### Proposed changes to units

<table>
<thead>
<tr>
<th>ID</th>
<th>Time</th>
<th>Code</th>
<th>Title</th>
<th>Field</th>
<th>Original Value</th>
<th>Approved new value</th>
<th>Change status</th>
<th>Justification</th>
<th>Proposed</th>
<th>Curriculum</th>
<th>Change ID</th>
</tr>
</thead>
<tbody>
<tr>
<td>356</td>
<td>F3</td>
<td>ARCY00302</td>
<td>Archeological Field Methods</td>
<td>Content</td>
<td>This Level 3 unit provides intensive training in archeological field work. Students carry out detailed recording of primary data by participation in an archeological excavation and survey. Students who successfully complete the unit demonstrate proficiency at archeological sites with the correct use of the appropriate equipment and are able to apply basic techniques such as describing sediments and artifacts. They learn to use standard recording forms, recognize and excavate stratified deposits, take samples for radiocarbon dating, use camera equipment and prepare for image recording, use survey equipment for site and topographical mapping, and prepare for and create section drawings. During field work students develop skills working in teams and with archeological stakeholders (i.e. land owners, Indigenous Australians, media, visiting public).</td>
<td>This Level 3 unit provides intensive training in archeological field work. Students carry out detailed recording of primary data by participation in an archeological excavation and survey. Students who successfully complete the unit demonstrate proficiency at archeological sites with the correct use of the appropriate equipment and are able to apply basic techniques such as describing sediments and artifacts. They learn to use standard recording forms, recognize and excavate stratified deposits, take samples for radiocarbon dating, use camera equipment and prepare for image recording, use survey equipment for site and topographical mapping, and prepare for and create section drawings. During field work students develop skills working in teams and with archeological stakeholders (i.e. land owners, Indigenous Australians, media, visiting public).</td>
<td>Proposed</td>
<td>Additional text in relation to field work component.</td>
<td>Maj (BArts): Archaeology (Option)</td>
<td>173</td>
<td></td>
</tr>
<tr>
<td>1066</td>
<td>F3</td>
<td>CLAN001</td>
<td>Myths of the Greeks and Romans: Story, History and Reification</td>
<td>Content</td>
<td>Greek myth, adopted by the Romans, dominated classical literature, art and religion, providing the basis of a cultural unity which spread across continents and millennia and still continues to provide a shared intellectual background around the globe. This unit begins from early creation myths and examines the development of Greek and Roman myth in this literature and art, exploring the development of many famous myths, such as those of Oedipus and the Trojan war. Various modern attempts to explain myth are examined including the complicated relationship between myth and history: how far can we use the former to reconstruct the latter? Finally, the unit looks at some of the rich history of classical myth's reception by later ages and cultures, including our own, and its continuing influence on our cultural landscape.</td>
<td>Greek myth, adopted by the Romans, dominated classical literature, art and religion, providing the basis of a cultural unity which spread across continents and millennia and still continues to provide a shared intellectual background around the globe. This unit begins from early creation myths and examines the development of Greek and Roman myth in this literature and art, exploring the development of many famous myths, such as those of the Golden Fleece and of the Trojan war. Various modern attempts to explain myth are examined including the complicated relationship between myth and history: how far can we use the former to reconstruct the latter? Finally, the unit looks at some of the rich history of classical myth's reception by later ages and cultures, including our own, and its continuing influence on our cultural landscape.</td>
<td>Proposed</td>
<td>'Oedipus to the Golden Fleece'.</td>
<td>Maj (BArts): Classics and Ancient History (Option)</td>
<td>1741</td>
<td></td>
</tr>
</tbody>
</table>

| Outcomes                  | Students successfully completing this unit will be able to demonstrate, through a combination of oral, written and digital work, the following outcomes: 1) knowledge of the important details of the major myths of Greece and Rome; 2) understanding of the approaches to the relationship between myth and history; 3) basic source criticism of the ancient literary and artistic representations of myth; 4) awareness of some later reuses of myths; and 5) imaginative appreciation of myth through modern technological means. |

| Assessment items          | This comprises a class test (10 per cent), tutorial contribution (25 per cent), digital project (25 per cent), and a two-hour end-of-semester examination (50 per cent). |

<p>| Proposed                  | Assessment changes to include web quizzes. | Maj (BArts): Classics and Ancient History (Option) | 1743 |</p>
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>F32163</td>
<td>CLAN2103 Latin 3</td>
</tr>
</tbody>
</table>

**Assessments tied to outcomes**

Assessment will be by class test (written demonstration of 3), digital project (digital demonstration of 5), exam (written demonstration of 1-4) and contribution to tutorials (oral demonstration of 1-4).

**Proposed**

Assessment changes to include web quizzes.

<table>
<thead>
<tr>
<th>Maj (BArts): Classics and Ancient History (Option)</th>
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</thead>
<tbody>
<tr>
<td>1.744</td>
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</table>

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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</thead>
<tbody>
<tr>
<td>F32163</td>
<td>COMM1901 Communication in Practice</td>
</tr>
</tbody>
</table>

**Assessments tied to outcomes**

Assessment will be by web quizzes (demonstration of 1), class test (written demonstration of 3), digital project (digital demonstration of 5), exam (written demonstration of 1-4) and contribution to tutorials (oral demonstration of 1-4).

**Proposed**

Minor change 'Essay' to 'Commentary'.

<table>
<thead>
<tr>
<th>Maj (BArts): Classics and Ancient History (Option)</th>
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<tbody>
<tr>
<td>1.756</td>
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</tbody>
</table>

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**Assessment Items**

This comprises written report (25%), class participation (10%), moodle quizzes (20%), oral presentation (15%), examination (30%).

**Proposed**

This comprises workshop participation (10 per cent); team presentation (20 per cent); short analysis of written or spoken communication (20 per cent); report to a client (20 per cent); and journal article (30 per cent).

**Assessment Items**

This comprises written report (25%), class participation (10%), moodle quizzes (20%), oral presentation (15%), examination (30%).

**Proposed**

This comprises written report (25%), class participation (10%), moodle quizzes (20%), oral presentation (15%), examination (30%).

This comprises workshop participation (10 per cent); team presentation (20 per cent); short analysis of written or spoken communication (20 per cent); report to a client (20 per cent); and journal article (30 per cent).
<p>| Assessments tied to outcomes | Assessment: 1. Workshop participation (Outcome 1, 2, 3, 4, 5) The range of material presented and discussed in workshops allows all outcomes to be achieved. Outcome 3 is achieved at a beginning level, in the domain of spoken communication. This is the main forum for developing student competency with respect to outcome 5. 2. Team Presentations (Outcomes 1, 2, 5) Students understand and apply theories of clear, logical and persuasive spoken communication, basing their presentation on appropriate evidence. They demonstrate interpersonal skills by working in teams and focusing on their presentation style and delivery and pitching their presentation to the appropriate level for their audience. This is the main assessment task surrounding oral communication. 3. Short analysis of written or spoken communication (1, 2) This allows students to focus in detail on outcomes 1 and 2. 4. Report to a client. (1, 2, 3, 4, 5) Students prepare a report relevant to a contemporary social planning issue in both draft form for feedback, and final form. This engages with all outcomes. 5. Extended written communication: journal article (1,000 words) (1, 2, 3, 4) Students apply research and written communication skills to develop logical, well-founded and persuasive arguments appropriate to a specific audience. | Assessment: 1. Written Report (25%) This tests outcomes 1, 2, 3, 4. 2. Class Participation (10%, with attendance hurdle requirement of 8/10 classes) This tests outcomes 2, 3, 4, 5. 3. Moodle Quizzes (20%) This tests outcomes 1, 2. 4. Oral Presentation (15%) This tests outcomes 1, 2, 3, 5. 5. Examination (30%) This tests outcomes 1, 2, 4. | Proposed | Maj (BArts): Chinese (Comp, Communications) Maj (BArts): Chinese (Comp, Communications) Maj (BArts): Chinese (Comp) Maj (BArts): Indonesian (Comp, Communications) Maj (BArts): Indonesian (Comp, Communications) Maj (BArts): Japanese (Comp, Communications) Maj (BArts): Japanese (Comp, Communications) Maj (BArts): Japanese (Comp, Communications) | Maj (BArts): Anthropology and Sociology (Comp) Maj (BArts): Archaeology (Comp, Communications) Maj (BArts): Asian Studies (Comp, Communications) Maj (BArts): Classics and Ancient History (Comp) Maj (BArts): English and Cultural Studies (Comp, Communications) Maj (BArts): History (Comp, Communications) Maj (BArts): Human Geography and Planning (Comp, Communications) Maj (BArts): Indigenous Knowledge, History and Heritage (Comp) Maj (BArts): Linguistics (Comp, Communications) Maj (BArts): Medieval and Early Modern Studies (Comp, Communications) Maj (BArts): Philosophy (Comp, Communications) Maj (BArts): Political Science and International Relations (Comp, Communications) Maj (BArts): Chinese (Comp, Communications) |</p>
<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
<th>Content</th>
<th>Assessment Items</th>
<th>Proposed</th>
</tr>
</thead>
<tbody>
<tr>
<td>F32272 EURO1101</td>
<td>Europe Now: Cultures and Identities</td>
<td>This comprises a take-home test (15 per cent); essay (30 per cent); tutorial participation (15 per cent); and a two-hour end-of-semester examination (40 per cent).</td>
<td>This comprises in-class tests (50 per cent); compositions/essays (20 per cent); oral presentation (20 per cent); and participation (10 per cent).</td>
<td>Proposed</td>
</tr>
<tr>
<td>F32345 HIST3003</td>
<td>Western Australia: History and Heritage</td>
<td>This comprises tutorial participation (10 per cent); diary (20 per cent); research essay (40 per cent); and review essay (30 per cent).</td>
<td>Journal will assess outcomes 3, 4, 5, 6, 7, 8 and 9. Research essay will assess outcomes 1, 2 and 4-9. Review essay will assess outcomes 1.2 and 4-9. Tutorial participation will assess outcomes 3-9.</td>
<td>Proposed</td>
</tr>
<tr>
<td>F31776 JAPN2406</td>
<td>Japanese 6</td>
<td>Assessment arrangements are in the hands of the host university in Japan. Students receive grades for each of the units they enrol in, and an official transcript of these grades is issued. The student is awarded an Ungraded Pass/Fail at UWA.</td>
<td>Chapter Test In-class Writing Test Oral Presentation Listening Test Group Discussion Class Participation Written Examination</td>
<td>Proposed</td>
</tr>
<tr>
<td>F31675 MEMS3003</td>
<td>Interdisciplinary Studies: The Arthurian Legend</td>
<td>This unit provides an interdisciplinary field of study in which students research and reflect upon the long running tradition centred on the legend of King Arthur. It helps to develop further the students’ skills in the historised analysis of textual, cultural and social practice, and also develop an understanding of processes of cultural transmission and transformation, emphasising the continuing dialogue between the present and the pre-modern European world. The unit includes a variety of textual and cultural forms including art, archaeological findings, literary and historical writings, film and television, popular culture, and encourages the use of a range of disciplinary approaches.</td>
<td>This unit examines the long course of the legend of King Arthur and his knights from a variety of disciplinary perspectives—literature and languages, history, archaeology, the visual arts, and screen studies. Students will trace the origins, transmission and transformation of this major European cultural theme from its medieval beginnings to the present day. The course will be of special interest to all those interested in the intersection of literature, culture and history, and will develop flexible, interdisciplinary research approaches to the material studied. It should be of particular value to those contemplating Honours and postgraduate work in the humanities.</td>
<td>Proposed</td>
</tr>
</tbody>
</table>
### Assessments

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The library skills assignment will test students' ability in music-specific information location retrieval. The oral presentation will enable students to develop the ability to research and discuss topics relating to music and music making in a coherent fashion. A series of lectures and associated workshop tasks will ensure that students will be able to produce a coursework portfolio containing various music-informed texts, e.g. CD reviews, concert reviews and music programme notes. Assessment of participation in workshops will encourage students to effectively translate musical ideas into verbal and written spheres, particularly in relation to music notation and specialist music-specific terms.</td>
<td>The library skills assignment will test students' ability in music-specific information location retrieval. The oral presentation will enable students to develop the ability to research and discuss topics relating to music and music making in a coherent fashion. A series of lectures and associated workshop tasks will ensure that students will be able to produce a coursework portfolio containing various music-informed texts, e.g. CD reviews, concert reviews and music programme notes. Assessment of participation in workshops will encourage students to effectively translate musical ideas into verbal and written spheres, particularly in relation to music notation and specialist music-specific terms.</td>
</tr>
</tbody>
</table>

### Prerequisites

- TEE Music/Australian Music Examinations Board (AMEB) Practical OR Theory Grade 5 or equivalent

### Outcomes

1. Demonstrate a high level of music notation, critical reading and critical thinking skills in relation to music-specific subject matter.
2. Translate musical ideas in relation to music performance and composition and communicate them effectively in verbal and written spheres.
3. Develop the necessary skills to research and present music-specific texts, e.g. CD reviews, and concert reviews, and/or musically-informed programme notes pertaining to a work performed by the UWA Symphony Orchestra.
4. Apply Harvard and Chicago referencing methodologies as appropriate for the various sub-disciplines of music, e.g. music notation, musicology, ethnomusicology and psychology. (Note: As an academic discipline, music is unusual given that music sub-disciplines use various forms of the Harvard and Chicago referencing systems.)
## Content

This unit provides students with an introduction to communication skills in music. By teaching through music, rather than just about it, this unit deals intrinsically with musical thinking and its "translation" into the written and spoken word. Through a series of interrelated lectures and workshops, students learn how to converse and write about various forms of music notation and music research, present performance/composition program notes, write concert and CD reviews, as well as use specialised music indexes, catalogues and electronic databases, e.g., Repertoire International des Sources Musicales (RISM), Repertoire International de la Littérature Musicale (RILM), Heyer and Duckles. The unit is designed to provide skills that may be applied to, and further developed in, a range of subsequent units within the Music Studies major.

Communication Skills in Music is a compulsory unit in the Music Studies major in the Bachelor of Arts degree. The unit is also open to students enrolled in other majors and degree pathways who have an interest in music.

### Assessment

**Items**

- Harmony and form (80 per cent of final grade for the unit)—this comprises a mid-semester assignment (10 per cent); tutorial assignment 1 (10 per cent); tutorial assignment 2 (10 per cent); weekly assignment submissions (10 per cent); and examination (60 per cent).

  - Aural (20 per cent of final grade for the unit)—this comprises a mid-seminar written test (20 per cent); written examination (50 per cent); oral (20 per cent), and attendance mark (10 per cent).

- Harmony and form (75 per cent of final grade for the unit)—this comprises a mid-semester assignment (30 per cent); group tutorial assignment (10 per cent); and examination (60 per cent).

  - Aural (25 per cent of final grade for the unit)—this comprises a mid-seminar written test (10 per cent); written examination (50 per cent); oral and keyboard familiarisation (30 per cent); and attendance mark (10 per cent).

Proposed __Typographical errors._

### Proposed

- The harmony and form component of the unit currently contains too much content and is being over-assessed. Experience has shown that students are being pushed in too many different directions at once;

- With the current number of nine assessments, the workload is excessive for a level one unit, and students have been overwhelmed by the range of activities they need to cover;

- A more broadly based mid-semester assignment (in the harmony and form component) would provide students with additional detailed formative feedback – this is preferable to students submitting weekly assignments that are not all marked;

- The keyboard familiarisation assessment (tutorial assignment 2) will be relocated to the aural component of the unit, where it sits more easily and logically – the amalgamation of the oral and keyboard familiarisation assessments will also streamline the way in which students are assessed; and,

- In order to reflect the relocation of the keyboard familiarisation assessment to the aural component of the unit, it is proposed to change the percentages for the harmony/form and aural components from 80/20 to 75/25 per cent of the final grade of the unit.
<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Proposed</th>
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<tbody>
<tr>
<td><strong>Harmony and Form:</strong> On completion of this course, students should be able to: 1. Demonstrate an understanding of the emergence of tonal harmony in the Baroque period in the context of the system of modality that preceded it; 2. Locate tonal harmony within the physical properties of sound, acoustics, tuning, and organology; 3. Demonstrate a fluent understanding of the fundamentals of music theory including scales, key signatures and intervals, as well as the diatonic triadic resources of the major and minor modes, figured bass, seventh chords and inversions; 4. Demonstrate an understanding of the harmonic progressions underlying the functional tonal system, including the unique roles and uses of each diatonic chord, the circle of fifths, and the differing functions of triads in first and second inversion; 5. Identify the various types of melodic figuration (non-chord tones); 6. Demonstrate an understanding of form fluency in the Roman numeral system of chord labelling for the purpose of harmonic analysis; 7. Demonstrate an understanding of voice leading and the capacity to incorporate the principles of smooth voice leading in harmonisation exercises; 8. Demonstrate the capacity to harmonise basic bass and treble lines; 9. Demonstrate a basic knowledge of the function and application of secondary dominant and secondary leading tone chords; 10. Demonstrate the capacity to realise harmonic progressions at the keyboard; 11. Demonstrate an understanding of the foundations of musical form in tonal music (motive, phrase, period, and sequence), the role of cadences in the articulation of structure, and the interdependence of form and structure and harmony; 12. Demonstrate proficiency in the use of music notation software.</td>
<td>For the harmony and form component, students are able to: 1. demonstrate an understanding of the emergence of tonal harmony in the Baroque period in the context of the system of modality that preceded it; 2. locate tonal harmony within the physical properties of sound, acoustics, tuning and organology; (8) demonstrate competence in the analysis and notation of harmonic analysis and notation of music in two parts, and of melody over a drone; (7) demonstrate an understanding of voice leading and the capacity to incorporate the principles of smooth voice leading in harmonisation exercises; (8) demonstrate the capacity to harmonise basic bass and treble lines; (9) demonstrate a basic knowledge of the function and application of secondary dominant and secondary leading tone chords; (10) demonstrate an understanding of the foundations of musical form in tonal music (motive, phrase, period, and sequence), the role of cadences in the articulation of structure, and the interdependence of form and structure and harmony; (12) demonstrate proficiency in the use of music notation software.</td>
</tr>
</tbody>
</table>
**Content**

This unit is the first in a three-semester sequence that develops core theoretical, musical and perceptual skills. The unit comprises two mutually supportive components—(1) harmony and form; and (2) aural. While these components are taught and assessed separately, they represent an integrated whole in which strong interconnections are clearly defined. The broader aim of this three-semester program is to support the acquisition of musical fluency and the capacity for independent learning, and to produce musically literate students who are able to apply the skills they have acquired in any professional situation.

Music Language 1 is a complementary unit in the Music Studies major (degree-specific major) in the Bachelor of Arts degree. The unit is also open to students enrolled in other majors and degree pathways who fulfill the prerequisites and who have an interest in music.

### Prerequisites

- WACE 3A/3B and AMEB grade 5 (performance) and grade 5 (theory) or equivalent
- WACE Music 3A/3B or Australian Music Examinations Board (AMEB) grade 5 practice and grade 5 theory or equivalent

### Assessment

- **Harmony and form (75 per cent of final grade for the unit)—this comprises a mid-semester assignment (30 per cent) and examination (70 per cent).**
- **Aural (25 per cent of final grade for the unit)—this comprises a mid-seminar written test (10 per cent); written examination (50 per cent); oral and keyboard familiarity (30 per cent); and attendance mark (10 per cent).**

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**Proposed**

The School of Music advises that some minor changes are needed in the outcomes and assessment of this unit. The NC2012 version of the unit was first run in 2011; the proposed changes are therefore based on direct experience.

(i) The harmony/form component of the unit currently contains too much content and is being over-assessed—experience has shown that students are being pushed in too many different directions at once;

(ii) With the current number of eight assessments, the workload is excessive for a level one unit, and students have been overwhelmed by the range of activities they need to cover;

(iii) A more broadly based mid-semester assignment (in the harmony and form component) would provide students with additional detailed formative feedback—this is preferable to students submitting weekly assignments which are not all marked;

(iv) There is a need to delete the (old) tutorial assignment 1 in the harmony and form component. This is a group assessment for which there is simply no space in the tutorial timetable.
For the harmony and form component, students are able to (1) demonstrate an understanding of both diatonic and chromatic harmony through applying the Roman numeral system of chord labelling in music analysis; (2) demonstrate the capacity to harmonise bass and treble lines, employing both diatonic and chromatic harmony and observing the principles of voice leading; (3) choose and deploy appropriate analytical methods to determine the structure of pieces of music from the Western canon c.1600 to 1750, in particular binary and ternary designs, traditional dance forms, canon, fugue, variation technique, rondo, passacaglia, ritornello, and da capo aria; (4) demonstrate an understanding of innovations in musical form in the works of composers such as Monteverdi, Michael Praetorius, Frescobaldi, Sweelinck, Schütz, Corelli, Purcell, Vivaldi, Handel and J.S. Bach; (5) demonstrate the capacity to realize harmonic progressions at the keyboard, including chromatic progressions; (6) choose and deploy appropriate analytical methods to determine the structure of pieces of music from the Western canon c.1600 to 1750, in particular binary and ternary designs, canon, fugue, variation technique, rondo, passacaglia, ritornello, and da capo aria; (7) demonstrate an understanding of innovations in musical form in the works of composers such as Mozart, Beethoven, Liszt, and Wagner; and (8) make connections with performance, composition and music history, as well as with the other components of this unit.

For the aural component, students are able to (1) demonstrate aural discrimination of all scales, their component degrees and the intervals between them (major; minor, both harmonic and melodic), and compound intervals; (2) demonstrate aural discrimination of all chords taken from the major and minor scales, their arpeggios, and all inversions and voicings in both open and close position; (3) demonstrate aural discrimination of all chords, their component degrees and the intervals between them (major; minor, both harmonic and melodic), and compound intervals; (4) demonstrate an understanding of innovations in musical form in the works of composers such as Mozart, Beethoven, Liszt, and Wagner; and (5) make connections with performance, composition and music history, as well as with the other components of this unit.
This unit is the second in a three-semester sequence that develops core theoretical, musical and perceptual skills. It comprises two mutually supportive components—(1) harmony and form; and (2) aural. While these two components are taught and assessed separately, they represent an integrated whole in which strong interconnections are clearly defined. The broader aim of this three-semester program is to support the acquisition of musical fluency and the capacity for independent learning, and to produce musically literate students who are able to apply the skills they have acquired in any professional situation.

Music Language 2 is a complementary unit in the Music Studies major (degree-specific major) in the Bachelor of Arts degree. The unit is also open to students enrolled in other majors and degree pathways who fulfill the prerequisites and who have an interest in music.

This unit is the second in a three-semester sequence that develops core theoretical, musical and perceptual skills. It comprises two mutually supportive components—(1) harmony and form; and (2) aural. While these two components are taught and assessed separately, they represent an integrated whole in which strong interconnections are clearly defined. The broader aim of this three-semester program is to support the acquisition of musical fluency and the capacity for independent learning, and to produce musically literate students who are able to apply the skills they have acquired in any professional situation.

Music Language 2 is a complementary unit in the Music Studies major (degree-specific major) in the Bachelor of Arts degree. The unit is also open to students enrolled in other majors and degree pathways who fulfill the prerequisites and who have an interest in music.
### Outcomes

**Performance:** On successful completion of this unit, a student should be able to demonstrate an accurate knowledge of the following according to the repertoire-based thrust of this unit:

1. Demonstrate the fundamentals of vocal/instrumental technique
2. Demonstrate fundamental control of intonation, rhythm, accuracy, articulation and tone quality through performance of appropriate repertoire
3. Demonstrate knowledge of the repertoire for his/her instrument/voice through preparation of specifically chosen works appropriate to his/her foundational level of tertiary performance.
4. Demonstrate musicianship through fundamental understanding of phrasing, dynamic control and general expression found in chosen repertoire
5. Demonstrate ensemble skills appropriate to this level of tertiary performance

**Composition:** On successful completion of the unit, a student should be able to:

1. Demonstrate fluency with conventional symbolic music notation
2. Demonstrate a developing repertoire of compositional techniques and tools for the development of musical material
3. Apply knowledge of acoustic instruments through idiomatic instrumental writing
4. Apply knowledge of historical approaches to music composition studied during the semester.

### Assessment

**Items**

- This comprises online quizzes (10 per cent); coursework essay (30 per cent); and examination (60 per cent).

**Performance**

- Performance—this comprises a solo repertoire examination and performance of an ensemble work* (70 per cent); performance of works-in-progress for weekly workshops (20 per cent); and an online assignment assisting students to develop reflective practice skills and strategies (10 per cent).

**Composition**

- Composition—this comprises composition projects* (70 per cent); workshop presentation (10 per cent); and listening examination (20 per cent).

*Component 1 must be passed in order to pass the unit.

**Proposed**

The School of Music advises that an administrative mistake has caused the erroneous specification of assessment criteria for the unit MUSC1342 Practical Music 2. One assessment criterion was included in error: 'and an online independent learning module on performance health/coursework exercises for performance psychology (10 per cent)'. This component is to be included in the unit MUSC1341 Practical Music 1 only, and should be deleted from the 2013 handbook description for MUSC1342. Therefore, and in order to address this error, the school requests that this performance assessment component for MUSC1342 be removed, and replaced with the new wording: 'and an online assignment assisting students to develop reflective practice skills and strategies (10 per cent)'.

**Maj (BArts): Music Studies (Comp)** 1791

**Attachment D11**
Performance—this comprises a solo recital examination and performance of an ensemble work* (30 per cent); performance of works in progress for weekly workshops and verbal contribution to workshop discussion (25 per cent); and a practice journal, to be submitted at the examination, reflecting on the developmental process undertaken throughout the preparation of the repertoire presented (5 per cent).

*Component 1 must be passed in order to pass the unit.

Composition—this comprises composition projects** (50 per cent); workshop presentation (10 per cent); and Max/MSP Programming Exercises** (40 per cent).

**Components 1 and 3 must be passed in order to pass the unit.

Assessment

<table>
<thead>
<tr>
<th>Items</th>
<th>Maj (BArts): Specialist Music Studies (second major) (Core)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposed</td>
<td>The School of Music advises that some minor changes are needed in the assessment of this unit. The NC2012 version of the unit was first run in 2011; the proposed changes are therefore based on direct experience.</td>
</tr>
<tr>
<td></td>
<td>There are currently eight separate assessments within MUSC2520: four for the harmony and form structure component, and four for the aural component. This was an attempt to compensate for the reduction from four to three music language units in the new degree structure. It is clear, however, that some streamlining in the assessment is required as the current situation is placing an unreasonable burden on students.</td>
</tr>
<tr>
<td>Change: Amalgamation of the assessed weekly assignment submission and the (assessed) mid-semester assignment; and,</td>
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<tr>
<td>Change: Deletion of (old) tutorial assignment 1.</td>
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</tr>
<tr>
<td>The rationale for the proposed changes to the assessment for the harmony and form component is as follows:</td>
<td></td>
</tr>
<tr>
<td>(i) This unit is currently being over-assessed—experience has shown that students are being pushed in too many different directions at once;</td>
<td></td>
</tr>
<tr>
<td>(ii) With the current number of eight assessments, the workload is excessive and students have been overwhelmed by the range of activities they need to cover;</td>
<td></td>
</tr>
<tr>
<td>(iii) A more broadly based mid-semester assignment (in the harmony and form component) would provide students with additional detailed formative feedback—this is preferable to students submitting weekly assignments which are not all marked; and,</td>
<td></td>
</tr>
<tr>
<td>(iv) There is a need to delete the (old) tutorial assignment 1 in the harmony and form component. This is a group assessment for which there is simply no space in the tutorial programme—this being the result of the reduction from four to three music language units.</td>
<td></td>
</tr>
</tbody>
</table>
### Outcomes

For the harmony and form component, students are able to:
1. Demonstrate an understanding of the processes underpinning the expansion of tonality in the late nineteenth century, and proficiency in analysing music from this period.
2. Demonstrate an understanding of the fundamental principles of Set Theory, and proficiency in using it as an analytic methodology.
3. Demonstrate an understanding of the processes underpinning the expansion of tonality in the late nineteenth century, and proficiency in analysing music from this period.
4. Demonstrate an understanding of the fundamental principles of Twelve-Tone Serialism, and proficiency in applying the principles of the twelve-tone method in analytic tasks.
5. Demonstrate an understanding of other methods of pitch organisation in twentieth-century music (e.g. textural and tonal layering, pandiatonicism, quartal and quintal harmony, and modal harmony), and proficiency in identifying these compositional methods in the analysis of post-tonal music.
6. Choose and deploy appropriate analytical methods to determine the structure of pieces of music from the Western canon c.1900 to the present.
7. Through research, advanced analysis, and critical evaluation/critical thinking, demonstrate an understanding of innovations in musical thought and form through study of works by key twentieth-century composers such as Debussy, Stravinsky, Schoenberg, Cage, Messiaen, Glass, and Part.
8. Identify and deploy appropriate analytical methods to determine the structure of pieces of music from the Western canon c.1900 to the present.

For the aural component, students are able to:
1. Demonstrate aural discrimination of all scales, their component degrees and the intervals between them (major, minor, both harmonic and melodic), and compound intervals.
2. Demonstrate aural discrimination of all chords taken from the major and minor scales, their arpeggios, and all inversions and voicings in both open and close position; diminished and augmented triads; "Tri stan" chords; chords of the Dominant 7th and Dominant 9th; and, in progressions, the Primary and Secondary Triads; the tonic minor and tetrace de Picardie; enharmonic relationships, anchor-notes and chromatically-related chords.
3. Demonstrate an understanding of the processes underpinning the expansion of tonality in the late nineteenth century, and proficiency in analysing music from this period.
4. Choose and deploy appropriate analytical methods to determine the structure of pieces of music from the Western canon c.1900 to the present.
5. Through research, advanced analysis, and critical evaluation/critical thinking, demonstrate an understanding of innovations in musical thought and form through study of works by key twentieth-century composers such as Debussy, Stravinsky, Schoenberg, Cage, Messiaen, Glass, and Part.
6. Identify and deploy appropriate analytical methods to determine the structure of pieces of music from the Western canon c.1900 to the present.

### Proposed

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<th>Maj (BArts): Specialist Music Studies (second major) (Core)</th>
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**Attachment D13**
Content

This unit is the third in a three-semester sequence that develops core theoretical, musical and perceptual skills. The unit proceeds beyond the focus upon music of the common practice period, which was studied in MUSC1321 Music Language 1 and MUSC1322 Music Language 2, and proceeds to a study of the language and perception of post-tonal music. As before, the unit comprises two mutually supportive components — (1) theoretical, musical and perceptual skills. The unit proceeds beyond the focus upon music of the common practice period, which was studied in MUSC1321 Music Language 1 and MUSC1322 Music Language 2, and proceeds to a study of the language and perception of post-tonal music. As before, the unit comprises two mutually supportive components — (1) harmony and form; and (2) aural. While these two components are taught and assessed separately, they represent an integrated whole in which strong interconnections are clearly defined. The broader aim of this three-semester program is to support the acquisition of musical fluency and the capacity for independent learning, and to produce musically literate students who are able to apply the skills they have acquired in any professional situation.

Music Language 3 is a compulsory unit in the Specialist Music Studies major in the Bachelor of Arts degree. The unit is also open to students enrolled in other majors and degree pathways who fulfill the prerequisites and who have an interest in music.

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Assessments tied to outcomes

1. Preparation of Application for clearance from Humans Research Ethics Committee. Students are required to read the ethics guidelines and develop simulated applications with clearly identified aims, demonstrating an awareness of relevant cultural and social differences and the constraints under which research is conducted in Australia on issues affecting human beings. Objectives 3, 5, 6.

2. Wikipedia entries: Group Report, Individual contribution. Objectives: 2, 4, 5, 7. Students need to work together to research a conflict/issue, determine what to ask their intended respondents, and then divide writing tasks. They gather data independently, analyse its relevance critically and then contribute to the entry. The process of negotiation inherent in building the site promotes collaboration. The distribution of marks (weighted in favour of the group report) is linked to the objective of learning to work collaboratively. 3. Critical Analysis of Conflicts and Issues. Writing assignment. Objectives 1, 2, 3.

4. Tutorial participation. Students supplement assigned reading with information about current issues to discuss set questions. Marks determined by extent of reading, ability to present an argument, as well as respect demonstrated for others' viewpoints. Objectives 2, 5, 7, 8.

5. Exam. Designed to assess ability to link all aspects of the unit's subject matter in coherent analyses. Objectives 1, 2, 4, 8.

The research skills elements (7 & 9) can be demonstrated only in the essay.

Assessment Items

This comprises a 1000-word mid-semester essay (20 per cent); a 2000-word end-of-semester essay (30 per cent); tutorial presentation and tutorial question–answers (10 per cent); tutorial participation (5 per cent); and a two-hour examination (35 per cent).

This comprises a 3000-word major essay (45 per cent); tutorial participation (10 per cent); and a final examination (45 per cent).

Proposed Minor changes to assessment and content description to improve unit.

Maj (BArts): Political Science and International Relations (Option)