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Degree pathway:	BA Music	Student number:	521302
Course unit:	From the Present to the Past	Assignment No.:	4
Tutor name:	Desmond Clarke	Date:	8.5.20

### **From the Present to the Past**

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This course unit provides a general survey of western Art music from c1450 to the present day, its key composers and repertoire. Throughout the unit you are encouraged to appreciate the ways in which later and contemporary music forms may develop, expand and consciously refer to earlier styles or seek to deconstruct or break away from previous conventions. You are required to listen to a range of music from each era, including that which challenges you, and to develop your own opinions, preferences and responses to the music, supported by your academic knowledge and research.

### **Overall**

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This submission shows continued improvement in your academic writing practice, and a consolidation of your research and referencing skills, well done. As you move into the final section of the unit the thing you should focus on is developing a self-directed listening log. You've come a really long way, keep it up!

### **Subject Based Knowledge and Understanding**

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*Broad and comparative understanding of subject content, knowledge of the appropriate historical, intellectual, cultural or institutional contexts.*

This essay continues the improvement in your academic writing practice, and it's clear that you've put a lot of effort into sticking to the suggestions I've made in previous feedback. Well done. This is a well constructed piece of work. You've presented your points in a very clear and sensible order, and your thorough introduction frames the essay in a really useful way.

You've done a good job of identifying and contrasting the Classical and 20<sup>th</sup>-century features in *Pulcinella*. You could sometimes explain these in a little more detail. For example, when you mention non-triadic harmony in the third movement, you could go into more detail about what this harmony actually is. This sort of thing could also be supported with a score example.

In your discussion of the piece you could clarify who the "composer" is – for example, when you talk about the composer using Baroque dance forms, are you referring to Stravinsky or Pergolesi?

Your explanation of Stravinsky's modification of the rhythm is very good. This is another thing which could also be made a little clearer by including a score example, showing exactly what Stravinsky has done.

Your description of Prokofiev's classical symphony is clear and evocative, as is your identification of the classical and modern features of the piece. Particularly interesting is your point about Prokofiev altering the classical phrase lengths, while noting that this is also a tool Haydn used in a different context.

Your final comparative conclusions sum up your arguments. You could conceivably take some of your points further. Why, in your final summation, is the Prokofiev more classical than the Stravinsky?

### **Research and Critical Evaluation Skills**

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*The ability to design and carry out a research project, locate and evaluate evidence from a wide range of primary and secondary sources (aural or textual).*

You've made good use of research and referencing tools in the assignment. The sources you've drawn on are academically appropriate and well-documented. This is good work.

You're making good use of in-text referencing, and the bibliography is well formatted and presented. I suggest moving it to immediately after the essay, however, as this is the work it relates to.

(You've used Wikipedia as a source in your learning log. Wikipedia isn't really an academic source, so make sure you don't use it in an assignment.)

### **Stylistic Awareness**

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*Evidence of listening and reading, research, critical thinking and reflection; perceptiveness of personal response to music (evidenced in listening logs).*

I've suggested in previous feedback that you should include more listening log entries. This is also true of this submission. The work you've included on Beethoven, Mozart and the Mannheim school is all well completed, but you need to include write-ups of the music you've listened to throughout your study. (If you're not listening to anything, then you should be!)

Your final submission is an opportunity to include a much more thorough listening log, and get credit for this part of your study at assessment. A few good listening log entries will go a long way.

Here's a blog post which gives a couple of examples of very good listening log entries. Have a read and see if you can apply this sort of thing in your own work. Feel free to get in touch with me about this if you would like more advice about how to implement it.

<https://www.oca.ac.uk/weareoca/music/exploring-david-lakes-listening-logs/>

## Communication

*The ability to communicate ideas and knowledge in written and spoken form, including presentation skills.*

Your written work is very clearly structured and easy to follow. Your prose could sometimes benefit from a little more proof-reading – there are occasional grammar or spelling errors. These are not major, but correcting them would make a difference. Consider getting someone else to read through your work to help point these out – when reading our own work it's sometimes impossible to spot things which are obvious to a fresh eye!

### To improve your work

Your academic writing has come a really long way. Well done. The biggest thing you can do to improve your work now is to include a much more developed listening log, which will show your own creative and critical perspective on the music you are studying (or any other music you want to include!).

### Action Points

- Include many more listening log entries.
- Carefully proof-read your written work.
- Continue to diversify your research sources.

### Reflecting on your feedback

It would be useful for you to reflect on this feedback in your learning log, identifying what you feel are the key themes and areas for development. This will help provide a better understanding of what you are taking from your formative feedback, and help you develop a reflective approach to your practice. If you are using a public facing blog, and want to quote from the feedback, please refer to your 'tutor' rather than by name.

### Additional support

Additional support is available from Course Support [coursesupport@oca.ac.uk] for course content or subject related questions. Student Services [studentadvice@oca.ac.uk] if you have queries around study resources, time frames, finance and funding, or any general enquiries. Or contact Learner Support [learnersupport@oca.ac.uk] if any personal circumstances or disabilities begin to impact on your ability to study.

### Assignment Schedule

Working within the timeframe of your overall course end date, the following dates sets out a timetable of study at a pace that suits you. These deadline dates can be negotiated, so contact your tutor to re-schedule, or Student Support if there are wider issues affecting your ability to study.

Assignment One	n/a
Assignment Two	n/a
Assignment Three	n/a
Assignment Four	n/a
Assignment Five	1.7.20

Course end date	17.4.21
Summative Assessment	November