

Module Title	Music Image Text (Existing)
Course Title	BA / BSc (Hons) Music and Sound Design
School	<input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS
Division	Creative Technologies
Parent Course	None
Level	5
Module Code	AME_5_MIT
JACS Code (completed by the QA)	
Credit Value	20 credit points
Student Study Hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite Learning	None
Co-requisites	None
Excluded combinations	None
Module co-ordinator	Name: Professor Hillegonda Rietveld Email: h.rietveld@lsbu.ac.uk
Short Description (max. 100 words)	Making connections between music, sound, performance and the moving image, within the intersection of technology, society and subjectivity, students are supported in further developing their analytical, research and writing skills. The module will thereby be supported in contextualising their production work and to develop study skills towards their final year Research Project.
Aims	The aims of this module are to: <ul style="list-style-type: none"> • Develop an understanding of meaning and representation in music & sound. • Develop an understanding of the semiotic interaction between context and sound productions. • Develop appropriate and relevant academic communication skills.
Learning Outcomes (4 to 6 outcomes)	<p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • Demonstrate knowledge of how sound and music acquire meanings in a variety of cultural and media contexts <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • Apply appropriate conceptual frameworks to the analysis and research of cultural and media contexts in relationship to relevant sonic events <p>Practical Skills:</p> <ul style="list-style-type: none"> • Generate a well- evidenced argument in an academic essay format <p>Transferable Skills:</p> <ul style="list-style-type: none"> • Communicating clearly and concisely in both verbal and a word-processed format
Employability	This module is essential for future employment in audio production for many different formats (such as, post-production sound production, music studio recording, broadcast). The activities will enable students to rehearse key skills involved in planning and managing the production process – which is particularly relevant to the media industries as a key requirement for future employees. The module also helps develop critical listening and analytical skills.

Teaching and learning pattern	Contact hours includes the following: <input checked="" type="checkbox"/> Lectures <input type="checkbox"/> Group Work <input checked="" type="checkbox"/> Seminars <input checked="" type="checkbox"/> Tutorial <input type="checkbox"/> Laboratory <input type="checkbox"/> Workshops <input type="checkbox"/> Practical <input checked="" type="checkbox"/> VLE Activities
Indicative content	<ul style="list-style-type: none"> ● Contextual Sound Design ● Performance: Embodiment and Mediation ● Discursive Formations of Genres, Scenes and Formats ● Rhythms of the City ● Globalisation and the Technoculture ● Digital Distribution Networks ● Essay Plan Presentations
Assessment method (Please give details – of components, weightings, sequence of components, final component)	<p>Formative assessment:</p> <ul style="list-style-type: none"> ● Contribution to seminar discussions ● Class presentation <p>Summative assessment: CW1: Essay (100%) 2500-word essay with appended presentations. Students will submit an academic essay based on a choice from set questions, as well as evidence of formative student-led presentation work. The presentation and subsequent essay plan (500 words) should be included as an appendix.</p> <p>Resit The resit will be the same as the original summative assessment.</p>
Indicative Sources (Reading lists)	<p>Core materials:</p> <ul style="list-style-type: none"> ● Attias, B.A. , Gavanas, A. and Rietveld, H.C. (Eds) (2013) <i>DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music</i>. Bloomsbury Academic. ● Barthes, R. (1993) <i>Image, Music, Text</i>. (London: Fontana Press) ● Frith, S. (1998) <i>Performing Rites: Evaluating Popular Music</i>. Oxford UP. ● Machin, D. (2010) <i>Analysing Popular Music: Image, Sound and Text</i>. Sage. ● Zagorski-Thomas, S. (2014) <i>The Musicology of Record Production</i>, Cambridge University Press. <p>Optional reading:</p> <ul style="list-style-type: none"> ● Beck, J. and Grajeda, T. (Eds) (2008) <i>Lowering the Boom: Critical Studies in Film Sound</i>. University of Illinois Press. ● Bull, M. (2007) <i>Sound Moves: iPod Culture and Urban Experience</i>. London: Routledge. ● Butler, M.J. (2014) <i>Playing Something That Runs: Technology, Improvisation in J and Laptop Performance</i>. Oxford U.P. ● Etherington-Wright, C. and Doughty R. (2011) <i>Understanding Film Theory: Theoretical and Critical Perspectives</i>. Palgrave Macmillan.

	<ul style="list-style-type: none"> ● Hesmondhalgh, D. (2012) <i>The Cultural Industries</i> (3rd edition) Sage. ● Jenkins, H. (2008) <i>Convergence Culture: Where Old and New Media Collide</i>. NYU Press. ● Katz, M. (2012) <i>Groove Music: the Art and Culture of the Hip-Hop DJ</i>. Oxford UP. ● Lysloff, R.T.A. and Gay Jr, L.C. (Eds)(2003) <i>Music and Technoculture</i>. Wesleyan UP. ● Perron, B. and Wolf, M. J. P. (Eds)(2009). <i>The Video Game Theory Reader 2</i>. Routledge. ● Sterne, J. (2012) <i>MP3: The Meaning of a Format</i>. Duke U.P.
<p>Other Learning Resources</p>	<p>University Virtual Learning Environment PowerPoint slide presentations, teaching notes and other relevant materials will be available through Moodle, a web-based integrated teaching and learning environment, which is part of the University's Virtual Learning Environment (VLE).</p>