MUS 102

Passion, Rebellion and Identity in Popular Music

S2 Day 2014

Dept of Media, Music & Cultural Studies

Contents

General Information

Unit convenor and teaching staff
Unit Convenor
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Tues 10am to 12pm

Adrian Renzo
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Credit points
3

Prerequisites

Corequisites

Co-badged status

Unit description
Popular music is, more often than not, the creative expression of dissent. The aim of this unit is to both identify and qualify the dissenting voices and to uncover the complex social and political situations from which they emanate. In this respect, this unit provides students with a critical evaluation of how specific eras and movements within popular music history have enacted political change. Popular music trends have long played a vital role in prompting audiences to reconsider their position in relation to gender, race, class, sexuality and, concomitantly, the historical, political and philosophical contexts that have produced these often divisive social distinctions. This unit examines the broader political frameworks that popular music movements have either defined, encountered or conquered, areas that include all manner of political activism, the emergence of subcultures and countercultures, issues of censorship, sex, morality and much more. Of particular significance to this unit is how popular music has been socially and politically empowering when there was little or no alternative; offering some of society's most disenfranchised populations the means to a voice.

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:

Discuss a broad understanding of relevant popular music history

Recognise the role popular music has played, and continues to play, in the contemporary political landscape

Identify a variety of styles and genres of popular music and use these to think through critical theory, social movements, signification and aesthetic values

Reproduce academic ideas verbally and in writing

Identify independent academic research in the discipline, including appropriate articles in academic journals

Assessment Tasks

Name	Weighting	Due
Lead the Class Group Exercise	15%	Ongoing from Week 2
Literature Review	15%	August 28 by 12 midnight
Set Essay	30%	8 October by 12 midnight
Research Essay	40%	18 November by 12 midnight

Lead the Class Group Exercise

Due: **Ongoing from Week 2**
Weighting: **15%**

For this assessment task, students will be put into groups in the first two tutorials. Groups will also choose a weekly topic in the first two tutorials. Each student group will lead the discussion for their chosen week. This task requires students to summarise the literature and collaborate with other students in order to evaluate, contrast and defend their own judgements concerning popular music. This task does not require a formal presentation, just student-led discussion. You will be required to collaboratively work with your tutor to present and critique the ideas contained in the readings.

- Please note that because group assessment tasks in which the contributions of individual students cannot be identified are graded on a pass/fail basis (as per the University's assessment policy), these group exercises will be graded on this basis in this unit. This is because there is no fair and transparent way to identify individual contributions to this group exercise.
- Detailed instructions are available on iLearn.

Marking Criteria:

In order to pass this assessment task, students will need to:

- Demonstrate that they understand the readings for their chosen week

- Actively engage with the class in order to generate discussion
- Demonstrate knowledge of the relevant topic(s)
- Integrate the information presented with the broader themes of the week
- Demonstrate independent research of the topic

On successful completion you will be able to:

- Discuss a broad understanding of relevant popular music history
- Recognise the role popular music has played, and continues to play, in the contemporary political landscape
- Identify a variety of styles and genres of popular music and use these to think through critical theory, social movements, signification and aesthetic values
- Reproduce academic ideas verbally and in writing
- Identify independent academic research in the discipline, including appropriate articles in academic journals

Literature Review

Due: **August 28 by 12 midnight**
Weighting: **15%**

Literature Review

This assignment is an early assessment task and is designed to give you feedback within the first third of the study period.

In 800 words, summarize the arguments contained in the readings that have been set for the first 4 weeks of this unit. Literature review assignments will be examined in relation to the following criteria:

Marking criteria:

- Demonstrated familiarity with and communication of the relevant literature covered on the unit so far
- Demonstrated ability to clearly articulate the arguments put forth in the readings so far using academic language
- Demonstrated ability to engage with, interpret and apply academic sources
- Clear identification of assignment aims (and whether these are achieved)
- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

An example of a literature review is available via the unit iLearn site. Check out how the

author has reviewed the literature and in doing so, has produced a 'dense' piece of writing that surveys a lot of literature while also picking up on key themes. Note how the different texts are put 'in conversation' with each other. This is what you should aim to do for your literature review assignment for this unit. This will help you to work towards the learning outcome of being able to discuss a broad understanding of relevant popular music history and to recognise the role popular music has played, and continues to play, in the contemporary political landscape.

This type of exercise is called a 'literature review' because in order to create new knowledge (the aim of academia), we first need to find the gaps in the literature and to survey what has come before. This assessment task will therefore help you to meet the learning outcome of reproducing academic ideas verbally and in writing. In this way what you are doing as undergraduate students in this unit mirrors the approach that a Higher Degree Research (HDR) student would take. By doing a literature review, you will have learnt a valuable new skill and you will have started to engage with the ideas, to see links between the different topics, and by thinking in a critical and analytical way early on, you will now be able to let the ideas incubate in your mind across the semester. This will lead to better moments of insight when you produce the following assessment tasks.

On successful completion you will be able to:

- Discuss a broad understanding of relevant popular music history
- Recognise the role popular music has played, and continues to play, in the contemporary political landscape
- Reproduce academic ideas verbally and in writing
- Identify independent academic research in the discipline, including appropriate articles in academic journals

Set Essay

Due: **8 October by 12 midnight**
Weighting: **30%**

Set essay length is 1000 words. Drawing on the theories and perspectives covered in the unit analyse any one artist (and/or album) that attempts to express counter-cultural perspectives in the music, lyrics and/or overall performative persona.

Assignments must be submitted via the Turnitin dropbox on the homepage of the unit iLearn site.

Marking criteria:

- Demonstrated understanding of the essay question
- Demonstrated ability to clearly and articulately structure an argument using academic language
- Demonstrated ability to research, interpret and apply academic sources

- Clear identification of assignment aims (and whether these are achieved)
- Relevance of sources
- Credibility of sources
- Use of sources

- Evidence of independent research
- Demonstrated ability to conduct independent wider research
- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards
- Use of relevant examples

On successful completion you will be able to:

• Discuss a broad understanding of relevant popular music history

• Recognise the role popular music has played, and continues to play, in the contemporary political landscape

• Identify a variety of styles and genres of popular music and use these to think through critical theory, social movements, signification and aesthetic values

• Reproduce academic ideas verbally and in writing

• Identify independent academic research in the discipline, including appropriate articles in academic journals

Research Essay

Due: **18 November by 12 midnight**
Weighting: **40%**

Research Essay length is 2000 words. For your final essay, you will be required to select one question from a list that will be distributed during the second half of the semester. This list will feature questions that draw from ideas that emerge across the semester so that you can explore these further. You will play a part in developing the essay question options and ideas through group brainstorming sessions that will take place in the tutorials and lectures in the latter weeks of the semester. This way we can crowd source ideas from the student body and then collaboratively generate the essay questions and topics that you would like to research.

• Questions and further details will be available on iLearn and discussed at the lecture.

• Grading Criteria in the form of a rubric is available on iLearn.

• Assignments must be submitted via the Turnitin dropbox that is available via the unit iLearn site.

Marking Criteria

In MUS 102 three sets of criteria are assessed in essays: reading and research; argument and analysis; and writing and structure. Within each of these sets, markers are looking for the following:

Reading and research: evidence of critical engagement with set course materials; evidence of independent reading of appropriate academic material; evidence of thorough research (books,

journals, Internet, media resources and archives).

Argument and analysis: well-articulated and well-supported argument; evidence of critical thinking (through taking a position in relation to key ideas from the course, and supporting this position); evidence of relational thinking (through making connections between key ideas from the course and wider literature, and supporting these connections).

Writing and structure: clear, logical and coherent structure; clarity of expression; adequate referencing.

The notes below indicate the relationships between these criteria and grades. These should be taken as indicative rather than prescriptive. Grades are defined in the Macquarie Handbook of Undergraduate Studies.

Pass essays

Macquarie University defines the Pass standard as denoting performance which "satisfies unit objectives" the majority of essays submitted are likely to be of Pass standard. Pass essays will be solid, satisfactory pieces of work which clearly meet good standards in all three of the assessment categories.

However, generally speaking, Pass essays will probably have substantial room for improvement in at least two of the three assessment categories. The following are some examples of common problems in Pass essays: Pass essays often rely overly on description and summary at the expense of argument. They sometimes demonstrate an understanding of the need to be analytical and to construct an argument, but do not quite achieve an effective one. Often they are under-researched. Pass essays are also often in need of further editing and revision and may feature occasional unclear language or less-than coherent structure (essays which are unclear or incoherent throughout may fail).

Credit essays

Macquarie University defines the Credit grade as denoting "performance which is substantially better than would normally be expected of competent students in the unit." Credit essays, therefore, are very much above average. Speaking generally, Credit essays will often have at least some of the following characteristics: they will probably have a clear and well-supported argument and are likely to offer strong evidence of serious and thoughtful reading and research; they will often also demonstrate a broader understanding of the key themes and concepts of the unit. In addition, Credit essays will be written with a high degree of clarity and precision, and will obviously be the product of a serious process of thoughtful drafting, revision and editing. However, Credit essays will probably still display significant room for improvement in at least one of the three assessment categories.

Distinction and High Distinction essays

The university defines the Distinction grade as denoting performance which "clearly deserves a very high level of recognition as an excellent achievement in the unit." Distinction essays are exceptional pieces of work which demonstrate initiative in research and are informed by serious reading on the essay topic and in the subject area more broadly. They display both breadth and depth of understanding. Speaking generally, Distinction essays will often have at least some of the following characteristics in addition to meeting all the requirements of the Credit standard:

Distinction essays usually demonstrate complex understanding and the best of them may display some originality in their analysis. Distinction essays often engage critically with underlying assumptions in texts and assess these with reference to well chosen other texts and appropriate evidence and examples.

In sum, Distinction essays are excellent pieces of writing, with carefully-mounted and effective arguments, well-supported with reference to rigorous and comprehensive research; in addition, they will be persuasively written and probably display some initiative and flair. The grade of High Distinction is awarded to essays which satisfy all of the criteria of the Distinction essay in an obviously exceptional manner: this grade is defined by the university as denoting work "which meets all unit objectives in such an exceptional way and with such marked excellence that it deserves the highest level of recognition."

Fail Essays

Fail essays do not satisfy minimum standards in any of the three assessment categories. Fail grades may be given in a range of cases, including (but not limited to) cases where: the assignment submitted more closely resembles a set of preliminary notes than a finished essay; the essay contains no evidence of reading or evidence only of reading material inappropriate for university study (this often means haphazardly selected writings found online); the essay does not construct an argument but relies instead entirely on description and synopsis; the essay calls upon the reader to guess at the meaning intended, through lack of care and attention in spelling, grammar, sentence and paragraph construction.

Please note that clarity of expression is not an optional extra in university work and that all assignments must be clearly and precisely written, using language appropriate to a university assessment task.

On successful completion you will be able to:

- Discuss a broad understanding of relevant popular music history
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- Reproduce academic ideas verbally and in writing
- Identify independent academic research in the discipline, including appropriate articles in academic journals

Delivery and Resources

ASSIGNMENT SUBMISSION

Electronic Submissions

Assignments for this unit are to be submitted online via the Turn It In drop boxes that are available on the homepage of the MUS102 iLearn site.

To submit an assignment:

1. Go to the MUS102 iLearn site.

2. Click on the relevant Turn It In assignment name.

3. Click on the Submit Paper tab.

4. Select Student Name.

5. Enter a Submission Title.

6. Select Submission Part if there are multiple parts available.

7. Click Browse and select the file you would like to submit.

8. Click Add Submission.

READINGS:

The readings for this unit are electronically available via e-reserve and/or the unit iLearn site. A complete reading list is

available below.

Week 1:

Topic: Evaluating Popular Music

Reading 1:

Thornton, S (2006) Understanding Hipness: 'Subcultural Capital' as feminist tool, in A. Bennett, B. Shank and Toynbee, J (eds.) *The Popular Music Studies Reader*, New York: Routledge. 99-105.

Reading 2:

Frith, S (1996) *Performing Rites: On the Value of Popular Music*. Oxford: Oxford University Press: 3-20.

Additional Reading:

Ingram, B (2010) "Music". In *Cultural Studies: A Practical Introduction*, ed. Michael Ryan. Chichester: John Wiley and Sons: 105-121.

Week 2:

Topic: Outsiders and Rebels

Reading 1:

Hale, G.A (2011) *A Nation of Outsiders: How the White Middle-Class Fell in Love with Rebellion in Postwar America*, New York: Oxford University Press: 84-131.

Reading 2:

Mayhew, E (2006) 'The Booing of Sinéad O'Connor: Bob Dylan 30th Anniversary Concert, Madison Square Garden, New York, 16 October 1992' In *Performance and Popular Music: History Place and Time*, ed. Ian Inglis. Aldershot: Ashgate: 172-187.

Additional Reading:

McGuigan, J (2009) 'Consumer Culture' In *Cool Capitalism,* New York: Pluto Press: 83-128.

Week 3:

Topic: Theoretical Controversies

Reading 1:

Wiseman-Trowse, N (2008) *Performing Class in British Popular Music*, Basingstoke: Palgrave Macmillan: 33-61.

Reading 2:

Gilbert, J and Pearson, E (2002) *Discographies: Dance, Music, Culture and the Politics of Sound*, London: Routledge: 146-157.

Additional Reading:

Weinstein, D (1999) 'Arts versus commerce: Deconstructing a (useful) romantic illusion'. In *Stars Don't Stand Still in The Sky*, eds. K.Kelly and E.McDonnell, London: Routledge: 57-69.

Week 4:

Topic: Framing the Feminine

Reading 1:

Warwick, J (2007) *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, London: Routledge: pp. 203-218.

Reading 2:

Bayton, M (1993) 'Feminist Musical Practice: Problems and Contradictions', In *Rock and Popular Music: Politics, Policies, Institutions*, eds. T. Bennett, S. Frith, L. Grossberg, J. Shepherd, & G. Turner, London: Routledge: 177-192.

Additional Reading:

Whiteley, S (2006) 'Patti Smith: The Old Grey Whistle Test, BBC-2 TV, May 11, 1976' In *Performance and Popular Music: History Place and Time*, ed. Ian Inglis. Aldershot: Ashgate: 81-91.

Victoria Malawey (2014). 'Find out what it means to me': Aretha Franklin's gendered re-authoring of Otis Redding's 'Respect', *Popular Music*, 33: 185-207.

Week 5:

Topic: Punk

Reading 1:

Szatmary, D.P (2006) 'Rockin' in Time' *in A Social History of Rock and Roll*, Pearson: 234-258.

Reading 2:

Rapport, E (2014) 'Hearing punk as blues', *Popular Music*, 33: 39-67.

Additional Reading:

Dunn, K (2012), "If It Ain't Cheap, It Ain't Punk": Walter Benjamin's Progressive Cultural Production and DIY Punk Record Labels, *Journal of Popular Music Studies*, 24: 217–237.

Oliver Double (2007) 'Punk Rock as Popular Theatre', *New Theatre Quarterly*, 23: 35-48.

Week 6:

Topic: Heavy Metal

Reading 1:

Moore, R (2010) *Sells Like Teen Spirit: Music, Youth Culture, and Social Crisis*, New York: NYUPress: 75-113.

Reading 2:

Kahn-Harris, K (2007) *Extreme Metal: Music and Culture on the Edge*, Oxford and New York: Berg. 27-50.

Additional Reading:

Reyes, I (2013) Blacker than Death: Recollecting the "Black Turn" in Metal Aesthetics. *Journal of Popular Music Studies*, 25: 240–257.

Week 7:

Topic: Rock and Masculinity

Reading 1:

Leonard, M (2007) *Gender in the Music Industry*, Aldershot: Ashgate: 23-41.

Reading 2:

Auslander, P (2006) 'Watch that man. David Bowie: Hammersmith Odeon, London, July 3, 1973' In *Performance and Popular Music: History Place and Time*, ed. Ian Inglis, Aldershot: Ashgate: 70-80.

Additional Reading:

de Boise, S (2014) Cheer up emo kid: rethinking the 'crisis of masculinity' in emo. *Popular Music*, 33: 225-242.

Waksman, S (1996) Every inch of my love: Led Zepplin and the problem of cock rock, *Journal of Popular Music Studies*, 8: 5-25.

Week 8:

Topic: Soul, Disco and Dance

Reading 1:

Echols, A (2010) *Hot Stuff: Disco and the Remaking of American Culture*, New York and London, W.W Norton and Company: 1-38.

Additional Reading:

Cunningham, P. L. (2010), "There's Nothing Really New under the Sun": The Fallacy of the Neo-Soul Genre. *Journal of Popular Music Studies*, 22: 240–258.

Lawrence, T. (2008), Disco Madness: Walter Gibbons and the Legacy of Turntablism and Remixology. *Journal of Popular Music Studies*, 20: 276–329.

Lawrence, T. (2006), "I Want to See All My Friends At Once": Arthur Russell and the Queering of Gay Disco. *Journal of Popular Music Studies*, 18: 144–166.

Week 9:

Topic: The Caribbean Influence

Reading 1:

Henriques, J (2011) *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing*, London: Continuum: 3-38.

Reading 2:

Stratton, J. (2010), Chris Blackwell and "My Boy Lollipop": Ska, Race, and British Popular Music. *Journal of Popular Music Studies*, 22: 436–465.

Week 10:

Topic: Hip-Hop

Reading 1:

Forman, M (2013) 'Kill the static: temporality and change in the hip-hop mainstream (and its Other)' In *Redefining Mainstream Popular Music*, eds. S. Baker, A. Bennett, J. Taylor, London, Routledge: 62-73.

Reading 2:

Rose, T (2006) 'Voices from the Margins: Rap Music and Contemporary Black Cultural Production' In *The Popular Music Studies Reader*, eds. Andy Bennett, Barry Shank, Jason Toynbee, Abingdon, Oxon, Routledge: 216-223.

Additional Reading:

Djupvik, M (2014) Welcome to the candy shop! Conflicting representations of black masculinity. *Popular Music*, 33, 209-224.

Week 11:

Topic: Youth Culture and Minor Language

Reading 1:

Potter, R. A (1995) *Spectacular Vernaculars: Hip-Hop and the Politics of Postmodernism,* Albany, NY: State University of New York Press: 55-79.

Reading 2:

Fernandes, S (2011) *Close to the Edge: In Search of the Global Hip Hop Generation*, London: Verso: 109-145.

Week 12:

Topic: Generation X Blues

Reading 1:

Szatmary, D. P (2006) *Rockin' in Time: A Social History of Rock and Roll*, Pearson: 292-314.

Reading 2:

Wood, J. L (2011) Pained expression: metaphors of sickness and signs of 'authenticity' in Kurt Cobain's Journals, *Popular Music*, 30: 331-349.

Week 13:

Topic: Sounds of the Suburbs

Reading 1:

Huq, R. (2013) *Making Sense of Suburbia through Popular Culture*, London: Bloomsbury: 55-82.

Unit Schedule

Unit Schedule: Overview

Week 1	Evaluating Popular Music
Week 2	Outsiders and Rebels
Week 3	Theoretical Controversies
Week 4	Framing the Feminine
Week 5	Punk
Week 6	Heavy Metal
Week 7	Rock and Masculinity
	MID SEMESTER BREAK
Week 8	Soul, Disco and Dance
Week 9	The Caribbean Influence
Week 10	Hip-Hop
Week 11	Youth Culture and Minor Language
Week 12	Generation X Blues
Week 13	Sounds of the Suburbs

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/department_of_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

- Discuss a broad understanding of relevant popular music history
- Recognise the role popular music has played, and continues to play, in the contemporary political landscape
- Identify a variety of styles and genres of popular music and use these to think through critical theory, social movements, signification and aesthetic values
- Identify independent academic research in the discipline, including appropriate articles in academic journals

Assessment tasks

- Lead the Class Group Exercise
- Literature Review
- Set Essay
- Research Essay

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 outcome

- Identify independent academic research in the discipline, including appropriate articles in academic journals

Assessment task

- Research 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

- Discuss a broad understanding of relevant popular music history
- Recognise the role popular music has played, and continues to play, in the contemporary political landscape
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- Identify independent academic research in the discipline, including appropriate articles in academic journals

Assessment tasks

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- Set Essay
- Research Essay

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

- Recognise the role popular music has played, and continues to play, in the contemporary political landscape
- Identify a variety of styles and genres of popular music and use these to think through critical theory, social movements, signification and aesthetic values

- Reproduce academic ideas verbally and in writing
- Identify independent academic research in the discipline, including appropriate articles in academic journals

Assessment tasks

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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

- Recognise the role popular music has played, and continues to play, in the contemporary political landscape
- Identify a variety of styles and genres of popular music and use these to think through critical theory, social movements, signification and aesthetic values
- Reproduce academic ideas verbally and in writing
- Identify independent academic research in the discipline, including appropriate articles in academic journals

Assessment tasks

- Lead the Class Group Exercise
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- Set Essay
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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

- Discuss a broad understanding of relevant popular music history
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Assessment tasks

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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 outcome

- Identify independent academic research in the discipline, including appropriate articles in academic journals

Assessment tasks

- Lead the Class Group Exercise
- Literature Review
- Set Essay
- Research 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

- Recognise the role popular music has played, and continues to play, in the contemporary political landscape
- Identify a variety of styles and genres of popular music and use these to think through critical theory, social movements, signification and aesthetic values
- Reproduce academic ideas verbally and in writing

Assessment task

- Lead the Class Group 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

- Recognise the role popular music has played, and continues to play, in the contemporary political landscape
- Identify a variety of styles and genres of popular music and use these to think through critical theory, social movements, signification and aesthetic values
- Reproduce academic ideas verbally and in writing