MUSC4102

Critical Practice in Music

Term 2: 2019

Course Overview

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Dr. Manolete Mora	m.mora@unsw.edu.au	Wednesdays: 11:00am – 12:00pm or by appointment	Room 124, Robert Webster Building	9385 6812

Lecturers

Name	Email	Availability	Location	Phone
Dr. Manolete Mora	m.mora@unsw.edu.au	Wednesdays: 11:00am – 12:00pm or by appointment	Room 124, Robert Webster Building	9385 6812

Tutors

Name	Email	Availability	Location	Phone
Anthony Chmiel	anthony.chmiel@unsw.edu.au	n.a.	n.a.	n.a.

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

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

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 a 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

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.

Course Learning Outcomes

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
Event/Performance Presentation Presentation 35% Manifesto 15%	50%	approx. 30 minutes	Jul 31 & Aug 7	Presented in seminars 8 & 9.
Preparation for class	20%	Notes on reading: 8 x 250 words	Weekly, due Mondays 11:55pm	Submitted online and discussed during seminars.
Process Diary Diary 25% Peer Review 5%	30%	approx. 2,000 words (excluding references, manifesto & peer review)	Aug 9	Written documentation submitted online with audio/visual material as necessary.

Assessment Details

Assessment 1: Event/Performance Presentation

Details: Event/Presentation, with the option of exploring their chosen degree specialization within an interdisciplinary context. Approx. 30 minutes in duration with 10 minutes for questions. Written feedback, mark and peer reviews.

The Event/Presentation is not a Turnitin assignment.
The Manifesto is 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: Process Diary

Details: Process Diary that reflects on the practical and critical methods by which the Performance/Presentation is achieved (ca. 2,000 words excluding references, manifesto and peer review), with an accent on the process

rather than only the product.   Written feedback and mark.

Turnitin setting: The Process Diary and Peer Review are 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

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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 (14) 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 (21) 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 webstie: 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 haspreviouslybeenpreparedorsubmittedforanotherassessmentorcourseat 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 (http://www.lc.unsw.edu.au/).Studentsarealsoremindedthatcarefultimemanagement 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.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose better
- manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of
  UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

Lecture Schedule

Date	Type	Content
1: Jun 5	Lecture	Manolete Mora *Introduction - What is Critical Practice? Making an intervention.*
2: Jun 12	Lecture	Manolete Mora *The Quixotic Musical World of Frank Zappa*
	Tutorial Reading	Reading: David Wragg (2001). 'Or Any Art at All?': Frank Zappa Meets Critical Theory. In: *Popular Music*, Vol. 20, No. 2, pp. 205-222
3: Jun 19	Lecture	Dorottya Fabian *Reimagining Classical Music - Transcriptions, Fusions, Multi-Media and Other Experiments*
	Tutorial Reading	Reading: Richard Taruskin. (2009). 'The Musical Mystique: Defending Classical Music against its Devotees.' In: Taruskin, R. *The Danger of Music and other Anti-Utopian Essays.* Berkeley: U of Calif Press. pp. 168-180.
4: Jun 26	Lecture	Sandy Evans *'Is it Jazz, or Is it Indian and Wrong?'* *An improviser's creative practice in Indian Jazz Intercultural Music*
	Tutorial Reading/Listening	Reading: Ashok Da. Ranade (2009). 'Improvisation, the Indian cultural perspective' in *Perspectives on Music Ideas and Theories.* New Delhi: Promilla & Co. pp. 214-229. Listening: 1. Australian Art Orchestra with Guru Kaaraikkudi Mani. 2009 *The Chennai Sessions*. Rec. 2008. Australian Art Orchestra Recordings, CD recording. 2. Evans, Sandy. 2012 *Cosmic Waves* Underscore Records, 12EX001ACD Compact Disc.
5: Jul 3	Lecture	Adam Hulbert *Dérive as Method in Experimental Music.*
	Tutorial Reading	François J. Bonnet (2016). 'Epilogue' In *The order of sounds : a sonorous archipelago.* Falmouth, United Kingdom : Urbanomic.
READING WEEK Jul 10		
6: Jul 17	Lecture	Julian Day *Can The Orchestra Change The World?*
	Tutorial Reading	Reading; Rod Eley. (2009). 'A History Of The Scratch Orchestra.' In: Cardew, C. *Stockhausen Serves Imperialism.* London: Ubu Classics, 2004. pp. 9-32. Listening: Julian Day (2017). 'Altered States IV: Christian Wolff.' The Music Show, ABC RN, Aug 17. https://www.abc.net.au/radionational/programs/musicshow/altered-states-3/8843404
7: Jul 24	Lecture	Manolete Mora *Experiments in Islamic Malay Popular Music Practices*
	Tutorial Reading	"Rappers, Rajas, and 'Borderless' Spaces: Urban Musical Practices in the "Growth Triangle", Kepri, Indonesia.' Forthcoming in *Journal of Popular Music Studies*.
8: Jul 31	Lecture	Kim Burwell *Power Relations in Studio-Based Teaching* Reading: 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.
	Event Presentations	
9: Aug 7	Event Presentations	