Media Arts
HND Music Production Year 1

IMPORTANT
• Please submit this sheet with your work for assessment
• Please retain all your work together with these sheets and your assessment sheets in your portfolio. All your work and assessment information will be required at the end of your course.

Unit number and title: 1: Contextual Studies
An investigation into Artists, Audiences And Music

Distribution date: 12th November 2007
Submission date: See Andy Cowan
Assessor: Andrew Cowan

<table>
<thead>
<tr>
<th>GRADING CRITERIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>To achieve a PASS grade the evidence must show that the learner is able to:</td>
</tr>
<tr>
<td>Unit</td>
</tr>
<tr>
<td>P1a</td>
</tr>
<tr>
<td>P1b</td>
</tr>
<tr>
<td>P1c</td>
</tr>
<tr>
<td>P2a</td>
</tr>
<tr>
<td>P2b</td>
</tr>
<tr>
<td>P2c</td>
</tr>
<tr>
<td>P3a</td>
</tr>
<tr>
<td>P3b</td>
</tr>
<tr>
<td>P3c</td>
</tr>
<tr>
<td>P4a</td>
</tr>
<tr>
<td>P4b</td>
</tr>
</tbody>
</table>
To achieve a MERIT grade the evidence must show that where appropriate the learner is able to:

M

- identify and apply strategies to find appropriate solutions
- select/design and apply appropriate methods/techniques
- present and communicate appropriate findings

To achieve a DISTINCTION grade the evidence must show that where appropriate the learner is able to:

D

- use critical reflection to evaluate own work and justify valid conclusions
- take responsibility for managing and organising activities
- demonstrate convergent/lateral/creative thinking

<table>
<thead>
<tr>
<th>TASKS</th>
<th>Unit</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. You will explore a range of Genres and artists, classifying them by genre, approach, influence, cultural and historical significance. You will analyse them using a range of critical theories and generate a research portfolio to demonstrate your understanding. This portfolio will include artists you have identified that compliment the artists we will be discussing in class.</td>
<td>1</td>
<td>1c, 4a, 1a, 4b, 4c</td>
</tr>
<tr>
<td>2. Discuss Location, Audience and other influence that have an impact on the artists work, relating this to your own work as Artists, Producers and Performers. You will conduct a seminar on one of these pieces as a case study to demonstrate your understanding.</td>
<td>1</td>
<td>3c, 2b, 2c, 1b, 3b</td>
</tr>
<tr>
<td>3. You will apply selected approaches that you have identified and apply them to your own work by producing a short series of works that demonstrate how new approaches can influence you.</td>
<td>1</td>
<td>2a, 3a</td>
</tr>
</tbody>
</table>
**Guidelines and background to the assignment**

The purpose of this core unit is to provide an accessible introduction to the contexts within which high and popular culture exists. By studying key professional works within the selected artistic practice the learner should be able to place contemporary performance/production in its various contexts. The unit will facilitate and promote the development of frameworks for the creation, analysis and critical reflection and evaluation of the learners' own work. Participation in this unit should enable the learner to engage in informed debate about current issues in the performing arts and consider the contexts through which their particular art form has evolved.

**Assessment evidence required for this assignment**

This evidence listed below forms one part of the evidence required to complete this Unit

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>A research Portfolio which explores and critically discusses a range of Artists and Genres, with respect to:</strong></td>
</tr>
<tr>
<td></td>
<td>• Artistic Approach</td>
</tr>
<tr>
<td></td>
<td>• Cultural Significance</td>
</tr>
<tr>
<td></td>
<td>• Historical Developments</td>
</tr>
<tr>
<td></td>
<td>• Location of work</td>
</tr>
<tr>
<td></td>
<td>• audience</td>
</tr>
<tr>
<td></td>
<td>You will discuss at least 4 pieces of work, placing each one into context. You will need to cite your references in full.</td>
</tr>
<tr>
<td>2</td>
<td><strong>You will demonstrate your understanding of these artistic movements and influences by producing a series of pieces of music which apply these approaches to your own music performance or production.</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>You will participate in the Interim seminars by summarising your work so far and your plans for the future work to be undertaken.</strong></td>
</tr>
</tbody>
</table>

**Unit indicative characteristics for a MERIT**

In order to achieve a merit the learner must:

1 identify and apply strategies to find appropriate solutions

Where appropriate evidence shows:

• effective judgments have been made
• complex problems with more than one variable have been explored
• an effective approach to study and research has been applied

2 select/design and apply appropriate methods/techniques

Where appropriate evidence shows:
• relevant theories and techniques have been applied
• a range of methods and techniques have been applied
• a range of sources of information has been used
• the selection of methods and techniques/sources has been justified
• the design of methods/techniques has been justified
• complex information/data has been synthesised and processed
• appropriate learning methods/techniques have been applied

3 present and communicate appropriate findings
Where appropriate evidence shows:
• the appropriate structure and approach has been used
• coherent, logical development of principles/concepts for the intended audience
• a range of methods of presentation have been used and technical language has been accurately used
• communication has taken place in familiar and unfamiliar contexts
• the communication is appropriate for familiar and unfamiliar audiences and appropriate media have been used

In order to achieve a distinction the learner must:

1 use critical reflection to evaluate own work and justify valid conclusions
Where appropriate evidence shows:
• conclusions have been arrived at through synthesis of ideas and have been justified
• the validity of results has been evaluated using defined criteria
• self-criticism of approach has taken place
• realistic improvements have been proposed against defined characteristics for success

2 take responsibility for managing and organizing activities
Where appropriate evidence shows
• autonomy/independence has been demonstrated
• substantial activities, projects or investigations have been planned, managed and organised
• activities have been managed
• the unforeseen has been accommodated
• the importance of interdependence has been recognised and achieved

3 demonstrate convergent/lateral/ creative thinking
Where appropriate evidence shows
• ideas have been generated and decisions taken
• self-evaluation has taken place
• convergent and lateral thinking have been applied
• problems have been solved
• innovation and creative thought have been applied
• receptiveness to new ideas is evident
• effective thinking has taken place in unfamiliar contexts

References

Support materials
Textbooks
• Broughton, S — The Rough Guide to World Music (Rough Guides, 1996)
• Burgess, R — The Art of Record Production (Omnibus Press, 1997)
• Channan, M — Repeated Takes: A short history of recording and its effects on music (Verso, 1995)
• Crane, D — The Production of Culture: Media and the Urban Arts (Sage, 1992)
• Cunningham, M — Good Vibrations: A history of record production (Castle Communications, 1996)
• Frith, S — Sound Effects: Youth Leisure and the Politics of Rock ‘n’ Roll (Constable, 1996)
• Frith, S and Godwin, A — On Record: Rock, Pop and the Written Word (Routledge, 1996)
• Goldberg, R — Performance Art: From Futurism to the Present (Thames and Hudson, 1998)
• Hal Leonard Pubs — The Beatles Complete Scores (Wise, 1993)
• Hebdige, D — Subculture: The Meaning of Style (Methuen, 1979)
• Karlin, F and Rayburn, W — On the Track — A guide to contemporary film scoring (Schirmer, 1990)
• Lewisohn, M — The Complete Beatles Recording Sessions (Hamlyn/EMI, 1988)
• Macdonald, I — Revolution in the Head — The Beatles’ records and the Sixties (Pimlico, 1995)
• Martin, B — A Sociology of Contemporary Cultural Change (Blackwell, 1981)
• Negus, K — Producing Pop: Culture and Conflict in the Popular Music Industry (Edward Arnold, 1993)
• Newman, R — The Making of Mike Oldfield’s Tubular Bells (Music Maker Books, 1993)
• Nyman, M — Experimental Music Cage and Beyond (Cambridge University Press, 1999)
• Shuker, R — Understanding Popular Music (Routledge, 1994)
• Theberge, P — Any Sound You Can Imagine: Making Music/Consuming Technology (OUP, 1997)
• Tobler, J — The Record Producers (BBC, 1982)
• Vail, M — Vintage Synthesisers — Ground breaking instruments and pioneering designers of electronic music synthesisers (GPI, 1993)
• Wilson, B with Gold, T — Wouldn’t It be Nice — My Own Story (Bloomsbury, 1992)
Monthly magazines
Computer Music Journal
Electronic Musician
Sound on Sound

Websites
www.emusician.com Electronic Musician Magazine
www.synthzone.com Links to all sites related to sound and vision

Learner's name...........................................................................................................................................

Learner's comments on the assignment set and how it could be improved

I certify that all the work contained in this assignment was researched and prepared by me

Learner's signature..................................................................................................................................

A separate feedback sheet will be returned to you once this assignment has been marked. Return of marked assignments will normally be two weeks after the date of submission.