



MUS 230

African Drumming

S2 Day 2014

Dept of Media, Music & Cultural Studies

Contents

<u>General Information</u>	2
<u>Learning Outcomes</u>	2
<u>General Assessment Information</u>	3
<u>Assessment Tasks</u>	4
<u>Delivery and Resources</u>	11
<u>Unit Schedule</u>	14
<u>Policies and Procedures</u>	16
<u>Graduate Capabilities</u>	17

Disclaimer

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

General Information

Unit convenor and teaching staff

Unit Convenor

Tony Lewis

anthony.lewis@mq.edu.au

Contact via anthony.lewis@mq.edu.au

Y3A 165F

By appointment

Credit points

3

Prerequisites

15cp or MUS229

Corequisites

Co-badged status

Unit description

This unit is a practical and theoretical unit in the ensemble drumming of West Africa, which investigates three different traditions from Ghana. Participants receive direct hands-on tuition in these traditions from an experienced practitioner, and where possible, on authentic instruments. The unit focuses strongly on interlocking networks of simple support parts, which combine to create complex and sophisticated rhythmic structures, and further investigates the phenomena of polyrhythm, polymetre and rhythmic ambiguity in African drumming. The unit considers the instruments of the ensembles, the social role and value of the drumming, and it also looks at certain extra-musical considerations, such as dance, language, and ritual, and how these influence the music. Reading and theoretical work are required, including transcription of given rhythms.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm

Analyse and evaluate the relationships between music and society in Africa
Analyse and evaluate the relationships between aural timed-based phenomena, and
visual static representations of the phenomena

General Assessment Information

Assessment Tasks and Preconditions of Eligibility

Assessment is in five parts: two online tests, a transcription portfolio, an essay and a creative project. Please take careful note of the preconditions of eligibility for a passing grade in this unit:

1. Students must complete *all* assessment tasks to be eligible for a passing grade in this unit.
2. Students must attend a *minimum* of 80% of scheduled class time (i.e. at least 11 out of 13 lectures, and 10 out of 12 tutorials) in order to be eligible for a passing grade.

Any student who fails to meet these preconditions *without valid and documented reason* may fail the unit, irrespective of their individual assessment marks. (Valid reasons may include illness, serious unforeseen circumstances, or particular requirements from other units such as teaching prac. A clash of lecture or tutorial times is *not* a valid reason, neither are work commitments.) Due to the highly practical and cooperative nature of the unit material, these policies will be strictly enforced.

Assignment submission

Assignments should be submitted or performed on the date designated. All written assignments, or written components of assignments, will be either handed directly to your lecturer in class (in the case of your transcription portfolio), or will be submitted via the appropriate portal on iLearn.

All written assignments should be submitted with your name and student number shown clearly. You are strongly advised to write your name on each page of each assignment, number each page (in case of separation), and to keep a copy of your assignment before submission (in case of misplacement).

Note that you *do not need* to attach a cover sheet to assignments that are submitted online or in class.

All written work submitted for assessment (with the sole exception of musical notation) must be word processed and must use correct spelling and grammar. Australian English is highly preferable to American English, and SMS-style abbreviations are entirely unacceptable.

Referencing: The MMCCS requires all students to use the Harvard referencing system. A document outlining the Harvard system is available on the unit's iLearn website. Make sure that you also use correct referencing procedures, and acknowledge all documents to which you refer – this includes books, tapes, records, CDs, videos, DVDs, CD-ROMs and websites.

Extensions and penalties

Students may apply for extensions to eligible assignments of up to seven days, by emailing a request to the Unit Convenor. Any request for an extension needs to be made *before* the due date of that particular task, and any request may be either granted or denied, at the discretion of the Unit Convenor.

Work handed in late, without an approved extension will be subject to a loss of 10% of the assignment mark for every day it is overdue. Weekends count as two days. Extension forms will not be signed on or after the day an assignment is due. Resubmissions will only be granted in exceptional circumstances and at the convenor's discretion.

Returning assignments

Marked assignment will be returned either in class or through the same portal through which you submitted it.

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

Assessment Tasks

Name	Weighting	Due
Online Test 1	10%	Week 4
Transcription Portfolio	20%	Weeks 2 to 11
Essay	30%	Week 10
Online Test 2	10%	Week 12

Name	Weighting	Due
<u>Practical Exercise</u>	30%	Exam period

Online Test 1

Due: **Week 4**

Weighting: **10%**

Students will complete the first of two online tests that will be accessible through the unit's iLearn site during Week 4 of the semester. The test will be open for the whole of Week 4, from 12.05am on Monday August 25th, to 11.55pm on Friday 29th.

Access and Process

Students can access the test through a portal in the Week 4 topic block of iLearn. Each student has three hours of access time to the test. You can save your progress at any point and return to it later, but please note that your time does not “pause” while you are logged out. Your access time will expire three hours after you have first logged in.

When you have completed all questions, then you may hit the “submit” button. Please be aware that once you have hit “submit”, you cannot re-enter the test.

Content

The test consists of 40 multiple-choice questions, each with four possible answers. Each question pertains to the unit's required readings and/or lecture material from Weeks 1-3. The questions are drawn randomly from a large question bank, so no two students will necessarily see the same questions in the same order. The multiple choice answers will also be ordered randomly.

Questions are set in five categories, being:

- General
- Event, Cognition, Symbolism
- Establishing a Language
- Theory and Notation
- Rhythm Archetypes

All but “General” are chapter or section headings within your required reading for Week 1 (Lewis

2012), so you are advised to familiarise yourself with that text.

Marking

The quiz marks itself automatically, according to whether or not you have selected the correct answer to each question (and there is only one correct answer in each case). You will be given your result immediately upon completing the quiz (i.e. upon hitting the “submit” button). Each question is worth 0.25 marks, so the 40 questions add up to 10 marks – which accords to the 10% weighting of the assessment task in the unit.

Criteria for Assessment

- Correct answers to questions.

On successful completion you will be able to:

- Identify and discuss abstract structures in music and rhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Transcription Portfolio

Due: **Weeks 2 to 11**

Weighting: **20%**

Your task is to transcribe a series of rhythm patterns that will be given to you each week, from Weeks 2 to 11 of the semester. By the end of the semester you will therefore have a portfolio of 10 transcriptions.

You will be presented with a different rhythm pattern (delivered aurally) in each lecture during this period, and you are asked to make a transcription on the spot and hand it to your lecturer immediately. The patterns given to you will be comparatively simple at the beginning of the semester, but will increase in complexity throughout the semester, as your aural skills and rhythmic understanding develop.

You may use any system of notation that you choose for each week’s transcription. You may use conventional notation, any system that is presented to you during the course of the unit, or that you have encountered in your further research, or you may devise your own system. The most important requirement is that your transcription in each case accurately reflects the critical features and characteristics of the given rhythm pattern, *in accordance with the terms and guidelines given to you in the unit’s lecture material*. It should also be clear and easy to interpret.

Your transcription each week will necessarily be hand-written/drawn, although you may choose to do it on music manuscript paper, lined writing paper, or a blank white sheet. Please ensure, however, that you present each weekly submission on **a single page of A4 paper** with your name on it. This will allow your lecturer to scan each week's submission, and present you with scanned copies of your marked work each week. You will then be able to build these returns into a portfolio through which you can track your own development through the semester.

Your lecturer will collect your submissions in each week's lecture, and will hand them back the following week, marked, and with a brief explanation of correct and incorrect interpretations. Your lecturer will also send you scans of your each week's submission, both marked and unmarked, for your portfolio (*provided* you submit each week on a single page of A4, for ease of scanning).

Each week's exercise will be marked out of 10, adding up to a mark out of 100 for the semester's portfolio. That mark will be reduced to a final mark out of 20 for the weighting of the assessment task within the unit.

Criteria for Assessment

- Accuracy of representation with regard to the musical example notated
- Effectiveness of the notation in communicating the important musical qualities, including easiness to read

On successful completion you will be able to:

- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Essay

Due: **Week 10**

Weighting: **30%**

Topic: Select two African drumming cultures to discuss. One of these cultures must be one that the unit directly addresses in the lecture material (i.e. Ga *kpanlogo*, Ashanti *adowa*, Ewe or Dagbamba), the second can be any of your choice – it may or may not be from the unit material. (But please ensure that your choice is a drumming culture, and that it is from Africa. Consult the Unit Convenor if you are in any doubt.)

Compare and contrast these drumming cultures, discussing their musical similarities and differences. Make reference to the central terms and concepts addressed in the unit lecture material and required readings that address your chosen topics. Where different authors use conflicting terminology, demonstrate your understanding by referring matters back to the language established in the unit. Use notated examples to support your arguments. Make reference also to the social significance of the drumming and drummers within each culture, and to any extra-musical features of the cultures that interact significantly with the drumming.

This is a research essay, which means that you are required to do your own research for it. Your research will almost certainly take you outside areas directly addressed in the unit material, and that is the point of a research essay. The unit cannot possibly cover all there is to know, so by conducting research for this essay, you will gain a broader perspective than the unit material alone can give you. Furthermore, the nature of the material you find may vary widely according to the specific cultures that you choose to research. For this reason, I do not define the essay topic too closely, as that may place inconvenient limitations upon your research. Do remember, however, that this is first and foremost a *music* unit. Sociological issues are also important, but you must address them in the context of their relevance to the music.

If you intend to conduct internet research for this essay, please first read the document “Guidelines for Internet Research” that is available on iLearn, and please note the list of proscribed websites in that document. Please ensure that the internet sources you use do not outnumber your text sources. (And note that a journal article accessed through JSTOR is a text source; it has been published in a journal at some time. The internet is not where such articles are based, it’s only how you access them.)

Please also read the document “How to Write an Essay” that is available on iLearn. Make sure that you understand the point of writing your essay, and the principles and processes that should guide you.

Please ensure that you understand the meaning of plagiarism, and other forms of academic dishonesty. The University’s policy on academic honesty can be seen at: http://www.mq.edu.au/policy/docs/academic_honesty/policy.html.

Some basic DO-NOTs for this essay:

- Please *do not* write about Ba’Aka vocal polyphony – that is an African vocal tradition, not an African drumming tradition.
- Please *do not* write about Brazilian *bata* drumming – that is a South American drumming tradition, not an African drumming tradition.

- Please *do not* write about the *djembe* – that is an African drum, not an African drumming tradition.

Criteria for Assessment

- Demonstrated understanding of the musical characteristics of your chosen drumming cultures
- Demonstrated understanding of the relevant concepts and terms of reference given in the unit's lecture material
- Appropriate and interesting discussions of social significance and extra-musical considerations
- Evidence of engagement with the relevant required readings, and further support readings, to support your ideas
- Evidence of having read and understood the documents “Guidelines for Internet Research” and “How to Write an Essay”
- Clarity of expression, correct referencing and spelling

On successful completion you will be able to:

- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa

Online Test 2

Due: **Week 12**

Weighting: **10%**

Students will complete the second of two online tests that will be accessible through the unit's iLearn site during Week 12 of the semester. The test will be open for the whole of Week 12, from 12.05am on Monday November 3rd, to 11.55pm on Friday 7th.

Access and Process

Students can access the test through a portal in the Week 12 topic block of iLearn. Each student has three hours of access time to the test. You can save your progress at any point and return to it later, but please note that your time does not “pause” while you are logged out. Your access time will expire three hours after you have first logged in.

When you have completed all questions, then you may hit the “submit” button. Please be aware that once you have hit “submit”, you cannot re-enter the test.

Content

The test consists of 40 multiple-choice questions, each with four possible answers. Each question pertains to the unit's required readings and/or lecture material from Weeks 4-11. The questions are drawn randomly from a large question bank, so no two students will necessarily see the same questions in the same order. The multiple choice answers will also be ordered randomly.

Questions are set in five categories, being:

- *Ga kpanlogo*
- Ashanti *adowa*
- Ewe drumming
- Dagbamba drumming
- Advanced rhythmic concepts (including polyrhythm, polymetre and more)

Marking

The quiz marks itself automatically, according to whether or not you have selected the correct answer to each question (and there is only one correct answer in each case). You will be given your result immediately upon completing the quiz (i.e. upon hitting the "submit" button). Each question is worth 0.25 marks, so the 40 questions add up to 10 marks – which accords to the 10% weighting of the assessment task in the unit.

Criteria for Assessment

- Correct answers to questions.

On successful completion you will be able to:

- Identify and discuss abstract structures in music and rhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Practical Exercise

Due: **Exam period**

Weighting: **30%**

Your task is to perform a selection of set parts from the repertoire studied during the unit, in an

ensemble context. Two parts from different drumming traditions will be nominated as the assessment parts, and all students will be assessed on the same two parts. During the assessment performance, students will also make up the relevant ensembles around the assessment part, so as to create a musical context for them. Each student will be expected to sustain each selected part in performance for about three minutes.

The choice of assessment parts will be made late in the semester, when the general progress of the class can be evaluated, and appropriate parts chosen. Students will be notified in Week 13 of the parts chosen for assessment.

Schedule: This exercise will be conducted in Exam Week, the week following the final lecture of the semester. The exact date and time will be set and advised by the Examinations Unit. (Please note, this assessment is not an “exam”, but it is scheduled through the Examinations Unit in order to avoid clashes of students’ time with other exams.)

Procedure: The class is arranged so that up to 6 students at a time play the assessment part, while other students form the relevant ensembles around them. In this way we run each assessment part in sections, until all students have performed each part. I video these performances so that, on the day, I can concentrate on managing the procedure, rather than on assessing you on the spot. I then assess you all from the video, which allows me to make detailed observations and give you constructive feedback. If anybody has any problems at all with being videoed for this assessment, please advise me as soon as possible so that we can work out alternative arrangements for your assessment.

Criteria for Assessment

- Rhythmic accuracy and fluency in the execution of the given parts
- Correct and appropriate techniques, including hand/sticking structure, hand/sticking shapes and positions, sound and pitch qualities
- Appropriate rhythmic relationships of the performed parts to the accompanying parts within the ensemble

On successful completion you will be able to:

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm

Delivery and Resources

Delivery: Day

Online Presence:

This unit has an online presence. Login is via: <https://ilearn.mq.edu.au/>

Students are required to have regular access to a computer and the internet. Mobile devices alone are not sufficient.

It is your responsibility to make sure you receive *all communications* posted on iLearn. Whenever a forum post is made, or any private communication is sent to you through iLearn, you will receive notification of that via an email to your @students.mq.edu.au email address – *unless* you have them turned off in your personal iLearn settings. If you do that, then you must check iLearn regularly for posts. If you don't check your student email, then please make sure that emails sent there are forwarded to your preferred email address. The bottom line is that your unit convenor must be able to presume that you have received all communication sent through iLearn, and your failure to check it is not considered an excuse for not having important information.

For technical support go to: http://mq.edu.au/about_us/offices_and_units/informatics/help

For student quick guides on the use of iLearn go to: http://mq.edu.au/iLearn/student_info/guides.htm

This unit does not use Echo360, as classes are practical and interactive. These qualities do not translate through the detached media.

Times and Locations for Lectures and Tutorials

Lectures will be on Thursdays from 1pm to 2pm in Building Y3A, Room 187. Each week's lecture will be followed by tutorial groups in the same room. The number of tutorial groups will depend on the number of student enrolments, and those numbers are not available at the time of writing this unit guide.

Required and recommended resources

Drumsticks – Students are required to bring a pair of drumsticks to each class (no special type is required – the cheapest you can find will suffice).

Please also bring your own **note taking materials**, and I strongly recommend that you keep a folder for the teaching materials that are handed out in the course of the unit. You will sometimes be asked to make notes on these materials, and revisit them at a later date.

Female students are advised that they may be more comfortable in trousers than in skirts or dresses, in consideration of the playing positions of some of the instruments.

Readings – All required readings for this unit are available either through the Macquarie University Library's e-Reserve, or else through external websites. It is each student's responsibility to ensure that they have access to all required reading material.

Supplementary materials, including website links, are available through the unit's iLearn website.

Free music notation software – Students wanting to use a music notation software program may like to try MuseScore, which is a free download from: <http://musescore.org/>

Free blank manuscript paper – Students wishing to use blank music manuscript paper to write on may download blank pages in pdf format from this website: <http://hindson.com.au/info/free/free-blank-manuscript-paper/>

Required Readings

All required readings are available through the Macquarie University Library's e-Reserve system. Required readings for MUS230 2014 S2 are:

Chernoff, J.M. (1991). "The Rhythmic Medium in African Music" in *New Literary History*, Vol.22 No.4, *Papers from the Commonwealth Center for Literary and Cultural Change* (Autumn 1991), pp.1093-1102.

Ladzekpo, C.K. (1995). *Foundation Course in African Dance-Drumming*.
(home.comcast.net/~dzinyaladzekpo/Foundation.html) –

See especially the pages:

“Drums and Drumming” (home.comcast.net/~dzinyaladzekpo/Drums.html),

“Rhythmic Principles” (home.comcast.net/~dzinyaladzekpo/PrinciplesFr.html),

and further sub-pages to these.

Lewis, A.D. (1999-2011). *Rhythmic ambiguity in the Dagbamba drumming of Ghana, west Africa*. Unpublished thesis. Chapter 5 “Form and Structure in Dagbamba Drumming” (pp.33-51), and Chapter 6 “Rhythmic Orientation and Rhythmic Ambiguity in Dagbamba Drumming” (pp.52-84).

Lewis T. (2012). Chapter 1 “The Fundamentals of Rhythm”, Chapter 2 “Symbolism”, and Chapter 3 “Some Rhythm Archetypes” – draft chapters from forthcoming book.

Lewis, T. (2013) “Constructions upon Ashanti Adowa”. In press.

Locke, D. (1998). *Drum Gahu!: an introduction to African rhythm*. White Cliffs Media Co. Chapter 2, pp.16-36.

Rentink, S. (2004). *Kpanlogo. Conflict, identity crisis and enjoyment in a Ga drum dance*. M.A. thesis, University of Amsterdam. (pp.28-46).

Unit Schedule

Week 1 – Thursday August 7th, 2014: Course Introduction, Overview of Africa and African Music, Principles of Percussion and Rhythm.

Required Reading: Lewis (2012) – Chapters 1-3

Recommended Further Reading: Nketia (1988) – 3 sections on e-Reserve.

Please note – there is no tutorial in Week 1 but we begin with a 2-hour introductory lecture (1-3pm).

Week 2 – Thursday August 14th, 2014: Hand Techniques; Ga *Kpanlogo* I

Required Reading: Rentink (2004) pp.28-46.

Recommended Further Reading: Zabana (1997) *Kpanlogo*; Powers (2007)

Week 3 – Thursday August 21st, 2014: Rhythmic Ambiguity and Polyrhythm; Ashanti *Adowa* I

Required Reading: Lewis (2013).

Recommended Further Reading: Anku (1997); Zabana (1997) *Adowa*.

Week 4 – Thursday August 28th, 2014:

Ga *Kpanlogo* II

Reading: as for Week 2.

Assessment Task 1 (Online Test 1) open this week

Week 5 – Thursday September 4th, 2014: Ashanti Adowa II

Reading: as for Week 3.

Week 6 – Thursday September 11th, 2014: The “Standard African Pattern”; Introduction to Ewe Drumming; Gahu.

Required Reading: Chernoff, J.M. (1991); Locke, D. (1998) Chapter 2, pp.16-36.

Recommended Further Reading: Jones, A.M. (1959); Leake, J. (2007); Locke, D. (2008); Zabana, K. (1997) *Slow Agbekor*.

Week 7 – Thursday September 18th, 2014: Ewe 12 beat cycles; Polyrhythm and Polymetre; Hatsiatsia and Atsiagbekor.

Guest Lecturer: Leigh Giles.

Required Reading: Chernoff, J.M. (1991); Ladzekpo, C.K. (1995) – see especially the pages:

“Drums and Drumming” (home.comcast.net/~dzinyaladzekpo/Drums.html),

“Rhythmic Principles” (home.comcast.net/~dzinyaladzekpo/PrinciplesFr.html),

and further sub-pages to these.

Recommended Further Reading: Locke, D. (2008); Zabana, K. (1997) *Slow Agbekor*.

Mid-semester break

Week 8 – Thursday October 9th, 2014: Advanced Concepts in Rhythmic Structure; Dagbamba Drumming.

Required Reading: Lewis, A.D. (1999-2011) Chapters 5 & 6.

Recommended Further Reading: Chernoff, J.M. (1985). Locke, D. (1990).

Week 9 – Thursday October 16th, 2014: Ga *Kpanlogo* III – performance practice.

Reading: as for Week 2.

Week 10 – Thursday October 23rd, 2014: Ashanti Adowa III – performance practice.

Reading: as for Week 3.

Assessment Task 3 (Essay) due today

Week 11 – Thursday October 30th, 2014: Ga *Kpanlogo* IV – performance practice.

Reading: as for Week 2.

Week 12 – Thursday November 6th, 2014: Ashanti *Adowa* IV – performance practice.

Reading: as for Week 3.

Assessment Task 4 (Online Test 2) open this week

Week 13 – Thursday November 13th, 2014: Summary, review of all material, performance review.

Exam week – Date and time to be advised:

Assessment Task 5 (Practical Exercise)

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of

Conduct: https://students.mq.edu.au/support/student_conduct/

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing

environments.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- Online Test 1
- Transcription Portfolio
- Essay
- Online Test 2
- Practical Exercise

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment task

- Essay

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge,

scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- Online Test 1
- Transcription Portfolio
- Online Test 2
- Practical Exercise

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- Online Test 1

- Transcription Portfolio
- Essay
- Online Test 2
- Practical Exercise

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- Online Test 1
- Transcription Portfolio
- Online Test 2

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment task

- Essay

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- Transcription Portfolio
- Essay

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Analyse and evaluate the relationships between music and society in Africa

Assessment task

- Practical Exercise

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Analyse and evaluate the relationships between music and society in Africa

Assessment task

- Practical Exercise