



## GRADUATE FOLIO PRESENTATIONS IN THE CREATIVE & PERFORMING ARTS

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### ABSTRACT:

This paper considers the issues in advising, supervising and presenting graduate level work in the creative and performing arts in general, and music performance in particular. It outlines the qualities needed in the mentoring team in the monitoring of folio presentations and their place in the graduate school spectrum. Though some of the examples are in the context of a specific discipline in a particular institution, readers will be able to relate to the problems and to translate the proposed solutions to a more general context.

**Keywords:** Research degree training, folio presentation, supervision requirements, graduate level assessment.

**Academic Discipline And Sub-Disciplines:** Education, Research degree pedagogy

**TYPE (METHOD/APPROACH):** Research management at the postgraduate level

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## INTRODUCTION

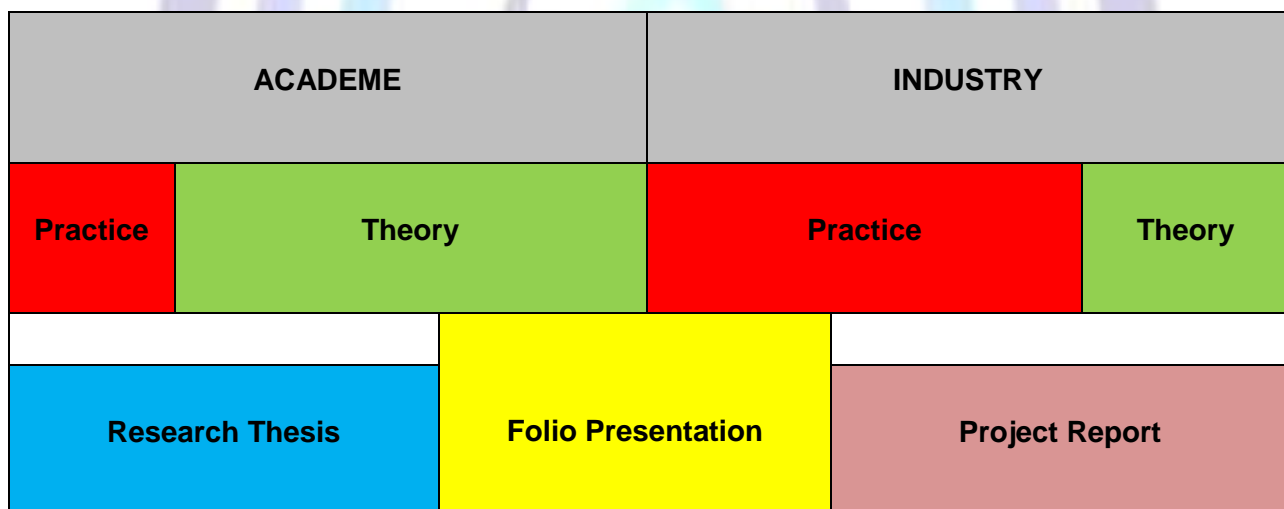
One of the significant challenges facing postgraduate programs that include creative practice folio submission is the balance of creative and academic process in both supervision and assessment. Within the AIM Master of Music course the unit design (Major Study, Seminar, Research Methodologies and Research Project) is focused on developing both creative and academic skills – the goal being that students can articulate clearly what it is that they do and contextualise this practice within their field. Concurring with Nelson’s notion that curriculum design can involve “strategies for engaging with a range of ideas alongside practice”, and “At masters level, a project-based approach might allow each student to develop her own practice while a taught component might address a number of matters to develop the practitioner-researcher” [6], supervision is a broad and tailored learning process for the individual student.

While the context of this paper is music education, the ideas apply to many fields where there are assessments for admission, aptitude or performance based on interviews, ratings and so on, where there is a danger that issues such as validity and reliability may not be as carefully monitored as with traditional pencil and paper examinations or theses and dissertations. So too the graduate attributes for the institution and the learning outcomes for the course (and the unit of study within the course) need to be kept aligned with the assessment framework.

## GRADUATE ATTRIBUTES – LEARNING OUTCOMES – ASSESSMENT CRITERIA

Folio assessment is reasonably well-known at the undergraduate level [5] and at the postgraduate level in relation to the recognition of prior experience [7], but its role in graduate level development practice seems to be less appreciated. Yet the role of graduate folio development and assessment has a particularly valuable place in graduate study in the performing and creative arts, which bring academe and industry together in a particularly interactive manner. An (admittedly) oversimplified view of this can be schematically represented to show the place of the folio presentation in graduate education relative to research (which results in a thesis or dissertation), or practice-based development (which results in a report) [13].

Figure 1: The place of folio presentations in the graduate spectrum



The spectrum of requirements at Levels 8 and 9 of the Australian Qualifications Framework (AQF) [1] permits a variety of teaching and learning approaches, but there can be difficulties of ignorance and prejudice among external examiners: ignorance of the details in the AQF and prejudice about anything different from the hurdles they had to leap when they were graduate students.

## THE CONTEXT

The Graduate Studies program at AIM is focused on exploring the cyclical relationships between ideas, theory and creative practice (practice-led research, research-led practice) [11] in an inter-disciplinary musical environment (classical, jazz, contemporary, electronic, film, games and so on). Thus, the unit of study, Graduate Major Study 1, involves the investigation and development of a student’s area of creative practice. A plan to provide support for Major Study objectives is individually tailored in consultation with the appropriate Head of Department. Depending upon the student’s area of study, this support may consist of auditing classes for specific skill development such as master-classes, performance studies, concert practice, ensemble, program seminars, arranging, orchestration, music production, music technology, and so on, or may entail access to studios and specific equipment or instruments.

The folio presentation can be a useful interactive method of adult learning and teaching [12] if there is frequent interaction (micro-monitoring as distinct from micro-managing) between supervisor(s) and candidates to build on the professional expertise of both. This can both reflect and capture the unique features of this form of adult interaction between the relevant industry and academe. This is a cyclic process, often with four or five cycles, until the product is ready for final assessment.



Within the Major Study unit, (where folio submission is a summative assessment, see appendix i Major Study Extended Unit Outline – M5MS1 EUO) 18 hours of supervision may be spread among up to three supervisors to address compositional, production, and/or documentation aspects. Synthesis and reflective practice are paramount to the folio submission [9]. Although the report that accompanies the folio is limited in word count (1000) and assessment percentage (10%), this documentation is vital for the assessment panel to ascertain the contribution (and merit therein) of the student (appendix ii – folio and report marking calculator and assessment guide). Here Practice as Research [6] and Practice-Led Research [11] outcomes are ancillary to artistic skill development. The work itself does not necessarily need to evidence the research and multi faceted disciplines/processes that have contributed to its creation (especially in a musical production sense), it is the documentation where these academic aspects can be realised. The work itself is not devoid of such evidence, but aesthetic coherence is of greater focus.

## SUPERVISION

Graduate education is structured around the transmission and creation of knowledge at the highest level. Graduate students depend on supervisors (advisers) to assist them in gaining access to intellectual resources, which support their graduate work. This assumes that these supervisors know about the relevant resources. Accordingly there is a minimum skill set which should be present in an advisory or supervisory team of principal supervisor (PS) and co-supervisors (CS). The latter might be getting their ‘training wheels’ in graduate student research supervision, but the former should be an experienced supervisor (even if from a different field) with a track record of successful supervision [10]. Their respective roles can be clarified with the aid of the skill-set in Table1.

Table 1: Complementary skills sets among supervisors

Basic skills	PS	CS
Awareness of institutional guidelines and rules for graduate study		
Understanding of mentoring and advising in a collegial environment		
Ability to Interact in a professional, encouraging and civil manner		
Experience in successful graduate supervision		
Current activity in the field through research or public performance		
Experience in research degree examination		
Ability to plan timelines and monitor progress		
Ability to be demanding of student and self in making and meeting appointments		
Ability to ask questions and help the candidate develop critical depth		
Responsibility for		
o who is responsible (when necessary) for		
➤ <input type="checkbox"/> fostering research efforts?		
➤ <input type="checkbox"/> encouraging scholarship?		
➤ <input type="checkbox"/> seeking graduate students?		
➤ <input type="checkbox"/> monitoring the quality of supervision?		
➤ <input type="checkbox"/> strengthening the nexus between graduate education and research?		
➤ <input type="checkbox"/> managing research grant and scholarship applications?		
o what review mechanisms are there in place (where appropriate) for		
➤ seminars?		
➤ internal reports?		
➤ publications?		
➤ citation indices?		
➤ registers?		



## LEARNING

The work involved in the development of the folio embodies such adult learning processes [9] as peer- and self-assessment [2] combined with reflective learning [9]. While many of the ideas of a folio are well structured in undergraduate music education, and we have learnt from them, there are some aspects which are peculiar to postgraduate education because of the maturity of the participants and their experience of the field.

The Major Study folio is nestled within a program where the interplay of department, supervisor and peer feedback supports the student in the conception and creation of their work (Figure 1: Ecology of AIM Graduate Study). The pre-semester proposal (see appendix iii) is the start of the Graduate Studies life cycle. Not only a component of the application process, it also serves as a guide for the allocation of supervision and, after 3 weeks of supervision, morphs into two separate and detailed proposals for Major Study and Research Project. These revised proposals are assessed within the seminar unit (40% of the mark). Supervisor input and feed-back from marking within the seminar unit ensures that the project is both suitable for graduate level study and achievable within one semester. This week 3 Major Study proposal outlines the creative work to be carried out within the semester, how it will be done, and the objectives associated with the work. These objectives become the “brief” (in relation to the learning outcomes – see appendix I: EUO) that are discussed in the folio report and considered by examiners (a panel of three) when assessing the project (see appendix II).

Figure 2: Ecology of AIM Graduate Study

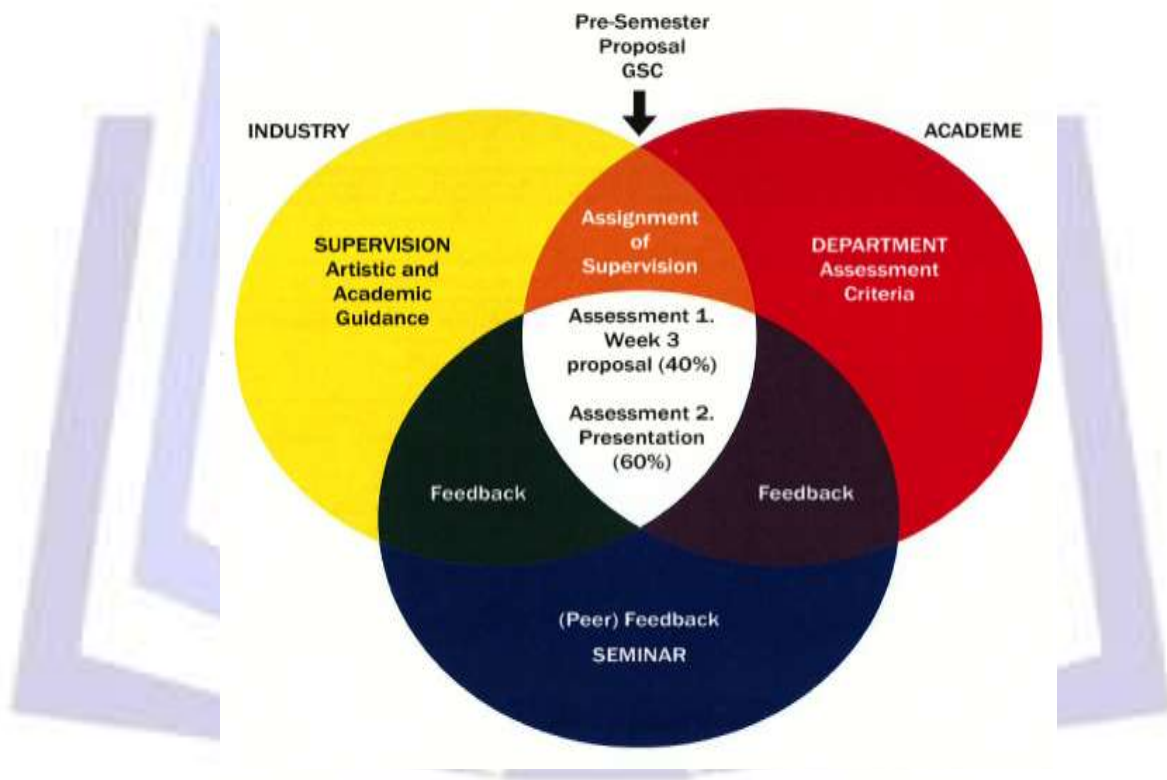
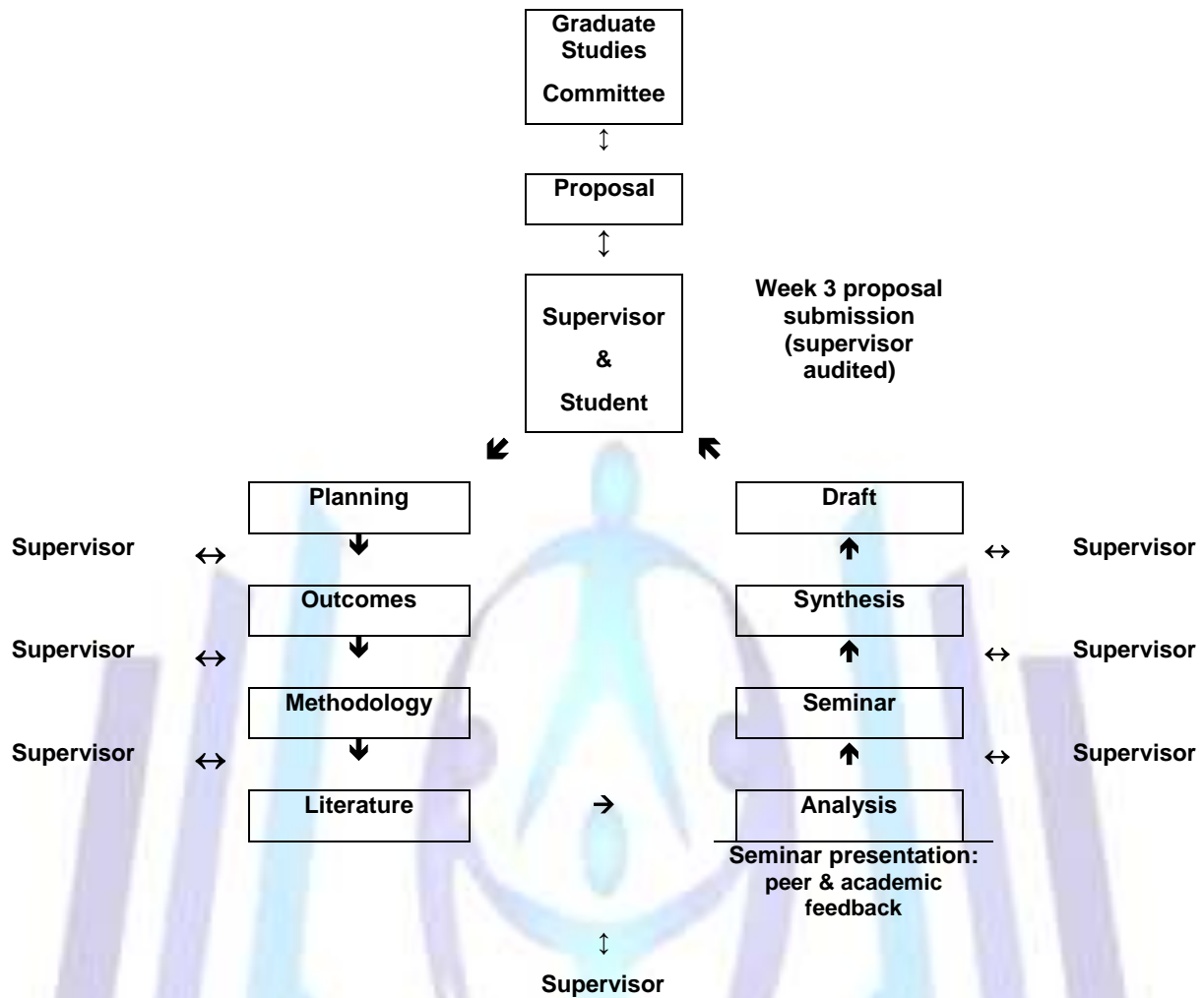




Figure 3: Schematic diagram of the connections within this 'ecology



## ASSESSMENT

As in higher education in general the assessment should be seen as integral to the learning rather than as a barrier to further progress. This is even more important in the folio preparation so that not only is the product both faithful to the standards of the student's field and the expectations of graduate-level work, but also fair to the student as an emerging practitioner-learner [4]. There has to be an evolving interactive symbiosis between the process and the product. It is a learning process for the student (and the supervisor too), which results in a mutually developed product.

Presentation of work in progress in the seminar is an important event where students receive feedback from both department and peers. Peer learning activities, feedback and assessment are particularly important when considering the popular music aesthetics of contemporary folio submissions [5], and sharing ideas and work in the seminar with fellow musicians facilitates valued feedback from contemporaries in the field (both departmental and student). The culmination of feedback from department, supervisor and peer throughout the semester informs the folio work from inception to submission, integrating the student into a cohort of creative practitioners in the traditionally solitary world of postgraduate work.

A challenge in assessing a creative folio is how much focus should be put to the process, and how much to the finished product. Creativity by its very nature cannot be quantified in purely intellectual terms [3]. Most academics are able to deconstruct (criticise) creative work, but have difficulty in assembling it. This makes the assessment of a student's creative folio particularly challenging. In order for a folio to be assessed fairly, the assessment criteria need to be carefully set out at the beginning, and the amount of formative and summative feedback that will happen needs to be clearly established. When assessing music in particular, one must be very aware of whether they are assessing the "parts" (the process) or the "whole" (the product) [15].



Figure 4: Assessment stages

Formative				Summative			
Initial Plan	Literature	Analysis	Seminar	Presentation	Learning outcomes	Production skills	Creativity
Formal Feedback #1	Formal Feedback #2	Formal Feedback #3	Formal Feedback #4	Folio and Reflective Report #1	Folio and Reflective Report #2	Folio and Reflective Report #3	Folio and Reflective Report #4

## CONCLUSION

This paper has not attempted to consider the selection process of students for this mode of graduate presentation. Clearly previous evidence of performance looms large among admission criteria in practice-based graduate study. These criteria are also in turn inevitably related to the mission of a particular institution and the learning outcomes of a specific course [15].

Furthermore, what is applicable in the creative and performing arts has ramifications for a wider field - wherever there is a danger that uncontrolled subjectivity can be part of the assessment process. While there is really no such beast as a totally objective assessment task, the basic tenets mentioned previously - that assessment should be faithful to the standards of the field but fair to the students in so far as they are students - need to be sustained in a manner which is transparent to the examiners and the examinees [8].

It is a pleasure to acknowledge the pioneering work on graduate folio presentations by Dr Gregory White, previously an Associate Dean at AIM, and currently Dean of Postgraduate Studies within SAE International.

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## APPENDIX I





**EXTENDED UNIT OUTLINE (EUO)**

**ASSESSMENTS**

**Summary**

Description	Weighting	Submission Date	Learning Outcomes Assessed
<p>Assessment 1                      Assessment Type: Creative Practice                      Assessment to be adjudicated by a panel - either:                      a) 40-minute Live Performance                      b) Folio Submission (c.15 minutes total duration)                      c) 20-minute Live Performance and a 15-minute Audio (CD) or Video (DVD) recording</p>	90%	Live Performance: End of semester between x - x  Folios 5pm x	See table below
<p>Assessment 2                      Assessment Type:                      Support Documentation for Assessment 1                      a) Program (c.1000 words) including Autobiographical material, Program Notes etc and Assessment Scores                      b) Reflective Report (c.1000 words) Drafts, sketches and any other material that contributed to the creation of the original work                      c) Program (inc Assessment Scores) and a Recording Process Report (c.500 + 500)</p>	10%	a) Program Written Documentation 5pm x  b) Folio Reflective Report 5pm x	See table below

Learning outcomes for subject	Assessment tasks		
	Type*	When assessed – year, session and week	Weighting (% of total marks for subject)
a) Acquired a further understanding of aspects of techniques appropriate to their specialisation	Assessment 1	Live Performance: End of semester between x - x  Folios 5pm x	(90%)*
b) Improved their level of execution and proficiency in their chosen field of specialisation	Assessment 1	Live Performance: End of semester between x - x  Folios 5pm x	(90%)*
c) Presented specific works to an examination standard	Assessment 1	Live Performance: End of semester between x - x  Folios 5pm x	(90%)*
d) Explored important and varied areas of repertoire, past and present, with attention given to all the techniques required for accurate interpretation and or recreation	Assessment 2	Monday 5pm x	(10%)*





## EXTENDED UNIT OUTLINE (EUO)

Learning outcomes for subject	Assessment tasks		
e) Increased their ability to recognise areas of presentation that require attention	Assessment 2	Monday 5pm 16 <sup>th</sup> Nov 2015	(10%)*
f) Developed effective verbal skills to communicate ideas relating to their creative practice	Assessment 1	Live Performance: End of semester between x - x  Folios 5pm x	(90%)*
g) Acquired an awareness of programming/scheduling skills and planning ideas	Assessment 2	Monday 5pm x	(10%)*
h) Established a folio/repertoire of creative work that is informed by reflective practice	Assessment 1	Live Performance: End of semester between x - x  Folios 5pm x	(90%)*
i) Developed documentary skills appropriate to their specialisation genre(s)	Assessment 2	Monday 5pm x	(10%)*

\* See departmental assessment guides for a further breakdown

### ASSESSMENT DESCRIPTIONS

**Graduate Major Study** assessments take the form of either a live performance, folio submission (scores and/or recordings), or a combination of a performance and recording. All assessment formats are accompanied by written documentation.

#### Assessment 1

##### *Description*

A Creative Practice Assessment is conducted by a panel who evaluate quality in relation to industry practice and the investigative goals outlined by the student. Under the guidance of your supervisor a **Graduate Major Study** program for creative practice development must be devised with its focus being a successful completion of this event. Whether investigating performance technique, developing compositional style, or experimenting with sound recording techniques, the efforts of a semester's work at graduate level must to be demonstrated.

##### *Assessment Criteria*

Department specific assessment guides are available in MyAIM under the unit.

#### Assessment 2

Depending upon your area of creative practice, the structure of the written documentation will be in the form of either a **Program** (Contemporary or Classical) or **Folio Reflective Report**.

##### *Assessment Criteria*

Department specific assessment guides are available in MyAIM under the unit.



## EXTENDED UNIT OUTLINE (EUO)

Supervision for Major Study 1 is 12 x 1.5 hour sessions for the semester.

### *Important Semester Dates*

#### **Week 3**

The **Major Study Proposal** is to be completed (in consultation with your supervisor) as part of the **Graduate Seminar** assessment. Please note that if using studio facilities then studio usage time (approved by the audio department) needs to be documented in the proposal.

#### **Week 6**

Student progress is assessed by supervisor and noted to Graduate Coordinator and HOD in a mid semester report.

#### **Week 9**

**Program** and **Folio** structure/repertoire to be documented in point form to supervisor including all bibliographical information.

#### **Week 12**

Submit program/reflective report to Supervisor for final critique.

## ASSESSMENT DELIVERY REQUIREMENTS

### *Performance Specific written documentation – (Program Notes)*

For performance major students three copies of the program notes must be printed out and delivered to the examiner panel at your recital for assessment. A PDF copy is also to be emailed to the coordinator with the file named as indicated below:

YYSS M5MSx Program SURNAME SID Supervisor Initials.pdf  
E.g. 15S1 M5MS1 Program SMITH 112112 MG.pdf

### *Folio Specific Delivery Requirements*

These are the standard delivery requirements for production units that are in addition to, or in place of, those in the AIM Style guide and AIM Student Handbook. Each individual assessment may have additional requirements in their EUO. If in doubt, ask the teacher.

#### **Deadline**

All assessment deadlines have a time and a date (see Assessments Summary Table in the EUO). Late submissions will attract the standard AIM daily penalty (see Student Handbook).

#### **AIM Style Guide**

All written documents submitted must conform to the AIM Style Guide. All assignments with a word count requirement must have the assignment's word count on the title page.

#### **File Types**

- all files must be readable and Mac/PC compatible (double-check them!)
- all files must conform to the file naming and file structure outlined below or in Assessment Descriptions
- *audio* files must be MP3 (CMP1-2) or WAV (CMP3-6);
- *video* files must be in MOV or MP4 format
- *text, score & graphics* files must be in PDF, JPG or PNG format
- do not deliver software dependent files (unless otherwise specified in the EUO)

#### **File Structures, File Names, File 'Archiving'**

Unless otherwise specified in individual Assessment Descriptions, the *main submission* (even if it is a single file) must be a single 'zipped' folder. The naming format for this folder is:

UNITCODE\_YYTx\_TEACHER-INITIALS\_SURNAME\_SID (folder name)  
e.g. A2TS2\_12T1\_AC\_SMITH\_112003

All assessment filenames must be in this format (teacher initials are not necessary):

UNITCODE\_YYTx\_SURNAME\_SID\_filename.TYPE  
eg. A2TS2\_12T1\_SMITH\_112003\_mySongMix.mp3



## EXTENDED UNIT OUTLINE (EUO)

### Audio File Guidelines

- files must be top/tailed (1sec max. silence at start, 2sec max silence at the end, no clicks)
- standard headroom (-0.3dB <- -6db depending on context) with no clipping distortion
- multichannel submissions must be accompanied by a stereo 'mixdown' version

### Credit List

A Credits List acknowledges all the ideas, people and resources that contribute to a project. You must include a full credit list for any submission, even if you did everything yourself. The minimum requirement is person/date/place.

e.g. composed by *ME*; recorded/mixed May 2012 by *ME* in *MY* home studio, Sydney.

Some examples of what should be included when appropriate:

- Composer/Lyricist
- Arranger/Orchestrator/Programmer/Copyist
- Producer/Assistant Producer
- Engineer/Assistant Engineer
- Musicians: including principals (eg solos)
- Important dates (especially recording)
- Studios used (incl. home studio)
- Equipment/software used (if appropriate)
- Acknowledgements (thanks, guidance, mentoring, etc)

### Read Me (maximum 300 words)

A 'read me' file gives you a chance to explain the content, format and/or context of a submission that may not be clear based solely on the other materials submitted e.g. explain how and/or why your submission meets the assessment criteria, how unforeseen circumstances left you with little time to finalise elements of the assessment, etc.

### Assessment Delivery Method

Any changes due to unforeseen circumstances will be emailed 2 weeks prior to any submission NOTE: If any changes to the procedure below are necessary due to unforeseen circumstances, students will be emailed two weeks prior to any submission deadline outlining these changes (students *must* keep myAIM contact details current).

Your submission must be in a single folder, named and formatted as required in the assessment description, and delivered at AIM following this procedure:

- open the **Assignment Delivery** folder – use the sidebar shortcut in a *finder* window on a computer in a production room;
- open the unit code folder;
- drag & drop your submission into the appropriate dropbox (check the assessment description);
- files will be timestamped.

In addition to your submission itself, a **hard copy** of the assignment's official **cover sheet** (softcopy available via student login) must be:

- signed & dated by student;
- counter-signed by a production staff member/ teacher as confirmation of data submission;
- submitted (with both signatures) by student in person to Student Services;
- NOTE: student must retain the cover sheet receipt as proof of submission.

No submissions of CDs, USBs, or printed material.

## TEXTS

As determined suitable by individual supervisors

## STUDENT RULES

AUSTRALIAN INSTITUTE OF MUSIC: AIM.EDU.AU 1-55 Foveaux Street, Surry Hills NSW 2010 T +61 2 9219 5444 F +61 2 9219 5454 E enquiries@aim.edu.au  
CRICOS Code 00665C RTO Code 90465

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## EXTENDED UNIT OUTLINE (EUO)



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

Folio and report Marking Calculator and Assessment Guide



M5MS1-4

UNIT NAME MAJOR STUDY

UNIT CODE M5MS1-4

COURSE NAME GRADUATE

YEAR OF STUDY 0

PANEL of 3 Examiners

SEMESTER 0

Folio Assessment Criteria	%	F	P	C	D	HD
meeting the assessment delivery Requirements / delivery method	10					
professionalism: fulfilling the unit brief	35					
technique: musical & production skills	35					
creativity: originality, inventiveness & imagination	20					
Folio Mark [90% of final]		F	P	C	D	HD

Panel Member 1 Comments

Panel Member 2 Comments

Panel Member 3 Comments

Reflective Report Assessment Criteria	%	F	P	C	D	HD
production/composition processes	10					
context re MS objectives/outcomes	30					
critical thinking/reflective practice	40					
clarity of written expression (grammar, presentation, organisation)	20					
Reflective Report Mark [10% of final]		F	P	C	D	HD

Subtotal (Folio 90% + Reflective Report 10%)

Less Late Penalty (if applicable)

Final Mark

Final Grade

	F	P	C	D	HD
Final Mark					
Final Grade					



## MAJOR STUDY ASSESSMENT GUIDE



Unit Name:	Major Study
Unit Code:	M5MS1-4 (Folio)

### FOLIO

#### Creative Folio

##### Description

The M5MS1-4 folio requirements are:

- a total of 15-30 minutes (or equivalent see EUO) of professional quality major work suitable for broadcast or live performance:
  - in any style, with any number of pieces (with no requirement for them to be related)
  - employing a variety of appropriate composition and production techniques
  - creating a clear sense of shape, structure and coherency in the music
  - any score-based submissions must have a high quality recording or MIDI mockup
  - professional production & presentation
- audio file(s) in WAV format
- Lead Sheet/Lyric Sheet /Cue Sheet/Graphic Score in PDF format
  - a score or lead sheet (lyrics/melody/chords/structure) as appropriate
  - or an annotated graphic score that gives information about the musical content and structure
  - film submissions must have a standard cue sheet and musician release forms.
- a full Credit List in PDF format (see Delivery Requirements below);
- Readme (see Delivery Requirements below);
- Any total submission above or below duration requirements must be approved in writing by the Head of Program by MON of week 9.

Creativity requires self-motivation and disciplined practice. Although it will not directly affect your final mark (which is entirely based on the work submitted), you are required to present work-in-progress in supervision sessions each week so as to:

- demonstrate steady progress
- receive targeted feedback from your teacher
- benefit from the cumulative nature of creative work
- develop time-management skills

Failure to present work regularly is a sign of difficulty with the unit concepts and/or study workload, and the student must explain their difficulties to the Head of Program who will discuss options to remedy the situation.

Work cannot be presented for assessment in this unit that has previously presented for:

- (i) assessment in another unit; or (ii) audition into an AIM course.

##### Assessment Criteria

- 10% meeting the *Assessment Delivery Requirements / Delivery Method* outlined below:
  - follow AIM Style Guide for written submissions;
  - files - filenames/types (incl. zip), all required files present (incl. credit list, read\_me);
- 35% professionalism: fulfilling the unit brief:
  - see 'Unit Description' & 'Learning Outcomes' above;
  - CMP1-2 – also see the weekly class notes;
  - CMP3-6 – also see 'Assessment Description' above;
  - audio top+tailed with suitable headroom;
  - meaningful/playable scores (notation/graphic) if applicable;
  - time management & presentation;
- 35% technique: musical & production skills:
  - technical achievements demonstrated in realising the brief;
  - includes both musical technique & production technique;
- 20% creativity: originality, inventiveness & imagination:



## MAJOR STUDY ASSESSMENT GUIDE



- o musical and technical ideas present that extend the brief;
- o achievement beyond standard techniques and professional practice.

### ASSESSMENT CRITERIA

Folio Assessment Criteria	%
meeting the Assessment Delivery Requirements / Delivery Method	10
professionalism: fulfilling the unit brief	35
technique: musical & production skills	35
creativity: originality, inventiveness & imagination	20

### WRITTEN DOCUMENTATION - FOLIO REFLECTIVE REPORT

The purpose of this reflective report is to contextualise your creative practice processes in an academic environment. Revealing your application of theory to practice, the candidate's aesthetic should be evidenced through the unpacking of creative ideas, methodologies, and processes that have contributed to the finished work. Even as these ideas may evolve through the project, documentation is paramount for the examiner to understand your contributions to creative practice/process.

The reflective report should be written in a clear, concise academic tone. The text should be discernable by not only professionals and academics in the field, but also by those not as familiar with your area of specialty. It is an explanation of your semester's work and thus should be reflective in nature, detailing points of success and areas for improvement.

If the length of time of submitted recorded works is significantly different from the recommended time stated in the EUO, then this variation must be negotiated with the supervisor and substantiated in the folio reflective report.

Below are a number of questions to facilitate the process of documenting your Major Study folio. Remember that examiners will be looking for a student's ability to engage the academic and artistic processes.

- What is the purpose of the work?
- What processes were involved in achieving your outcome?
- Why did you choose these processes and how did the work evolve?
- Did you come across any technical and creative limitations in the process, and how did you address them?
- Did you achieve what you set out to do in making this creative work?
- How does your work fit into a wider cultural/disciplinary context and field?
- What works of other artists, past and present, influenced this work?
- How does your work make an original contribution to the field?

### ASSESSMENT CRITERIA

Reflective Report Assessment Criteria	%
production/composition processes	10
context re MS objectives/outcomes	30
critical thinking/reflective practice	40
clarity of written expression (grammar, presentation, organisation)	20

### STUDENT RULES

AUSTRALIAN INSTITUTE OF MUSIC: AIM.EDU.AU 1-55 Foveaux Street, Surry Hills NSW 2010 T +61 2 9219 5444 F +61 2 9219 5454 E enquiries@aim.edu.au  
CRICOS Code 00665C RTO Code 90465

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## MAJOR STUDY ASSESSMENT GUIDE



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



APPENDIX III Pre Semester Proposal

GRADUATE STUDIES IN MUSIC PRE-SEMESTER PROPOSAL



UNIT NAME GRADUATE PRE SEMESTER PROPOSAL
UNIT CODES M5MS1-4, M5RP1-4
TEACHING PERIOD SEMESTER E.G. 1, 2014

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To facilitate entry into the program, confirm continuing candidature, and to ensure AIM can assign the best possible supervision, please outline your proposal (approximately 500 words) for Graduate Study in the format below.

Please contact the coordinator of Graduate Studies – Michael Galeazzi mgaleazzi@aim.edu.au - for further information and assistance.

Candidate Name

Table with 3 columns: Role, Staff Member, Email / Extension. Row 1: Graduate Coordinator, Michael Galeazzi, mgaleazzi@aim.edu.au

STAGE

Please select the stage this proposal is for (select one only)

- Radio buttons for STAGE 1, STAGE 2, STAGE 3, STAGE 4

OBJECTIVE

RESEARCH PROJECT

What is the area of your research project this semester and what particular subject/practice/person are you investigating? What experience and/or theoretical knowledge are you bringing to this project?

Empty text box for Research Project description

MAJOR STUDY

How do you define your creative practice (composition/performance/instrument/production)? What particular aspect of it will you be developing? What experience and/or theoretical knowledge are you bringing to this project?

Empty text box for Major Study description

SYDNEY
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T 02 9219 5444 F 02 9219 5454
E enquiries@aim.edu.au

MELBOURNE
120 King Street Melbourne VIC 3000
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# GRADUATE STUDIES IN MUSIC PRE-SEMESTER PROPOSAL



## SIGNIFICANCE

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### RESEARCH PROJECT

Why is your research relevant? Who are the main thinkers in your field (please reference)? Why would others in the area read your project?

### MAJOR STUDY

Why would your creative practice be interesting to others in the field? How is it similar and/or different to other significant artists? What is the relevance of this practice to the wider musical/academic community in your area of specialty?

## METHODOLOGY (RESOURCES/SCHEDULING)

### RESEARCH PROJECT

How will you achieve your Research Project objectives? How will you gather data (literature review, transcription and analysis, case study)? Will it involve other people?

### MAJOR STUDY

How will you achieve your Major Study objectives? Are you employing particular instrumental/compositional/technique methods? Will you need studio resources? Will you need to source other performers? What rehearsal is required?

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# GRADUATE STUDIES IN MUSIC PRE-SEMESTER PROPOSAL



## OUTCOMES

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### RESEARCH PROJECT

What do you hope to achieve through your research?

### MAJOR STUDY

How do you hope your creative practice will develop through this coming semester's study? Can this project be accomplished within one semester of graduate study?

### ANNOTATED BIBLIOGRAPHY

Please provide a minimum of 5 references and please comment with regard to the relationship of the source to the topic area.

### ASSESSMENT CRITERIA

Assessment Criteria
Overall clarity of objective(s) and outcome(s)
Feasibility of the project(s)
Suitability of methodologies
Appropriateness and depth of resources
Grammar/expression/referencing

### ASSESSMENT DELIVERY REQUIREMENTS

An electronic (PDF format) version of the proposal is to be emailed to the graduate coordinator. The PDF document must be named as indicated below:

YYSS SURNAME Pre Semester Proposal.pdf  
E.g. 14S1 SMITH Pre Semester Proposal.pdf

#### SYDNEY

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## AUTHORS' BIOGRAPHIES WITH PHOTOS



Michael Galeazzi is a Ph.D. candidate at Monash University, holds a Master of Music (Performance, the University of Sydney), and is the Graduate Studies Coordinator at the Australian Institute of Music. He is an Australian Recording Industry Association (ARIA) award winning and Australian Performing Rights Association (APRA) nominated artist/composer, producer, label owner and session bassist (electric bass guitar and acoustic upright bass), and he has two decades of national and international touring experience. From original projects such as as [The Java Quartet](#) and [Karma County](#), to providing bass for artists such as indigenous legend [Jimmy Little](#) and international festival chanteuse [Camille O'Sullivan](#), Michael remains a part of the contemporary music industry in both an educational and creative capacity.



Zofia Krawczyk-Bernotas has worked for several large tertiary education providers in Australia and New Zealand, in both teaching and administrative roles. She has also worked as a tutor and instructor in various fields and has taught English, English as a Second Language, Polish, mathematics, and swimming. She has a Master of Education Leadership degree from the University of New South Wales, an Honours Bachelor of Science degree majoring in Psychology from Victoria University of Wellington in New Zealand, and is also a qualified counselor. She has been working at the Australian Institute of Music for the past six years, where amongst other things, she has developed training resources for teaching staff to help them prepare and plan lessons and assessments for undergraduate and postgraduate students.



Tony Shannon is an Adjunct Professor of Central Queensland University and an Emeritus Professor of the University of Technology Sydney, where he was Foundation Dean of the UTS Graduate Research School and Professor of Applied Mathematics. He holds the doctoral degrees of Ph.D., Ed.D. and D.Sc. He is co-author of numerous books and articles in medicine, mathematics and education. His research interests are in the philosophy of education, number theory, and epidemiology, particularly through the application of generalized nets and intuitionistic fuzzy logic. He has taught and mentored at all levels from primary school to post-doctoral. He is presently Registrar of Campion College, a liberal arts degree granting institution in Sydney. In the Queen's Birthday Honours in June 1987 he was appointed a Member of the Order of Australia (AM) for services to education.