



# MUS 100

## Experiencing Popular Music

S1 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, and tutor

Dr Adrian Renzo

[adrian.renzo@mq.edu.au](mailto:adrian.renzo@mq.edu.au)

Y3A-155

By appointment

Tutor

Dr Andrew Alter

[andrew.alter@mq.edu.au](mailto:andrew.alter@mq.edu.au)

Y3A-169

By appointment

Credit points

3

Prerequisites

Corequisites

Co-badged status

Unit description

This unit addresses the diversity, functions and roles of twentieth century music. No previous musical training or knowledge is required. The unit gives an introduction to the basic principles and elements of music (such as rhythm, melody, texture and timbre) as well as seeking to establish academic frameworks by which to examine contemporary music. It also considers the role of production and the operations of the contemporary music industry.

## 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:

Describe the social and cultural influences that affect the production and reception of popular music.

Analyse the basic sonic elements of music within popular music recordings.

Explain how popular music functions in various contexts.

Summarise key research approaches in popular music studies.

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#">Tutorial Worksheets</a>	35%	No	Weekly
<a href="#">Class Tests</a>	30%	No	Weeks 5 and 9
<a href="#">Major Project</a>	35%	No	Weeks 10-11

### Tutorial Worksheets

Due: **Weekly**

Weighting: **35%**

### Assessment Outline

You will be given tasks to complete during tutorials or as preparation for tutorials. These tasks include:

- questions based on the required readings and lecture content
- critical listening tasks
- exercises to assist you with your assignments.

Any preparatory worksheet tasks will appear on iLearn by 5pm on the Friday *before* your class.

### Requirements

Preparation tasks must be completed before the start of your tutorial. Tasks distributed in class need to be completed during tutorials (unless advised otherwise by your tutor). It is your responsibility to check iLearn to make sure that you are prepared for each class. It is also expected that you will have the required readings for each week with you during each tutorial (either in hard or soft copy).

Unless otherwise advised, a short paragraph (i.e. 100-150 words) will suffice for each question on the preparation sheet. You should acknowledge any sources cited using the Harvard referencing system. (For further details on the Harvard system, please see iLearn.) Unless specifically asked to, you do not need to include external scholarly sources in your worksheets.

### Assessment Criteria

Marks will be awarded according to the following criteria:

- Evidence that all preparation and in-class tasks have been adequately completed
- Precision of analysis in critical listening tasks
- Evidence of written engagement with required readings and lecture content.

Model answers will be discussed in class before Week 5. This will give you early feedback so

that you can check your progress in this unit.

## Submission Instructions

Tutorial worksheets must be submitted in hard copy at the start of each class. In addition, all prose-based worksheets must be uploaded (as a single document) on Turnitin by **5pm Friday 12 May**.

The hard copy must be submitted no later than 15 minutes into your tutorial (e.g. prior to 10.15am for a 10.00am class). Preparatory work will not be accepted if it is submitted:

- after the 15-minute cut-off time (regardless of when the Turnitin copy is submitted)
- by someone else on your behalf
- by email
- during a class in which you are not officially enrolled.

Any tasks issued during the tutorial must be submitted in hard copy to your tutor. Please have pens and paper ready, as you will not be able to email your work to your tutor.

## Extensions and Late Penalties

No extensions are granted for worksheet tasks unless a student has submitted a Disruption to Studies form (please see the Disruption to Studies policy and procedure in the University Handbook). Students who fail to submit the tasks for any given worksheet in class will forfeit the marks for that worksheet.

On successful completion you will be able to:

- Describe the social and cultural influences that affect the production and reception of popular music.
- Analyse the basic sonic elements of music within popular music recordings.
- Explain how popular music functions in various contexts.
- Summarise key research approaches in popular music studies.

## Class Tests

Due: **Weeks 5 and 9**

Weighting: **30%**

## Assignment Outline

This assessment consists of two closed-book, in-class tests. Each test consists of a number of multiple-choice questions based on the required readings and on the lecture content. The Week 5 test may be based on any material from Weeks 1-5. The Week 9 test may be based on any material from Weeks 1-9.

## Requirements

The Class Tests will be administered during tutorials.

## Assessment Criteria

Marks will be awarded according to the number of questions answered correctly.

## Submission Instructions

Class Tests will be distributed at the start of tutorials in Weeks 5 and 9. Each test will last between 10 and 20 minutes and will consist of multiple-choice questions only. All Class Tests will be collected in class. There will be no opportunity to complete the tests online.

## Extensions and Late Penalties

Students who miss a Class Test will forfeit the marks for that test. Where a Disruption to Studies application has been approved, marks will be allocated on the basis of the remaining Class Test.

On successful completion you will be able to:

- Explain how popular music functions in various contexts.

## Major Project

Due: **Weeks 10-11**

Weighting: **35%**

## Assignment Outline

The major project must address one of the topics in the Major Project Guide, which will be available on iLearn by 5pm 17 March. The project must demonstrate engagement with the theoretical content of MUS100.

The major project may be in the form of:

- an essay OR
- a live performance and exegesis OR
- a recording and exegesis.

A **full hard copy version** of this assignment (either an essay or an exegesis) must be submitted in the first 15 minutes of your tutorial in Week 10.

## Requirements

### Essays:

- Essays must be 1700 words (plus or minus 100 words, including all in-text references, not including reference list).
- Essays must address one of the set topics available in the Major Project Guide (available on iLearn).
- Essays must include a minimum of six (6) scholarly sources and a minimum of four (4) independently sourced scholarly readings.

- Essays must follow the Harvard referencing system detailed on iLearn.

### Live Performances:

- If you are planning to perform as part of your Major Project, please email a project proposal form (available on iLearn) to Adrian Renzo by 5pm Monday 3 April. You need to provide the following details:
  - the instrument you are playing
  - the number of backing musicians and the instruments they are playing (and/or format of backing track), if applicable
  - technical requirements (e.g. instruments, amplification, etc)
  - description of music (i.e.: original composition or cover version? song or DJ set?)
  - title of performance.
- Proposals missing any of the details above will be declined.
- Proposals received after 17:00:00 Monday 3 April will be declined.
- It is possible to *remove* technical requirements after Monday 3 April (e.g. "keyboard no longer required"). It is not possible to *add* technical requirements after Monday 3 April.
- Live performances must be between three and four minutes' duration (for songs), or up to ten minutes' duration for DJ sets.
- Live performances must demonstrate proficiency at using the voice or another instrument or a piece of software such as Ableton Live.
- Live performances must be accompanied by an 800-word exegesis, which must address one of the exegesis questions in the Major Project Guide (available on iLearn).
- The exegesis draw on a minimum of three (3) scholarly sources.
- The exegesis must follow Harvard referencing system detailed on iLearn.

### Recordings:

- If you are planning to produce a recording as part of your Major Project, please email a project proposal form (available on iLearn) to Adrian Renzo by 5pm Monday 3 April. You need to provide the following details:
  - the name of the software and/or hardware you will be using
  - description of the music (i.e.: original composition or cover version? song or DJ set?)
  - title of the work.
- Proposals missing any of the above details will be declined.
- Proposals received after 17:00:00 Monday 3 April will be declined.
- Recordings must be between three and four minutes' duration (for songs) or up to ten

minutes' duration (for DJ mixsets).

- Recordings may be constructed in the software of your choice. You will need to use your own personal copy of the software.
- Your submission should include:
  - an MP3 of the finished piece
  - screenshots of key sections of your work as represented in your digital audio workstation
  - an exegesis answering one of the topics in the Major Project Guide.
- You may be asked to submit the original project files of your work.
- Recordings must be accompanied by an 800-word exegesis, which must address one of the exegesis questions in the Major Project Guide (available on iLearn).
- The exegesis must draw on a minimum of three (3) scholarly sources.
- The exegesis must follow the Harvard referencing system detailed on iLearn.

## Assessment Criteria

Marks for the essay will be allocated as follows:

- Argument and evidence
- Research and referencing
- Effectiveness of structure
- Level of written expression
- Level of peer-review contribution

Marks for performances or recordings will be allocated as follows:

- Competence using a given instrument or piece of software
- Creativity of submission
- Research and referencing
- Level of written expression.

Whichever type of submission you choose, you may be asked to meet with Adrian Renzo for a *viva voce*, to elaborate on your research and/or music-making process.

## Submission Instructions

### Essays

- A **full hard copy version** of the essay is due in the first 15 minutes of your Week 10 tutorial for peer review. The version you bring to class must be *complete* (including all references and reference list). Dot-point plans and incomplete essay fragments will not count towards your mark.
- The final version of your essay is due on Turnitin/iLearn by 17:00:00 Tuesday 23 May.

For a guide to using Turnitin, please visit: [https://www.mq.edu.au/iLearn/student\\_info/assignments.htm](https://www.mq.edu.au/iLearn/student_info/assignments.htm)

- Your first submission on Turnitin is final. Please check that you are submitting the correct file.

### **Live Performances**

- You may be asked to perform your work during the Week 10 tutorials for peer review. (You will not be required to arrange backing musicians for any Week 10 performances.)
- A **full hard copy version** of your exegesis is due in the first 15 minutes of your Week 10 tutorial. The version you bring to class must be *complete* (including all references and reference list). Dot-point plans and incomplete exegesis fragments will not count towards your mark.
- Live performances will be scheduled for Week 11. The date and time will be confirmed on iLearn.
- The final version of the exegesis is due on Turnitin/iLearn by 17:00:00 Tuesday 23 May. For a guide to using Turnitin, please visit: [https://www.mq.edu.au/iLearn/student\\_info/assignments.htm](https://www.mq.edu.au/iLearn/student_info/assignments.htm)
- Your first exegesis submission on Turnitin is final. Please check that you are submitting the correct file.

### **Recordings**

- You may be asked to play your work during the Week 10 tutorials for peer review.
- A **full hard copy version** of your exegesis is due in the first 15 minutes of your Week 10 tutorial. The version you bring to class must be *complete* (including all references and reference list). Dot-point plans and incomplete exegesis fragments will not count towards your mark.
- The final version of your project (including all files and exegesis) is due by 17:00:00 Tuesday 23 May. The MP3 file and the screenshots of your work should be uploaded to iLearn (maximum 200MB). The exegesis must be submitted through iLearn/Turnitin.
- Your first exegesis submission on Turnitin is final. Please check that you are submitting the correct file.

### **Extensions and Late Penalties**

There are no extensions on the peer-review version of your essay/exegesis. If you miss the first deadline (i.e. the first 15 minutes of your Week 10 tutorial), you forfeit the marks for the peer-review session. You are not permitted to attend a different tutorial than the one you are enrolled in to submit your assignment, nor are you permitted to email the draft to your tutor/lecturer.

The final submission on Turnitin will attract a late penalty of 10% of the total possible mark per



day (including weekends and public holidays). Assignments submitted 10 days late (or more) will not be accepted.

**Please note that late penalties accrue from 17:00:01 on the due date. It is strongly recommended that you aim to submit your work one day early.**

Extensions on the final version may be granted at the convenor's discretion and if you have submitted an application for Disruption to Studies. Please see the 'Disruption to Studies' policy: [http://mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://mq.edu.au/policy/docs/disruption_studies/policy.html)

On successful completion you will be able to:

- Describe the social and cultural influences that affect the production and reception of popular music.
- Analyse the basic sonic elements of music within popular music recordings.
- Explain how popular music functions in various contexts.
- Summarise key research approaches in popular music studies.

## **Delivery and Resources**

### **Delivery Mode**

Day (Internal).

### **Class Times**

All lecture and tutorial times, as well as classrooms, are available on the MQ Timetables website: <http://www.timetables.mq.edu.au>

### **Unit Requirements**

A 3-credit point unit equates to an average of 10 hours of work per week. Therefore, it is expected that you will spend 1 hour per week attending a lecture, 1 hour per week attending a tutorial, and an average of 8 hours per week in private study. Private study may include reading time, preparation for assignments, and completion of preparatory worksheets.

### **Required Readings**

Required readings will be listed on iLearn. All required readings will be available through the library's MultiSearch function.

### **Technologies Used and Required**

The assignments in this unit require word-processing skills and access to a web browser. Students will be expected to submit written material in class, and should therefore be equipped with writing materials at all times.

## **Unit Schedule**

Topic schedule and additional materials will be available on iLearn.

Lectures and tutorials for this unit begin in **Week 1**.

## 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).

## Additional Information

MMCCS website:

[https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments\\_of\\_media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_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](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 outcome

- Analyse the basic sonic elements of music within popular music recordings.

### Assessment tasks

- Tutorial Worksheets
- Major Project

### 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**

- Describe the social and cultural influences that affect the production and reception of popular music.
- Analyse the basic sonic elements of music within popular music recordings.
- Explain how popular music functions in various contexts.
- Summarise key research approaches in popular music studies.

## **Assessment tasks**

- Tutorial Worksheets
- Class Tests
- Major Project

## **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**

- Describe the social and cultural influences that affect the production and reception of popular music.
- Analyse the basic sonic elements of music within popular music recordings.
- Explain how popular music functions in various contexts.
- Summarise key research approaches in popular music studies.

## **Assessment tasks**

- Tutorial Worksheets
- Class Tests
- Major Project

## **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

- Explain how popular music functions in various contexts.
- Summarise key research approaches in popular music studies.

## Assessment tasks

- Tutorial Worksheets
- Class Tests
- Major Project

## 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

- Describe the social and cultural influences that affect the production and reception of popular music.
- Analyse the basic sonic elements of music within popular music recordings.
- Explain how popular music functions in various contexts.
- Summarise key research approaches in popular music studies.

## Assessment tasks

- Tutorial Worksheets
- Class Tests
- Major Project

## Changes since First Published

Date	Description
15/02/2017	1. The relative weighting of the assessments have been adjusted. 2. The assessment criteria for the Major Project has been updated.

