

University of the West of Scotland

Module Descriptor

Session: 2324

Title of Module: Music, Film and Sound Aesthetic			
Code: MUSC10013	SCQF Level: 10 (Scottish Credit and Qualifications Framework)	Credit Points: 20	ECTS: 10 (European Credit Transfer Scheme)
School:	School of Business and Creative Industries		
Module Co-ordinator:	Lauren Gilmour		
Summary of Module			
<p>Students will extend their knowledge and understanding of key concepts from a range of theoretical approaches in cultural, communication and media studies. Students will acquire a critical terminology which can be applied to the study of literature, media and popular culture, and analyse within the fields of literature, media and popular culture with its accent on Film and Music studies. Students will examine historical and current approaches to embedding sound, music and film and will be required to utilise skills from previous modules (or equivalent for progressing level 9 direct entrants) to produce a piece of audiovisual material which includes: planning, resource allocation, skills sourcing, recording original dialogue, sounds and music and compiling them into a professional standard artefact to add to their PDP portfolio.</p> <p>The module is open to technicians as well as non-technicians. Students work in 'production teams working towards replacing all soundtrack elements of a given 10-minute film including: Foley, Score, SFX and ADR. Assessment includes the final artifact, a portfolio (making of) and a personal essay on a composer/sound design/genre of their choice.</p> <p>Introduction of students to the academic study of film music analysis</p> <p>Practical postproduction techniques</p>			

Module Delivery Method					
Face-To-Face	Blended	Fully Online	HybridC	Hybrid 0	Work-Based Learning
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
See Guidance Note for details.					

Campus(es) for Module Delivery
The module will normally be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)

Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Add name

Term(s) for Module Delivery

(Provided viable student numbers permit).

Term 1	<input type="checkbox"/>	Term 2	<input checked="" type="checkbox"/>	Term 3	<input type="checkbox"/>
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Learning Outcomes: (maximum of 5 statements)

These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module.

At the end of this module the student will be able to:

L1	knowledge that covers and integrates most of the principal areas, features, boundaries, terminology and conventions of film sound and music subject/discipline
L2	a range of software to create an original underscore, audio soundtrack and Foley to a prescribed piece of film
L3	Identify and offer professional solutions to professional problems in the field of aesthetic and production audio/visual processes
L4	Click or tap here to enter text.
L5	Click or tap here to enter text.

Employability Skills and Personal Development Planning (PDP) Skills

SCQF Headings	During completion of this module, there will be an opportunity to achieve core skills in:
Knowledge and Understanding (K and U)	<p>SCQF Level 10</p> <p>Students will embark on a detailed analysis from an academic and practical perspective of film sound and music by examining current and historical theories and concepts of approaches to film sound and music</p> <p>Students will be able to demonstrate and/or work with:</p> <p>knowledge that covers and integrates most of the principal areas, features, boundaries, terminology and conventions of film sound and music subject/discipline</p> <p>a critical understanding of the principal theories, concepts and principles behind the reading of both audio and visual stimuli</p>
Practice: Applied Knowledge and Understanding	<p>SCQF Level 10</p> <p>Students will use a range of the principal skills of audio post production at a level advanced from pre requisites at level 9. Practising in a range of professional level contexts in the area of surround sound, sound effect creation and audio visual mixing students will work within timescales and constraints comparable and informed by the business environment</p>

Generic Cognitive skills	<p>SCQF Level 10 General Cognitive skills are developed both at an administrative/operational and technical production level. Students working in production teams will face professional problems and be expected to offer professional solutions on both aesthetic production and technical issues.</p>	
Communication, ICT and Numeracy Skills	<p>SCQF Level 10 Students, through : workshops and lectures (guest professionals as well as academic staff) team tutorials and feedback sessions will be expected to communicate and enquire with peers, senior colleagues and specialists at a professional level. Through studying historical practices and developments in film sound and music students will develop suitable skills to examine and challenge existing practices as well as apply new methods. Technical students will use a range of suitable software at an advanced level while non-technical students will develop organisational and administrative skills to reflect the demands of a professional environment at this level and above.</p>	
Autonomy, Accountability and Working with others	<p>SCQF Level 10 Students will be expected to acknowledge good industry practice through organising their initiatives in the form of clear and concise planning thus greatly enhancing their employability status. Through displaying and taking significant responsibility for cataloguing and crediting all participants and their roles within the project students will greatly enhance their personal development planning by reflecting on their relevant strengths and weaknesses. It is hoped that through doing this that the student will greater appreciate how their transferable skills can best be utilised in a professional as well as academic scenario Students will develop these skills under guidance in a peer relationship with qualified practitioners</p>	
Pre-requisites:	<p>Before undertaking this module the student should have undertaken the following:</p>	
	Module Code:	Module Title:
	Other:	or equivalent. (Tech) Experience in complex administrative and management organisational skills at level 9 (non tech)
Co-requisites	Module Code:	Module Title:

*Indicates that module descriptor is not published.

<p>Learning and Teaching</p>
<p>In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.</p> <p>The delivery of the module will consist of lectures, tutorials, and a series of intensive group work in a replication of a post-production film team. Teams can consist of technical and non-technical students with a variety of roles including music supervisor, producer, music editor, casting directors and script editors. Students are engaged with professional post-production companies</p>

with at least one local site visit. There is an added incentive of a prize and a showing of work in the final showcase.	
<p>Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:</p>	<p>Student Learning Hours (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)</p>
Lecture/Core Content Delivery	12
Tutorial/Synchronous Support Activity	24
Independent Study	164
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
	200 Hours Total
**Indicative Resources: (eg. Core text, journals, internet access)	
<p>The following materials form essential underpinning for the module content and ultimately for the learning outcomes:</p> <p>Beck, J. and Grajeda, T. (2008) Lowering The Boom: Critical Studies In Film Sound. Chicago: University of Illinois Press.</p> <p>Cooke, M. (2008) A History of Film Music. Cambridge: Cambridge University Press.</p> <p>Davis, R (2010) Complete guide to film scoring: the art and business of writing music for movies and TV. London: Berklee Press</p> <p>Harper, G., et. al (2009). Sound and Music in Film and Visual Media. London: Bloomsbury.</p> <p>Reay, P (2004) Music in film : soundtracks and synergy Short cuts London: Wallflower</p> <p>Roads, C. (2015) Composing Electronic Music: A New Aesthetic. Oxford: Oxford Scholarship Online</p> <p>Please ensure the list is kept short and current. Essential resources should be included, broader resources should be kept for module handbooks / Aula VLE.</p>	

Resources should be listed in Harvard referencing style or agreed professional body deviation and in alphabetical order.

(*N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

Attendance and Engagement Requirements

In line with the [Student Attendance and Engagement Procedure](#): Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time.

For the purposes of this module, academic engagement equates to the following:

Free Text – to add detail

Equality and Diversity

The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: [UWS Equality, Diversity and Human Rights Code](#).

Please ensure any specific requirements are detailed in this section. Module Co-ordinators should consider the accessibility of their module for groups with protected characteristics..

(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

Supplemental Information

Divisional Programme Board	Arts and Media
Assessment Results (Pass/Fail)	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>

School Assessment Board	Arts and Media
Moderator	Iain Taylor
External Examiner	B Challis
Accreditation Details	JAMES
Changes/Version Number	3.01

Assessment: (also refer to Assessment Outcomes Grids below)

This section should make transparent what assessment categories form part of this module (stating what % contributes to the final mark).

Maximum of 3 main assessment categories can be identified (which may comprise smaller elements of assessment).

NB: The 30% aggregate regulation (Reg. 3.9) (40% for PG) for each main category must be taken into account. When using PSMD, if all assessments are recorded in the one box, only one assessment grid will show and the 30% (40% at PG) aggregate regulation will not stand. For the aggregate regulation to stand, each component of assessment must be captured in a separate box.

Please provide brief information about the overall approach to assessment that is taken within the module. In order to be flexible with assessment delivery, be brief, but do state assessment type (e.g. written assignment rather than “essay” / presentation, etc) and keep the detail for the module handbook. [Click or tap here to enter text.](#)

Assessment 1 –

Artefact- 50% Students are given a short 10 minute film and asked to replace the Dialogue, Sound effects, Foley and the musical score.

Assessment 2 –

Students will accompany the artefact with an electronic portfolio 20% describing the processes involved with reference to how samples/music/ADR were created demonstrating managerial responsibility for the work of themselves and others using a range of resources.

Assessment 3 –

Personal reflective essay about their experience within the collaborative project 30%

(N.B. (i) **Assessment Outcomes Grids** for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed.

(ii) An **indicative schedule** listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

Assessment Outcome Grids (See Guidance Note)

Component 1							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetable Contact Hours
	X	X				50	15

Component 2							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetable Contact Hours
	X	X				20	0

Component 3							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetable Contact Hours
			X			30	0
Combined Total for All Components						100%	15 hours

Change Control:

What	When	Who
Further guidance on aggregate regulation and application when completing template	16/01/2020	H McLean
Updated contact hours	14/09/21	H McLean
Updated Student Attendance and Engagement Procedure	19/10/2023	C Winter
Updated UWS Equality, Diversity and Human Rights Code	19/10/2023	C Winter
Guidance Note 23-24 provided	12/12/23	D Taylor
General housekeeping to text across sections.	12/12/23	D Taylor

Version Number: MD Template 1 (2023-24)