



# MUS 206

## Intermediate Vocal Studies

S2 Day 2017

*Department of Media, Music, Communication and Cultural Studies*

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#### **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

Convenor; Lecturer

Diane Hughes

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Y3A254

Appointments made via email

### Tutor

Belinda Lemon McMahon

[belinda.lemonmcmahon@mq.edu.au](mailto:belinda.lemonmcmahon@mq.edu.au)

### Credit points

3

### Prerequisites

MUS205

### Corequisites

### Co-badged status

### Unit description

Building on vocal abilities and understanding acquired in MUS205, this unit aims to provide students with technical and stylistic fluency at an intermediate level of vocal study. Creative approaches to repertoire and songwriting are introduced. In addition, the unit fosters the development of interpretive and performance skills appropriate to a variety of contemporary music genres. Students research contemporary popular music styles and are encouraged to pursue specific interests such as Musical Theatre, Blues, Jazz, Country, Pop, Rock and the singer-songwriter. This unit combines lectures/workshops and practical tutorials.

## 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:

Develop and maintain vocal practice

Apply reflexive strategies in practices, journal entries and performance preparation

Analyse repertoire through critical listening of stylistic nuances  
Implement stylistic nuances using appropriate vocal technique  
Create and perform lyric and melodic components  
Communicate and reference in academic written contexts  
Communicate in performance contexts  
Engage in the process of academic learning and discourse

## General Assessment Information

### Late Submissions

**Tasks above 10%.** Students who submit late work without an approved Disruption to Studies extension **will receive a penalty of 10% per day**. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

(Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) )

1. Students are expected to undertake independent research relating their findings in their written assessments and in their performances. Appropriate referencing in APA style, including in-text referencing, must be adhered to for written assessment tasks.
2. All performance assessments must be from memory – no reading of lyrics or music is permitted. If singing in a language other than English (an option for one style and song only), a translation of all lyrics is required.
3. Students will need to supply their own backing tracks or musical accompaniment, including rehearsal tracks. It is the responsibility of students to ensure that backing tracks do not breach copyright legislation (obtained legally; not pirated copies or illegal downloads) nor have the melody or vocal line heard on the track. Please ensure that all backing tracks are supplied on a USB memory stick for performance assessments.
4. In addition, students should bring bottled room-temperature water to all lectures and tutorials.
5. Lectures are often delivered in the format of seminars with the inclusion of critical listening exercises and subsequent discussion time. Lecture and tutorial attendance is therefore required. An attendance list will be maintained each week. Lectures begin in Week 1; Tutorials begin in Week 2.
6. Informal and formal feedback in this unit is provided in several ways. Interactive lectures and exercises provide opportunities to test critical thinking and listening skill development; tutor and peer comments are other ways of receiving informal feedback throughout the session. Formal feedback is disseminated for all assessment tasks.

## Assessment Tasks

Name	Weighting	Hurdle	Due
<u>Vocal exercises and program</u>	15%	No	29/08/17; Week 5
<u>Vocal Journal</u>	20%	No	15/09/17; Week 7
<u>Blues ensemble</u>	30%	No	12/9/17 Rec; 10/10/17 Ref/Perf
<u>Individual Performance</u>	35%	No	07/11/17-08/11/17; Week 13

### Vocal exercises and program

Due: **29/08/17; Week 5**

Weighting: **15%**

**Vocal exercises:** In addition to their own researched and selected exercises, students will be required to sing exercises from the set MUS206 exercises and to use a loop station. Assessments of exercises will occur where possible within scheduled tutorial times. However, students may also be required to book an individual time for assessments outside those times.

**Program:** The vocal practice program should detail the individual practice routine devised by the student and include warm-ups, exercises for vocal development and cool-downs. The vocal program should include in-text references (e.g., to the researched and selected exercises) and demonstrate understanding of the vocal practice program, exercises and components. The vocal program must be typed and contain a reference list in APA style. Maximum of 300 words (including references).

Programs are to be submitted via Turnitin by 5:00PM on the due date.

#### Assessment criteria

Implementation (practical) and understanding (written) of vocal technique and stylistic integrity including:

- vocal production and technique (effective preparation)
- vocal stylistic nuances and musicality (effective communication in performance)
- vocal program and evidence of reflexivity (effective practice methods)
- academic writing and referencing
- evidence of the learning process

On successful completion you will be able to:

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances

- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of academic learning and discourse

## Vocal Journal

Due: **15/09/17; Week 7**

Weighting: **20%**

This assessment begins in Week 1 and concludes in Week 7. It requires weekly reflection on individual progress in relation to the vocal program and unit content. This involves critical reflection (on individual progress) and on content (lectures, readings and tutorials), individual research and critical listening exercises when appropriate. Following the development of a vocal program (also the entry for Week 1), students are required to write progressive entries (maximum of 400 words each week). This word count should be divided as approximately 300 words for reflecting on weekly content (lectures, readings and tutorials) and your progress (practices and in relation to your program); 100 words should be for answering the weekly question/s discussed in lectures. Please head weekly entries as Week 1, Week 2 etc. Diligent sequential entries are required. The format of journals is left to each student, however please follow academic writing principles. Do not replicate MUS205 journal format. The journal is to include completed critical listening handouts from the weekly lectures. The journal entries must be typed, should include in-text references, discography and contain a reference list in APA style.

Journals are required to be submitted via Turnitin by 5:00PM on the due date.

**Assessment criteria:** Evidence of:

- effective practice
- critical reflective thinking and reflexive implementation of strategies in relation to individual development and unit content
- vocal health and vocal care strategies
- critical listening (e.g., to own voice and examples of style)
- appropriate journal format, including academic writing and referencing
- a process of learning with a focus on unit content

On successful completion you will be able to:

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique

- Communicate and reference in academic written contexts
- Engage in the process of academic learning and discourse

## Blues ensemble

Due: **12/9/17 Rec; 10/10/17 Ref/Perf**

Weighting: **30%**

This assessment entails a group recording in the recording studio (12/9) and performance (10/10) of a 12 bar blues that, in addition to group sections, allows each student to sing a solo line or a 12 bar sequence, submit a critical reflection statement (maximum of 750 words) on the ensemble process and learning. Students are therefore required to prepare for and to actively participate weekly in tutorials, iLearn forums and additional rehearsals. Students are required to individually write lyrics to a group theme consistent with the blues style, and to collectively structure a melodic component and musical arrangement in tutorials. Students will be marked individually on their respective contributions including creating, recording, performing (20% weighting) and critically reflecting (10% weighting).

An iLearn forum will be set up for each group for ALL ensemble communication so as to effectively track the group process.

Each group is to keep a record of attendance of all practices held outside tutorial times. This is to be handed in with a stage plot at the time of the performance assessment.

A selection of instrumental backings is provided, however groups may also choose to provide their own simple musical accompaniment in a 12 bar blues format.

Ensemble assessments will occur where possible within the scheduled lecture time.

Written component: The reflection statement should include in-text references and demonstrate understanding of the blues style, blues vocal nuances, individual and group development. It should also contain the individual student lyrics (original contributions to lyrics) that may be referenced in the reflection. The reflection statement must contain in-text referencing and a reference list in APA style. A maximum of 750 words applies including the reference list.

Reflection statements are required to be submitted via Turnitin by 5:00PM on the same date as the performance (10/10).

### Assessment criteria

Evidence of:

- stylistic, musical and technical integrity
- creative component and contribution to process, recording and performance
- implementation and understanding of blues vocal nuances
- implementation of vocal practice
- critical listening
- critical evaluation and reflection

- academic writing and referencing
- a process of learning with a focus on unit content

On successful completion you will be able to:

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of academic learning and discourse

## Individual Performance

Due: **07/11/17-08/11/17; Week 13**

Weighting: **35%**

This assessment requires a solo performance of 2 contrasting songs, 2 spoken introductions to those songs and associated stagecraft. The songs are to be performed in front of an audience from memory. CD backings or musical accompaniment are to be provided by students. No melody, either sung or played, is to be heard in these recordings.

Students will be marked on their performance of two songs representative of two contemporary musical styles/genres. Students are required to discuss the style of their songs as introductions to each song (from memory), detailing the style and the vocal nuances they will perform that represent their chosen styles. Students have up to 10 minutes performance time (including song introductions and set-up time).

### Assessment criteria

Evidence of:

- informative and effectively communicated spoken introductions to the chosen styles and repertoire
- stylistic integrity and nuances relevant to style
- vocal nuances and implemented vocal technique
- musical integrity in melodic components
- stagecraft including performance skills and confidence
- a process of learning with a focus on unit content

Students will either be assigned assessment times during the scheduled lecture and tutorial times, or will be assigned additional assessment times during Week 13.

On successful completion you will be able to:

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate in performance contexts
- Engage in the process of academic learning and discourse

## Delivery and Resources

**Technology used and required:**

- PA system
- Music/track playback system
- Loop station

**Recommended Text:**

Peckham, A. (2006). *Vocal Workouts for the Contemporary Singer*. Boston, MA: Berklee Press.

**Required readings are to be completed prior to the lecture in the corresponding weeks:**

### Week 1

**1. Journal Article:** A History of Early Microphone Singing, 1925-1939: American Mainstream Popular Singing at the Advent of Electronic Microphone Amplification.

Author(s): Paula Lockheart

Source: *Popular Music & Society*. Fall 2003, Vol. 26 Issue 3, p367-385

Access: Library Database

### Week 2

Sound of summer: Meet the new faces of nu folk, *Independent*, 10 July, 2010

**2. Journal Article:** Some Folk Singing of To-Day

Author(s): E. J. Moeran

Source: *Journal of the English Folk Dance and Song Society*, 1 December 1948, Vol.5(3), pp.152-154

Access: Library Database

**3. Media Article:** Sound of summer: Meet the new faces of nu folk, *Independent*, 10 July, 2010

Author(s): Nick Duerden



Source: <http://www.independent.co.uk/arts-entertainment/music/features/sound-of-summer-meet-the-new-faces-of-nu-folk-2021011.html>

Access: Internet

### **Week 3**

#### **4. Journal Article:** Gospel and Blues Improvisation

Author(s): Richard Smallwood

Source: *Music Educators Journal*, Vol. 66, No. 5 (Jan., 1980), pp. 100-104

Access: Library Database

#### **5. Journal Article:** Improvisation for Vocal Jazz Ensembles

Author(s): Doug Anderson

Source: *Music Educators Journal*, Vol. 66, No. 5 (Jan., 1980), pp. 89-94

Access: Library Database

### **Week 4**

#### **6. Journal Article:** 'Why do whites sing black?': The blues, whiteness, and early histories of rock

Author(s): M. Daley

Source: *Popular Music And Society*, 2003 Jun, Vol.26(2), pp.161-167 [Peer Reviewed Journal]

Access: Library Database

#### **7. Journal Article:** Crooning on the Fault Lines: Theorizing Jazz and Pop Vocal Singing Discourse in the Rock Era, 1955-1978

Author(s): Vincent Stephens

Source: *American Music*, Vol. 26, No. 2 (Summer, 2008), pp. 156-195

Access: Library Database

### **Week 5**

#### **8. Journal Article:** It's only rock'n'roll (but he likes it)

Author(s): M. Roncevic

Source: *Library Journal*, 2007 Mar 1, Vol.132(4), pp.110-110

Access: Library Database

#### **9. Journal Article:** Elvis Rock'N'Roll's reluctant rebel

Author(s): Glen Jeansonne

Source: *History Today*, 2007, Vol.57(8)

Access: Library Database

## Week 6

### 10. Journal Article: Michael Jackson and the Expressive Power of Voice-produced Sound

Author(s): Mats Johansson

Source: *Popular Music and Society*, Vol. 35, No. 2, May 2012, pp. 261–279

Access: Library Database

### 11. Journal Article: Narrative Paradigms, Musical Signifiers, and Form as Function in Country Music

Author(s): Jocelyn R. Neal

Source: *Music Theory Spectrum*, Vol. 29, No. 1 (Spring 2007), pp. 41-72

Access: Library Database

## Week 7

### 12. Journal Article: The Beauty and the Beast Trope in Modern Musical Theatre

Author(s): Rebecca Warner

Source: *Studies in Musical Theatre*, 2015 Mar, Vol.9(1), pp.31-51

Access: Library Database

## Unit Schedule

Week 1	Introduction and amplification/sound reinforcement workshop
Week 2	Folk
Week 3	Blues
Week 4	Jazz
Week 5	Rock'n'Roll to Rock
Week 6	Pop/Country
Week 7	Musical theatre
Week 8	Performing expectations and theories
Week 9	Blues ensemble performance
Week 10	Originality, the singer-songwriter and individuality
Week 11	Nuances and style
Week 12	Developing and performing song introductions

## Learning and Teaching Activities

### Demonstrate engagement in the learning process

Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers in practical assessment tasks.

### Handouts and critical listening

Handouts and critical listening templates will be utilised during lectures. These handouts and templates are to be compiled and integrated in the journal assessment.

## 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](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy [http://mq.edu.au/policy/docs/assessment/policy\\_2016.html](http://mq.edu.au/policy/docs/assessment/policy_2016.html)

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

Complaint Management Procedure for Students and Members of the Public [http://www.mq.edu.au/policy/docs/complaint\\_management/procedure.html](http://www.mq.edu.au/policy/docs/complaint_management/procedure.html)

Disruption to Studies Policy (in effect until Dec 4th, 2017): [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html)

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

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/](https://students.mq.edu.au/support/student_conduct/)

## Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](http://ask.mq.edu.au).

### Late submissions

Assessments submitted or undertaken after the due or scheduled date without an approved disruption to studies application (Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](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) will automatically be deducted 10% per day (weekends included).

## Additional information

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments/media\\_music\\_communication\\_and\\_cultural\\_studies/](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](http://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](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit [http://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/).

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

## Graduate Capabilities

### 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**

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of academic learning and discourse

### **Assessment tasks**

- Vocal exercises and program
- Blues ensemble
- Individual Performance

### **Learning and teaching activities**

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers in practical assessment tasks.

## **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**

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
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- Create and perform lyric and melodic components
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## Assessment tasks

- Vocal exercises and program
- Vocal Journal
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## Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers in practical assessment tasks.

## 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

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Communicate in performance contexts
- Engage in the process of academic learning and discourse

## Assessment tasks

- Vocal exercises and program
- Vocal Journal
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## Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers in practical assessment tasks.

## 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**

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
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## **Assessment tasks**

- Vocal exercises and program
- Vocal Journal
- Blues ensemble
- Individual Performance

## **Learning and teaching activities**

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers in practical assessment tasks.
- Handouts and critical listening templates will be utilised during lectures. These handouts and templates are to be compiled and integrated in the journal assessment.

## **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**

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances

- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
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## **Assessment tasks**

- Vocal exercises and program
- Vocal Journal
- Blues ensemble
- Individual Performance

## **Learning and teaching activities**

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers in practical assessment tasks.
- Handouts and critical listening templates will be utilised during lectures. These handouts and templates are to be compiled and integrated in the journal assessment.

## **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**

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of academic learning and discourse

## **Assessment tasks**

- Vocal exercises and program
- Vocal Journal



- Blues ensemble
- Individual Performance

## Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers in practical assessment tasks.
- Handouts and critical listening templates will be utilised during lectures. These handouts and templates are to be compiled and integrated in the journal assessment.

## 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 reflexive strategies in practices, journal entries and performance preparation
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of academic learning and discourse

## Assessment tasks

- Vocal exercises and program
- Vocal Journal
- Blues ensemble
- Individual Performance

## Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers in practical assessment tasks.

## 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

- Analyse repertoire through critical listening of stylistic nuances
- Communicate in performance contexts
- Engage in the process of academic learning and discourse

### Assessment tasks

- Blues ensemble
- Individual Performance

### Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers in practical assessment tasks.

## 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

- Create and perform lyric and melodic components
- Communicate in performance contexts
- Engage in the process of academic learning and discourse

### Assessment tasks

- Blues ensemble
- Individual Performance

## Changes since First Published

Date	Description
01/10/2017	This stipulated year in this Unit Guide has been updated from 2016 to 2017.