

**Course number:** M-PR 1601-2  
**Course title:** Foundations of Instrumental Studies 2:  
**Credits:** 1.0  
**Prerequisites:** None

**Instructor:** Alex Polyakov  
**email:** Apolyakov@berklee.edu

**Meeting Time(s):** Thursdays 4-4.50pm  
**Location:** 304 (8 Fenway)

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## COURSE DESCRIPTION

The second part of a two-semester, first-year seminar sequence, Foundations of Instrumental Studies 2: Piano, is designed to empower students with the concepts of psychology and emotional awareness - prerequisites of a successful career as a performing artist. With topics ranging from emotional Intelligence and positive psychology to Jungian shadow work, students will be able to develop their own sense of self-awareness, resilience, and motivation in their musical journey. Additionally, the “Musical Immersion” module of the course will allow students to find a more authentic and expressive approach to music, fostering a deeper connection with their instrument and their audience and having a more enriched learning experience.”

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## LEARNING OUTCOMES

Throughout the semester, students will be exposed to several key topics addressing personal and professional growth. Weekly classes are essentially an applicability lab - where the new concepts are dived into on a personal level via group discussions to assess how exactly the concept applies to every course participant (students and instructor). By practicing the concepts in the classroom and outside of it, participants will be able to modify acquired knowledge and synthesize multiple concepts into a concrete system that will serve to protect students well being on the stage, in the practice room, and outside of school.

For a full list of topics, why they are important to learn, and potential discussion questions - please refer to the course timeline on page four.

While taking this course, you will:

- Analyze psychological and biological factors that contribute to performance anxiety and apply coping strategies
  - Synthesize key elements such as confidence, concentration, and resilience into a cohesive performance strategy.
  - Evaluate and implement mindfulness techniques for enhanced focus and emotional balance in musical settings.
  - Differentiate between rote and deliberate practice, adopting the latter for skill acquisition.
  - Assess and modify thought patterns to foster optimism and improve musical performance.
  - Critique the concept of perfectionism, fostering self-trust and authentic expression.
  - Apply principles of emotional and social intelligence in musical interactions.
  - Integrate positive psychology frameworks to enhance resilience and well-being in musical contexts.
  - Identify personal musical strengths and demonstrate a growth mindset in practice and performance.
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## CLASSWORK, LEARNING OBJECTIVES, AND COURSE EXPECTATIONS

### Two-Track Design

This course offers an innovative two-track design, which allows students to:

1. Receive the information using the traditional format of a concise lecture, while the majority of time each week will be used for group discussions and activities that will allow students to assimilate new (and previously learned) concepts into their everyday lives in the practice room and outside of it.
2. Students are given an opportunity to be independent learners, discovering information, reflecting on it, and applying it at their own pace (with four deadlines placed throughout the semester; see the timeline), which involves completing the required reading (“Train your own Hero”), reflecting in a notebook, and participating in various exercises and reflections. The midterm assignment is directly related to working with this book. Completing this book has two general benefits on its own: it will allow students to gain a better understanding of themselves, who they are, and how to be more focused, positive, and optimal music practitioners and performers by implementing this additional path (second track) of the course, students are exposed to a more mature, mindful and intentional kind of learning, which fosters their curiosity for knowledge. The benefits of this will be noticeable throughout the course but will become most apparent upon graduation.

### Coursepack

Students will receive a printed outline of each lecture with key facts. That should save some time and attention from writing down the main points. However, students are encouraged to take additional notes, write down, and ask any questions that may arise during the reading, learning, or the middle of the discussion.

### Participation and attendance

For this course to be as beneficial for you as possible, active participation is required. The more you participate, the more questions you ask - the more relevant and useful this class will be to you personally! Also, please do not hesitate to express your concerns, feelings, and suggestions while taking this class or after completing it. Email is always the best form of communication with me.

Students are expected to come on time to every class. In case of a conflict or unexpected situation - please communicate it to the course instructor. Without such communication (if possible before the class), student’s grades are likely to be affected. Please note the grading criteria below, and reach out if you have questions.

1 OCCURRENCE OF BEING LATE TO THE CLASS WITHOUT COMMUNICATION:	NO EFFECT TO THE GRADE
1 MISSED CLASS AND/OR 2 EVENTS OF LATENESS WITHOUT COMMUNICATION:	5-10% GRADE REDUCTION
2 MISSED CLASSES AND/OR 2+ EVENTS OF LATENESS WITH OR WITHOUT COMM.:	10-15% GRADE REDUCTION
3+ MISSED CLASSES AND OR 3+ EVENTS OF LATENESS W/WO COMMUNICATION:	15-25% GRADE REDUCTION

As written above - communication is the key!

### Reading

You must complete the reading “Train your own Hero” (by Don Greene) by the end of the course. It is essential to stay on track with your reading and create your own pace that would allow you to meet four deadlines (4 classes that will address things that you have learned and discovered through your readings, your thoughts on those concepts, what worked in your own practicing, and anything else that is relevant). Another key importance is that - you have to be on time with your reading to prepare for the Midterm Project, which counts for 40% of the final grade. For your convenience, below you can find a suggested timeline for reading assignments that equalizes the reading across the days between the deadlines, giving you extra time for Midterm preparation. It is important that you tailor your reading pace according to your school, work, practicing and resting schedules.

## READING DEADLINES

THE FOLLOWING PAGES MUST BE READ, AND LISTED (IN THE BOOK) EXERCISES AND JOURNAL REFLECTIONS, MUST BE MADE BY THE FOLLOWING DATES. STUDENTS ARE EXPECTED TO BE FAMILIAR WITH THE CONCEPTS AND STRATEGIES MENTIONED IN THE BOOK. CLASS TIME WILL BE USED FOR A GROUP DISCUSSION AND GROUP REFLECTION ON ACTIVITIES.

WEEK 4 (SEP 29) - FROM THE INTRODUCTION THROUGH PAGE 50

WEEK 7 (OCT 20) - PAGES 51-123

WEEK 9 (NOV 3) - PAGES 125-173 (NOV 10 IS MIDTERM, BASED ON THIS READING ASSIGNMENT)

WEEK 13 (DEC 1) - PAGES 175-236

### BOOKS COMPLETION SUGGESTED TIMELINE (CHECK OFF AS YOU COMPLETE PAGES)

- WEEK 1 - INTRODUCTION -> PAGE 13 (TOTAL OF 21 PAGES = 2 LIGHT READING SESSIONS)
  - WEEK 2 - PAGES 15-34 (TOTAL OF 19 PAGES = 2 LIGHT READING SESSIONS)
  - WEEK 3 - PAGE 35-50 (TOTAL OF 15 PAGES = 2 LIGHT READING SESSIONS)
  - WEEK 4 - PAGES 51-67 (TOTAL OF 16 PAGES = 1-2 READING SESSIONS)
  - WEEK 5 - PAGES 68-96 (TOTAL OF 28 PAGES = 2-3 READING SESSIONS)
  - WEEK 6 - PAGES 97-123 (TOTAL OF 26 READING PAGES)
  - WEEK 7 - PAGES 122-152 (TOTAL OF 30 PAGES - 3-4 READING SESSIONS - !GIVE YOURSELF MORE TIME!)
  - WEEK 8 - PAGES 153-173 (TOTAL OF 20 PAGES - 3 READING SESSIONS - !GIVE YOURSELF MORE TIME!)
  - WEEK 9 - PAGES 174-192 (TOTAL OF 18 PAGES - 2 READING SESSIONS - !GIVE YOURSELF MORE TIME!)
  - WEEK 10 - REVIEW PAGES 147-192 (FOCUS ON YOUR OWN SHADOW WORK)
  - WEEK 11 - PAGES 193-215 (TOTAL OF 22 PAGES - 2 READING SESSIONS)
  - WEEK 12 - PAGES 217-236 (TOTAL OF 19 PAGES - 2 READING SESSIONS)
  - WEEK 13 - CONGRATULATIONS, YOU COMPLETED THE BOOK! WHAT ARE YOU CURIOUS TO LEARN ABOUT NEXT?
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## EVALUATION AND GRADING

**Students are expected** to observe and become familiar with the material presented in each lecture. Asking questions and raising additional topics is highly encouraged - as it can become the basis of our discussion in the subsequent lectures.

Completing all of the Assignments is required to obtain a passing final grade for this course. Late assignments, generally, will not be accepted for credit unless you communicate your extension request to the instructor.

### Grading calculations:

- 5-25% - Class attendance and punctuality
- 25% (10+15%) - Class participation (Weekly discussions or reflections) (10% main track; 15% Train you own Hero)
- 20% (5% each) - 5 Quizzes
- 40% - Midterm Assignment (Shadow Work reflection and Presentation)
- 10% - Final Reflection Paper (post-juries self-assessment)

### **Explanation:**

Attendance and punctuality - please see above the grading criteria (**Participation and Attendance**). If you cannot attend the class or have another conflict - please communicate directly with the instructor (don't ask another student to pass information on your behalf). Grading decisions will be made case-by-case, depending on the student's circumstances.

Class participation - For students to benefit from taking this class, is very important to participate in discussions, pose questions, and share their own experiences and thoughts, generally related to what is being discussed in this class this term. It is also completely understandable that we have different experiences and levels of comfort when coming up with questions or participating in discussions. This is why, as you will explore below - each week has a short list of potential discussions that will take place during the class. Please familiarize yourself with those before each class. Thus, everyone will have an equal opportunity to learn from each other by sharing their thoughts, feelings, and experiences.

Quizzes - No additional coursework is required other than attentively observing and participating in lectures. Short tests, consisting of 5-10 questions, covering the topics and discussion of the most recent lectures, or reading (Track #2)

Midterm Assignment - as you will be reading pages 125-173, you will discover Karl Jung's concept of a shadow (that each one of us has). The midterm assignment has a very deep and personal value and will require a

significant amount of time for your own personal work and reflections. More information will be provided at the first class and in the future communication. An assignment will be created based on what Don Greene suggested for you to do on pages 125-192.

Final reflection paper - You will receive a Google document (or handed out a printout) to fill out within 7 days after your juries in December. There is no additional reading to be completed to receive a passing (A) grade for this assignment. Assignments will be evaluated based on your personal input - your thoughts and personal experience as an artist at the piano or in the field of music. Quality of writing (language/grammar) will not be graded - but students are expected to write using complete sentences and proofread before submitting (to reduce any obvious errors or misprints). If your writing will have an abundance of small errors - your grade may be reduced to A- or B+.

## ADDITIONAL NOTES

1. In this class, your personal thoughts, ideas, as well as past and present experiences are valued more than the lecture portion of each class. Please use this opportunity to express yourself freely, verbally and in writing. Question anything that you are being presented with, try ideas, and modify them to fit and apply to your own living conditions, personal and professional aspirations, and goals. Sharing your own thoughts on subjects covered in the class (or related to them) can become the most incredible source of discussion and learning;
2. It goes without saying - any assignments you will be doing this class (including exercises and reflections from Track #2 that you will do at your own pace) are not collective work. I encourage you to discuss the topics among your colleagues - but when it comes to writing - you will benefit the most from your own personal contemplation and analysis.
  - a. For submitted assignments - if I find two similarly written works - both may receive a non-passing grade, and you will be offered to redo the assignment.
  - b. If I receive an AI-generated assignment - the assignment will receive a non-passing grade without an opportunity to redo the assignment (thus, the effect on your grade will be permanent).
    - i. You are encouraged to use AI (LLM) as a creative playground for your brainstorming in any aspect of life but not to (attempt to) do meaningful work on your behalf. You will learn nothing from such an activity, and the first person you will trick in such an event is you. This defies the core purpose of this course - to learn about oneself and be fully open (honest) in order to prevent any form of self-sabotage in life, academics, or stage.
3. Final Project counts only for 10% of your final grade for this class - and it is done so to resonate with one of the main philosophies of this class. It is not the final result that you need to pay close attention to, but what you learn about yourself along the way. What do you learn about **your own** learning process, and how do **you** learn most effectively and efficiently. Playing an outstanding or less-than-successful concert is, usually, only a confirmation of the quality of thoughts you put into practicing the piano and your everyday life.

## READING MATERIALS

### Required reading:

**Title:** *Train Your Own Hero*  
**Author:** Don Greene  
**Publisher:** Hasmark Publishing  
**Date and/or Edition:** 2021, First Edition  
**ISBN:** 978-1-77482-105-3

### Recommended further reading:

<i>Living in the Sweet Spot</i> by Amy Batzell	<i>Feel the fear, and do it anyway</i> by Susan Jeffers
<i>Performance Success</i> by Don Greene	<i>Deep Work</i> by Cal Newport
<i>The Perfect Wrong Note</i> by William Westney	<i>Emotional Intelligence 2.0</i> by Travis Bradberry
<i>Psycho-Cybernetics</i> by Maxwell Maltz	<i>Flow</i> by Mihaly Csikszentmihalyi
<i>The Power of Mindful Learning</i> by Ellen Langer	

## COURSE OUTLINE - Fall 2023\*

Instructions on how to use the information that is provided below.

Attentively read through all the provided information for each week in order to be an active learner during the class and become a more empowered musician after the semester is over. Please remember - the purpose of learning is not to receive a grade or meet the instructor's expectations but to obtain knowledge and apply it in everyday life. In addition to reading which topics are offered each week, take an extra minute to read - **Why** you are being taught those topics on each given week, what are **Learning Outcomes** and how what you learn can be applicable in your everyday life, some points of **Discussion** that you are encouraged to participate in during the class or office hour, and an **Assignment** reminder with the due date.

Refer to this Syllabus regularly, and you are invited to use the provided lines at the end of each week from the list below for your personal reflection and additional ideas that you would like to discuss or ask about during the class.

### Week 1 (Sep 4-10) - Introduction & Technology

*Homework (to be prepared **before** the first class):*

- 1. Read the syllabus in its entirety;*
- 2. Come up with a question, comment, or suggestion based on the offered topics or course policy.*

- Syllabus and Course Overview
  - 2-Track outline of the class
  - Shadow Work (Discussing Midterm Assignment)
- Students Learning Survey
- Efficient learning tools
  - Notion
  - ChatGPT

## Module 1 - Performance Anxiety

### Week 2 (Sep 11-17) - An overview from the first semester - Anxiety and Stress Coping Techniques

- Stress and Performing: Roots of Anxiety
- Stress Coping Strategies:
  - Centering down
  - Progressive relaxation,
  - Cognitive restructuring,
  - Mental Rehearsal

#### Why learning this?

To empower students in navigating the challenges of performance by understanding and managing anxiety effectively.

#### Learning Outcomes:

Grasp the biological and psychological roots of performance anxiety.

Develop and implement coping strategies, such as Stress Inoculation Training, for successful live performances and other events.

**Discussion**

*(be ready to talk about any of these questions):  
How do you cope with stress on stage?  
How do you prepare your mind and body for the performance on stage?*

**Assignment**

*Start reading "Train your own hero" from the Introduction through page.50.*

*This reading is due at the beginning of the class on week 4.*

Personal ideas for discussions: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Week 3 (Sep 18-24) - Seven Skills for Optimal Performance**

- Determination, Poise, Mental Outlook, Emotional Approach, Attention, Concentration, Resilience

**Why learning this?**

To equip students with the psychological tools essential for enhancing performance, resilience, and adaptability in both artistic endeavors and everyday life challenges.

**Learning Outcomes:**

Recognize the importance of each of the seven elements in mastering performance.

Develop personal techniques to enhance confidence, concentration, and resilience.

**Discussion**

*Discuss personal experiences where setting clear goals led to improved performance or, conversely, when a lack of goals led to ambiguous outcomes.*

**Discussion (continued)**

*Share a moment from personal or observed experiences where confidence led to courage, which eventually required resilience. How did these elements play out?*

Personal ideas for discussions: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Week 4 (Sep 25-30) - "Your Own Hero" part 1 - and Bonus discussion**

[Quiz #1 and #2]

- Overview of the first five steps from the required reading book.
  - Learned optimism
  - Positive Affirmation
  - Challenging negative thoughts
  - Building up your courage
- Feel fear and do it anyway
  - Reducing underlying sense of helplessness.
  - Changing your doubts with belief in yourself

**Why learning this?**

Optimistic mindset is one of the key aids on your way to open up and express your full artistic potential.

**Learning Outcomes:**

Students will teach themselves to always expect to do their best. Students will learn be comfortable reflecting on their negative thoughts, and challenge them in order to develop their optimism.

**Discussion**

What keeps you from doing your best at this moment?  
What process cues work for you?  
Share with your fear-based thoughts that are connected to your upcoming performance (seminar,studio class, lesson).

**Assignment**

Pages 51-123, Due on Week 7

Personal ideas for discussions: \_\_\_\_\_

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**Module 2 - Musical Immersion, psychological perspective**

Week 5 (Oct 2-8) - State of Flow and our Brain (Flow and Cybernetics)

- Mindfulness in Practice and Performance
- Concentration and Focus
- Enjoying the Process
- Self-Image and Goal Setting
- Embracing Mistakes as Learning Opportunities

**Why learning this?**

To empower students with the psychological and emotional tools necessary to optimize their musical growth, overcome setbacks, and achieve peak performances with confidence and joy.

**Learning Outcomes:**

Upon completion of this module, students will understand the foundational concepts of mindfulness in the context of musical practice and performance. They will learn strategies for improving concentration, embracing the learning process, refining their self-image, setting actionable goals, and viewing mistakes as invaluable learning opportunities.

**Discussion**

*What techniques or mindsets can help us maintain focus during challenging musical moments?*  
*How does our self-image influence our musical growth and confidence on stage?*  
*How can we cultivate a genuine enjoyment of the practice and performance process?*

**Assignment**

(Pages 51-123, Due on Week 7)  
(Pages 125-173 - Due on Week 9)

Personal ideas for discussions: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Week 6 (Oct 9-15) - Deep and mindful work

### [Quiz #3]

- Attention Training & Eliminating Distractions
- Deliberate Practice
- Avoiding Rote Learning
- Appreciating the Journey
- Present-Moment Awareness

#### Why learning this?

To equip students with the understanding and strategies necessary to cultivate deep focus, engage in effective practice techniques, foster present-moment awareness, and move beyond mere rote learning, ensuring a holistic and profound grasp of their musical endeavors.

#### Discussion

*What makes deliberate practice uniquely effective, and how can we integrate it into our routine?*

*How does rote learning differ from mindful practice, and why is the latter more advantageous?*

*How does being in the present moment influence our learning and performance quality?*

#### Learning Outcomes:

Upon completing this class, students will be adept at harnessing their attention, embracing deliberate practice methodologies, and appreciating the richness of every moment in their musical journey. They'll understand the limitations of rote learning and recognize the profound depth of mindful engagement.

#### Assignment

(Pages 51-123, Due on Week 7)

(Pages 125-173 - Due on Week 9)

Personal ideas for discussions: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Week 7 (Oct 16-22) - "Your Own Hero" part 2

### [Quiz #4]

- Overview of steps 6-11 steps from the required reading book.
  - Getting past perfectionism
  - Striving for excellence
  - Turning Judgement into Discernment
  - Deficit and growth needs
  - State of flow

#### Why learning this?

To learn becoming more fearless and less perfection-oriented in a daily work.

In order to be and enjoy the present moment (of music making, or anything), you need to master control over your focus and concentration.

#### Learning Outcomes:

Practicing letting go of your ego, when practicing or performing

Mastering One-pointed concentration

Learning how to be in the zone, every time you are involved in a process.



**Discussion**

*What affirmations have been working for you so far?*  
*What activities do you do to increase your volition (will power)?*  
*What helps you to achieve the state of Flow?*

**Assignment**

(Pages 125-173 - Due on Week 9)

Personal ideas for discussions: \_\_\_\_\_  
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 \_\_\_\_\_

<b>Week 8 (Oct 23-29) - The perfect wrong note</b>
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- Letting Go of Perfectionism
- Cultivating Self-Trust
- Individuality in Interpretation
- Connecting with the Audience:

**Why learning this?**

To foster a genuine, confident, and individualized approach to music-making by addressing the limiting beliefs of perfectionism, promoting self-trust, emphasizing the importance of personal interpretations, and deepening the connection with the audience.

**Learning Outcomes:**

Upon completion, students will understand the limitations and pressures of perfectionism and the empowerment of self-trust. They will be encouraged to express their unique musical voices and to connect more authentically with their listeners.

**Discussion**

*What are the key strategies for truly connecting with an audience and why is it so pivotal in a performance setting?*  
*Why can an obsession with perfectionism hinder musical growth and how can we move beyond it?*

**Assignment**

(Pages 125-173 - Due on Week 9)

Personal ideas for discussions: \_\_\_\_\_  
 \_\_\_\_\_  
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<b>Week 9 (Oct 30-Nov5) - “Your Own Hero” part 3</b>
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- Overview of the steps 12-16 from the required reading book.
  - Jungian Psychology
  - Persona and Shadow
  - Dealing with inner resentment
  - Mastering your sleep cycles

**Why learning this?**

Analyzing your subconsciousness (facing your shadow) is crucial to reduce self-sabotaging factor in your practice and performances.

**Learning Outcomes:**

Discovering your best features (persona’s strengths), and what they become when being hijacked by your subconsciousness.

How turn your suppressed emotions and subconsciousness into your ally.

**Discussion**

*Did you hear about these concepts before, and have you tried them before this semester?*

*What do you find most challenging in these chapters so far? (Discussing this will help to prepare for midterm project)*

**Assignment**

Pages 175-236 - Due on Week 13

Personal ideas for discussions: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Week 10 (Nov 6-12) Midterm reflection paper and Midterm Presentation - Facing the Shadow**

**Module 3 - Positive Psychology**

**Week 11 (Nov 13-19) Introduction to Positive Psychology**

- Emotional Intelligence
  - Self-Awareness and Self-Management
  - Social-Awareness
- Positive Psychology

**Why learning this?**

To enhance understanding of personal and interpersonal emotions and leverage positive psychology for a more fulfilling musical journey.

**Learning Outcomes:**

Upon delving into these topics, students will recognize the importance of understanding and managing their emotions, grasp the significance of social interactions in music, and employ the tenets of positive psychology to enhance their musical experiences.

**Discussion**

*How does a musician's emotional intelligence influence their interactions with music, peers, and audiences?*

*In what ways can being socially aware of peers and audience emotions shape a musician's journey?*

**Assignment**

Pages 175-236 - Due on Week 13

Personal ideas for discussions: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Week 12 - Break (Nov 20-26) - Happy Thanksgiving and Safe Travels!

**Week 13 (Oct 27-Dec 3) - “Your Own Hero” part 4**

[Quiz #5]

- Overview of the final steps (17-21) from the required reading book.
  - Accepting your subconsciousness
  - Practicing less (before the performances)
  - Golden Shadow
  - Fears and Doubts

**Why learning this?**

To merge your consciousness and subconsciousness powers together, in order to live a more fulfilled, honest, joyous and balanced life.

**Learning Outcomes:**

Practicing unleashes previously suppressed creative energy, to experience music and life more wholesomely.

**Discussion**

*Do you practice more when it gets closer to performance?*

*What are your thoughts about - being present vs. being perfect?*

*What are you grateful for?*

**Assignment**

Moving forward, you won't be able to practice and performs in the old ways. Whatever it is that you discovered about yourself in this process, do yourself a favor, pick a few exercises that worked particularly well for you, pick a few useful Journaling questions, and continue to build more aware, more calm, more fearless, more devoted and excellent you.

If you found the book particularly useful - consider revisiting it and try to redo those 21 steps a couple times per year.

Personal ideas for discussions: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Week 14 (Dec 4-10) - Achievements & Happiness**

- Defining your Strengths and acknowledging them
  - Self-Efficacy
- Nurturing Positive Emotions
- Growth mindset

**Why learning this?**

To empower students to acknowledge their unique musical strengths, cultivate an unwavering belief in their capabilities, foster positivity in their musical journey, and adopt a growth-oriented mindset towards continuous improvement.

**Learning Outcomes:**

Upon understanding these topics, students will be better equipped to recognize and leverage their musical strengths, develop a deep-seated belief in their potential, nurture positivity even in the face of challenges, and embrace an ever-evolving approach to learning and performance.

**Discussion**

*How can recognizing and leveraging one's strengths lead to more effective learning and genuine performances?*

*Why is nurturing positive emotions paramount in ensuring long-term commitment and passion for music?*

*How does a growth-oriented mindset change a musician's perspective towards challenges, setbacks, and continuous learning?*

**Assignment**

Personal ideas for discussions: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Week 15 (Dec 11-17) - Bon Voyage!

- Positive Perspective handout
- Final Presentations
- Free Discussions

Personal ideas for discussions: \_\_\_\_\_  
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\_\_\_\_\_  
\_\_\_\_\_

\*)  
I reserve the right to make slight adjustments to the general outline, which includes - the topics of the lectures and the dates of writing assignments.

## **GRADING CRITERIA -**

### **A (95-100)**

The student has demonstrated superior achievement, and appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### **A- (90-94)**

The student has demonstrated superior achievement, and appears to have a superior level of understanding of the course objectives and the methodology associated with each task. Some errors, however, are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement, and appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement, and appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional focus could, however, produce a higher level of achievement.

### **B- (80-82)**

The student has demonstrated advanced achievement, and appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional focus could, however, produce a more consistent level of achievement.

### **C+ (77-79)**

The student has demonstrated average achievement, and appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors are present in select assignments.

### **C (73-76)**

The student has demonstrated average achievement, and appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement, and appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.

### **D (65-69)**

The student has demonstrated a below average/basic level of achievement, and appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

### **F (below 65)**

The student appears to be unaware of the most basic understandings, and does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

Note that for graduate students, a course must earn a final grade of B- or higher for it to count toward degree, diploma, or certificate completion.

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### ACADEMIC HONESTY

Plagiarism is a serious academic offense in which another person's work is deliberately presented as your own. Boston Conservatory at Berklee regards plagiarism and any other form of academic dishonesty as an extremely serious matter. Suspected instances of academic dishonesty will be reported and may result in significant penalties.

Unless the assignment is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and will not be tolerated in an academic setting. Any instance of academic dishonesty may result in sanctions such as a failing grade for the assignment or course, and possible dismissal from the Conservatory.

It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Portal under the section "Academic Policies." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
<http://www.wisc.edu/writing/Handbook/Documentation.html>  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### MIDTERM WARNING

Students who, at midterm, face a weak or a failing grade—whether through assignments, exams, participation, or absences—may be sent a Midterm Warning for that course. This is sent at the discretion of the faculty member and serves to alert the student to actions s/he may take. Commonly these include increased application, a meeting with the instructor, or Course Withdrawal.

### WITHDRAWAL POLICY

Students may withdraw from classes through the end of the tenth week of classes in the fall or spring semester by submitting a Course Withdrawal Form (available on the Portal under "Registrar's Office.") The instructor will not withdraw a student from the class for any reason—including absence—or submit the form for the student. If a student withdraws from a class, s/he continues to be financially responsible for the class and is not eligible for a tuition refund or replacement course. Students should be aware that withdrawing from a class might affect scholarship, financial aid, and/or international student visa status.

### EQUITY STATEMENT

Boston Conservatory at Berklee is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the conservatory's role as a leader in arts and performing arts education. Boston Conservatory at Berklee values highly the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual

misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

#### DISCLOSURE OF DISABILITY

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Boston Conservatory at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Center for Student Advising and Success. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Center for Student Advising and Success by appointment. For more information visit: <http://www.berklee.edu/disability-services> or the Center for Student Advising and Success located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-6535.

#### PRIVACY

In compliance with the Family Educational Rights and Privacy Act of 1974, students must authorize contact between faculty members and their parents/guardians. Students will be notified via email and asked to reply in that format or in writing to grant this authorization if a parent/guardian contacts the instructor.

#### EMAIL COMMUNICATION

All communication between faculty and students must be through an official school email address: [berklee.edu](mailto:berklee.edu). Students are expected to check their email regularly and to respond appropriately in a timely manner if information is requested or action required.