Reflective Practice Review

Additional information: NA

Assessment task title: Assessment Task 2: Reflective Practice Review

Due date: 11.59pm on Friday 11 May (Week 10)

Details of task: This assessment provides you with the opportunity to reflect critically on a specific aspect of your personal practice in performance. The task comprises two parts: first, you must choose a framework/model from one of the key readings; and, second, use the chosen framework to structure and inform the writing of a self-review in which you identify one aspect of your personal practice that you would like to improve during the semester and outline strategies you have put in place to achieve this. The aspect of your personal practice that you would like to improve must link directly to a work that you will perform at the end of the semester.

Key reading:


View the learning materials on Moodle (via the 'Assessment' menu), which outline important issues to consider how to write a self-review.

Word limit: 800–1000 words
Rubric

- Skilful interpretation and evaluation of an aspect of personal practice using a stipulated model
- Consistent and clear connection between personal practice and strategies for learning and development
- Reflection developed in a clear and logical way pointing to an intelligent and original approach to end-of-semester preparation
- Sophisticated response demonstrating a high degree of insight, depth and critical judgement
- Thorough application of concepts / theory from unit to personal practice
- Skilful integration of concepts / theories from unit to enrich reflection
- Reflection draws on a wide range of relevant self-selected sources, supporting an original argument
- Wide range of discipline-specific language used
- Academic language and tone are precise, fluent and clear
Why reflect on your practice?

Analysing your practice may help you to:

- “reflect-on-practice” (ie past experience),
- “reflect-in-practice” (ie as practice happens), and
- “reflect-for-practice” (ie practice directions you may wish to take in the future)
How can practice reflection be used?

- Practice can be either positive or negative; an interesting interaction or a chore.
- Sometimes, it may feel uncomfortable to undertake a practice reflection because it highlights our assumptions, views and behaviours.
Possible outcomes:

- Congratulation and affirmation. Even within a practice session that someone frames as “unsuccessful” there is usually some part of the practice that has been handled well and this should be acknowledged;
- Immediate change in approach to practice;
- No change in approach to practice but the person has developed a deeper understanding;
- No change.
Framework 1: Borgdorff (2012)

1. intent
2. originality
3. enhancement of knowledge
4. research question
5. contextualisation
6. methodology
7. documentation and dissemination

1. It is indeed research?
2. Does the research deliver or promise to deliver new insights, forms, techniques, or experiences?
3. What knowledge, what understanding, and what experience is being tapped, evoked, or conveyed by the research?
4. Is the description or exposition of the topic, issue, or question sufficiently lucid to make clear to the forum what the research is about?
5. What relationship does the research have to the artistic or the social world, to theoretical discourse, and to the contributions that others are making or have made on this subject?
6. Does this experiment, participation, interpretation, or analysis provide answers to the question posed and, by so doing, does it contribute to what we know, understand, and experience?
7. Does the type and design of the documentation support the dissemination of the research in and outside academia?

This is a simple model which poses the questions ‘What? So what? And Now what?’

**What** – describe the situation; achievements, consequences, responses, feelings, and problems.

**So what** – discuss what has been learnt; learning about self, relationships, models, attitudes, cultures, actions, thoughts, understanding, and improvements.

**Now what** – identify what needs to be done in order to; improve future outcomes, and develop learning

It is believed that the third and final stage is of the greatest importance in contributing to practice Rolfe et al (2001).
<table>
<thead>
<tr>
<th>Level</th>
<th>Stage</th>
<th>Questions to get you started</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Reporting and Responding</td>
<td>Report what happened or what the issue or incident involved. Why is it relevant? Respond to the incident or issue by making observations, expressing your opinion, or asking questions.</td>
</tr>
<tr>
<td>2</td>
<td>Relating</td>
<td>Relate or make a connection between the incident or issue and your own skills, professional experience, or discipline knowledge. Have I seen this before? Were the conditions the same or different? Do I have the skills and knowledge to deal with this? Explain.</td>
</tr>
<tr>
<td>3</td>
<td>Reasoning</td>
<td>Highlight in detail significant factors underlying the incident or issue. Explain and show why they are important to an understanding of the incident or issue. Refer to relevant theory and literature to support your reasoning. Consider different perspectives. How would a knowledgeable person perceive/handle this? What are the ethics involved?</td>
</tr>
<tr>
<td>4</td>
<td>Reconstructing</td>
<td>Reframe or reconstruct future practice or professional understanding. How would I deal with this next time? What might work and why? Are there different options? What might happen if...? Are my ideas supported by theory? Can I make changes to benefit others?</td>
</tr>
</tbody>
</table>
Framework 4: Smith & Dean (2009)
Programme Notes

ATS 3137

March 2019, Matheson Library
Dr Stephen Joyce, Learning Skills Adviser
Assessment tasks

Assessment task title: Programme Notes

Due date: 11:59pm on Friday 18 May (Week 11)

Details of task:

This assessment provides you with the opportunity to research, prepare and write programme notes that directly relate to all works included in your end-of-semester recital (Assessment Task 2). The writing of programme notes is an important skill that allows you to demonstrate how well you understand the musical, historical and socio-cultural context of the repertoire or original creative work you will present for assessment in the unit. You must write your programme notes for a musically literate audience. You may also choose to include in the programme notes personal reflections on your choice of repertoire.

Topics may include:

- Overview of program
- Outline a theme (If applicable)
- All Compositions or focus on a select amount (min 2)
- Composers
- Background
- Process
- Arrangement
- Orchestration
- Personnel
- Ensemble interaction
- Technology

Word limit: 500–800 words
Value: 10%
Rubric

- Relevant and perceptive context provided for performance / portfolio work(s)
- Skilful interpretation of technical / stylistic complexities for a music-literate audience
- Wide range of self-selected sources enrich response
- Written expression and literary techniques clearly communicates meaning to readers resulting in highly engaging response
- Structure and organisation of ideas aids flow, clarity and concision
- Response skilfully enhances the reader’s understanding of performance / portfolio work(s)
The length of programme notes varies, depending on factors such as number of pieces being performed, the total length of the program, available space in the printed program, budget, and audience.

- A single work, such as a sonata, song cycle, or symphony, for example, might range from 250-350 words.

- For a longer program with multiple works, a range of 700-1,000 words may be more appropriate.

This exercise asks for 500-800 words, which means you can potentially choose between single and multiple works.
You should consult standard music reference works in order to write an interesting and clear summary of your piece.

Include noteworthy items, such as a dedication or an excerpt of a review that was published soon after the piece’s premiere to show how the work was received at that time.

Also consider your audience and gear your notes toward their level of understanding. If, for example, you are performing for a very young audience, you would want to avoid overly technical language and advanced theoretical analysis.
Purpose:

- Your goal is to increase your audience's understanding and enjoyment of the music you are performing.

- Program notes should be as well researched as any other piece of writing you produce.
**CONVENTIONS:**

**Possible talking points:**

<table>
<thead>
<tr>
<th>Circumstances of composition</th>
<th>Avoid:</th>
</tr>
</thead>
<tbody>
<tr>
<td>First performance</td>
<td>Personal anecdotes</td>
</tr>
<tr>
<td>Historical context</td>
<td>Criticism</td>
</tr>
<tr>
<td>Musical style</td>
<td>Footnotes and bibliography</td>
</tr>
<tr>
<td>Scoring</td>
<td>Over-emoting</td>
</tr>
<tr>
<td>Things to listen for</td>
<td>Musical examples</td>
</tr>
</tbody>
</table>

**Technical terminology**
Sonata in E flat minor: 1.10.1905  
Janáček (1854–1928)  

Presentiment: Con moto  
Death: Adagio

Written ‘In memory of a worker bayonetted during the demonstrations calling for the university in Brno’ this sonata is prefaced by a brief prose poem by the composer:

The white marble staircase of the House of Artists in Brno...  
A simple worker František Pavlík falls, stained with blood...  
He came only to plead for a university... and was killed by cruel murderers.

Deeply affected by this tragic event of October 1905, Janáček composed a piano sonata subtitled ‘A Street Scene’ which consisted of three single movements: Presentiment, Death and Death March. The only copy of the third movement was burnt by the composer in a moment of extreme self-criticism during the final rehearsal for the premiere. In desperation he even threw the remaining movements into a river, but the foresighted performer had by that time made a copy and in 1924 Janáček gave permission for its publication.

The first movement, in sonata form, opens with a mournful theme which is starkly interrupted by a strident ostinato (repeating) motif. This motif is always connected to the main theme and in its diminutive version supplies the momentum for the development section. The second subject provides reflective calm in an otherwise tempestuous movement. It is likely that the composer was recalling the crowd scenes and events of the poem while writing this highly-charged music, which contains much anger and frustration.

The dirge-like theme of the Adagio is directly related to the ostinato motif of the first movement and is characterised by avoidance of accents on the main metric beat. This imbues the music with the quality of Czech speech-rhythms, a subject Janáček studied with great interest.

The piano writing has an idiosyncratic originality and an almost unidiomatic pianistic quality. Nevertheless, it is always richly expressive and passionately creative in its fervent poetry. This sonata is indeed, as Hans Hollander has put it, ‘a heroic epitaph in sound’.