



**UNSW**  
AUSTRALIA

**Faculty of Arts and Social  
Sciences**

## **School of the Arts and Media**



**MUSC3807**

**MusiCultures**

**Term 2, 2019**

## UNSW Course Outline

Staff contact details	
<b>Course Convener &amp; Lecturer</b>	
Name	Convener, Associate Professor Manolete Mora
Phone	9385 6811
Office	Room 124 Robert Webster Building
Email address	<a href="mailto:m.mora@unsw.edu.au">m.mora@unsw.edu.au</a>
Contact time and availability	Room 124, Robert Webster Building. Consultation Hours: Wednesday 11.00am– 12:00pm. Tel 9385 6811 or email m.mora@unsw.edu.au
<b>Course Tutor</b>	
Name	Ben Phipps
Email Address	b.phipps@unsw.edu.au

### School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: [sam@unsw.edu.au](mailto: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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.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:**

This course examines the nature of music as “tradition”, investigating discourses, values and uses of music that endure or change at a different rate and in different ways from musical forms themselves. Examining the development of one or more musical cultures, the course will demonstrate how genres, works and performances embody and generate meaning through their relationship to community in specific historical, social, and political contexts. Affect and aesthetics, creativity and cognition, embodiment and memory, reception and transmission, and performance and ritual are some of the possible themes that enter the examination of how music-community relationships and interrelated meanings are retained or modified in the contexts of modernisation, globalisation and migration. The course investigates how and why, as new forms are developed, some become an enduring feature of a musical culture, while others are used, valued, then ‘trashed’ as redundant.

## **Student learning outcomes:**

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

1. Understand the affective bases and historical, social and political contexts of the development of one or more music cultures.
2. Apply knowledge of the ideas and ideology of tradition to the study of music and to culture more broadly.
3. Analyse and discuss the impact of modernisation, globalisation and migration on the development of musical practice and meaning.

## **Teaching Strategies & Rationale**

The course will be delivered through a mixture of 2 hour lectures and 2 hour tutorials that will include audio-visual presentations, close reading of texts, discursive breakouts and guided group work activities.

## **Assessment**

1. In-class tutorial activities (20%)
2. Student-led seminar/tutorial presentations (20%)
3. Symposium presentation (60%)

## **Assessment Items to Learning Outcomes**

### **Symposium**

Understand the affective bases and historical, social and political contexts of the development of one or more music cultures.

Apply knowledge of the ideas and ideology of tradition to the study of music and to culture more broadly.

Analyse and discuss the impact of modernisation, globalisation and migration on the development of musical practice and meaning.

### **In-class activities**

Apply knowledge of the ideas and ideology of tradition to the study of music and to culture more broadly.

Analyse and discuss the impact of modernisation, globalisation and migration on the development of musical practice and meaning.

### **Presentation**

Apply knowledge of the ideas and ideology of tradition to the study of music and to culture more broadly.

Analyse and discuss the impact of modernisation, globalisation and migration on the development of musical practice and meaning.

Assessment & Weighting	Length	Due date	Feedback
Symposium (60%)	1. Abstract (300 words) (10%)	Jul 18 <sup>1st</sup> submission <u>Jul 25:revised final submission</u>	Written feedback
	2. Symposium presentation: 20 minutes (10 minute questions) (20%)	Aug 22	Verbal feedback
	3. Written paper (2500 words) (20%)	Aug 29	Written feedback via Turnitin
	4. Symposium event organisation (10%)	On-going throughout session	Written feedback
In-class seminar presentation (20%)	15 minutes (plus 15 minute (discussion)	Jun 27 & Jul 4	Verbal and written feedback
In-class activities (20%)	n.a.	On-going	Written feedback via Turnitin

**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](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 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

Week	Lecture Topic
1/Jun 6	Introduction: Themes & Concept, tradition & modernity
2/Jun 13	Traditional music of Southeast Asia
3/Jun 20	Traditional music of Southeast Asia
4/Jun 27	Traditional music of Southeast Asia
5/Jul 4	Modernity & the French Avant-Garde at the turn of the 19 <sup>th</sup> /20 <sup>th</sup> Centuries
READING WEEK Jul 11	
6/Jul 18	Modernity & the French Avant-Garde at the turn of the 19 <sup>th</sup> /20 <sup>th</sup> Centuries
7/Jul 25	Modernity & the French Avant-Garde at the turn of the 19 <sup>th</sup> /20 <sup>th</sup> Centuries
8/Aug 1	The Road in American Culture: Soundscapes and socialscapes
9/Aug 8	The Road in American Culture: Soundscapes and socialscapes
Aug 22 Aug 29	<ul style="list-style-type: none"> <li>• Symposium final public presentation</li> <li>• Symposium written paper submission</li> </ul>

## Prescribed Resources

Anderson Benedict Richard O'Gorman. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 2006. (available as EBook in UNSW Library)

Appiah, Anthony. *Cosmopolitanism : ethics in a world of strangers*. London : Penguin, 2007.

Hobsbawm, E., & Ranger, T. *The Invention of tradition*. Canto classics, 2012. (available as EBook in UNSW Library)

Mora, Manolete. *Myth, Mimesis and Magic : In the Music of the T'boli, Philippines*. Quezon City, Philippines: Ateneo De Manila UP, 2005. Print. Mindanao Studies Series.

Mora, Manolete. 'Musical Cosmopolitanism in Kepri: an examination of local aesthetic responses to social-cultural transformation.' In *Performing Malay in a Small Island World: Otodidak Artists and the Politics of Identity in Indonesia's Riau Archipelago*. (Eds. Margaret Kartomi and Geoffrey Benjamin). Nordic Institute of Asian Studies Press (NIAS Press). Forthcoming.

Shattuck, Roger. *The banquet years : the origins of the avant garde in France, 1885 to World War I ; Alfred Jarry, Henri Rousseau, Erik Satie [and] Guillaume Apollinaire*. Rev ed., New York, : Vintage Books, 1968. (High Use Collection, UNSW Library)

## Recommended Resources

- Anderson Benedict Richard O'Gorman. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 2006. (available as EBook in UNSW Library)
- Appiah, Anthony. *Cosmopolitanism : ethics in a world of strangers*. London : Penguin, 2007.
- Berman, M. (). *All that is solid melts into air : The experience of modernity*. New York: Simon and Schuster, 1982. (High Use Collection, UNSW Library)
- García Canclini, N. *Hybrid cultures strategies for entering and leaving modernity*. Minneapolis, Minn.: University of Minnesota Press, 1989. (available as EBook in UNSW Library)
- Gillmor, Alan M. "Erik Satie and the Concept of the Avant-Garde." *The Musical Quarterly* 69.1 (1983): 104-19. Web.
- Hobsbawm, E., & Ranger, T. *The Invention of tradition*. Canto classics, 2012. (available as EBook in UNSW Library)
- Ireland, Brian. "American Highways: Recurring Images and Themes of the Road Genre." *Journal of American Culture* 26.4 (2003): 474-84. Web. (available on-line UNSW Library)
- Mora, Manolete. 'Tune and textile: Interrelatedness in the music and weaving arts of the T'boli, Philippines.' *Humanities Diliman*, Vol.9(2), pp.1-31. 2012. (available on-line UNSW Library)
- Mora, Manolete. *Myth, Mimesis and Magic : In the Music of the T'boli, Philippines*. Quezon City, Philippines: Ateneo De Manila UP, 2005. Print. Mindanao Studies Series.
- Mora, Manolete. 'Intercultural Encounters and the Redeployment of Music Culture from the Philippines Highlands.' *Intercultural Music*, Vol. 6. pp.141-155. 2007. (copy available on Moodle site). (samples available on Moodle site).
- Mora, Manolete. *Utom: Summoning The Spirit - Music In The T'boli Heartland*. The World (Rykodisc/Mickey Hart Series) Mickey Hart. Recorded and Produced by Manolete Mora. Executive Producer Mickey Hart.1997.
- Mora, Manolete. 'The last kiss and the return after murder: A case study of meaning and context in instrumental performance among the T'boli (Philippines).' *Anthropological Forum*. Vol.6(3), pp.385-394. 1991. (available on-line UNSW Library)
- Mora, Manolete. 'Musical Cosmopolitanism in Kepri: an examination of local aesthetic responses to social-cultural transformation.' In *Performing Malay in a Small Island World: Otodidak Artists and the Politics of Identity in Indonesia's Riau Archipelago*. (Eds. Margaret Kartomi and Geoffrey Benjamin). Nordic Institute of Asian Studies Press (NIAS Press). Forthcoming.
- Shattuck, Roger. *The banquet years : the origins of the avant garde in France, 1885 to World War I ; Alfred Jarry, Henri Rousseau, Erik Satie [and] Guillaume Apollinaire*. Rev ed., New York, : Vintage Books, 1968. (High Use Collection, UNSW Library)
- Shils, E. *Tradition*. London: Faber, 1981. (High Use Collection, UNSW Library)
- Swirski, Peter. *All Roads Lead to the American City*. Hong Kong: Hong Kong UP, 2007. Web. (available as EBook in UNSW Library)
- Tenzer, Michael. *Analytical Studies in World Music*. Oxford: Oxford UP, 2006. Web. (available as EBook in UNSW Library)
- Proceedings of the XXXth Annual Conference: Innovation and Tradition; Music Education Research*. Australian and New Zealand Association for Research in Music Education (ANZARME). Web. (available as EBook in UNSW Library)

## **Course evaluation and development**

Student evaluative feedback for this course is gathered primarily through UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is important to the process of improving and revising the course and aside from the CATEI process students are encouraged to approach the course convenor directly with their responses to the course structure and delivery.