

MUSC4705

Performance Laboratory D (Music Creative Practice)

Term 3, 2021



Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Sonya Lifschitz	s.lifschitz@unsw.edu.au	By appointment.	W104 or online	

School Contact Information

School of the Arts and Media

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Acknowledgement of Country

UNSW Arts, Design and Architecture Kensington and Paddington campuses are built on Aboriginal Lands. We pay our respects to the Bidjigal and Gadigal peoples who are the Custodians of these lands. We acknowledge the Aboriginal and Torres Strait Islander peoples, the First Australians, whose lands, winds and waters we all now share, and pay respect to their unique values, and their continuing and enduring cultures which deepen and enrich the life of our nation and communities.



Image courtesy of the Office of the Pro Vice-Chancellor Indigenous [UNSW's Indigenous strategy](#)

Course Details

Units of Credit 4

Summary of the Course

MUSC4705 Performance Laboratory D (Music Creative Practice) is the fourth and final Performance Laboratory course for your Music Creative Practice major. You will consolidate the milestones achieved in earlier Performance Lab courses through the advancement of your technical, creative, interpretive and curatorial skills. The course focuses on the performative, creative and cultural elements of music making to augment your individual and collective performance experience and expertise. In addition, you will critically examine the nature of performance and the varied ways different kinds of musicians and artists collaborate to create innovative, cutting-edge performance formats reflective of the 21st century's cultural milieu. Throughout the course, you will work on devising, developing and realising a creative individual or collaborative project of 30 minutes in length (20 minutes for composers), which will be presented in a public performance event in Term 3. You will also extend your experience of ensemble music making by participating and performing in an approved ensemble or chamber-music group under the guidance of an ensemble director or chamber music coach.

Note: This is a 12 UOC course. You will enrol in 4 UOC in each of three successive terms with a result reported by a single grade at the end of the third 4 UOC course.

Course Learning Outcomes

1. Fashion and realise personal artistic ideas with the necessary technical, musical and presentation skills to express them with professionalism and conviction in a public performance
2. Apply principles of teamwork to music ensemble

Teaching Strategies

With the support of specialist vocal, instrumental or composition teachers, class workshops and public masterclasses, students will further refine performance or composition skills through devising, developing and realising an original creative performance project that showcases their technical, interpretative, artistic and curatorial strengths. Collaboration and leadership skills required by a developing performer will be honed through in-class workshop participation and participation in a university ensemble or a self-directed chamber-music group, with opportunities to take a leadership or mentor role as appropriate to each ensemble. These activities will contribute to the development of intellectual and aesthetic independence required for professional engagement with performance or composition. Critical skills will be further refined through spoken and written articulation of complex concepts and ideas as related to the conceptualisation and realisation of the creative performance project.

Assessment

Assessment task	Weight	Due Date	Course Learning Outcomes Assessed
1. Ensemble contribution, performances, part checking test	20%	End of Term	2
2. Major performance or composition project	60%	T3, date TBC.	1
3. Written Portfolio	20%	TBC	1

Assessment 1: Ensemble contribution, performances, part checking test

Submission notes: Part-Checking or Live or Recorded Performance

Due date: End of Term

Ensemble part-checking will be undertaken in T1, T2 and T3. Individually or in small groups, students will perform works or excerpts of works, studied and performed during the trimester. Where appropriate, excerpts will be selected by the part-checking examiner.

Direct feedback during rehearsals and workshops and a formal report at the conclusion of the session. Students' contribution to ensemble performances and workshops will be assessed through a part-checking examination.

This is not a Turnitin assignment

Assessment 2: Major performance or composition project

Assessment length: 30/20 minutes

Submission notes: Live or digitally presented creative performance

Due date: T3, date TBC.

For performance and composition students, a *major performance* will be undertaken in T3 of 30-minutes in duration for performers and 20 minutes in duration for composers. This will be the final Performance Lab assessment task for Creative Practice students. Students will also present an in-class 'work-in progress' performance in Terms 1 and 2. The major performance will be an original, conceptualised and curated program which may take the form of a solo performance, installation, lecture-recital, interdisciplinary collaboration, or other approved format. For composition students, the majority of the portfolio must be performed live.

Feedback: a written report from examiners.

This is not a Turnitin assignment

Additional details

There will be no assessed in-class presentations this term. The final component of this assessment task will be the presentation of your final project, performed live or delivered as a digital creative work.

Assessment 3: Written Portfolio

Assessment length: one (1) masterclass critique: 500 words

Submission notes: Submitted via Moodle

Due date: TBC

1500 words

Students are to complete two (2) reports providing critical reflection and comparison of issues raised in four masterclasses attended over Terms 1, 2 and 3, and a research paper investigating a non-traditional performance project by established artist/arts organisation.

Feedback via LMS

This is not a Turnitin assignment

Additional details

Comparative Masterclass Critique:

In the comparative masterclass critique you will compare two (2) masterclasses attended in T3 and interpret ways in which various music practitioners (masterclass presenters) approach specific aspects of music-making, highlighting parallels, differences and overlaps.

Some questions to consider when writing the critique:

- What are the commonalities in their approaches or ways of thinking about a specific issue?
- Are there similarities or overlaps in their creative process? If so, can you articulate them? if not, where do the differences lie, and do they still arrive at the same artistic outcome?
- What are the specific differences in their approaches? What do you attribute the differences to? Do their artistic goals differ fundamentally, or are they just using different methods to achieve similar goals?
- What approach or way of thinking is more closely aligned to your own musical/artistic goals? Why?

Reference to at least three (3) relevant scholarly/academic sources is required for this assignment.

The required critique length is 500 words, however, given you are critiquing 2 masterclasses, critiques up to 800 words will be accepted.

Attendance Requirements

Please note that lecture recordings are not available for this course. Students are strongly encouraged to attend all classes and contact the Course Authority to make alternative arrangements for classes missed.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 13 September - 17 September	Studio	Debrief on T2: progress, success and failures. Setting agenda and goals for T3.
Week 2: 20 September - 24 September	Studio	Student work presentation and feedback.
Week 3: 27 September - 1 October	Studio	Group discussion on reading from previous week. A musician of the 21st century in post-pandemic world.
Week 4: 4 October - 8 October	Studio	Student work presentation and discussion. Group activities.
Week 5: 11 October - 15 October	Studio	Individual project check-in with Sonya. Summary of up-to-date progress. Identifying tasks for completion.
Week 6: 18 October - 22 October	Seminar	Flex-Week. No classes scheduled.
Week 7: 25 October - 29 October	Studio	Project workshop. Group discussion of reading from previous week: Making Music Work
Week 8: 1 November - 5 November	Studio	Refining and completing creative projects for presentation.
Week 9: 8 November - 12 November	Studio	Refining and completing creative projects for presentation.
Week 10: 15 November - 19 November	Assessment	Project presentations and class debrief.

Resources

Prescribed Resources

Anything that inspires you, blows your mind, opens you to new ideas and perspectives, challenges your preconceived ideas about the world, cultures, societies and communities, or just brings comfort in these difficult, tumultuous times. Biographies of great artists and thinkers; Poetry; Great Australian literature, especially about the Indigenous culture; Videos of great performers and trailblazers who changed traditions, invented new modes of performing, made history, reinvented ways of playing. Share your recommended reading/podcast lists with each other.

Some specific recommendations:

1. Everything is Connected: The Power of Music by Daniel Barenboim
2. Motion, Emotion, and Love: The Nature of Artistic Performance by Thomas Carson Mark
3. Letters to a Young Poet by Rainer Rilke
4. Creative Collaboration by Vera John-Steiner
5. The Rest is Noise by Alex Ross

Course Evaluation and Development

Feedback from students will be gathered through CATEI and the results will be carefully 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.

Submission of Assessment Tasks

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, assessment tasks 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.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

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 includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, 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

The [UNSW Academic Skills support](#) offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. 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 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

Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided.)

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Image Credit

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