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# MUSC4104

## Advanced Studies in Music History & Culture 2

Semester Two // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
John Napier	<a href="mailto:j.napier@unsw.edu.au">j.napier@unsw.edu.au</a>	Monday 3 - 4, Tuesday 11 -12.	Room 113, Webster Building	9385 6953

### School Contact Information

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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 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 attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## **Academic Information**

For essential student information relating to: 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 academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: *Music*

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	Weight	Due Date	Student Learning Outcomes Assessed
Annotated bibliography	10%	31/08/2018 11:59 PM	1,2
Presentation	20%	Weeks 8 - 12	2,3
Project	50%	VARIED	1,2
Mentoring	20%	Due according to the schedule given in class	1,3

### Assessment Details

#### Assessment 1: Annotated bibliography

**Start date:**

**Length:** 1000 words (annotations)

**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.

#### Additional details:

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).

**Turnitin setting:** This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

#### Assessment 2: Presentation

**Start date:** Not Applicable

**Length:** 10 minutes presentation, 10-15 minutes discussion

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

**Additional details:**

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 8 – 12. Length, 10 minutes plus 10 - 15 minutes for mentor led discussion (Assessment Task 4). A written version of the presentation must be submitted to Moodle on the Monday before the presentation is given. This version may be in point form.

**Assessment 3: Project**

**Start date:**

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

**Additional details:**

Students devise, research and present an essay that explores one or more key ideas in relation to music: play, expression, ritual, spirituality, 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 – 2, AND relate to the seminars given in weeks 2 - 6 (see course schedule). The lecture/seminars in weeks 2 - 6 have been developed in response to popular topics in 2016.

Students are to submit a topic proposal via Moodle by midnight on Tuesday of Week 5. These will be reviewed by me, 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.

**Submission notes:** This assignment is due on the Friday of the week following your presentation, at 11:59 PM. Thus if you present in week 8, your assignment will be due on the Friday of WEEK 9 AT 11:59 PM

**Turnitin setting:** This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

**Assessment 4: Mentoring**

**Start date:**

**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.

### **Additional details:**

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. As a mentee you must NOT be late, as this will impact seriously on the work of your mentor. Penalties will be deducted from your presentation if you are late.

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 mentee's work. It's up to you.

#### Pre-study of student sources (5%)

For each Seminar in weeks 8 – 12, 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)

**Turnitin setting:** This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

## 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](mailto: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.

## Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

### ***Task with a non-percentage mark***

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore  $17 - [25 (0.05 \times 3)] = 13.25$

### ***Task with a percentage mark***

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore  $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

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

## 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/or progression of ideas of the original, and information 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 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 (<http://www.lc.unsw.edu.au/>). 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.

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.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Seminar	<p>Introduction and discussion of course.</p> <p>Music as symbol: presentational performance.</p> <p>Required reading: Turino chapters 1 &amp; 2.</p> <p>Further reading: Napier 2006.</p>
Week 2: 30 July - 5 August	Seminar	<p>Participatory Music and Protest Song:</p> <p>Required Reading: Turino Chapters 2 &amp; 7 AND at least one of the following papers:</p> <p>Napier 2010</p> <p>Tumas-Serna, Jane 1992</p>
Week 3: 6 August - 12 August	Seminar	<p>Sacred Musics</p> <p>Required reading</p> <p>Crook, David 2009 (only pages 1-12 are required reading) AND Qureshi, and at least one of the following papers</p> <p>Andreas Loewe, J 2013</p> <p>Quantz, Don 2009</p> <p>Tucker, Karen Westerfield 2009</p>
Week 4: 13 August - 19 August	Seminar	<p>War, displacement, reconciliation.</p> <p>Details to be advised</p>
Week 5: 20 August - 26 August	Seminar	<p>Matters of gender</p> <p>Required reading</p> <p>McClary, Susan 1991 - introduction AND Alaghband-Zadeh, Chloë 2015 and at least one of the following papers</p> <p>Doubleday, Veronica 2008</p>

		Kramer, Lawrence 1990 Naroditskaya, Inna 2000
Week 6: 27 August - 2 September	Seminar	Matters of institutionalisation  Required reading  Taruskin, Richard AND Rice, Timothy and one of the following papers  Prouty, Ken 2008  Hill, Juniper 2009  Foley, Catherine E. 2015
Week 7: 3 September - 9 September	Seminar	Discussion of bibliographies, topics, methods.
Week 8: 10 September - 16 September	Presentation	Weeks 8 - 12. Student presentations. Schedule to be advised.

## Resources

### Prescribed Resources

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

### Recommended Resources

I will produce an updated and neater version of this list for Moodle: as you may see, the version produced by the automated system is messy.

Alaghband-Zadeh, Chloë 2015 'Sonic Performativity: Analysing Gender in North Indian Classical Vocal Music', *Ethnomusicology Forum*, 24:3, 349-379.

Andreas Loewe, J 2013 'Why do Lutherans Sing? Lutherans, Music, and the Gospel in the First Century of the Reformation', *Church History* 82:1, 69–89.

Crook, David 2009 'A Sixteenth-Century Catalog of Prohibited Music', *Journal of the American Musicological Society*, Vol. 62, No. 1 (Spring 2009), pp. 1- 78 (only pages 1-12 are required reading).

Doubleday, Veronica 2008 'Sounds of Power: An Overview of Musical Instruments and Gender', *Ethnomusicology Forum*, 17:1, 3-39,

Foley, Catherine E. 2015 'Cultural Tourism, Meitheal, and Re-presentation of Heritage', *Yearbook for Traditional Music* Vol. 47 pp. 141-160

Hill, Juniper 2009 'The Influence of Conservatory Folk Music Programmes: The Sibelius Academy in Comparative Context', *Ethnomusicology Forum*, 18:2, 207-241,

Kramer, Lawrence 1990 'Culture and Musical Hermeneutics: The Salome Complex' *Cambridge Opera Journal* Vol. 2, No, 3, pp. 269-294

McClary, Susan 1991 *Feminine endings: music, gender, and sexuality* Minneapolis: University of Minnesota Press, c1991 UNSW Library ebook

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

Naroditskaya, Inna 2000 'Azerbaijani Female Musicians: Women's Voices Defying and Defining the Culture' *Ethnomusicology*, Vol. 44, No. 2, pp. 234-256

Prouty, Ken 2008 'The "Finite" Art of Improvisation: Pedagogy and Power in Jazz Education', *Critical Studies in Improvisation*, Vol 4, No 1. Online journal.

Quantz, Don 2009 'Canons in Collision: Hymns and Contemporary Christian Music', *Liturgy*, 24:4, 32-39.

Qureshi, Regula Burckhardt – *Sufi Music of India and Pakistan*. Excerpt on Moodle.

Rice, Timothy - *May it Fill your Soul* Excerpt on Moodle

Taruskin, Richard *Music in the nineteenth century*. Chapter 5 section 4 of The Oxford History of Western Music (available online through the library (via databases)

Tucker, Karen Westerfield 2009 'Music Wars: A New Conflict?', *Liturgy*, 24:4, 3-9,

Tumas-Serna, Jane 1992 'The "Nueva Canción" Movement and Its Mass-Mediated Performance Context', *Latin American Music Review / Revista de Música Latinoamericana*, Vol. 13, No. 2 (Autumn - Winter, 1992), pp. 139-157. Article posted on Moodle.

Further sources to be advised

## **Course Evaluation and Development**

The course will be evaluated through MyExperience course evaluation. Seminar topics have been developed to align as far as possible popular student topics in the first iterations of this course with my areas of expertise.

## **Image Credit**

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## **CRICOS**

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