1. **Title of the module**

CMAT3130 (CMAT313) – Critical Listening and Sound-making

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)**

Spring

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

None

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

BSc (Hons) Music Technology and Audio Production

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 a critical understanding of sonic characteristics, their relationships and their meaning in nature and urban environments;

8.2 Demonstrate an understanding of sound-making and its cultural significance;

8.3 Appreciate the potential in sonic materials and work creatively with recorded environmental, processed and synthesised sound in the studio through the use of current audio technologies;

8.4 Understand the methods needed to confront and explore unfamiliar musical sounds, concepts, repertoires and creative practices.

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

9.1 Manage a project and carry it through to delivery;

9.2 Manage resources, including information sources;

9.3 Be open to alternative ideas and ways of thinking, demonstrate flexibility of thought;

9.4. Plan, implement, evaluate, and reflect critically on work in progress.

1. **A synopsis of the curriculum**

The module will explore critical listening and sound within the wider framework of the environment as a whole, helping students to develop a comprehensive understanding of sound relationships, sensitise their hearing and enhance their expert listening skills. Students will learn to recognise structural elements of sound, they will learn new concepts and be introduced into novel areas of sound-making. The module will culminate in the production of a substantial piece of creative work and a detailed evaluation that links theory and contextual issues with practice, strengthening students’ critical listening and sound-making skills.

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

Corey, J. (2017). *Audio Production and Critical Listening*. Abington: Routledge.

Labelle, B. (2006). *Background Noise: Perspectives on Sound Art*. London: Continuum.

Norman, K. (2004). *Sounding Art: Eight Literary Excursions Through Electronic Music*. Aldershot: Ashgate.

Schafer, R. M. (1977). *The Tuning of the World*. New York: Knopf.

Sonnenschein, D. (2001). *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema. Studio City*, California: Michael Wiese.

Truax, B. (2001). *Acoustic Communication*. Stamford, Connecticut: Ablex.

Wrightson, K. (2000). ‘An Introduction to Acoustic Ecology’. *Soundscape:* *The Journal of Acoustic Ecology*. 1(1), pp. 10-13

1. **Learning and teaching methods**

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

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

* Sound Design Exercise and Written Evaluation (300 words) – 40%
* Soundscape Composition Study with Written Evaluation (500 words) – 60%
  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)**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** |  | **x** | **x** | **x** | **x** |  |
| Demonstration | **x** |  | **x** |  | **x** |  | **x** | **x** |
| Tutorial | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Sound Design Exercise | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Soundscape Composition | **x** | **x** | **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**

The module encourages investigation and experimentation into areas of research and sound-making developed in different nations, including understandings and interpretations of the significance of sound, and the variety of meanings and impact of noise. It looks into acoustic ecology initiated in Canada; it contextualises musique concrète in France in relation to preceding stylistic developments in central Europe; it explores sound sculpture approaches by American artists such as Christian Marclay and Bill Fontana, and noise music developed by artists in Japan such as Merzbow. The first assignment explores sound-making by drawing influences from any combination of the above areas, whereas the second assignment focuses specifically on soundscape composition (started in Canada) that tests the students’ understanding of environmental source material and the network of meanings it creates.

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**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 |