

Module Title	Interdisciplinary Composition Project 1B (extended)			
Brief Description	<p>This module allows composers in Year 3 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.</p> <p>This additional new work must be interdisciplinary, and must be developed in collaboration with other artist/s. You may choose to explore:</p> <ul style="list-style-type: none"> • 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 <p>or other interdisciplinary forms of composition. Your collaborator/s may be students in other departments at the Conservatoire, or external artists.</p> <p>In this extended, 20 credit, version of the module you must also articulate your critical awareness of interdisciplinary relationships and creative process through a written submission.</p>			
SCQF Level	9			
Credit Rating	20 SCQF credits / 10 ECTS credits			
Status (Core/Option/CRSC)	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course			
	<p>If Core or Option please identify the programme(s)/year(s) below:</p> <hr/> <p>BMus (Composition) 3, 4</p> <hr/>			
Pre-requisites	Successful completion of BMus Composition Year 2 or BMus JPS Composition Year 2.			
Co-requisites	Composition 3 or JPS Composition 3			
Anti-Requisites	ICP1A(10)			
Maximum number of Students		Minimum number of Students		
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Group seminars	Group feedback and review	3	3	9
Independent Study	Project development	c.8	24	191

Total Notional Student Effort	200
Module Co-ordinator	Dr Oliver Searle
Module Aims	<ul style="list-style-type: none"> • 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 • To develop critical insight into interdisciplinary relationships and working methods.
Module Content	<p>You will participate in the following learning experiences:</p> <ul style="list-style-type: none"> • 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.
LO4	Apply research skills in order to inform in-depth critical reflection on your compositional practice and the collaborative process
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • 50% (LO1, 2, 3) <p>Original music for an interdisciplinary work. The precise scope and duration of the work should be decided through negotiation with the 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).</p>

Assessment Criteria for Assessment 1	<ul style="list-style-type: none"> • application of sophisticated musical skills in the chosen context • creativity and imagination • evidence of artistic sensitivity and emerging professionalism in an interdisciplinary and collaborative context 															
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • 50% (LO3, 4) <p>Written reflective analysis of the creative process (2000 words), accompanied by documentation of process (which may include sketches, videos, photographs, recordings, illustrations, storyboards as appropriate to the project).</p>															
Assessment Criteria for Assessment 2	<ul style="list-style-type: none"> • critical awareness of collaborative working processes and associated challenges for the composer • quality of presentation, including written expression • evidence of in-depth reflection informed by research into professional interdisciplinary practice 															
Alignment of Assessment and Learning Outcome	<table border="1" data-bbox="580 882 1436 1128"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td>X</td> <td>X</td> </tr> <tr> <td>LO4</td> <td></td> <td>X</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	X		LO2	X		LO3	X	X	LO4		X
	Assessment 1	Assessment 2														
LO1	X															
LO2	X															
LO3	X	X														
LO4		X														
Feedback	<p>You will receive ongoing verbal feedback on the project from your principal study teacher.</p> <p>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.</p>															
Recommended Resources	<p>See Moodle for additional e-resources.</p> <p>Chapple, F. (2006) <i>Intermediality in theatre and performance (themes in theatre 2) (themes in theatre)</i>. Edited by Chiel Kattenbelt. 3rd edn. Amsterdam: Editions Rodopi B.V.</p> <p>Cook, N. (2000) <i>Analysing musical multimedia</i>. New York: Oxford University Press.</p> <p>Karlin, F., Wright, R., Williams, J., LeBow, D. and Fred, K. (2004) <i>On the track: A guide to contemporary film scoring</i>. 2nd edn. New York: Taylor & Francis.</p> <p>Miller, A.I. (2014) <i>Colliding worlds: How cutting-edge science is redefining contemporary art</i>. New York, NY, United States: WW Norton & Co.</p>															

	<p>Sawyer, K. (2008) <i>Group genius: The creative power of collaboration</i>. New York: Basic Books.</p> <p>Sawyer, K.R. (2003) <i>Group creativity: Music, theater, collaboration</i>. United States: Lawrence Erlbaum Associates.</p> <p>Sweet, M. (2014) <i>Writing interactive music for video games: A composer's guide</i>. United States: Addison-Wesley Educational Publishers.</p> <p>Teck, K. (ed.) (2011) <i>Making music for modern dance: Collaboration in the formative years of a new American art</i>. New York: Oxford University Press.</p> <p>Tharp, T. and Kornbluth, J. (2010) <i>The collaborative habit: Life lessons for working together</i>. New York: Simon & Schuster Adult Publishing Group.</p>
Other Relevant Details	-
Next Steps	ICP2A or 2B Negotiated Project