



Unit Title	Live Multimedia Project
FHEQ Level	UG 2 – L5
Unit Code	EMSD181
Credit Value	15
Unit Type	Elective 1 – Content Department

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	30	Independent Study	90
Supervised access to resources	7.5	Preparation for Assessment	15
		Unsupervised Access to Resources	7.5
Total			150

Unit Description

This unit is an opportunity to engage in a collaborative production project by working in a discipline that may not be a student’s core subject area. The unit is the only performance - based unit, placed within a predominantly post-production and non-performance orientated degree and encourages students to work with peers from other disciplines within the content department. Music and Sound Design, Animation, Digital Photography and Games Design students can choose this unit and create something special and unique.

Students will work towards creating a piece of live multimedia performance that can include: live sound design/creation/Foley; live composed music or live improvised music; live/previously-produced animation, live/previously-produced photography; live/previously-produced film or moving image. The piece must contain sound, music and some kind of visual element projected live, although live dance/movement capture is also possible. Live VJ/coding or computer-controlled performance is also encouraged.

The main focus is on collaborative working, with students encouraged to pair with other disciplines. The brief is centered on creative, original and experimental, giving the students a chance to create something special and unique for a single performance in a suitable space.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant following principles have been mapped against the Learning Outcomes relevant to each course unit and at each level. 1. Cultivate: Where the individual thrives. 2. Collaborate: where disciplines evolve. 3. Integrate: where education engages industry. 4. Advocate where purpose meets practice. 5. Originate: where creativity meets technology.

Unit Indicative Content

- Students will study and produce work within a specialist area that will extend and develop the skills and knowledge gained through the previous units, but students may be asked to work outside their comfort zone. Live performance of sound and music, with some kind of visual element, will be the main focus.
- Each of these areas of work will involve students taking their existing creative and technical skills and applying them in a new way and in unique circumstances.
- Students will undertake a self-directed project that will be facilitated and approved by tutors, working towards rehearsing and staging a live sound and music to film/moving image performance for a live audience.
- Assessment will take the form of evaluation of the completed production, which may also be peer-assessed if it was produced by a group of students. Also an accompanying report that will contextualise the students understanding of the challenges of the project.

Unit Aims

- To give students an opportunity to be experimental, creative and original without any constraints inherent in the post media industries.
- To give students the experience of producing sound and music in collaboration with Animation, Photography and Games students in a live performance environment.
- To give students experience of taking creative responsibility for a project, making decisions regarding all its constituent elements through a complete production.
- To introduce students to experimental performance as a genre and enable a context for appreciating, learning and developing new techniques.

Unit Learning Outcomes

LO 1 Research and Inspiration

Analyse and interpret information gathering techniques using a wide range of sources, providing visual, contextual and audio case-study research as appropriate.

LO 2 Concept

Analyse research materials leading to the generation of the ideation and concepts that inform and lead to project development.

LO 3 Development

Analyse a range of potential pathways that result in appropriate solutions, informed by an understanding of the principles of the creative process.

LO 4 Production

Employ relevant knowledge of production skills alongside a grasp of the creative potential of a selection of processes, materials and methods that inform creative and academic practice.

Learning and Teaching Methods

Learning and teaching in this unit is focussed on learning-by-doing and learning through a focus on practical exercises and workshops. The theoretical knowledge that underpins the practical work will be delivered through lectures and seminars with the practical implementation of this information consolidated through practical workshops and supervised exercises. Individual aspects of assessment and workshops will enable students to practice problem solving and self-motivation and proactive work. The varied teaching methods listed below will ensure appealing to a broad range of learning styles and needs.

- Briefings
- Lectures
- Project work
- Workshops
- Group work
- Online learning
- Group presentations and reviews
- Self-directed independent study

Assessment methods and tasks

Assessment methods will centre on evaluation of the completed production, which may also be peer-assessed if it was produced by a group of students. An accompanying report will contextualise the work in terms of the students learning.

Assessment tasks	Weighting (%) <i>(one grade or multi-grade unit)</i>
1. Report	100% (pass/fail)
2. Live Project	

Indicative Assessment Criteria

IAC1: Show a sensitivity for the work of students from other disciplines when working collaboratively (LO4).

IAC2: Creatively respond to an open brief to design sound, compose and produce music or produce and project visuals for a collaborative production (LO3, LO4).

IAC3: Effectively communicate ideas with specialist practitioners from other disciplines (LO1, LO2).

IAC4: Research and develop an original idea and realise it within a given time frame (LO1, LO2).

Essential Reading list

1. Ament, V. (2009). *The Foley Grail - The Art of Performing for Film, Games and Animation*. Focal Press.
2. Coleman, P. (2004). *Basics – A Beginner’s Guide to Stage Sound*. Entertainment Technology Press.
3. Kahn, Whitehead & Gregory. (1994). *Wireless Imagination*. MIT Press.
4. Kaye & LeBrecht. (2009). *Sound and Music for the Theatre - The Art & Technique of Design*. 3rd ed. Focal Press.
5. Manzo, V. (2011). *Max/MSP/Jitter for Music: A Practical Guide to Developing Interactive Music Systems for Education and More*. OUP USA.
6. Weiss, A. (2002). *Experimental Sound and Radio*. MIT Press.
7. Winkler, T. (2001). *Composing Interactive Music - Techniques and Ideas Using Max*. MIT Press.