



THE UNIVERSITY OF
SYDNEY

What's Expected:
The Conservatorium
Guide to Academic
Writing and Thinking

Revised May 2011

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Introduction

Academic Culture

Universities have many functions. They manage, classify and teach the accumulated knowledge of the past. They create new knowledge through research. They offer vocational training and generalist education.

Like symphony orchestras, universities also have a distinctive 'culture'—a set of values, practices and expectations that define their nature as institutions.

Above all, universities are sites of critical inquiry. This means universities promote values such as tolerance, reflectiveness and intellectual rigour. Along with these values come important ethical requirements since debate depends on open and accurate presentation of ideas and evidence.

These characteristics link universities to the secondary school system. But there are significant differences. Much more than at high school, universities place a premium on individual ideas. You are not only encouraged but expected to present your own point of view. Universities are interested in you as a thinking person.

Remember this when you approach your Conservatorium studies. Essays and assignments are assessment tasks and need to meet the formal requirements outlined below. But the most lasting benefit is the least tangible, a life-long autonomy as a learner. Universities teach you how to research, how to reason, process knowledge and assess ideas. As they say in the classics, seize the day!

Academic Assignments

Written assignments are a major form of assessment within academic courses at the Conservatorium. They are also used in performance studies. What follows should not be read as a narrow 'guide to essay writing' since the generic skills you acquire apply to all formal writing and have relevance to many post-university contexts.

The skills you acquire are also thinking skills as much as competencies with written expression. This said, there are specific requirements involved in presenting written assignments at university level. Some of these requirements may be unfamiliar to you, so study the guide carefully. How correctly you use these conventions will affect the grade given to your written work.

A Cautionary Note: Variations in Practice Across Units of Study

This is a general guide to academic and formal writing. You will encounter variations in practice. Conventions differ across disciplines and writing genres.

- Unlike a report, a reflective, research essay is often written in continuous prose without any internal divisions.
- This is most often the case in written assessments for Humanities-based units such as **Musicology** especially if the essay is under 5000 words.
- In contrast, sub-headings and dot points are frequently used in written assignments for Social Science derived disciplines such as **Education and Music Education**.
- **Referencing practices also vary across units.** Education and Music Education use the APA Referencing style. Musicology uses the numbered or Chicago style referencing system.
- Because of this *What's Expected* should be read in conjunction with the instructions provided by individual teachers and in individual Unit of Study outlines. **When in doubt, ask your lecturer or tutor.**

The Shock of the New: Learning in an unfamiliar educational environment

Coming to terms with academic culture in Australia isn't equally easy for all students. Family background, school attended, place of permanent residence, cultural experience or disability may shape your capacity to absorb expectations and complete requirements. Especially in first lectures, the volume of information can seem overwhelming.

Whatever your background, the following points may help in the transition to studying at an Australian university.

- Teaching in Australian universities tends to be student-centred. This means that the focus of teaching is on your development as an individual.
- Because of this, teachers want you to voice your own opinions, argue your own point of view and express your personal creativity. Reflection and originality are highly valued.
- It is important to recognise that in some educational cultures success comes largely from accurately reproducing accepted knowledge and ideas. Such educational settings are usually very teacher-centred and the expectation is that much student learning is rote-learning by heart. In these educational contexts, knowledge often seems fixed rather than inquiry-led and continually contested.
- If your experience is in a system with a heavy emphasis on rote learning, you need to recognise that learning at the Conservatorium is different. Simply reproducing the views or approaches of scholars or teachers is often regarded as intellectual theft or plagiarism. This is a serious academic offence. Instead use the work of others to build your own understanding of the topic, and then write about that using the prior work as reference material.
- In your studies at the Conservatorium, evidence of your ability to think for yourself really matters. This also means that you need to be careful when doing group or shared work. Especially in academic classes, unless otherwise specified, each student should strive to make their contribution distinctive.
- Whatever your background or expectations, acquiring the confidence to express ideas and feelings takes time. And some contexts are more suitable than others. Many exams, for example, test knowledge rather than thinking skills. Here rote learning is still valuable (dates for pieces, accurate names for pieces, composers etc.). In contrast, tutorials or workshops are designed for small-group discussion. Here, the exchange of individual opinion is often important and eagerly sought. Essays are also usually designed for you to display your capacity to think critically and imaginatively.
- If English is not your first language, you may, nevertheless, feel hesitant speaking even in tutorial or workshop situations. Remember that your opinion **is** valued and that the critical thinking and learning skills of all students expand when exposed to diversity within a group.
- If you feel self-conscious speaking in English, using overheads to convey information and discussion plans and asking other students in the group to read out evidence, arguments etc can help your confidence. Even though it may be difficult, try to talk to rather than read from notes. And, wherever possible, use your different experiences to cast new light on everyone's learning.

Also, **ASK FOR HELP**. If you are having difficulty with understanding expectations, unfamiliar terms, use of slang expressions within classes etc. ask for assistance.

Getting Started

Select topics that interest you

'Bonding' with the question is one of the keys to writing a good assignment.

Read the question carefully

- think about what it means
- make yourself familiar with the terms involved
- identify the key issues
- start working on the assignment as soon as possible as time is important in developing your thinking on the subject

Read widely

You will usually receive a list of suggested resource material. Do not see these lists as complete but use them as guides. Be prepared to read widely. You cannot develop your argument if you restrict yourself to a single source.

Read discerningly

- Don't believe something just because it is in print or on the internet.
- Think about the context in which a book or article is written. How does it relate to larger academic or educational debates? On this point, try to acquaint yourself with the most recent work on a subject since this will give you the best insight into the current state of research and theorising on a topic.
- Consult reputable books and authors. Avoid secondary school texts, encyclopedias and excessively popular works (such as Wikipedia) . Look for reading where arguments are substantiated with documentation. Exercise caution if using internet sites.
- Learn to skim. Read the introduction and conclusion of a book first. Use the index and chapter headings to also facilitate selective research.

Accurately record sources

Keep a precise record of any sources you used. When taking relevant information from a book, be very careful to copy the full bibliographical information and page numbers. This makes referencing or writing your bibliography easy. When quoting directly it is important that you *accurately* transcribe the author's words. It may be helpful to use a bibliographic database program such as Endnote (available free to students website at

<http://itassist.usyd.edu.au/software/endnote.shtml>). Endnote is a great way of building up your own database of sources and can be linked to word processing programs such as Microsoft Word to automatically insert references and create bibliographies in either APA or Chicago style.

Listen

When writing about music, don't just read. Listen! This is how you get to know a work really thoroughly. And listen to works beyond specific examination pieces. Build up your aural understanding and sense of musical context by listening to a range of associated works.

Think critically

At tertiary level, assignments are exercises in **critical analysis**. Develop an argument and be sure you have evidence to support each major point. Reading critically will help here. Avoid simple description. To analyse critically you must problematise. This means a number of things: subjecting evidence to logical scrutiny, contextualising the question, thinking about the sorts of interpretative frameworks that illuminate a particular topic, informing yourself about the strengths and weaknesses of existing debate. And so on. There is no cut off point to critical inquiry.

Think creatively

Thinking creatively is part of thinking critically. This doesn't mean being completely original but it does mean trying to think in fresh ways—perhaps by combining traditional interpretations or approaches in new or unexpected juxtapositions.

Turning Research Into Text

Assignment writing is partly about the mastery of literary skills. The final mark reflects how well you can write and how clearly you can argue. Not everyone feels secure about their ability in these areas. When you reach the writing stage there are a few simple steps that help to guarantee the quality of your work.

Make a plan

This need not be complicated. Your plan may be no more than a list of ideas or main points that you want to work into the assignment. Just jot these down and then arrange your list in the most logical order. This not only helps the argument develop in a linear fashion but also assists in avoiding basic pitfalls such as repetition.

Be conscious of structure

An assignment should have a clear and coherent structure - an introduction, middle and conclusion. This sounds obvious but too often assignments fail to follow this basic practice. There is no immutable formula but use the suggestions below as a general guide.

Introduction

Make the introduction a brief and clear statement of the problem or the issues considered in your answer. Include some or all of the following:

- thesis statement: a succinct expression of your argument;
- description of terms (standard dictionary definitions are frequently inadequate for technical terms);
- an indication of the limits of the essay;
- background to the subject: this may include historical background and/or a brief review of past treatment of the subject by other writers;

Body of the argument

Make the main body a well-organised and comprehensive discussion of the subject in which:

- each point contributes to the progressive development of the argument
- each section stands out clearly; use headings or sub-headings if necessary
- diagrams, maps, graphs and/or musical examples, are clearly set out and tidy. In musicology, tables may be a useful alternative to prose when you are summarising information which largely consists of dates, events, works. This can help the writer and the reader.

Conclusion

Relatively brief, like the introduction, the conclusion:

- integrates the various stages of the argument
- states the major conclusion or conclusions
- indicates any unresolved issues.

Pay attention to paragraphing

Paragraphing is a vital part of structure. Each paragraph should mirror progressions in the argument.

- Avoid excessively short paragraphs (one or two sentences). Such paragraphs weaken the analysis since the effect is to fracture the flow of the essay and over-simplify what should be carefully reasoned argument.
- Very long and overloaded paragraphs are almost as bad. Try to limit yourself to one idea a paragraph. Begin the paragraph with a 'topic' sentence. This tells the reader what the paragraph will deal with. Then flesh out this general statement with supporting examples and argument. Paragraphs should rarely exceed 6-8 typed lines. A paragraph that runs for an entire page is definitely too long. Even two paragraphs may be insufficient on a typed page.

Think about language

- Always write as clearly and simply as possible. Avoid hyperbole (inflated and exaggerated language) eg. tired assertions about the 'greatness' of Beethoven or the 'genius' of Mozart.
- Use correct as well as clear English. Misspellings, faulty punctuation, and errors in grammar and syntax suggest a careless approach to the assignment. They also take attention away from the overall quality of the argument.
- Avoid slang, expletives or colloquial expressions. This is one of the characteristics which most distinguishes formal writing from other types of written communication.

- Although this guide uses some abbreviations to aid readability, abbreviations are unacceptable in university assignments. All words should be written in full. This means ‘and’ not ‘&’; ‘do not’ instead of ‘don’t’; ‘will not’ instead of ‘won’t’, ‘for example’ not ‘eg’ and so on (not etc!). Contractions such as ‘don’t’ are only acceptable when the writer is deliberately seeking a conversational effect. Numbers under twenty may be written as words. Use words when a number begins a sentence.
- Though not strictly an issue of language, the misuse of ‘it’s’ sends markers into apoplexy. Note well! ‘it’s’ is a contraction of ‘it is’. This means ‘it’s time to party’, ‘it’s raining’ or ‘it’s a hard life’ are examples of correct usage. Contrary to much popular practice, in the case of ‘its’ the apostrophe is never used to denote possession. This means ‘the dog wagged it’s tail’ or ‘death cast it’s shadow’ are examples of *incorrect* usage. In these cases there is *no apostrophe*. You simply write ‘the dog wagged its tail’ or ‘death cast its shadow’.

Redraft

Unless you are particularly adept, the assignment will require polishing and revision. When writing a second or subsequent draft look for weaknesses or contradictions in your analysis. Pay particular attention to the flow of the argument and the use of evidence. Are your main points supported with examples, statistics, empirical data??? Is the assignment adequately referenced??? Perhaps your essay is too general or too simply conceived. Have you acknowledged contrary evidence, specific exceptions or particular complexities??? Don’t be afraid to indicate ambiguity or challenge accepted wisdom. This is part of the process of learning to think critically. Don’t be afraid to use theory. Theoretical discourses are an intrinsic part of academic thinking and knowledge. Theories can offer unexpected insights into the way you understand the world.

Put another way, especially in the redrafting stage, have the confidence to **write in your own voice**. Once you master this, you will have a communication skill that lasts a life time.

Spell check *and* proof read the final draft

This is a basic expectation in regard to all formal writing. Examiners are unforgiving when presented with slapdash assignments.

Keep a copy of your finished essay

Using Other People’s Ideas

Literary skill is not the only factor in successful assignment writing. What you have to say – content – is at least as important as how you say something. An assignment is your contribution to on-going intellectual and educational debates. The analysis should be largely in your own words. Inevitably, some use is made of the research and arguments of other people. This is presented by a judicious mix of paraphrasing (indirect quotation), direct quotation and source referencing.

What are the limits?

Paraphrasing and Quoting

As a guide,

- An essay should be substantially **your own words**. Paraphrasing does not mean borrowing the work of others with minor amendments. Paraphrasing means using ideas derived from other people but expressing these ideas in your own way, using your own language. You must also provide a reference (probably at the end of the paragraph) acknowledging the original author.
- Use direct quotations only when:
 - the idea is very important OR
 - you wish to stress the authority of the author
- This means that quotations support or illustrate points in the analysis. Do not use quotations to do the arguing for you.
- Avoid too many long quotations. They must be short and to the point. You cannot expect credit for work and quotations which are not your own.
- When you refer to authors, mentioning their names is not enough. You must give their arguments and their particular reasons for the points they make. Since the assignment is written in your own words (except for the sparing use of direct quotations), you must disclose sources of:
 - all direct and indirect quotations
 - statistics

- author's opinions you discuss
 - controversial or disputed evidence
 - musical examples
- In general, any quotation used should correspond exactly with the wording, spelling, capitalisation, and punctuation of the original. Direct quotations must be referenced with the page number included in the reference.
 - When placing quotations in the text of your assignment, remember that short prose quotations (1-2 sentences or less) are integrated into the text, on the same line, with quotation marks. They must form part of the ordinary grammar of the sentence. This means that a full sentence quotation cannot be dumped in the middle of an existing sentence.
 - Longer quotations (3 typed lines or more) are indented and single spaced.
 - Any omission within a quotation is indicated by 3 periods (...).
 - Sometimes you will want to quote a quotation (eg. a speech by Hitler that is taken not from the original source but from a textbook on modern Germany). In these cases you cite your source (the textbook). Prefix your reference with 'Adolph Hitler quoted in...' or 'Quoted in...'.
 - Be wary of heavy, as well as unacknowledged borrowing from any single source.

Going too far

Plagiarism

Passing off other peoples' words and ideas as your own is plagiarism. Plagiarism may involve lifting other people's work directly or presenting it, unacknowledged, with small alterations. Plagiarism is a serious academic offence. The practice is not only dishonest but unfair to others. There are strict university guidelines for dealing with plagiarism. Severe penalties may apply.

Plagiarism includes unattributed use of material from the internet (see p.15 for a more detailed guide to referencing from the World Wide Web). Some websites also offer finished essays on standard topics. The use of such papers is plagiarism and will be dealt with as such. The quality of such work is also often poor and does not guarantee a pass even if the deceit goes undetected by the marker.

Collusion

Relying heavily on the work of a fellow student is clearly, like plagiarism, a *form of cheating* and will be treated as such for assessment purposes.

Your obligation to sign off on academic honesty

As part of the University's commitment to academic honesty, whenever you submit an assignment you are required to sign and submit a statement that this is your own work. The statement is located on the front of the Assignment Cover Sheet which is available on the web or the administrative office on level 2. All assessments must be accompanied by this sheet.

Honest Borrowing: Referencing Systems

- Scrupulous acknowledgment of sources (often referred to as referencing or documentation) protects you against allegations of plagiarism and ensures that your work conforms to the high ethical standards expected in academic scholarship. Use of the proper forms of referencing also helps readers who wish to follow up your points.
- There are many approved systems of referencing, each with advantages and limitations. The author-date (APA) and numbered (Chicago) systems are used within the Conservatorium. As a guide
- **Music Education, Education and Arts Music** use the author-date system
- **Musicology** uses the Chicago system exclusively
- This means that you need to master both methods. Check with your teacher if there is any confusion regarding the referencing method required in a course. **Whatever you do, only use one system within a given assignment.**

- Before consulting the two referencing models detailed below a **word of caution re Internet research and referencing**. Cyberspace is a wonderful tool for disseminating information. Yet, as you know, this information is of highly variable quality. As sources of reliable and authoritative analysis web sites should be treated with great caution. This is especially the case when authorship is anonymous. University assignments must be based on sources where the author is known and the data/analysis has verifiable origins. In contrast to many internet sites, academic books and journals are not only subject to referencing requirements but to peer review by others working in the field. This is why they are the preferred source of research material. But high quality information does appear in web form. Before using ANY website, ask yourself the following questions:
 - Is the author named?
 - When this is the case, does the site also inform you about the author's credentials and experience
 - Can you confirm the information from other sources (books, journals, other web sites)?
 - Look for bias in websites. Recognise that many sites are created specifically to advance a particular point of view. Ask who owns or runs the website. Ask what the website is promoting. Bias may be more extreme in websites than in printed books.
 - Is the website updated regularly? Is the information obsolete?

1. Author-Date Referencing: American Psychological Association (APA) Style

With any author/date system, the source of your information or analysis is acknowledged by inserting a brief reference into the text. No numbering is used in this system. Instead, you place, in brackets, the author's surname and the year of publication. The APA style is that most usually found in education and music education writing. Examples of referencing within the text using the APA style are given below.

Referencing within the text: APA style

- Orff's philosophy has been adopted in many countries (Jones, 1994).
- According to Jones (1994), Orff's philosophy has been adopted in many countries.
- Orff's philosophy has been adopted in many countries (Adams, 1996; Jones, 1994; Smith, 1997).
- Orff's philosophy has been adopted in many countries (Rottweiler and Katz, 1998).

For a direct quote, page numbers should also be included eg:

- As Rottweiler and Katz have stated, "Orff's philosophy has been adopted in a large number of countries" (1998, p. 4).
- As Rottweiler and Katz (1998) have stated, "Orff's philosophy has been adopted in a large number of countries" (p. 4).

Direct quotes longer than 40 words should be indented and single spaced.

The Reference List: APA Style

Full details of references within the text are then provided by attaching a list of references at the end of an assignment. This is different from a bibliography in that it includes only works already cited in your text. The list of references is always in alphabetical order according to author. Indent second and subsequent lines. References vary slightly depending on whether they are books, edited books, government documents or journal articles, as shown below. Note the punctuation, which is also standardised according to the type of entry.

Book, single author

Include author, date, title (in italics), place of publication (town/city), publisher. Eg:

Campbell, P. S. (1998). *Songs in their heads*. New York: Oxford University Press.

American Psychological Association. (2001). *Publication manual of the American Psychological Association* (5th ed.). Washington, DC: Author.

Note: if no date is available, put (n.d.) in place of the date.

Edited book

As for book but put (Ed.) after editor's name. eg

Breen, M. (Ed.). (1989). *Our place our music*. Canberra: Aboriginal Studies Press.

Edited book, two editors, second edition

As above, but put edition number in brackets after the title. Note, if the place of publication is not well known, as in this example, put the state or country as well as the town. eg

Anderson, W. M., & Campbell, P. S. (Eds.). (1996). *Multicultural perspectives in music education* (2nd ed.). Reston, VA: Music Educators National Conference.

Journal article

Include author, date (year only), title of article, title of journal (in italics), volume number (in italics) and relevant page numbers. eg

York, F. A. (1995). Island song and musical growth: Toward culturally based school music in the Torres Strait islands. *Research Studies in Music Education*, 4, 28-38.

Article or chapter in an edited book or conference proceedings

Include author, date, title of article or chapter, "In" name of editor (Ed.), title of book, relevant page numbers in brackets, place, publisher. eg

Grieshaber, K. (1994). Cambodian music: Perspectives on an endangered species. In H. Lees (Ed.), *Musical connections: Tradition and change. Proceedings of the 21st World Conference of the International Society for Music Education* (pp. 35-41). Auckland: International Society for Music Education.

Policy document

Include publishing body, date, title (in italics), place, "Author" (if the author is the publishing body). eg

NSW Department of Education. (1983). *Multicultural education policy and support documents*. Sydney: Author

Sound recording

Include composer or performer, title (in italics), recording label and code, date, place of recording. eg

Spice Girls. *Wannabe*. Virgin VSCDX 1588. 1996: UK.

Online periodical

Author, A.A., Author, B.B., & Author, C. C. (date of document). Title of article. *Title of Periodical*. Retrieved month day, year, from source.

Online document

Author, A.A. (date of document). *Title of work*. Retrieved month day, year, from source.

Some examples:

Electronic References. (n.d.). Retrieved November 18, 2001, from <http://www.apastyle.org/elecref.html>

Harrison, J. (1999). Imaginary Space – Spaces in the Imagination. *MikroPolyphonie*. Retrieved December 8, 2001, from <http://farben.latrobe.edu.au/mikropol/volume5/>

Smith, J. (1999, August 20). Trumpet Range. Message posted to news:rec.music.makers.saxophone.

Walker, T. (19 April 2000). Itinerant Instrumental Teachers. Retrieved 20 April 2000 from twalker317@hotmail.com

Emails

Don't cite emails in a bibliography unless you have a hard copy. The following model can be used: Thomas Walker, personal communication (email), 9th May, 2002.

The APA suggests the following model for citing in the body of the text:

➤ (T. Walker, personal communication, April 20, 2002)

2. Numbered Referencing: Chicago style

With this method, you do not place bracketed references in the text. The reference is placed at the bottom of the page (footnote) or at the end of the assignment (endnote). Footnotes save the reader turning pages to check references. Both footnotes and endnotes enable you to add incidental comments or additional information that would interrupt the text.

The place in the text where the reference is introduced is marked with an arabic numeral raised slightly above the line. The number is placed at the **end** of the sentence or paragraph to which the reference refers. The numbers are continuous beginning with 1.

Word processing programs such as Microsoft Word can insert footnotes automatically. In Word, for example, on the Insert menu, point to Reference and select Footnote. A correctly formatted footnote number is inserted and an automatic footnote created into which you can enter the reference and / or additional information.

Examples of Chicago style referencing are listed below.

When a book is cited for the first time

Full details are always given the first time you cite a book in an assignment. Follow the example below **precisely**:

1. Diane Collins, *Sounds from the Stables: The Story of Sydney's Conservatorium* (St. Leonards, N.S.W.: Allen & Unwin, 2001), 10-12.

When references to the same published work recur in an assignment,

Full details are only required the first time a reference is cited. For subsequent references, cite only the author's last name, the title of the work (which may be shortened) if necessary and page number(s), if required. For example:

Collins, *Sounds from the Stables*, 123.

OR

Collins, 123.

Book in its 2nd or later edition

1. Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. (Chicago: Chicago University Press, 1996), 118.

Edited book

1. Kenyon, Nicholas, ed., *Authenticity and Early Music: A Symposium* (Oxford: Oxford University Press, 1988).

Chapter in an edited book

1. Richard Toop, "Expanding Horizons: The International Avant-Garde, 1962–75," *The Cambridge History of Twentieth-Century Music*, ed. Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), 457-77.

Book with no author listed but is issued by a company or association

1. University of Chicago Press. *The Chicago Manual of Style*, 15th ed. (Chicago: Chicago University Press, 2003), 656.

Journal article

1. Naomi Helen Cumming, "Encountering Mangrove: An Essay in Signification," *Australasian Music Research* 1 (1996): 193-95.

Dissertation

1. James Forsyth, "Music of the Anglican Churches in Sydney and Surrounding Regions: 1788-1868" (Ph.D. diss., University of Sydney, 2002), 154-56.

Online sources

Where no author is given start with title, or start with organization responsible for the site. In the first case we decided to start with the title.

1. *Cantus: A Database for Latin Ecclesiastical Chant*, <http://publish.uwo.ca/~cantus/> (accessed 10 December 2006).

2. Malcolm Gillies and David Pear, "Grainger, Percy", *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 6 December 2006).

Recordings and liner notes

The items included, order and format used are more variable than for most other publication types.

1. Andrew Lawrence-King, dir., *Carolan's Harp*, The Harp Consort, BMG 05472 77375 2, 1996.
2. Ludwig van Beethoven, *Complete Piano Sonatas Vol. 1*, Gerard Willems, ABC Classics 465 077-2, 1998.
3. Andrew Lawrence-King, liner notes to *Carolan's Harp*, The Harp Consort, dir. Andrew Lawrence-King, BMG 05472 77375 2, 1996.

Or like a book or article

4. Peter McCallum, liner notes to Ludwig van Beethoven, *Complete Piano Sonatas Vol. 1*, Gerard Willems (ABC Classics 465 077-2, 1998).

Score (treat as a book)

1. Beethoven, *Klaviersonaten*, ed. B.A. Wallner, vol. 2 (G. Henle Verlag: Munich, 1953), 227. (Only omit the title if there is no other work referred to by the same author.)

Chicago Style Bibliography and/or Discography

As with the author-date system, a reading list is attached at the end of your assignment. Unlike Reference Lists (which include only works cited in the text of your assignment) a bibliography includes books, journals, music, recordings, films and so on which you found useful for the assignment, **including relevant works which you have consulted but not referred to in the text.**

Ensure that the entries are listed in alphabetical order according to the author's last name. If the bibliography is long, sub-divide it into sections such as 'Books', 'Journal Articles' or 'Sound Recordings'.

The bibliography provides the same the same information as the author-date system except that the order and punctuation are different. A model bibliography is provided below:

- Collins, Diane. *Sounds from the Stables: the Story of Sydney's Conservatorium*. St. Leonards, N.S.W.: Allen & Unwin, 2001.
- Cumming, Naomi Helen. "Encountering Mangrove: An Essay in Signification." *Australasian Music Research* 1 (1996): 193-229.
- Forsyth, James. "Music of the Anglican Churches in Sydney and Surrounding Regions: 1788-1868." Ph.D. diss., University of Sydney, 2002.
- Gillies, Malcolm and David Pear. "Grainger, Percy." *Grove Music Online*. Ed. L. Macy. <http://www.grovemusic.com> (accessed 6 December 2006).
- Kenyon, Nicholas, ed., *Authenticity and Early Music: A Symposium* (Oxford: Oxford University Press, 1988)
- McCallum, Peter. Liner notes to Ludwig van Beethoven, *Complete Piano Sonatas Vol. 1*, Gerard Willems. ABC Classics 465 077-2, 1998.
- Toop, Richard. "Expanding Horizons: The International Avant-Garde, 1962-75." In *The Cambridge History of Twentieth-Century Music*, edited by Nicholas Cook and Anthony Pople, 457-77. Cambridge: Cambridge University Press, 2004.
- University of Chicago Press. *The Chicago Manual of Style*, 15th ed. Chicago: Chicago University Press, 2003.

Discography (recordings are usually listed separately in a discography).

- Lawrence-King, Andrew, dir. *Carolan's Harp*. The Harp Consort. BMG 05472 77375 2.
- Beethoven, Ludwig van. *Complete Piano Sonatas Vol. 1*, Gerard Willems. ABC Classics 465 077-2, 1998.

Assessment: Grades, Criteria, Feedback, Policy Sites

Grades

Except for Honours grades, marks are awarded on the following scale:

85% and over	~	High Distinction
75% and over	~	Distinction
65% and over	~	Credit
50% and over	~	Pass
46% to 49%	~	Fail or Conceded Pass*
Under 50%	~	Fail

*Examiners specify whether a mark in this range is to be regarded as a fail or conceded pass.

Conservatorium Academic Grade Descriptors

Fail: (Below 50%) Work not of acceptable standard. Work may fail for any or all of the following reasons: Unacceptable paraphrasing; irrelevance of content; poor spelling; poor presentation; grammar or structure so sloppy it cannot be understood; failure to demonstrate understanding of content; insufficient word length, absence of referencing; late submission without explanation.

Pass: (50-64) Work of acceptable standard. Written work meets basic requirements in terms of reading/research; relevant material but tendency to descriptive summary rather than critical argument; makes a reasonable attempt to avoid paraphrasing; reasonably coherent structure; often has weaknesses in particular areas, especially in terms of narrow or underdeveloped treatment of question; acceptable documentation.

Credit: (65-74) Highly competent work demonstrating potential for higher study. Evidences broader understanding than pass level; offers synthesis together with some critical evaluation of material; coherent argument using range of relevant evidence; some evidence of independent thought, good referencing. A high credit (70-74) shows some evidence of ability to problematise and think conceptually.

Distinction: (75-84) Work of superior standard. Demonstrates initiative in research and wide, appropriate reading; complex understanding of question and ability to critically review material in relation to underlying assumptions and values; analyses material in relation to empirical and theoretical contexts; properly documented; clear, well-developed structure and argument with some signs of literary style.

High Distinction: (85-100) Work of exceptional standard. Demonstrates high level of initiative in research and reading; sophisticated critical analysis of evidence; high level engagement with theoretical issues, innovative use of reading/research material and impressive command of underlying debates and assumptions; properly documented and written with style, originality and precision.

Conservatorium Performance Grade Descriptors

Fail: (Below 50) Work not of acceptable standard.

Unsatisfactory technical achievement and/or unsatisfactory level of musical and artistic engagement. Limitations may be of such a scale and consistency as to call into question the student's future direction in the programme.

Pass: (50-64) Work of acceptable standard.

Satisfactory level of preparation and musical engagement. Some inconsistencies in musicianship, style and/or technique. Musical imagination and overall performance sense developing though some insecurity in this area.

Credit: (65-74) Highly competent work demonstrating potential for higher study.

Confident technique with evidence of solid musicality and some stylistic achievement. Occasional lapses indicative of unresolved technical, artistic and/or stylistic issues. Projects potential for further development.

Distinction: (75-84) Work of superior standard.

Excellent technical, musical and stylistic achievement. Consistently coherent and expressive performance. Some personal interpretation of the work suggesting soloist potential.

High Distinction: (85-100) Work of exceptional standard.

Comprehensive and outstanding technical control and musical integrity in relation to developmental expectations. Musical individuality consistently projected to create a persuasive personal representation of the work. Performance flair indicative of soloist standard. A mark of 95 or above indicates extraordinary technical virtuosity and musical artistry.

Feedback

All students are entitled to timely and adequate feedback on assignments. This is an important part of the assessment process. Feedback may be in the form of verbal or written comment. If you are unclear about any aspect of the assessment of an assignment you should seek clarification from the relevant lecturer or tutor. Feedback from students is one of the ways in which we can improve the quality and effectiveness of our teaching.

The University also formally gathers feedback from students through Unit of Study Evaluations (USEs). Though you will be asked to complete a number of these evaluations during your degree, please take them seriously as they are an important means of quality assurance. Many course outlines contain comments on how lecturers have responded to Unit of Study Evaluations

Where to Get Help

The Conservatorium and the University provide an extensive network of student support. Listed below are a series of help points. Some are located at the Con, others at main campus. Some deal specifically with academic skills, others are sources of general advice.

1. Other Students

Conservatorium Students' Association:

The CSA is a central organisation for representing student interests and issues. Contact via yourcsa@hotmail.com

2. Staff at the Conservatorium

Apart from Unit of Study teachers, the staff listed below are happy to assist with a broad range of queries

Conservatorium Advisers:

First Year Adviser: Chris Coady, room 2074

Second Year Adviser: Lewis Cornwell, room 2077

Third Year Adviser: Alan Maddox, room 2079

Fourth Year Adviser: Neal Peres Da Costa, room 2075

International Student Services 9351 4749 (see below)

Undergraduate Co-ordinator: Ivy Chu (Student Administration), room 3009

3. Organisations on Main Campus

The Learning Centre, Level 7, Education Building A35, telephone 9351 3853, email: learning_centre@usyd.edu.au offers help with essays, formal writing etc. Some classes cater for students whose first language is not English.

The Learning Centre publishes programs of upcoming workshops etc several times a year. These details can be accessed at the following website address: www.usyd.edu.au/lc

The LC also gives a small number of workshops at the Con. Look for notices announcing these events.

International Student Services Unit, Level 2, Margaret Telfer Building K07 telephone 9351 4749 provides counselling and other forms of support

4. On-Line Academic Writing Assistance: The WriteSite

The Write Site (<http://writesite.elearn.usyd.edu.au>) provides online support to help you develop your academic

and professional writing skills. There are modules dealing with grammar, sources and structure. Each module provides descriptions of common problems in academic and professional writing and strategies for addressing them. You will see samples of good writing and also do some practice activities in error correction. You will need your Unikey name and password to access this site.

5. elearning Writing and Thinking Skills for Musicians

All SCM students are automatically enrolled in this elearning site. It contains material that can help with sentence structure and grammar, essay writing techniques, reference searching, data base management and so on.

Practicalities

Attach Assignment Cover Sheet

Conservatorium Assignment Cover Sheets are available from Administration, Room 2151, Level 2 or from the Conservatorium website and should be attached to *all* written assignments.

Arts Music Cover Sheets are found in the pigeon holes outside the Administrator's Office, on Level 4. All submitted work **MUST** be accompanied by a completed cover sheet.

Sign the Academic Honesty Statement

Don't forget to not only attach the cover sheet but also to sign the Academic Honesty statement on the front page of the cover sheet.

Assignment Layout

Write-up, margins and page numbering

- typed (double-spaced)
- pages numbered in arabic numbers (without brackets or full-stops)

Sub-Headings and Point Form

The use of this formatting varies across units of study.

Table of Contents and Synopsis

Both these devices help provide evidence of clear, logical and convincing argument. As with subheadings and point form, the need for these will vary with the Unit of study and assessment. Consult the Lecturer or Unit of Study outline. Do not assume that they are required.

Illustrations and Additional Material

Only use illustrations if they are integral to the topic (eg. an essay on Renaissance art). Supporting material is usually included at the end of an assignment as an Appendix.

Where to Submit

Unless otherwise indicated, assignments should be lodged in the assignment slot built into the counter of the Administration Office, Room 2151, Level 2.

Arts Music: All assignments should be placed into the big black box near the pigeon holes, where they will be marked off as having been completed. Assignments must never be given directly to the lecturer or tutor.

Late Submission

Assignments are stamped with the date on which they are received. Your assignment is late if the date stamped on it is later than the due date. Penalties (loss of marks) will occur, as the extra time allows the student to improve the assignment at the expense of those who submit on time.

Extensions of Time

Extensions of time may be given because of illness or personal misfortune. You must apply for an extension, in writing, to the relevant lecturer *before* the due date for the assignment. Generally, a Special Consideration Form must be lodged with the student's home faculty for this to be given.

Collection of Marked Assignments

Marked assignments are returned directly by the lecturer in class, or can be collected from Room 2151. Assignments are only held in Room 2151 for one month, and it is the responsibility of each student to collect their own assignments within this period. You may not collect assignments on behalf of another student.

Arts Music: Returned Arts Music assignments will be placed in the filing cabinet next to the big black box on Level 4, Seymour Centre. Larger assignments will be returned in the pigeonholes near the lift.

Assignment Checklist

Before handing in your assignment, check through the following short list to make sure you have done everything required.

Title page

- Complete and attach the Assignment Cover Sheet which is available on the net or from the administrative office on level 2

Academic Honesty Statement

- Sign this statement which is on the front of the Assignment Cover Sheet

Layout

- typed with double spacing
- pages numbered (arabic numerals)

References

- footnotes or author-date citations as required by your lecturer/marker

Quotations

- short and long quotations and omissions in quotations dealt with appropriately

Bibliography

- all works referred to or cited listed alphabetically, according to author, at the end of the assignment [divided into separate sections for Books, Journal Articles, Internet Sources, Records and Scores if the bibliography is long]

or

References

- if your assignment uses the APA style, include a list of references in alphabetical order of author. Check that all the publications you cite are included in the reference list, and that all the publications in the reference list are cited.

CD or CD-ROM Submission

- If you are submitting a CD or CD-ROM as part of your assignment, you must check that it works on a computer other than your own **before** submission

Finally,

! KEEP A COPY OF ALL ASSIGNMENTS !

“I came to the Con to learn how to play my instrument better, not to do all this aural and harmony and other irrelevant stuff like historical and cultural studies” – SCM student, 2007

What Attributes and Skills Do Musicians Need?

Why have so many graduates from the Sydney Conservatorium of Music and the University of Sydney been so successful? Part of the explanation is the breadth of learning. It's important to recognise that preparation for a successful professional life requires training in a wide range of competencies. Within the University you will encounter two concepts to describe this aspect of your education:

Generic graduate attributes - the set of core outcomes a university community agrees all its graduates will develop during their studies. The Conservatorium handbook lists these attributes in relation to our faculty.

Foundation skills - the skills that support all the other attributes a graduate will come to possess.

Generic graduate attributes and foundation skills support and give meaning to technical accomplishment in music

The professional music world looks for *'thinking musicians'*. Being a technician, even a virtuosic one, is no guarantee of success. There is a demand for flexibility and breadth: the ability to think both critically and creatively, understand context, assimilate new knowledges, interact confidently with a wide range of people and situations, communicate effectively and maintain an openness to ideas and aesthetic challenges.

Take the case of studio lessons. On one level, they are about the highly specialised transfer of knowledge between teacher and student. But you will know from experience that successful studio lessons also involve generic skills. Among these are:

- problem solving
- goal-setting
- time management
- critical thinking
- the creative interrogation of ideas and
- learning to take responsibility for your own decisions – your sound, repertoire choice, level of development of technical control of the instrument etc.

This is just as true of other performance areas. Ensemble classes, for example, demand many generic skills especially in relation to teamwork (in all its guises) and the ability to apply research.

Employers want flexible musicians

In every field, the market values breadth of training. Employers want adaptable musicians and the Conservatorium curriculum is designed with this in mind. Value the many levels on which the Conservatorium equips you for a career in music. The acquisition of thinking and communication skills assists your professional development, increases your capacity to find employment and helps with new ways of imagining a life in music.

Acknowledgements

This guide was written and compiled by Diane Collins with much assistance from many staff. Special thanks to Lewis Cornwell, Anthony Hood, Alan Maddox, Kathy Marsh, Kathleen Nelson, James Renwick, Goetz Richter and Matthew Hindson. Recent edits from Anna Reid.