

**CDA4 Programme Design Template
Module specification (with KIS)**



University of the
West of England

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Sound, Image and Sensory Experience				
Module Code	UACAKL-30-1	Level	2	Version	1.1
Owning Faculty		Field	Cultural and Media Studies		
Contributes towards	BA (Hons) Filmmaking and Creative Media				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites			Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2013	Valid to	September 2018		

CAP Approval Date	1 June 2012 24 June 2013
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Develop strategies for actively seeing, hearing and recording sensory experiences and to initiate ideas for sound and image production (Component A); 2. Understand the value of personal portfolios and online portfolios as tools for developing, sustaining and communicating ideas about creative practice (Component A); 3. Use sound and images creatively to create engaging sensory experiences for audiences (Component A); 4. Evaluate audience experiences through an analysis of their work and the work of their peers with reference to their own creative intentions and to a wider context of practice (Component A); 5. Demonstrate an appreciation and critical understanding of historical and contemporary context and the work of practitioners (Component A); 6. Contribute constructively to the work of their peers through group discussions, teamwork and engagement with an online community. (Component A); 7. Develop their creative, technical and professional skills through the production of projects to agreed deadlines (Component A); 8. Gain the necessary health and safety certification required to access and safely use a range of resources (Component A).

Syllabus Outline	<p>Students will work towards the production of a portfolio of projects exploring sound, image and sensory experience. Throughout the module, the emphasis will be on the development of creative and technical skills for actively hearing, seeing and recording sensory experience. In this context, students will explore the importance of the personal portfolio and online portfolio as a tool to develop, sustain and express ideas about their creative practice.</p> <p>Students will be supported in the development of their portfolio through workshops and self-directed exercises that explore the role sensory experiences play in the production of sound and image media.</p> <p>Students will be able to further extend their appreciation of sound, image and sensory experiences through engagement with the work of other practitioners, including photographers, film-makers and sound artists.</p> <p>The final project requires students to use sound and/or image creatively to produce an engaging sensory experience for an audience of peers and tutors. Students will be required to evaluate audience experiences through analysis of their work and the work of their peers.</p>
Contact Hours/Scheduled Hours	Module delivery will be based on approximately 90 hours of scheduled contact time.
Teaching and Learning Methods	<p>Following a series of lectures that will establish the issues and topics to be explored, explain methodologies and provide relevant examples, students will participate in tutor-led group seminars and workshops that will allow them to 'unpick', discuss and evaluate examples. This experience will be consolidated through the presentation of individual project work, a group project proposal and a research plan, in which students will apply and discuss the methods that they have learnt.</p> <p>There will be practical workshops run in each strand throughout the module. These will allow students to further develop subject-specific skills in an area of their choice and to support their development practical work for assessment. The list of technical workshops will be introduced at the start of the module.</p> <p>Students will work towards the production of a portfolio of creative exercises, critical assignments and projects. At key points in the module students will present their creative and critical work to tutors and peers and will receive formative feedback on the content. During formative feedback sessions, students will be expected to critique the work of other students and should provide evidence of continued engagements with their peers within their portfolios.</p> <p>For their final project, students will work in strand groups to explore specialist areas, such as sound, photography, moving image and mixed media.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, technical demonstration and instruction = 90 hours.</p> <p>Independent learning includes hours engaged with essential reading, creative development, assignment preparation and completion etc. = 210 hours.</p>
Key Information Sets Information	Key Information Sets (KIS) are produced at programme level for all programmes that this module contributes to, which is a requirement set by HESA/HEFCE. KIS are comparable sets of standardised information about undergraduate courses allowing prospective students to compare and contrast between programmes they are interested in applying for.

Key Information Set - Module data				
Number of credits for this module				30
Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours
300	90	210		300

The table below indicates as a percentage the total assessment of the module which constitutes a -

Written Exam: Unseen written exam, open book written exam, In-class test

Coursework: Written assignment or essay, report, dissertation, portfolio, project

Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

Total assessment of the module:	
Written exam assessment percentage	0%
Coursework assessment percentage	100%
Practical exam assessment percentage	0%
	100%

Reading Strategy

Any **essential reading** will be indicated clearly, along with the method for accessing it, e.g. students may be expected to purchase a set text, be given a study pack or be referred to texts that are available electronically, or in the Library. An on-line Module Handbook will also reflect the range of reading to be carried out.

Further reading is advisable for this module, and students will be encouraged to explore a range of books.

Detailed indicative reading lists will be provided as part of the on-line Module Handbook (revised annually) and multiple copies of this material are to be found in the library. Given the contemporary nature of the rapidly changing technologies that govern media convergence, it will also be essential that students engage with a range of online resources to cite and reference their own research and students will be advised of a range of critical web resources.

Access and Skills: Formal opportunities for students to develop their library and information skills are provided within the induction period. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.

Indicative Reading List

The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. CURRENT advice on additional reading will be available via the module handbooks or Blackboard pages.

Altman, R. (1992) *Sound Theory, Sound Practice*. London: Routledge.
 Barthes, R. (1982) *Camera Lucida: reflections on photography*. Cape
 Berger, J. (1972) *Ways of Seeing*, Penguin Books
 Chion, M. (1994) *Audio-Vision: Sound on Screen*. Columbia University Press.
 Cox, C. (2004), *Audio Culture: Readings in Modern Music*. Continuum.

de Oliveira, Nicolas and Oxley, Nicola, 'Installation art in the New Millennium: Empire of the Senses', London: Thames & Hudson, 2003. ISBN 0-500-23808-1

Leeuwen, Theo Van *Speech, Music, Sound*, London: Macmillan (1999)

Lewis and Booth (1989) *The Invisible Medium*. Macmillan.

Lipman, D. (1995) *The Storytelling Coach: How to Listen, Praise, and Bring Out People's Best* - Little Rock, AR: August House

Smith, Bruce R, *The Acoustic World of Early Modern England*, (Chapter 2 'Mapping the Field') London, The University of Chicago Press. (1999)

Rumsey, F. and McCormick, T. (2002) *Sound and Recording an Introduction*. 4th ed. Oxford: Focal Press.

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

Toop, David (2004) *Haunted Weather* (Chapter 2 'space and memory') London: Serpents Tail

Part 3: Assessment

Assessment Strategy

The range of summative assessment is designed to enable students to develop and demonstrate for the purposes of assessment their acquisition of the skills, knowledge, understandings and experiences that will enable them to meet the learning outcomes. It is as follows:

Component A, 1: Body of Work 100%

Body of Work shall demonstrate progression based on self-reflection and engagement with programme of study. Full guidance as to the contents of the Body of Work is contained in the Module Handbook.

Assessment Criteria	Relating to Learning Outcomes
1. Ongoing experimentation with creative processes for actively seeing, hearing and recording sensory experience;	1, 2, 3, 7
2. Sustained use of their personal portfolio, online portfolio and project documentation;	2
3. Creative use of sound and images to engage audiences;	3, 7
4. Evaluation of audience experience through critical analysis of their work and the work of their peers;	4, 6
5. Understanding of appropriate historical and contemporary practices and appreciation of the formal qualities of other practitioners' work;	5
6. Teamwork, time management, commitment to ongoing process and constructive engagement with peers;	6, 7
7. Development of technical and professional skills through the production of projects to agreed deadlines.	7

Identify final assessment component and element	Component A	
% weighting between components A and B (Standard modules only)	A:	B:
	100%	
First Sit		
Component A (controlled conditions) Description of each element	Element weighting <i>(as % of component)</i>	
1. Body of Work	100%	
2.		
Component B Description of each element	Element weighting <i>(as % of component)</i>	
1.		
2.(etc)		

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting <i>(as % of component)</i>	
1. Body of Work	100%	
2.		
Component B Description of each element	Element weighting <i>(as % of component)</i>	
1.		
2.(etc)		
If a student is permitted an EXCEPTIONAL RETAKE of the module the assessment will be that indicated by the Module Description at the time that retake commences.		