: Ethnomusicological Essays on the Power, Poetics and Ontology of Performance*, ed. by Donna A. Buchanan (pp. 89-100). Farnham: Ashgate.

Cook, N. & Pettengill, R. (Eds.) 2013. Introduction. In *Taking it to the Bridge: Music as Performance* (pp. 1-19). Ann Arbor: The University of Michigan Press.

Cook, Nicholas, 2013. Bridging the Unbridgeable? Empirical Musicology and Interdisciplinary Performance Studies. In *Taking it to the Bridge: Music as Performance*, ed. by Nicholas Cook and Richard Pettengill (pp. 70-85). Ann Arbor: Michigan University Press.

Cook, N. 2001. 'Between Process and Product: Music and/as Performance'. *Music Theory Online*, 7/2 (April 2001, www.mtosmt.org/issues/mto.01.7.2/mto.01.7.2.cook.html).

Delgado, M. M. 2013. Carles Santos: "Music in the Theatre". In *Taking it to the Bridge: Music as Performance*, ed. by Nicholas Cook and Richard Pettengill (pp. 237-261). Ann Arbor: Michigan University Press.

Dibben, N. 2014. Understanding performance Expression in Popular Music Recordings. In *Expressiveness in Music performance: A cross cultural and interdisciplinary approach* ed. by Dorottya Fabian, Renee Timmers and Emery Schubert (pp. 117-132). Oxford: Oxford University Press.

Drott, E. 2015 "Resistance and Social Movements". In *The Routledge Reader in the Sociology of Music*, ed. by John Shepherd and Kyle Devine (pp. 171-180). New York: Routledge.

Fabian, D. 2015. *A Musicology of Performance: Theory and Method based on Bach's Solos for Violin*. Cambridge: Open Book Publisher.

Kramer, L. 2012. The Virtuosos Body: Or, the Two Births of Musical Performance. In *Critical Musicological Reflections*, ed. by Stan Hawkins (pp. 231-244). Farnham: Ashgate.

Leech-Wilkinson, D. 2012. 'Compositions, Scores, Performances, Meanings', *Music Theory Online* 18/1, 1-17, <http://www.mtosmt.org/issues/mto.12.18.1/mto.12.18.1.leech-wilkinson.php>

McClary, S. 2012. Evidence of Things Not Seen: History, Subjectivities, Music. In *Critical Musicological Reflections*, ed. by Stan Hawkins (pp. 21-38). Farnham: Ashgate.

Monson, I. 2013. Tchekisse: Neba Solo's Senufo Counterpoint in Action. In *Taking it to the Bridge: Music as Performance*, ed. by Nicholas Cook and Richard Pettengill (pp. 262-278). Ann Arbor: Michigan University Press.

Napier, J. 2006 A Subtle Novelty: Repetition, transmission and the valorisation of innovation within North Indian Classical Music. *Critical Studies in Improvisation*, 3(1)

<http://www.criticalimprov.com/article/view/55>

_____. 2010 "This is our culture, only for ourselves. Thank you for being interested": Kodava song and the public non-assertion of difference. *Global Media Journal – Australian Edition* 4/2

http://www.hca.westernsydney.edu.au/gmjau/archive/v4_2010_2/john_napier_RA.html

Pennington, S. (2015) For When We Come to Go: Ambivalent Cosmopolitanism and a Covert New Old Europe in The Graveyard and Gerry de Mol's 'Komen te Gaan'. *Ethnomusicology Forum*, 24:2, 230-259,

Savilonis, M. F. 2013. Got to Get Over the Hump: The Politics of Glam in the Work of Labelle and Parliament. In *Taking it to the Bridge: Music as Performance*, ed. by Nicholas Cook and Richard Pettengill (155-179). Ann Arbor: Michigan University Press.

Solomon, T. 2015 Performing Indigeneity: Poetics and Politics of Music Festivals in Highland Bolivia. In *Soundscape from the Americas: Ethnomusicological Essays on the Power, Poetics and Ontology of Performance*, ed. by Donna A. Buchanan (pp. 127-142). Farnham: Ashgate.

Sykes, J. 2013 Culture as Freedom: Musical "Liberation" in Batticaloa, Sri Lanka *Ethnomusicology*, Vol. 57, No. 3 (Fall 2013), pp. 485-517.

Course Evaluation and Development

This is a new course. It will be evaluated through discussion and CATEI in Week 12.