



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC4701

Performance Laboratory 7

Session 1, 2016

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Dr Christine Logan	c.logan@unsw.edu.au	Wednesdays 11-12	Webster 104	93854873

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster

Building Phone: 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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- 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 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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 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:

In this course, you will hone your critical and collaborative skills in relation to ensemble music making. Workshops and masterclasses will focus on a scaffolded, collaborative performance project designed to enhance your independent learning and artistic conceptualisation skills. Taking a leadership role in performance preparation for the collaborative project and participation in a UNSW ensemble are also part of this course.

Student learning outcomes:

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

1. Demonstrate advanced music collaboration skills
2. Demonstrate leadership skills in performance preparation
3. Document the process of devising and preparing a collaborative musical presentation from conception to performance
4. Demonstrate skills in independent learning

Teaching Strategies & Rationale

This core course in the BMus program is included to enable students to enhance their collaborative, practical and leadership skills in music performance. Teaching focuses on a scaffolded approach to a collaborative performance project through lectures and workshops (10 hours) masterclasses (8 hours) and group performance (20 hours). The skills required build on experience in earlier parts of the program, particularly in MUSC3701 and MUSC3702 and encourage independent learning and the development of artistic judgement in music performance presentation. The teaching rationale reflects the position that twenty-first century musicians require leadership and collaborative skills.

Assessment

Assessment Items to Learning Outcomes

Ensemble participation, performance and self-critique

Demonstrate leadership skills in performance preparation
 Demonstrate advanced music collaboration skills

Three scaffolded critiques

Document the process of devising and preparing a collaborative musical presentation from conception to performance.

Demonstrate skills in independent learning.

Final Performance Presentation

Demonstrate advanced music collaboration skills

Assessment & Weighting	Length	Due date	Feedback
Ensemble participation, performance and self-critique (20%)	Performance, short part-checking test (5-10 minutes), 1 page reflection	Rehearsal and Performances as scheduled, Test: Week 13	Ongoing feedback from the director of the ensemble, direct feedback on the part-checking examination and reflection.
Final Performance Presentation (50%)	A collaborative performance and presentation of approximately 20-30 minutes' duration	Friday May 20 10 Myers 6.30pm or June 2 in class as scheduled	Written feedback from the teacher (via Moodle)
Three scaffolded critiques (30%)	1) A 1000 word group proposal/rationale for the performance event; 2) A moodle post of 1000 words supported by scholarly sources discussing issues raised in workshops and masterclasses in preparation for the final performance event 3) A class performance in preparation for the final collaborative performance presentation together with a 1000 word individual analysis, supported by scholarly sources, of the preparation process for the final performance including a discussion of the experience of leading one of your group's rehearsals.	April 7 – Presentation and assignment to Turnitin April 28– via Moodle post May 20	Written feedback from teacher (via Turnitin) Written feedback from teacher (via Moodle) Written feedback from teacher (via Moodle assignment)

Further detail on assessment items

Ensemble

Includes participation and performance in a UNSW ensemble, part-checking examination and (1 page) reflection on ensemble work.

Final Performance Presentation

A collaborative performance and presentation of approximately 20-30 minutes' duration for a group of (3-6) students programmed and realized in an artistic way. A range of options may include: A group performance plus: a) an integrated commentary; (b) a lighting or visual component; c) movement/dance. Students will negotiate to present in a mode to showcase their individual strengths.

Three scaffolded critiques

As above

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

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. 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 misses 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>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational 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 schedule

MUSC4701 - Thursdays 2-4, Room 334

DATE	ACTIVITY	CONTENT	ASSESSMENT ITEMS	Readings
Week 1 March 3	Lecture	Introduction, organisation topics and requirements of course Programming Production Visual/ Sound Extra musical elements for the event Topic: Collaboration Reading list overview		Barratt

Week 2 March 10	Seminar	Ensemble music making Music performance preparation -		Readings: Keller, Davidson
Week 4 March 24	Lecture	Production team visit CPL Event management Managing detail for the running of a performance event Rehearsal technique and leadership	Moodle post of 1000 words due 31 March on an issue raised in class – See Moodle for further detail	
Week 5 April 7	Seminar	Brief presentation to class of proposal/rationale for final Performance program	Submission of 1000 word proposal Turnitin Due April 7	
Week 7 April 21	Lecture	Guest lecture – TBC Working collaboratively as a musician. Grant application and business skills		Sevdalis and Keller
Week 8 April 28	Seminar	Discussion of resources, sources and interpretation of particular musical content on submitted programs. Work in progress performances with discussion from class members		
Week 10 May 12	Guest Lecture: TBC	Masterclass: With student participation: collaborative musicianship		
Week 11 May 19	Seminar	Performances in class – rehearsals for final performances	Submission of 1000 words on preparation and rehearsal process including experience of leading a rehearsal (10%) Due May 20	Davidson
Week 11 May 20 (Friday)	Collaborative Performance	Io Myers with MUSC4703, 6.30pm	Assessed final Performance (50%) or June 2	
Week 13 June 2	Collaborative Final	(4703 334 5-7pm)	Assessed final Performance	

	performances in class		(50%)	
Week 13	Ensemble part checking	As scheduled for your ensemble	(20%)	

Also, ensembles - 20%

Prescribed Resources

Barrett, Margaret, ed. 2014. *Collaborative creative thought and practice in music*. Ashgate. (E-book UNSW Library)

Recommended Resources

Auslander, Philip. 2013. Jazz improvisation as a social arrangement. In Nicholas Cook & Richard Pettengill, eds. *Taking it to the bridge: music as performance*. Ann Arbor: Michigan University Press, 52-69.

Barrett, Margaret, ed. 2014. *Collaborative creative thought and practice in music*. Aldershot: Ashgate.

Berliner, Paul. 1994. *Thinking in jazz: the infinite art of improvisation*. Chicago: University of Chicago Press.

Bailey D. 1993. *Improvisation: its nature and practice in music*. Da Capo Press.

Bujic, Bojan. 1993. Notation and realization: musical performance in historical perspective. In Michael Krausz, ed., *The interpretation of music: philosophical essays*, Oxford: Oxford University Press, 129-40.

Burrows, Jared. Musical archetypes and collective consciousness: cognitive distribution and free improvisation. *Critical studies in improvisation*, 1/1. Accessible at: <http://jazzstudiesonline.org/files/jso/resources/pdf/Critical%20Studies%20in%20Improvisation%201-1--BURROWS.pdf>

Cook, Nicholas. 2013. *Beyond the score: music as performance*. Oxford: Oxford University Press.

Cottrell, Stephen. 2004. *Professional music making in London: Ethnography and Experience*. Aldershot: Ashgate.

Davidson, J.W. 2009. Movement and collaboration in musical performance. In: Hallam S., Cross I., Thaut M., eds. *The Oxford Handbook of Music Psychology*. Oxford, Oxford University Press, 364–376.

Decety, J. & J. Grèzes. 2006. The power of simulation: imagining one's own and other's behavior. *Brain Research* 1079(1), 4–14.

Fabian, D., Timmers, R. and Schubert, E., eds. 2014. *Expressiveness in music performance: Empirical approaches across styles and cultures*. Oxford, United Kingdom: Oxford University Press

Ginsborg, J. & R. Chaffin. 2011. Performance Cues in Singing: Evidence from Practice and Recall. In Irène Diliège and Jane Davidson, eds., *Music and the Mind: Essays in honour of John Sloboda*. Oxford: Oxford University Press, 339-60.

Hallam, S., I. Cross & M. Thaut, eds. 2009. *The Oxford handbook of music psychology*. Oxford: Oxford University Press.

Keller, P.E. Ensemble performance: Interpersonal alignment of musical expression. In: Fabian D., Timmers R., Schubert E., eds. *Expressiveness in music performance: Empirical approaches across*

styles and cultures. Oxford, United Kingdom: Oxford University Press; 2014, pp. 260–282.

Keller, P.E. 2012. Mental imagery in music performance: underlying mechanisms and potential benefits. *Annals of the New York Academy of Sciences*, 1252, 206–213. [\[pdf\]](#) **REVIEW**

London, J. 2004. *Hearing in Time: psychological aspects of musical meter*. New York: Oxford University Press.

MacDonald, R., G. Wilson, & D. Miell. 2012. Improvisation as a creative process within contemporary music. In: Hargreaves D, Miell D, MacDonald R, editors. *Musical Imaginations: Multidisciplinary perspectives on creativity, performance and perception*. Oxford, United Kingdom: Oxford University Press, 242–255.

Sevdalis, V., & Keller, P.E. 2014. Know thy sound: Perceiving self and others in musical contexts. *Acta Psychologica*, 152, 67-74. [\[pdf\]](#) **REVIEW**

Course evaluation and development

This is a new course. Feedback from students will be gathered through CATEI and the results considered by the Course Convenor and other music staff in order to make changes to enhance the student learning experience. Students are most welcome to discuss any matter related to this course with the Course Convenor by email or in person at any time during the session.