



MUS 229

Studies in Rhythm

S1 Day 2014

Dept of Media, Music & Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

Tony Lewis

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Y3A 165F

By appointment

Credit points

3

Prerequisites

12cp

Corequisites

Co-badged status

Unit description

Music is a time-based art form, and accordingly, methods of managing and organising time are critical to all music of all times and of all cultures. Rhythm is humankind's primary tool for achieving such musical organisation. This unit studies the musical element of rhythm in theoretical, practical and creative modes, and from manifold perspectives, drawn from many and various musical cultures of the world. The unit begins with a theoretical consideration of the universal role of rhythm as a means of measuring and managing time, and of organising musical ideas in time. It then investigates the practical application of rhythm, and the various and extraordinary musical manifestations of rhythmic ideas that are found in specific musical cultures. Participants learn to perform elements of the musical repertoire under investigation, focusing on the rhythmic features, and through doing so, learn to conceptualise and analyse the rhythms performed. Participants are further encouraged to extend the ideas investigated onto their musical instrument of choice, into movement, or into other art forms. The unit employs conventional and unconventional notation techniques, and participants learn to encapsulate the ideas explored in both western notation and non-conventional graphic forms.

Important Academic Dates

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

Learning Outcomes

1. Construct a critical understanding of rhythmic structures in music
2. Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
3. Analyse and evaluate the specific rhythmic concepts under investigation
4. Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
5. Synthesise the material studied into new musical expressions
6. Analyse and notate rhythmic structures and values through both conventional and unconventional means

Assessment Tasks

Name	Weighting	Due
1 Online Quiz	10%	Week 4
2 Transcription Portfolio	20%	Weekly (weeks 2-11)
3 Essay	30%	May 22nd, 2014
4 Creative Project and Paper	40%	Exam Week

1 Online Quiz

Due: **Week 4**

Weighting: **10%**

Students will complete an Online Quiz that will be accessible through the unit's iLearn site during Week 4 of the semester. The Quiz will be open for the whole of Week 4, from 12.01am on Monday March 24th, to 11.59pm on Friday 28th.

The Quiz consists of 40 multiple-choice questions, and each question pertains to the unit's required readings and/or lecture material from Weeks 1-3.

More detail about the functioning of this Quiz will be given in due course.

Criteria for Assessment

- Correct answers to questions.

This Assessment Task relates to the following Learning Outcomes:

- Construct a critical understanding of rhythmic structures in music
- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Analyse and evaluate the specific rhythmic concepts under investigation

2 Transcription Portfolio

Due: **Weekly (weeks 2-11)**

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 each, both before and after marking. 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

This Assessment Task relates to the following Learning Outcomes:

- Construct a critical understanding of rhythmic structures in music
- Analyse and evaluate the specific rhythmic concepts under investigation
- Analyse and notate rhythmic structures and values through both conventional and unconventional means

3 Essay

Due: **May 22nd, 2014**

Weighting: **30%**

Topic: Complete a comparative study of the use and function of rhythm in any two of the musical cultures or genres studied in the first eight weeks of this unit. Consider the way rhythmic structures and formulae influence the overall shape and result of musical performance in the respective cultures, including (if relevant) the way in which non-performers respond to or interact with the music.

If either or both cultures use any form of written transcription or vocable mnemonics within their learning processes, please include discussion of these in your study. Make reference to the central terms and concepts addressed in the unit lecture material and required readings that address your chosen topics. Use notated examples (indigenous or otherwise) to support your arguments.

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.

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 note the list of websites I ask you not to use!!*) 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, not an internet 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. A pdf of this policy is also available on this unit's iLearn site.

Any student engaging in academic dishonesty in any form will be given zero marks for the assignment, and *will not be given an opportunity to resubmit*.

Criteria for Assessment

- Demonstrated understanding of the central characteristics of rhythm and rhythmic structure, as relevant to your chosen topic
- Demonstrated understanding of the relevant material and terms of reference used in this unit's lectures
- Appropriate and interesting discussion of the application of the central rhythmic ideas, as relevant to your chosen topic
- Evidence of engagement with the relevant required readings, and further support readings, to support your ideas
- Evidence of having read and understood the documents "How to Write an Essay" and "Guidelines for Internet Research"

Clarity of expression, correct referencing and spelling

This Assessment Task relates to the following Learning Outcomes:

- Construct a critical understanding of rhythmic structures in music
- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Analyse and evaluate the specific rhythmic concepts under investigation
- Analyse and notate rhythmic structures and values through both conventional and unconventional means

4 Creative Project and Paper

Due: **Exam Week**

Weighting: **40%**

Note: *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.)*

The task is to undertake and present a creative project that employs and builds upon any of the rhythmic ideas and concepts studied in this unit. The task invites students to use any of these rhythmic ideas as a foundation for their work, and to extend upon them in a creative manner. Students may apply the rhythmic principles to the musical instrument(s), movement structures, or other creative media of their own preference.

Students will work in small groups of two or three, to ensure that rhythmic cooperation ("teamwork") is an important part of the presentation.

Students will present their completed projects by way of a performance during exam week. Each performance should be a minimum of three minutes, and a maximum of five minutes in duration. The performances will be recorded on video, which allows me to make detailed observations on your creative work, and give you constructive feedback.

Each student (individually) is required to submit an accompanying support paper (c.500 words) which outlines the project in terms of the rhythmic ideas that are at its origin (and the cultural origin of these ideas), and exactly how the project has developed these ideas. Each student should also outline their own individual role in, and contribution to, the collaborative project. Each paper should include notated examples of the source material, in both original and developed forms.

Please discuss your project with your unit convenor before you begin substantial work on it, to ensure that your ideas are appropriate.

Criteria for Assessment

- Clear musical representation and acknowledgement of a cultural/rhythmic source from amongst the unit subject matter
- Creative treatment of the original ideas, including sensitivity to the original ideas
- Sound rhythmic relationships between the individual collaborators to each project
- Clarity and concision of performance presentation in music, movement and/or relevant media

This Assessment Task relates to the following Learning Outcomes:

- Construct a critical understanding of rhythmic structures in music
- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Analyse and evaluate the specific rhythmic concepts under investigation
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
- Synthesise the material studied into new musical expressions
- Analyse and notate rhythmic structures and values through both conventional and unconventional means

Delivery and Resources

Delivery: Day

This unit will use: iLearn

Times and Locations for Lectures and Tutorials

For current updates, lecture times and classrooms please consult the MQ Timetables website:
<http://www.timetables.mq.edu.au>.

Lectures will be on Thursdays from 2pm to 3pm 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. Please note: there is no tutorial in Week 1, but we begin with a *2 hour* introductory lecture (2-4pm).

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.

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/>

Unit Schedule

Week	Date	Lecture, Readings & Assignments
1	6/3/14	Topic: Introduction & Unit Overview, Fundamentals of Rhythm. Event, Cognition and Symbolism. Required Reading: Lewis (2012a), Chapter 1. Note: There is no tutorial today, but we begin with a 2 hour lecture (2-4pm)
2	13/3/ 14	Topic: Symbolism. Rhythm in graphic form. Required Reading: Lewis (2012a), Chapter 2. Recommended Further Reading: Fitzgerald (2003) Chapter 1 (pp.1-28).
3	20/3/ 14	Topic: Some Rhythm Archetypes: Tresillo, Cinquillo, Clave, Hemiola, et al. Required Reading: Lewis (2012a), Chapter 3. Recommended Further Reading: Leake (2009)

4	27/3/ 14	<p>Topic: <i>Gamelan</i> Music of Bali and Java.</p> <p>Required Reading: Gold (2005), Chapter 3; Lindsay (1992) pp.47-56; Sorrell (1990) pp.55-77 (esp. "Irama" pp.65-66);</p> <p>Recommended Further Reading: McPhee (1949); Tenzer (1991) pp.41-55.</p> <p>Assignment #1 open this week</p>
5	3/4/14	<p>Topic: Hocketing: Balinese Kecak, Spanish Flamenco.</p> <p>Required Reading: Fernández (2004), pp.31-53; Dibia (2000) pp.10-33 (esp. pp.10-16).</p> <p>Recommended Further Reading: Bos (n.d.); Manuel (2006); Tomás (2002).</p>
6	10/4/ 14	<p>Topic: Rhythmic Ambiguity: Rhythmic Orientation & Polyrhythm.</p> <p>Required Reading: Chernoff (1991); Lewis (1999-2011) pp.52-64.</p> <p>Recommended Further Reading: Kubik (1962).</p>
Mid-Semester Break		
7	1/5/14	<p>Topic: Ewe Drumming of West Africa. Polyrhythm, Polymetre, Divisions of a Beat.</p> <p>Required Reading: Locke (1982).</p> <p>Recommended Further Reading: Inniss (1974); Jones (1959); Ladzekpo (1995); Locke (2008) (esp. pp.89-110); Turino (1992).</p>
8	8/5/14	<p>Topic: <i>Aksak</i>: Irregular Metre in the Balkans.</p> <p>Required Reading: Fracile (2003).</p> <p>Recommended Further Reading: Signell (2004) (esp. pp.16-19).</p>
9	15/5/ 14	<p>Review of all content to date. Informal listening and analysis exercises.</p> <p>Required Reading: None.</p>
10	22/5/ 14	<p>Topic: Hindustani (North Indian) Rhythmic Functions.</p> <p>Required Reading: Farrell (1990) pp.28-37; Wade (1979) pp.115-121.</p> <p>Assignment #3 due today</p>
11	29/5/ 14	<p>Topic: Hindustani (North Indian) Rhythmic Functions (continued).</p> <p>Required Reading: Farrell (1990) pp.28-37; Wade (1979) pp.115-121.</p>

12	5/6/14	Topic: Karnatik (South Indian) Rhythmic Functions. Required Reading: Pesch (1999) pp.128-152; Wade (1979) pp.122-127.
13	12/6/ 14	Topic: Shifting Phrase Lengths in Baluan <i>Garamut</i> . Required Reading: Lewis (2012b), pp.155-197
Exam Week	begins 16/6/ 14	No lecture Assignment #4 conducted this week

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/

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 Enquiry Service

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

Equity 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.

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

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

- Construct a critical understanding of rhythmic structures in music
- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Analyse and evaluate the specific rhythmic concepts under investigation
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to

other creative disciplines

- Synthesise the material studied into new musical expressions
- Analyse and notate rhythmic structures and values through both conventional and unconventional means

Assessment tasks

- 1 Online Quiz
- 2 Transcription Portfolio
- 4 Creative Project and Paper

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

- Construct a critical understanding of rhythmic structures in music
- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Analyse and evaluate the specific rhythmic concepts under investigation
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
- Synthesise the material studied into new musical expressions
- Analyse and notate rhythmic structures and values through both conventional and unconventional means

Assessment tasks

- 2 Transcription Portfolio
- 3 Essay
- 4 Creative Project and Paper

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

- Construct a critical understanding of rhythmic structures in music
- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Analyse and evaluate the specific rhythmic concepts under investigation
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
- Synthesise the material studied into new musical expressions
- Analyse and notate rhythmic structures and values through both conventional and unconventional means

Assessment tasks

- 1 Online Quiz
- 2 Transcription Portfolio

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

- Construct a critical understanding of rhythmic structures in music
- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Analyse and evaluate the specific rhythmic concepts under investigation
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
- Synthesise the material studied into new musical expressions
- Analyse and notate rhythmic structures and values through both conventional and unconventional means

Assessment tasks

- 3 Essay
- 4 Creative Project and Paper

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

- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
- Synthesise the material studied into new musical expressions
- Analyse and notate rhythmic structures and values through both conventional and unconventional means

Assessment tasks

- 1 Online Quiz
- 2 Transcription Portfolio
- 3 Essay
- 4 Creative Project and Paper

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

- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
- Synthesise the material studied into new musical expressions

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

- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
- Synthesise the material studied into new musical expressions

Assessment task

- 4 Creative Project and Paper

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

- Construct a critical understanding of rhythmic structures in music
- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
- Synthesise the material studied into new musical expressions
- Analyse and notate rhythmic structures and values through both conventional and unconventional means

Assessment tasks

- 2 Transcription Portfolio
- 3 Essay

- 4 Creative Project and Paper

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

- Construct a critical understanding of rhythmic structures in music
- Construct a critical understanding of the relationships between rhythmic patterns and structural features in music, and those in other disciplines of the creative arts
- Apply the rhythmic ideas in a practical way, to the instrument(s) of their choice, or to other creative disciplines
- Synthesise the material studied into new musical expressions
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Assessment task

- 3 Essay

Important Information Regarding Assessment Tasks

Tasks, Preconditions of Eligibility, and Academic Honesty

Assessment is in four parts: an online quiz, 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. (This does not mean you must *pass* all assessment tasks, only that you must

submit them.)

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* will 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.

Please note also that this unit does not tolerate **academic dishonesty** in any form. Any student found to be engaging in dishonest academic practices will be given zero marks for the relevant assessment task, and will not be given an opportunity to redo the assessment.

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. A pdf of this policy is also available on this unit's iLearn site.