MUSC4705

Performance Laboratory D (Music Creative Practice)

Term One // 2021

School of the Arts and Media // UNSW Arts and Social Sciences

Course Details

Credit Points 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 Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Ensemble contribution, performances, part checking test	20%	End of Term	2
Major performance or composition project	60%	T3, date TBC. First in-class Presentation in Weeks 9-10	1
Written Portfolio	20%	Friday Week 9, 11pm.	1

Assessment Details

Assessment 1: Ensemble contribution, performances, part checking test

Start date: Not Applicable

Details:

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.

Submission notes: Part-Checking or Live or Recorded Performance

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Major performance or composition project

Start date: Not Applicable

Length: 30/20 minutes

Details:

For performance and composition students, a *k_hmp ncpdmpk_lac* 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.

Additional details:

You will devise a set of interview questions that best target the information you would like to glean from the interview. The possible interview questions will be workshopped in class once the projects have been identified and the artists contacted.

Your paper will detail the aspects of the project and what appealed to you about it; elucidate ways in which researching this project has impacted on your own creative trajectory in realising and delivering your creative project in this course; and discuss the learnings from interviewing the 'maker' of the project.

Comparative Masterclass Critiques:

In the comparative masterclass critiques you will 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?

Submission notes: Submitted via Moodle

Turnitin setting: This is not a Turnitin assignment

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: 15 February - 19 February	Studio	Introduction; Goal-setting; Assessment structure; Focusing intentions. Group discussion on the future of the arts and roles of artists in current society. How can we respond? How DO we respond? Should art engage with current issues or serve as escape and refuge? Perhaps both? What new, more sustainable and just structures can emerge from the current breaking down and collapse of the current structures as we know them? Can cultural institutions stay unchanged? In what way can we/they adapt to ensure sustainability and viability in the near future? Masterclass Friday week 1. Please register your attendance on SAM website https://sam.arts.unsw.edu.au/students/resources/music-students/masterclasses/
Week 2: 22 February - 26 February	Studio	Student Performances. Discussion: Performance as Experience; Performance-Making; Experience-Design; Music as Collaborative Practice.
Week 3: 1 March - 5 March	Studio	Project Design – constructing overarching conceptual basis for students' projects.
Week 4: 8 March - 12 March	Studio	Student Performances; Research Project Check-In; Constructing Interview Questions.
Week 5: 15 March - 19 March	Studio	A. Discussion of Major Performance or Composition Projects.

		Each student to prepare a 15 minute presentation addressing the following: 1. outline the most current iteration of Major Performance/Composition Project 2. progress and obstacles to date 3. clearly identify next steps (present several concrete tasks you will complete over the coming weeks to progress your project further) B. Stage Craft. Exercises to build confidence, presence, conviction and professionalism in delivery. Masterclass: Week 5.
Week 6: 22 March - 26 March	Seminar	Flex-Week. No classes scheduled.
Week 7: 29 March - 2 April	Studio	Workshopping student projects in development. In-class performances and group feedback.
Week 8: 5 April - 9 April	Studio	Workshopping student projects in development: performance in class'group feedback.
Week 9: 12 April - 16 April	Assessment	Masterclass Friday week 9 Please register your attendance on SAM website https://sam.arts.unsw.edu.au/students/resources/music-students/masterclasses/ Assessment: In-class presentation assessments begin.
Week 10: 19 April - 23 April	Assessment	In-class presentations continue. Term 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.

Recommended Resources

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

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