



# MUS 206

## Intermediate Vocal Studies

S2 Day 2019

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

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#### **Disclaimer**

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## General Information

Unit convenor and teaching staff

Convenor/Tutor

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N/A

Please email for a consultation time

Lecturer

Diane Hughes

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Room 157, Building 10HA (10 Hadenfeld Avenue)

Appointments made via email

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 integrity at an intermediate level of vocal study. Creative approaches to repertoire selection, songs 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 lectorials 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

### LECTORIALS AND TUTORIALS

Students are encouraged to attend lectorials and tutorials as content directly relates to assessment tasks. Two assessments tasks will occur in lectorial times.

### REQUIRED READINGS AND SET EXERCISES

The set readings are listed in the "Delivery and Resources" section and are required (with the exception of Week 1) to be read **prior** to each week's lectorial.

Set exercises are available on iLearn.

### RECOMMENDED READING

Recommended readings will be progressively listed on iLearn as appropriate.

**FEEDBACK** Informal and formal feedback in this unit is provided in several ways. Interactive lectorials and exercises provide opportunities to test critical thinking and listening skill development; tutor and peer discussions are other ways of receiving informal feedback throughout the session.

### EXAMPLES OF WORK

Examples of relevant and related assessment tasks will be discussed in lectorials and/or provided on iLearn.

### iLEARN FORUMS

Students are required to participate in iLearn Forums for all group discussion. Please do not use social media, e.g., do not use Facebook.

### REFERENCING

Please acknowledge your sources in verbal and written assessment tasks. For all written work, students are required to use APA referencing system for all in-text referencing and reference lists. When reference is made to recorded material then this must also be included in the reference list. Marks may be deducted for going over the word limit.

### PERFORMANCE ASSESSMENTS

All performance assessments must be from memory – no reading of lyrics, music or notes 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.

Students will need to supply their own musical accompaniment or backing tracks, including rehearsal tracks in rehearsals. It is the responsibility of students to ensure that backing tracks do not breach copyright legislation (obtained legally; not pirated copies or illegal downloads) and do not have the melody or vocal line audible on the track. Please ensure that all backing tracks are supplied on a USB memory stick for performance assessments.

Students are not permitted to record performance assessments.

### ASSESSMENT SUBMISSION

All written assessment submissions must be through Turnitin by the due date/time.

### GRADING

All assessments will be graded in accordance with the University's Assessment Policy: <https://staff.mq.edu.au/work4/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

For full assessment rubrics, please refer to iLearn.

### LATE PENALTIES

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#"><u>Vocal exercises</u></a>	15%	No	Week 5; 26/08/19 & 27/08/19
<a href="#"><u>Blues ensemble</u></a>	25%	No	10/9/19, 7/10/19 & 8/10/19
<a href="#"><u>Vocal Journal</u></a>	30%	No	Week 8; 4/10/19
<a href="#"><u>Performance</u></a>	30%	No	Week 13; 5/11/19

### Vocal exercises

Due: **Week 5; 26/08/19 & 27/08/19**

Weighting: **15%**

Students are required to research, prepare and perform vocal exercises. Students research and select a range of vocal exercises suited to their individual needs and are required to include

those for:

1. Warming the voice
2. Individual vocal development
3. Stylistic development
4. Cooling down

**Each student is required to upload a list of their exercises (including references) under the four headings above to Turnitin prior to the practical assessment in Week 5. This list is due by 11:59PM on 26/8.**

**The exercises students select should be discussed in tutorials with the tutor and implemented in vocal practices during Weeks 3 and 4, and performed for assessment in Week 5. Students need to ensure that they bring their exercises as backing tracks on a USB to the practical assessment. Students will also be required to sing exercises for the assessment from the set MUS206 exercises available on iLearn. Students may also be required to engage in a viva voce following their exercises.**

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 tutorial times.

### **Assessment criteria**

Implementation of vocal technique and stylistic integrity including:

- Research and preparation
- Vocal technique
- Musicality
- Stylistic integrity
- Evidence of the learning process

For a full assessment rubric, please refer to iLearn.

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

## Blues ensemble

Due: **10/9/19, 7/10/19 & 8/10/19**

Weighting: **25%**

For this assessment, students are required to individually write lyrics and melody to a group theme consistent with a 12 bar blues structure, and to collectively structure a musical arrangement of those segments in tutorials. Individual ensemble segments will be recorded in Week 7 tutorials on 10/09/19. Students will be marked individually on their respective contributions including creating, recording, performing (20% weighting of the 25% assessment task weighting); a group mark will also be awarded (5% weighting of the 25% assessment task weighting).

**This assessment entails a group recording during tutorials (10/09) and a group performance during the lectorial (8/10) of the 12 bar blues ensemble.** This ensemble, in addition to group sections, should feature each student singing individually their 12 bar section.

For this assessment, students are encouraged to either legally obtain a 12 bar blues backing track for the group performance or to develop and utilise their own accompaniment in a 12 bar format. The use of live looping is also allowed.

Students are required to prepare for and to actively participate weekly in tutorials, iLearn forums and additional ensemble rehearsals. An iLearn forum will be set up for each group for ALL ensemble communication so as to effectively track the group process.

**Each student is required to upload their final lyrics for their individual section to Turnitin prior to the performance in Week 9. The lyrics of their 12 bar section are due by 11:59PM on 7/10.**

Each group is to keep a record of attendance of all practices held outside tutorial times in the format provided on iLearn. Each group member is to indicate their contribution to the group process and overall ensemble structure in the format provided on iLearn. This information is to be handed in together with a stage plot just prior to the ensemble performance. Each group is then to introduce their ensemble, process and work at the beginning of the performance. Students will engage in a viva voce following their performance.

Ensemble assessments will occur where possible within the scheduled Week 9 lectorial time.

### Assessment criteria

Evidence of:

- Blues stylistic integrity in the creative component
- Implementation and understanding of blues vocal nuances in performance
- Implementation of appropriate vocal technique in performance
- Contribution to group process
- Effective ensemble preparation and performance

For a full assessment rubric, please refer to iLearn.

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: **Week 8; 4/10/19**

Weighting: **30%**

This assessment begins in Week 2 and concludes in Week 8. It requires weekly reflection on the questions asked in each lectorial. This involves critical reflection, individual research and examples of individual critical listening using the template provided. In addition to referencing unit readings and lectorial content where appropriate, students are required to include at least one appropriate reference each week from their own individual research and at least one completed listening template relevant to the weekly style.

Students are required to write progressive entries (total maximum of 400 words each week, excluding the reference list and completed critical listening templates). The critical listening templates are available as a word document on iLearn so that they can be easily completed and compiled into the journal.

Please head weekly entries as Week 2, Week 3 etc. Diligent sequential entries are required. The format of journals is left to each student, however, students must adhere to academic writing principles including diligent referencing. The journal entries should include in-text references and contain one end-of-document reference list in APA style. Critical listening examples must also be listed in the end-of-document reference list.

**Journals are required to be submitted via Turnitin by 11:59PM on the due date.**

### Assessment criteria:

Evidence of:

- A process of learning with a focus on unit content and individual research
- Ongoing critical listening (e.g., examples of style and/or to one's own voice)
- Critical reflective thinking and reflexive implementation of strategies in relation to individual development
- Effective practice; Vocal health and vocal care strategies
- Academic writing and referencing

For a full assessment rubric, please refer to iLearn.

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

## Performance

Due: **Week 13; 5/11/19**

Weighting: **30%**

This assessment requires a solo performance of 2 contrasting songs, spoken introductions to each song and associated stagecraft. The songs are to be performed in front of an audience from memory. Students are encouraged to purchase the sheet music for the songs. Musical accompaniment or CD backing tracks are to be obtained and provided by students. No melody, either sung or played, is to be heard in the accompaniment or backing tracks, and backing tracks must not breach copyright. Students may accompany themselves for this assessment; original songs may be performed. The songs students are considering for performance should be discussed in tutorials with the tutor in Week 6 and implemented in vocal practices by Week 7.

Students will be marked on their performance of two songs representative of two contemporary musical styles/genres. As part of their performance and assessment, students are also 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 must acknowledge their sources in their introductions. **In addition, performance/song introduction outlines and references, together with song titles, must be uploaded to Turnitin prior to the performance in Week 13. This outline is due by 11:59PM on 4/11.**

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 detailing both the styles and the songs
- Stylistic integrity
- Performed vocal nuances relevant to each style
- Implemented appropriate vocal technique
- Musical integrity
- Stagecraft including performance skills and confidence



- A process of learning with a focus on unit content

For a full assessment rubric, please refer to iLearn.

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

<a href="#">MUS 206/S2/Day/Lecture 1/01</a>	Tuesday	12:00pm	1:00pm		<a href="#">10 Hadenfeld Ave - 187 Drama Studio</a>	Diane Hughes/Naomi Cooper
<a href="#">MUS 206/S2/Day/Tutorial 1/01</a>	Tuesday	2:00pm	3:00pm		<a href="#">10 Hadenfeld Ave - 123 Ensemble Rm</a>	Naomi Cooper
<a href="#">MUS 206/S2/Day/Tutorial 1/02</a>	Tuesday	3:00pm	4:00pm		<a href="#">10 Hadenfeld Ave - 123 Ensemble Rm</a>	Naomi Cooper

### Tutorials begin in Week 2.

Students should bring bottled room temperature water to all lectorials and tutorials.

Students are requested to advise the convenor of any vocal health issues.

### **Technologies used in this unit include:**

- **PA system**
- **Music/track playback system**
- **Recording technologies (as appropriate)**
- **Loop station (as appropriate)**
- **Computers and the Internet**

### **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 and are listed below. These are available through the library/Leganto:**

### **Week 1**

Lockheart, P. (2003). A History of Early Microphone Singing, 1925–1939: American Mainstream Popular Singing at the Advent of Electronic Microphone Amplification. *Popular Music and Society*, 26(3), 367–385. <https://doi.org/10.1080/0300776032000117003>

### **Week 2**

Allen, R. (2010). In Pursuit of Authenticity: The New Lost City Ramblers and the Postwar Folk Music Revival. *Journal of the Society for American Music*, 4(3), 277–305. <https://doi.org/10.1017/S1752196310000155>

Haworth, R. (2013). The singer-songwriter on stage: Reconciling the artist and the performer. *Journal of European Popular Culture*, 4(1), 71–84. [https://doi.org/10.1386/jepc.4.1.71\\_1](https://doi.org/10.1386/jepc.4.1.71_1)

### **Week 3**

Singing the Blues. (2017). In *Stomping the Blues* (p. 77–). Minneapolis: University of Minnesota Press.

Smallwood, R. (1980). Gospel and Blues improvisation. *Music Educators Journal*, 66(5), 100–104. <https://doi.org/10.2307/3395785>

### **Week 4**

Anderson, D. (1980). Improvisation for Vocal Jazz Ensembles. *Music Educators Journal*, 66(5), 89–94. <https://doi.org/10.2307/3395783>

### **Week 5**

Benedek, M., Borovnjak, B., Neubauer, A. C., & Kruse-Weber, S. (2014). Creativity and personality in classical, jazz and folk musicians. *Personality and Individual Differences*, 63(100), 117–121. <https://doi.org/10.1016/j.paid.2014.01.064>

Vincent Stephens. (2008). Crooning on the Fault Lines: Theorizing Jazz and Pop Vocal Singing Discourse in the Rock Era, 1955-1978. *American Music*, 26(2), 156–195. <https://doi.org/10.2307/40071702>

### **Week 6**

Cobb, J. (2012). Elvis Presley, Reluctant Rebel: His Life and Our Times. *Journal Of Southern History*. SOUTHERN HISTORICAL ASSOC.

Guzman, M., Barros, M., Espinoza, F., Herrera, A., Parra, D., Muñoz, D., & Lloyd, A. (2014). Laryngoscopic, Acoustic, Perceptual, and Functional Assessment of Voice in Rock Singers. *Folia Phoniatica et Logopaedica*, 65(5), 248–256. <https://doi.org/10.1159/000357707>

### **Week 7**

Neal, J. R. (2007). Narrative Paradigms, Musical Signifiers, and Form as Function in Country Music. *Music Theory Spectrum*, 29(1), 41–72. <https://doi.org/10.1525/mts.2007.29.1.41>

Coupland, N. (2011). Voice, place and genre in popular song performance<sup>1</sup>. *Journal of Sociolinguistics*, 15(5), 573–602. <https://doi.org/10.1111/j.1467-9841.2011.00514.x>

### Week 8

Severs, J. (2018). “Is it like a beat without a melody?”: Rap and revolution in Hamilton. *Studies in Musical Theatre*, 12(2), 141–152. [https://doi.org/10.1386/smt.12.2.141\\_1](https://doi.org/10.1386/smt.12.2.141_1)

Warner, R. (2015). The Beauty and the Beast trope in modern musical theatre. *Studies in Musical Theatre*, 9(1), 31–51. [https://doi.org/10.1386/smt.9.1.31\\_1](https://doi.org/10.1386/smt.9.1.31_1)

### Week 9

No Readings.

### Week 10

Additional recommended readings will be listed as appropriate on iLearn.

### Week 11

Additional recommended readings will be listed as appropriate on iLearn.

### Week 12

Additional recommended readings will be listed as appropriate on iLearn.

### Week 13

No Readings.

## Unit Schedule

Week 1	Unit introduction and amplification workshop
Week 2	Folk
Week 3	Blues
Week 4	Singing and performing in ensembles
Week 5	Jazz
Week 6	Rock'n'Roll to Rock
Week 7	Pop/Country
Week 8	Musical theatre
Week 9	Blues Ensemble Performances
Week 10	Developing and performing song introductions
Week 11	Effective singing performances
Week 12	Individual consultations
Week 13	Individual performances

## Learning and Teaching Activities

### 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.

### Analyses and critical listening

Analyses using the critical listening template will be utilised during lectorials.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)
- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.*)

Undergraduate students seeking more policy resources can visit the [Student Policy Gateway \(https://students.mq.edu.au/support/study/student-policy-gateway\)](https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/student-conduct>

## Results

Results published on platform other than [eStudent](#), (eg. iLearn, Coursera etc.) 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](https://ask.mq.edu.au) or if you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@mq.edu.au)

## 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>

## 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)

If you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@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
- Blues ensemble
- 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
- 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

- Blues ensemble
- Vocal Journal
- 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.

## 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
- Blues ensemble
- Vocal Journal
- 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.

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

## **Assessment tasks**

- Vocal exercises
- Blues ensemble
- Vocal Journal
- 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.
- Analyses using the critical listening template will be utilised during lectorials.

## **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
- Communicate in performance contexts



- Engage in the process of academic learning and discourse

## Assessment tasks

- Vocal exercises
- Blues ensemble
- Vocal Journal
- 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.
- Analyses using the critical listening template will be utilised during lectures.

## 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
- Blues ensemble
- Vocal Journal
- 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.

- Analyses using the critical listening template will be utilised during lectorials.

## 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
- Blues ensemble
- Vocal Journal
- 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
- 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
- Performance