1. **Title of the module**

CMAT3070 (CMAT307) – Music and Contemporary Culture

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 4

1. **The number of credits and the ECTS value which the module represents**

15 Credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA (Hons) Music, Performance and Production

BA (Hons) Music Business and Production

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Demonstrate knowledge and understanding of important figures, trends and theories relevant to the development of twentieth and twenty-first century musical cultures;

8.2 Demonstrate a familiarity with a range of scholarly practices and ideas of special significance within the research culture of the Centre for Music and Audio Technology;

8.3 Research one or more areas of study within music, using skills such as finding and using appropriate sources, producing a bibliography, developing an argument and drawing connections between texts and contexts.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Manage and navigate information sources (both electronic and printed);

9.2 Work independently to a given brief;

9.3 Demonstrate flexibility of thought and an openness to alternative ideas and different ways of thinking.

1. **A synopsis of the curriculum**

This module will provide a broad introduction to important aspects of music history and culture from the twentieth century to the present day. Different approaches to musical language will be considered (tonality/modality, rhythm and timbre in a range of mainstream and experimental styles). The advent of sound recording and the increasing importance of technology in music will also be examined. These key ideas will be connected to research specialisms within the Centre for Music and Audio Technology, encouraging students to appreciate the potential for further study in each of these areas.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Harper-Scott, J.P. E. & Samson, J. (2009). *An Introduction to Music Studies*. Cambridge: Cambridge University Press.

Hendy, D. (2014) *Noise: A Human History of Sound and Listening*. New York: Collins.

Judkins, J. (2011). ‘Silence, Sound, Noise and Music’ in Gracyk, T. & Kania, A. (eds), *The Routledge Companion to Philosophy and Music*. London: Routledge.

Kaemmer, J. E. (1993) *Music in Human Life: Anthropological Perspective on Music*. Austin: University of Texas Press.

Nettl, B. (2000) ‘Music’ in Sadie, S. et al. (Eds) *Grove Music*, [online]

Zak, A. (2009). ‘Getting Sounds: The Art of Sound Engineering’ in Cook et al. (eds) *The Cambridge Companion to Recorded Music*. Cambridge: Cambridge University Press.

1. **Learning and teaching methods**

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

1. **Assessment methods**
   1. Main assessment methods

* Critical Writing Exercise (1,000 words) – 20%
* Essay (2,000 words) – 80%
  1. Reassessment methods
* Like-for-like

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *9.1* | *9.2* | *9.3* |
| **Learning/ teaching method** |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |
| Critical Writing Exercise | **x** | **x** | **x** | **x** | **x** |  |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/ declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway

1. **Internationalisation**

This module encourages students to explore a wide variety of music from the broad Western tradition, particularly music originating from the US and Europe, although other types of world music will be investigated. Students will be exposed to recent music from these cultures and learn about their differences and associated stylistic parameters.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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| Revised FSO Jan 2018 |