

Unit Title	Portfolio Project
FHEQ Level	UG 3 – L6
Unit Code	MSD18304
Credit Value	45
Unit Type	Subject

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	70	Independent Study	110
Supervised access to resources	20	Preparation for Assessment	50
		Unsupervised Access to Resources	200
Total			450

Unit Description

This unit supports students in undertaking a substantial number of self-directed collaborative projects, building up a work portfolio which will demonstrate their comprehensive skills and depth of knowledge in the area of music or sound design.

The portfolio will also serve as a calling card to employers upon graduation from the programme. More often referred to as a showreel within the industry, the portfolio will be useful both to those choosing to enter the industry immediately after graduation, and those choosing to pursue a higher qualification.

The portfolio should include a range of work balancing flexibility, range and the development of a personal ‘voice’ or ‘sound’. Each portfolio will be as individual as the student who has produced it. Much of the project work will be undertaken in collaboration with other students within the faculty and the institution, or where appropriate, external collaborators. Students, at this level, should also be expected to critically reflect upon their work at the highest level, highlighting the processes employed and critiquing the creative and technical decisions made. In order to ensure projects fulfil the specific unit outcomes and do so at the appropriate level, students will agree projects in advance with the unit tutor, via a ‘learning contract’. This will also ensure that the portfolio of work is appropriately balanced, demonstrating different aspects of skills and knowledge with each project.

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

- Researching current showreel trends

- Constructing a portfolio outline
- Successful approaches to collaboration
- Working to dynamic timelines
- Advanced stereo mixing and mastering techniques for various contexts
- 5.1 mixing
- Understanding and registering with unions and/or royalty collection societies
- Advanced file formats

Unit Aims

- To explore showreel formats and prepare students for working life upon graduation
- To support students in creating a unique portfolio of creative work which demonstrates an advanced level of skills and knowledge.
- To provide the opportunity to collaborate with a variety of individuals from this and other discipline areas.
- To support students in demonstrating an advanced level of technical competence and developing a unique 'voice' in their chosen area.
- To ensure the portfolio covers a range of different types of project, demonstrating both a breadth and depth of skills and experience.
- To support students in working to fluctuating timelines and dealing with various delivery formats.

Unit Learning Outcomes

LO 1 Research/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/Ideation

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

LO 3 Development/Prototyping

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

LO 4 (Pre) 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 5 Presentation /Storytelling For Influence

Communicate projects creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience/client and the purpose of the work.

LO 6 Critical and creative mindsets

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

LO 7 Employability

Effectively employ professional transferable and employability skills, including the ability to manage time and work to clear briefs and deadlines, respond to set goals, and communicate effectively.

LO 8 Professional Identity

Align your professional identity as a practitioner with a viable career context.

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

Assessment methods and tasks

More detailed assessment tasks will be specified in the brief

1. Practical work - the number and nature of the pieces will be agreed upon by both the student and tutor in the form of a learning contract.
2. Critical analysis in the form of a reflective report or video which critically reflects upon the creative and production process.

Assessment tasks	Weighting (%) <i>(one grade or multi-grade unit)</i>
1. Practical work	70%
2. Critical analysis - reflective report or video	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 research upon which various elements of the portfolio are inspired/informed, as evidenced in the reflective report or video (LO1).

- IAC 2: Shows evidence of concept work as part of project work (LO2).
- IAC 3: Delivery of a complete, varied portfolio of work which exhibits a number of skills acquired across the course (LO3).
- IAC 4: Exhibits high-level production skills, including appropriate mixing and mastering (LO4).
- IAC 5: Demonstrates an ability to work to a story arc within the context of at least one piece of media (LO5).
- IAC 6: Demonstrates in-depth, critical reflection regarding professional, pre-production and post-production processes (LO6).
- IAC 7: Illustrates a clear ability to work within deadlines, respond to set goals and collaborate effectively within a team, with practitioners from a variety of disciplines (LO7).
- IAC 8: Demonstrates an individual voice or sound which lends a uniqueness to their work (LO8).

Essential Reading list

1. Baxter, P. (2014) *The Musician's Guide To Music Publishing In The UK*. Charleston: CreateSpace Independent Publishing Platform.
2. Feist, J. (2013) *Project Management for Musicians*. Boston: Berklee Press Publications.
3. Harrison, A. (2017) *Music: The Business: Fully Revised and Updated, including the latest developments in music streaming*. 7th ed. London: Virgin Books.
4. Miles Huber, D. (2017) *Modern Recording Techniques*. Massachusetts: Focal Press.
5. Owsinski, B. (2017) *The Mixing Engineer's Handbook*. 4th ed. Burbank: Bobby Owsinski Media Group.
6. Scott-James, K. (2018) *Sound Design for Moving Image*. London: Bloomsbury Visual Arts.
7. Senior, M. (2011) *Mixing Secrets for the Small Studio (Sound on Sound Presents)*. Massachusetts: Focal Press.
8. Sonnenschein, D. (2001) *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. Studio City: Michael Wiese Productions.
9. Theme Ament, V. (2014) *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. New York: Routledge.