Appendix i Major Study 6 Extended Unit Outline

Unit Name: Major Study Contemporary 6
Unit Code: P2IM6
Teaching Period: Trimester x, 201x

STAFF

<table>
<thead>
<tr>
<th>Role</th>
<th>Staff Member</th>
<th>Email / Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit Coordinator</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher(s)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

LOCATION AND TIMES

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly Lesson</td>
<td>Tom Mann</td>
<td>Thursday 2pm to 4pm</td>
</tr>
<tr>
<td>Masterclass</td>
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</tbody>
</table>

NOTE: Classes commence 5 mins after the hour, and finish 5 mins before the hour

IT IS EXPECTED THAT YOU WILL READ ALL THE INFORMATION IN THIS EXTENDED UNIT OUTLINE (EUO). PLEASE CONTACT YOUR TEACHER OR UNIT COORDINATOR IF YOU HAVE ANY QUESTIONS.

UNIT RATIONALE

This final unit of study is focused upon preparing the student for a graduating recital. The purpose of Major Study Contemporary 6 is to consolidate knowledge acquired during the previous five units paying particular attention to technique, repertoire and performance skills. The role of the student is to demonstrate leadership by coordinating all aspects of their graduating recital at a professional level. This performance will incorporate co-requisite skills such as arranging and/or composition and musical direction.

UNIT DESCRIPTION

The student will present a 40 minute program of music, to be planned with support from their IM teacher and Masterclass 6 Lecturer. The program should highlight technique, knowledge of repertoire and performance skills. While the program should demonstrate the student's ability to cover a broad cross section of styles, tempi, keys and instrumentation, they should take care to play to their strengths. While ensemble leadership and communication are significant components of the final recital, focus is placed on individual technical and performance skills, and clear evidence of professional preparation.

WEEKLY TOPICS

<table>
<thead>
<tr>
<th>Week</th>
<th>Individual Lesson</th>
<th>Masterclass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Discussion of preparation for recital</td>
<td>Overview. Conceptualising your Recital.</td>
</tr>
<tr>
<td>Week 2</td>
<td>Ongoing preparation for recital</td>
<td>Leadership and Communication Program Notes</td>
</tr>
<tr>
<td>Week 3</td>
<td>Ongoing preparation for recital</td>
<td>Advice from a recent recitalists</td>
</tr>
<tr>
<td>Week 4</td>
<td>Ongoing preparation for recital</td>
<td>Marking Criteria, recital marking, external examiner perspective</td>
</tr>
<tr>
<td>Week 5</td>
<td>Ongoing preparation for recital</td>
<td>Motivational Psychology</td>
</tr>
<tr>
<td>Week 6</td>
<td>Ongoing preparation for recital</td>
<td>Production and Staging – David Richards</td>
</tr>
<tr>
<td>Mid Trimester Break</td>
<td></td>
<td>Reflective Portfolio Presentations</td>
</tr>
<tr>
<td>Week 7</td>
<td>Ongoing preparation for recital</td>
<td></td>
</tr>
</tbody>
</table>
LEARNING OUTCOMES

At the completion of this unit, students should be able to:
a) perform at a professional industry level using contrasting styles and genres of repertoire pieces that demonstrate:
   • the integration of advanced technical development
   • a thorough understanding of the style(s) and genre(s) being performed
   • artistic creativity and development
b) demonstrate advanced performance preparation and presentation skills incorporating:
   • Arranging and/or composition
   • Musical direction
   • Coordination, organisation and leadership skills
   • Presentation and communication
c) create and present a reflective portfolio that:
   • demonstrates an awareness of self-growth as a musician
   • reflects weekly class content, learning and contribution
   • focuses on the connection between practical experience and theoretical understanding

ASSESSMENTS

Summary

<table>
<thead>
<tr>
<th>Description</th>
<th>Weighting</th>
<th>Submission Date</th>
<th>Learning Assessed</th>
<th>Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment 1: Masterclass</td>
<td>20%</td>
<td>Delivered as a presentation in class weeks 7 - 12</td>
<td>c)</td>
<td>c)</td>
</tr>
<tr>
<td>Reflective Portfolio</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assessment 2: Recital</td>
<td>80%</td>
<td>End of trimester Exam Week 13/14</td>
<td>a), b)</td>
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</tbody>
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ASSESSMENT DESCRIPTIONS

Assessment 1: Reflective Portfolio Presentation – 20%

Description

Guidelines for presenting your Masterclass Reflective Portfolio Assessment

The ‘Reflective Portfolio Presentation’ is an onstage presentation and performance that will examine recital organisation and preparation in the context of Masterclass discussions. This presentation is in three parts.

1. A five minute talk answering the compulsory questions (see below)
2. A performance of repertoire (one work approximately 5 minutes in duration)
3. Time for questions and feedback from the panel (approximately 5 minutes)
The following questions must be answered in the first section of your presentation

1. How does the work that you are presenting: a) fit into your recital program (order, dynamic, purpose, etc.); and b) relate to your overall recital aesthetic?
2. How do you intend to arrange the work for the recital event? For example are you arranging the song to feature yourself, to suit your ensemble lineup, to change the style of the work, etc.? What problem solving skills are you employing in this process?
3. What are you trying to achieve in this trial performance of the work today? For example, performing the work to rehearse a particularly difficult section to play on your instrument, demonstrating a particular arrangement idea, or obtain feedback for certain issue.

Following this talk you are to perform the work discussed. The minimum lineup for your performance is a trio. The musical performance will not be assessed as a musical event. The performance is designed to demonstrate the points discussed in the previous talk.

After the musical performance time will be set aside for the panel to provide feedback and ask questions if necessary.

Assessment Criteria
20% of your overall mark for Major Study (learning outcome 'c').

<table>
<thead>
<tr>
<th>Criteria</th>
<th>%</th>
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</thead>
<tbody>
<tr>
<td>1. Synthesis of Masterclass content evidenced through the rationale of the work Q1</td>
<td>30</td>
</tr>
<tr>
<td>2. Application of Masterclass content to aspects of recital preparation/performance Q2</td>
<td>30</td>
</tr>
<tr>
<td>3. Awareness and reflective practice Q3</td>
<td>30</td>
</tr>
<tr>
<td>4. Presentation Skills (formal presentation event)</td>
<td>10</td>
</tr>
</tbody>
</table>

N.B. PLEASE READ
If you are not able to attend a Masterclass it is YOUR RESPONSIBILITY to research the missed weekly topic for your portfolio. You are required to reference your source of information (i.e. class teacher or fellow students) and research the class topic independently.
If you are in danger of failing this assessment due to ongoing absences (for reasons as outlined in the Student Handbook) you must submit a special consideration form with accompanying supporting documentation.

Assessment 2: Recital - 80%

Description
The student will present a forty-minute program of music, to be approved by your instrumental/vocal teacher and Head of Department. The program should highlight technique, knowledge of repertoire and performance skills. While the program should demonstrate the student's ability to cover a broad cross section of styles, tempi, keys and instrumentation, they should take care to play to their strengths. Ensemble leadership and communication are significant components of the final recital; however the focus is placed on individual technical and performance skills.

The resulting public recital should demonstrate a professional level of technical and performance skills. The performance will incorporate co-requisite skills such as arranging and/or composition and musical direction.
Recital Presentation Criteria
80% of your overall mark for Major Study (learning outcome ‘a’ and ‘b’).

<table>
<thead>
<tr>
<th>Criteria</th>
<th>%</th>
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<tbody>
<tr>
<td>Technical proficiency of recitalist’s performance</td>
<td>40</td>
</tr>
<tr>
<td>Understanding and integration of style(s) and genre(s)</td>
<td>20</td>
</tr>
<tr>
<td>Ensemble preparation and precision in delivery of arrangements</td>
<td>20</td>
</tr>
<tr>
<td>Musical Direction and leadership</td>
<td>10</td>
</tr>
<tr>
<td>Professionalism in presentation</td>
<td>10</td>
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</table>

Criteria Description

1. How the candidate performs on their instrument: i.e. tone, melodic and rhythmic precision, and dynamics.
2. Authenticity of the candidate in the interpretation of the repertoire
3. Accuracy and quality in the ensemble performance of the arrangements
4. Ability to command and lead within the performance environment
5. Professionalism and musical integrity of the candidate in performance

ASSESSMENT DELIVERY REQUIREMENTS

Program Notes are the written document that accompanies a recital performance. It is important to supply three copies of program notes to examiners before your performance begins. These notes function not only as a guide that informs and engages the interest of the listener, but also contextualises the performance within the instrumental major program for the examiner (i.e. informed reader). A clearly expressed and well-formatted document will signal to the examiner (and audience) that a quality performance is about to take place, and will position your work in the best possible light to the examiner panel.

TEXTS

Recommended texts and references:


STUDENT RULES

Please refer to Section 5 of the AIM Student Handbook for details regarding policies on Assessment, Examinations, Grading, Late Penalties and Student Conduct.

Appendix ii Questionnaire Responses

Q1 Please list the aspects of the Reflective Portfolio Presentation (if any) that were helpful to your recital preparation.

Psychology lecture And seeing development from day one to now
5/6/2016 6:50 PM

I enjoyed the lady that came in to speak about stress management. Visualising techniques helped me greatly.

5/6/2016 4:01 PM

This helped me get a small taste of how it was going to be playing alone and solo for my recital. It was good to get used to that setting with a small amount of pressure.

5/6/2016 3:00 PM

It was a good way to off load some incredible aspects of my recital that I know will go unnoticed at the event, such as rearrangement ideas, having prepared transcriptions/arrangements including individual charts for every instrument, etc. A great opportunity to boast.

5/6/2016 11:59 AM

None of it was helpful. The feedback on what students needed to present and how they presented it was incredibly inconsistent. I can see the benifit in the presentation but the way it is being run currently is not beneficial at all. It also currently ends up wasting a lot of time for majority of the students for half the trimester.

4/29/2016 12:01 AM

Having to give additional consideration to aspects of my recital such as the overall aesthetic, awareness of my own strengths and weaknesses, and stress management, allowed me to be more mindful of each throughout the entire process (and not just in preparing for my presentation)

4/22/2016 3:58 PM

I thought they were helpful as it was great to be able to perform one of my songs for my recital and get feed back on it. However I didn’t think it was fair on the people who had to present in the early weeks as a lot of them didn’t have anything to talk about yet as they hadn’t start rehearsals.

4/22/2016 2:38 PM

Previous recitalist presentation, examiner presentation, how to be a band leader, sound and lighting presentation.

4/22/2016 12:45 PM

Performing the song prior to my recital when I was nervous and doing well showed me that I would be able to play under pressure and the feedback was helpful as I wasn’t sure if my starting song was a good choice

4/22/2016 12:25 PM

The lecture on stress management and insights from past recitalists regarding preparation

4/22/2016 12:05 PM

To be honest, not a whole lot. I almost viewed the two as separate things with not much relation. In terms of the master class, I think it would be more beneficial for students to have a longer IM lesson with their teacher, and a shorter master class. I feel that a lot of the times, the master classes were more drawn out than they needed to be.

Q2 Please list the aspects of the Reflective Portfolio Presentation (if any) that had a negative impact upon your recital preparation.

Well if I’m honest. I prepared my speech greatly and only received a credit and I believe this was due to the fact Michael was away in my week of speeches and the other teachers were not capable of marking fairly as they did not understand the marking criteria. I followed the EUO and answered the questions perfectly but they weren’t even listening. I was very disappoointed in this. My speech was 5 minutes long and I made sure I had the minimum line up for the performance. I am able to take marks that I think I deserve but I know I should have received a higher grade.

5/6/2016 4:01 PM

I didn’t exactly learn anything from doing the presentation. It was mostly documenting and presenting what I was already doing. There was not so much of a negative impact, however, it did seem only necessary to just perform the piece and display the work rather than to have to discuss the how and why.

5/6/2016 3:00 PM
A bad presentation before a recital is a real downer and it’s difficult to re-motivate before the recital. It was also hard to bag myself, discussing my difficulties, issues I faced, asking for help on an issue two weeks before my performance when really it should be dealt with by then. I’d rather let you know I’ve conquered instead of telling you ‘please help me’.  
5/6/2016 11:59 AM

The entire thing was wrong. The fact that it’s worth 20% of our mark seems incredibly wrong. The way it was run this trimester was we began the presentations in week 6…so 1) every student over te second half of the trimester had Sweeks of wasted two hour blocks because they were just sitting around while other people presented. 2) we started in week 6…some people didn’t start rehearsing until week 6/7/8…so how am I supposed to talk about how rehearsals are going and if I’m having trouble if there hasn’t even been a rehearsal? It seems entirely unfair that just by pure luck (and alphabetical order) some students got a 6 week extension over other students. Automatically the students who had to present in week 12 did so much better than those in week 6 because they had more time. Prime example for my group. I had two present in the 2nd week of folios. One of my band members ended up having a medical problem that we had to deal with which only came about in week 11. By my recital time this week we had a 7 point plan in action, I had organised 3 different people to be on standby looking out for my member, I had a replacement musician if it was needed. This whole process would have been a big thing to talk about in my folio. But unfortunately I had to present 5 weeks earlier when the issue wasn’t in place and I had had one rehearsal with my band. So while I got slamming for not having enough detail, there was hardly anything to say, I squeezed out as much as I could. I also found that the feedback was incredibly inconsistent and so the students didn’t really know what they were meant to talk about. One of my assessors also compared me to another student who presented before me and he did so in front of the entire class. I found this both unprofessional and unfair in terms of marking as the mark should be based on what I’ve said, not what the guy before me did that I didn’t do. The marking criteria for this subject needs a good look at and the way it is going t be marked needs to be standardised across to board.  
4/29/2016 12:01 AM

The only negative that comes to mind was the inconvenience to my band members in having to perform with me. Two had to skip class and another was unable to make it and so I used a fill-in. I appreciate I could have used a stripped back line-up but this would have negated any benefit of the exercise and I would have done so only to ‘tick the box’ so to speak. That being said, it was little more than a mile inconvenience.  
4/22/2016 3:58 PM

Nothing  
4/22/2016 2:38 PM

Nothing.  
4/22/2016 12:45 PM

No negative impact. It was a good practice  
4/22/2016 12:25 PM

The fact the lecture component went for 2 hours - occasionally it felt as the content could have been covered in 1 hour, allowing the extra hour for individual recital preparation. The reflective portfolio component needed to 2 hours. Perhaps alternating the time frame?  
4/22/2016 12:05 PM

I was the first to present and unfortunately that fell in week 6. With my recital still being nearly 2 months away, there was not much for me to talk about in front of my peers as it was very much still in ‘development stage’ as opposed to presenting later on when your recital was closer to being a finished product.  
4/22/2016 11:47 AM

Q3 Do you think that the reflective skills used in your Reflective Portfolio Presentation are applicable to your musical practice outside of AIM? If so, could you describe a situation where you have - or would - apply these skills?  

Yes, gives all musicians the leadership skills to make the set their own  
5/6/2016 6:50 PM

Yes I believe so. Making sure I am prepared and have adequate information for all my musicians is very important.  
5/6/2016 4:01 PM
No. The best method to analyze for me is to perform or record myself and listen back. Any evidence on what you have or need to do will be there. To write it down and talk about it doesn't give you much of the story. I had trouble trying to properly communicate what I was doing, without sounding like I was saying 'Well I just did it'.

Absolutely, we're all human, we will always fight demons in our life and in our music. No-one will be perfect, except maybe Art Tatum. Turning brick walls into a challenge that CAN be conquered, I think that's priceless.

In my case no, but as you read above the timing did not allow me the same luxury that some students had in order to find the benefits.

Absolutely. I'm involved in a number of projects that have a specific sound/image/aesthetic. Being mindful of stage presence, interpersonal skills between band members, stylistic accuracy in my playing, and the idea of having a common goal for all in the project to work towards is something that I know will continue to be helpful to me in my career.

It was good interns of band leadership and time management. Also strategies of dealing with stress and ways to stay on top of things.

Yes, in ensuring that I deliver a great recital, I need to reflect on my progress to make any changes.

I imagine they would be but I can't imagine myself using them often

Yes

Yes in terms of organising a band and self time management.

Q4 What do you think the term 'literacy' means in the context of your recital preparation and performance?

I am not sure...

Not sure.

No idea. Sorry. The context has been described wrongly here. Do you mean in context to the music history, or the music score writing and harmonies, maybe in terms of how well written the program note are written out, or is it how well I memorised a piece of music from a written score? Literacy is everywhere in the recital and would be a 500 word essay if I discussed all aspects of my recital literacy.

No idea it was not covered in the 6 classes that we were supposed to be taught stuff in.

Not entirely sure that I understand the question completely. I don't specifically recall the term 'literacy' being used in this process so I don't have enough context to answer.

N/a

Making sure my recital is well prepared and well delivered.