Unit Title	Individual Project
FHEQ Level	UG 3 – L6
Unit Code	MSD18303
Credit Value	30
Unit Type	Subject

Learning Hours

Staff – Student Contact Hours		Independent Study Hours	
Classes	50	Independent Study	150
Supervised access to resources	10	Tutorial for Assessment	45
		Access to resources	45
Total			**300**

Unit Description

This unit is designed to enable students to initiate, develop, and produce a substantial piece of individual sound or music work. The unit supports students in undertaking a single individual project, which will demonstrate their comprehensive skills and depth of knowledge in the area of music or sound design and play to the student's individual strengths.

Students will agree a suitable project with the unit tutor through a series of exploratory seminars and tutorials. To aid this process a learning agreement will be negotiated between the student and the tutor detailing the learner's activities, skills to be developed, resources and teaching requirements, and an agreed set of deadlines and project-specific assessment criteria.

Students will be responsible for booking studio time, managing the project, equipment bookings, clearing rights for materials used and the full administration and organisation of the project. Tutors will mentor projects, providing additional support and resources where appropriate in order to fulfill the learning contracts remit.

The unit leader will hold regular small group seminars with students during the period of the production of the project(s) and will also be able to negotiate specialist workshops where necessary.

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

- Subjective sound design
- Analysing the work of key sound designers and composers
- Advanced storytelling with sound and music
- Empathetic and un-empathetic score
- Working in slow motion
- Dream sequences and fantasy
- 5.1 mixing and premixing
- Advanced workflows and deliverables
- Different styles of editing – continuity and dialectic

Unit Aims

- To provide the opportunity to take full control and responsibility for a project.
- To support students in creating an individual project of creative work which demonstrates an advanced level of skills and knowledge.
- To provide the opportunity to work individually, exploring skills and interests in the student's area of strength.
- To support students in demonstrating an advanced level of technical competence and developing a unique 'voice' in their chosen area.
- To provide the opportunity to develop an interest in a specific area of expertise.
- To give students the opportunity to display depth of skills and knowledge through a specifically designed major project.

Unit Learning Outcomes

LO 1 Research and Inspiration

Select and evaluate information gathering techniques using a wide range of sources, providing visual, contextual and industry case-study research as appropriate.

LO 2 Concept

Critically appraise and evaluate appropriate research materials to generate workable concepts or strategic project themes that inform and underpin project development

LO 3 Development

Investigate potential pathways that result in appropriate solutions, informed by a systematic understanding of the principles of the creative process.

LO 4 Production

Demonstrate systematic working knowledge, production skills, selection, application and understanding of a selection of processes, materials and methods that inform creative and academic practice.

LO 6 Critical and creative

Evaluate a range of critical approaches in order to form an independent position

Learning and Teaching Methods

This unit will be delivered using a combination of:

- Workshops
- Lectures
- Technical demonstrations
- Seminars
- Briefings
- Project work
- Online learning
- Self-directed independent study
- Tutorials

Assessment methods and tasks

More detailed assessment tasks will be specified in the brief

1. Practical work – individually led.
2. Critical analysis in the form of a reflective report, presentation or viva which critically reflects upon the creative and production process.

Assessment tasks	Weighting (%) *(one grade or multi-grade unit)*
1. **Practical work**	70%
2. **Critical analysis - report, presentation or viva**	30%

Indicative Assessment Criteria

Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.

- IAC 1: Demonstrates a foundation of individual drive upon which work is inspired/informed (LO1).
- IAC 2: Shows evidence of conceptual work as part of individual project (LO2).
- IAC 3: Exhibits high-level production skills, including appropriate mixing and mastering and delivery (LO4).
- IAC 4: Produces work that is original and creative and demonstrates an element of risk taking and experimental approaches (LO4).
- IAC 5: Demonstrates in-depth, critical reflection regarding production processes and engages critically with their own subject specialism (LO6).

Essential Reading list

1. Buhler, J. (2009). *Hearing the Movies: Music and Sound in Film History*. Oxford University Press.
2. Davis, R. (2010). *Complete Guide to Film Scoring*. 2nd ed. Berklee Press Publications.
3. Farnell, A. (2010). *Designing Sound*. MIT Press.
4. Gibbs, T. (2007). *The Fundamentals of Sonic Art and Sound Design*. AVA Publishing.

5. Manzo, V. (2011). *Max/MSP/Jitter for Music: A Practical Guide to Developing Interactive Music Systems for Education and More*. OUP USA.
6. Pejrolo, A. (2007). *Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra*. Focal Press.
7. Scott-James, K. (2018) *Sound Design for Moving Image*. London: Bloomsbury Visual Arts.
8. Senior, M. (2011) *Mixing Secrets for the Small Studio (Sound on Sound Presents).* Massachusetts: Focal Press.
9. Sonnenschein, D. (2001) *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. Studio City: Michael Wiese Productions.
10. Theme Ament, V. (2014) *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. New York: Routledge.