Module Title	Interdisciplinary Composition Project 1A
Brief Description	This module allows composers to develop a new work in addition to their core principal study folio, enabling them to develop further understanding of their compositional practice in an interdisciplinary context. By working closely with an artist from another discipline you will enhance your skills in artistic communication and project management. This additional new work must be interdisciplinary and must be developed in collaboration with other artist/s. You may choose to explore: • Music for moving image • Music for a theatrical production • Music for interactive media (including games or apps) • Music for installation • Music for dance • Music for an educational context or other interdisciplinary forms of composition. Your collaborator/s may be students in other departments at the Conservatoire, or external artists.
SCQF Level	9
Credit Rating	10 SCQF credits / 5 ECTS credits
Status (Core/Option/CRSC)	☐ Core ☒ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BMus (Composition) 2, 3, 4
Pre-requisites	Successful completion of BMus Composition Year 1 or BMus JPS Composition Year 1.
Co-requisites	
Anti-Requisites	ICP 1B

Maximum number of Students	5	Minimum number of Students	1

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Group Feedback Seminars	1	3	3
Independent Study	c.3-4	24	97
Total Notional Student Effort			**100**

Module Co-ordinator	Dr Oliver Searle
Module Aims	• To enhance your understanding of interdisciplinary and/or collaborative practices • To develop your compositional skills in an interdisciplinary and/or collaborative context • To promote professional awareness and working practices
Module Content	You will participate in the following learning experiences: • You will meet with the Head of Composition in Term 1 to agree on a suitable project. Details of this will be recorded on your Student Contract. • This module is student-directed, meaning that you are responsible for project planning, development and realisation. You will be guided through this process by your principal study teacher and seminars on interdisciplinary practice. • In Term two you will participate in a peer presentation and feedback session, where you will receive additional advice on your work-in-process.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate sophisticated technical and expressive skills when composing in a specific interdisciplinary context.
LO2	Apply imagination and creativity in response to interdisciplinary challenges.
LO3	Demonstrate sensitivity and emerging professionalism in a specific interdisciplinary and collaborative context.
Assessment 1, Type and Weighting	You will be assessed through: • 100% (LO1, 2, 3) **Original music** for an interdisciplinary context. The precise scope and duration of the new work should be decided through negotiation with your principal study tutor, but as a general guide the music should have a minimum duration of 5 minutes. You should submit your work alongside appropriate evidence of the other media/context you have worked with/in (e.g. video, other images, other documentation). In addition, you should submit a short written commentary of 400 words.
Assessment Criteria for Assessment 1	• thoughtful application of sophisticated musical skills appropriate to the chosen context • creativity and imagination • evidence of artistic sensitivity and professionalism in an interdisciplinary and collaborative context

Alignment of Assessment and Learning Outcome		Assessment 1
	LO1	X
	LO2	X
	LO3	X
Feedback	You will receive ongoing verbal feedback on the project from your principal study teacher during the development of the work. In addition, you will participate in a mid-year group tutorial with all other Additional New Work students, where you will receive staff and peer feedback on your work-in-progress.	
Recommended Resources	See Moodle for additional e-resources. Chapple, F. (2006) *Intermediality in theatre and performance (themes in theatre 2) (themes in theatre)*. Edited by Chiel Kattenbelt. 3rd edn. Amsterdam: Editions Rodopi B.V. Cook, N. (2000) *Analysing musical multimedia*. New York: Oxford University Press. Karlin, F., Wright, R., Williams, J., LeBow, D. and Fred, K. (2004) *On the track: A guide to contemporary film scoring*. 2nd edn. New York: Taylor & Francis. Miller, A.I. (2014) *Colliding worlds: How cutting-edge science is redefining contemporary art*. New York, NY, United States: WW Norton & Co. Sawyer, K. (2008) *Group genius: The creative power of collaboration*. New York: Basic Books. Sawyer, K.R. (2003) *Group creativity: Music, theater, collaboration*. United States: Lawrence Erlbaum Associates. Sweet, M. (2014) *Writing interactive music for video games: A composer's guide*. United States: Addison-Wesley Educational Publishers. Teck, K. (ed.) (2011) *Making music for modern dance: Collaboration in the formative years of a new American art*. New York: Oxford University Press. Tharp, T. and Kornbluth, J. (2010) *The collaborative habit: Life lessons for working together*. New York: Simon & Schuster Adult Publishing Group.	
Other Relevant Details	-	
Next Steps	ICP 2A or 2B	

| | Negotiated Project |