

**DC400**

## **MA in Music, Sound, Culture and Media**

### **OUTLINE PROGRAMME STRUCTURE; PROVISIONAL CONTENT AND SCHEDULE OF ASSESSMENT**

*The MA comprises six 10-credit taught modules (including core and optional modules) and a 30-credit dissertation OR practice-based portfolio with accompanying essay. The programme can be completed full-time over one year OR part-time over two years.*

**Delivery will be by way of:**

- Online lectures during evening hours, Dublin-time (Semester 1 and Semester 2)
- ONE in-person study day (Saturday) in both Semester 1 and Semester 2 (with hybrid option for students not based in Ireland)
- Summer School over 10 days in May (mandatory in-person attendance for all students).

### **OUTLINE PROGRAMME STRUCTURE**

**A: Full-time over one year:**

Semester 1: Two core modules; select one optional module (30 credits)

Semester 2: One core module; select one optional module (20 credits)

Summer School (May): Select one optional module (10 credits)

Year-long: Dissertation OR Practice-based portfolio (30 credits)

#### SEMESTER 1 (TWO core modules and ONE optional module)

*Interdisciplinary Studies in Music, Sound, Culture and Media* (core module, 10 credits)

*Research Methods* (core module, 10 credits)

*The Global Music Industries* (optional module, 10 credits)

*Music, Sound and Screen Media* (optional module, 10 credits)

#### SEMESTER 2 (ONE core module and ONE optional module)

*Audio-visual Media and Cultural Identities* (core module, 10 credits)

*Policies and Infrastructures for the Arts* (optional module, 10 credits)

*Practicum* (optional module, 10 credits)

#### SUMMER SCHOOL (choose ONE optional module)

*Audio Production* (optional module, 10 credits)

*Leadership in Music, Sound, Culture and Media* (optional module, 10 credits)

#### YEAR-LONG (ONE core module)

*Dissertation OR Practice-based Portfolio with Extended Essay* (core module, 30 credits)

**Part-time over two years:**

Year 1, Semester 1: One core module; select one optional modules (20 credits)

Year 1, Semester 2: One core module; select one optional module (20 credits)

Year 1, Summer School (May): select one optional module (10 credits)

Year 2, Semester 1: One core module (10 credits)

Year2, Year-long: Dissertation OR Practice-based portfolio (30 credits)

**YEAR 1, SEMESTER 1 (ONE core module and ONE optional module)**

*Interdisciplinary Studies in Music, Sound, Culture and Media* (core module, 10 credits)

*The Global Music Industries* (optional module, 10 credits)

*Music, Sound and Screen Media* (optional module, 10 credits)

**YEAR 1, SEMESTER 2 (ONE core module and ONE optional module)**

*Audio-visual Media and Cultural Identities* (core module, 10 credits)

*Policies and Infrastructures for the Arts* (optional module, 10 credits)

*Practicum* (optional module, 10 credits)

**SUMMER SCHOOL** (choose ONE optional module)

*Audio Production* (optional module, 10 credits)

*Leadership in Music, Sound, Culture and Media* (optional module, 10 credits)

**YEAR 2, SEMESTER 1 (ONE core module)**

*Research Methods* (core module, 10 credits)

**YEAR 2, YEAR-LONG (ONE core module)**

*Dissertation OR Practice-based Portfolio with Extended Essay* (core module, 30 credits)

***PROVISIONAL CONTENT (MODULES) AND SCHEDULE OF ASSESSMENT***

**Interdisciplinary Studies in Music, Sound, Culture and Media** – This module will comprise a broad survey of social science and humanities approaches to the study of music, sound, culture and media, focussing on selected case studies of texts, platforms, contexts and genres. Students will be introduced to recent histories, methodologies and contemporary concerns of these academic and professional fields, and will gain knowledge and skills towards the development of critical comparative inquiry in discipline-specific and interdisciplinary analysis and research.

**Research Methods** – This module introduces students to a range of discipline-specific and cross-disciplinary research methods, tools and best practices used in generating knowledge in music, sound, culture and media in the twenty-first century. They will consider the importance of research design including establishing effective research questions, choosing an appropriate methodological frame, searching for and critically evaluating literature. Through participating in a series of research seminars and engaging with case studies, students will gain knowledge and skills in data gathering, evaluation and analysis, and ethical practices, in addition to developing their own critical and philosophical perspectives on the application of research methodologies to musical, sound, cultural and media contexts.

**The Global Music Industries** – This module seeks to critically interrogate the relationship between transnational music labels, technologies and users/audiences. Adopting an interdisciplinary approach, the module will provide students with a critical framework for understanding music culture as an economic activity, and how technological innovation relates to changing routines and practices in the domains of music production and consumption. The module will identify and examine the key 'moments' in the music industries value chain, and consider the contemporary global music industries as the outcome of an ongoing series of conflicts/struggles between forces encompassing the technological, organizational, industrial, social and institutional (primarily legal and policy) domains.

**Music, Sound and Screen Media** – This module will introduce students to film theory and history, comparative film music studies, and applied studies of music and sound for film, video, TV, gaming and other moving image formats. Students will develop approaches to the analysis of sound design, original score, soundtrack compilation and music editing, as well as to broader critiques of cultural representation in historical and contemporary audio-visual production.

**Audio-visual Media and Cultural Identities** – This module will unravel the intricate relationships between audio-visual media representations and cultural identity through interpretation, definition and critical analysis across historical and current practices. It combines consideration of audiences and representation through media, but importantly includes the cultures that emerge around the makers and creators of audio-visual media and the locus of where media are created. From both the perspective of the audience and for creators, a combination of frames will be used to investigate how media presentations and the cultures within which the creators make their work may hinder or support based on class, gender, race and ethnicity or age.

**Policies and Infrastructures for the Arts** – This module engages students with a broad survey of national and international arts policies and legislation as well as with the cultural ecosystems of organisations and initiatives that can facilitate development across various aspects of sonic, media and other arts. It provides students with insights and capacities to act strategically and take on entrepreneurial and leadership roles in these sectors, and equips students with a range of theoretical and methodological approaches that can be applied to their own research and practice.

**Practicum** – This module involves programmes of learning that will be based on the specific disciplinary and professional interests of individual students. Typically, these programmes will relate to creative, technological, or curatorial practices in sonic or media arts, or combinations of these. Students may be involved as observers and/or participants, with appropriate placements in external industry, cultural or community settings as agreed between the student and module coordinators.

**Audio Production** – This module enables students to develop a critical understanding of the use of sound and music in the context of emerging media (interactive applications) and the media industries (audio-visual, sound design, and music production). It also provides a practical introduction to the planning and implementation of audio and music components in time-based and responsive mixed media projects, as well as industry-standard processes used in the production chain of sound and audio.

**Leadership in Music, Sound, Culture and Media** – This module will engage students in high-level consideration of various leadership strategies and styles across sound, media, and arts/cultural environments. Students will build on their transversal skillset in developing innovative approaches to authentic challenges. They will draw on a deepened knowledge base in designing creative possibilities for an uncertain future in their professional contexts.

**Dissertation OR Practice-based Portfolio** – Following consultation with course directors and supervisors, students will undertake a substantial and original piece of academic research, presented either in the form of a thesis, or a portfolio of practice-based outputs (sonic and/or media arts) with accompanying extended essay.

**SCHEDULE OF ASSESSMENT:**

Assessment for the MA in Music, Sound, Culture and Media comprises 100% coursework across all taught 10-credit modules, representing a variety of written and mediated submissions and oral presentations by individual students and by small student groups. Modes of assessment include essays; reviews; technical exercises; reflective journals; short assignments in sonic and/or media arts; performances; and oral presentations, with an ePortfolio component across several modes. The dissertation option involves a substantial written submission (with option for embedding interactive media), while its practice-based equivalent comprises a significant portfolio of outputs in sonic and/or media arts, accompanied by an extended essay.