

-SQA-SCOTTISH QUALIFICATIONS AUTHORITY

**Hanover House
24 Douglas Street
GLASGOW G2 7NQ**

NATIONAL CERTIFICATE MODULE DESCRIPTOR

-Module Number- 0081661 -Session-1988-89

-Superclass- LF

-Title- LISTENING TO MUSIC 2

-DESCRIPTION-

Purpose The purpose of this module is to enable the student to increase his/her understanding, knowledge and enjoyment of music and to pursue a personal musical interest in depth.

It would be useful if students undertaking the module had a previous knowledge of music, preferably, though not essentially gained through practical experience.

Preferred Entry Level 81660 Listening to Music 1
or

any module(s) from the following:

71610 Music Making: Group 1
71611 Music Making: Group 2
71612 Music Making: Group 3
71619-71625 Music Making: Solo 1
71626-71632 Music Making: Solo 2
71633-71639 Music Making: Solo 3

or

61315 Music Production and Sound Engineering 1

61316 Music Production and Sound Engineering 2

61320 Synthesisers 1

61321 Synthesisers 2

61322 Synthesisers 3

61325 Computers in Music 1

61326 Computers in Music 2.

or

61350 Musical Invention: Basic 61351 Musical Invention:
Arranging 61352 Musical Invention: Composition 61353
Musical Invention: Improvisation

Learning
Outcomes

The student should:

1. demonstrate an in-depth knowledge and understanding of an area of study selected according to personal interest;
2. demonstrate an ability to work independently in research.

Content/
Context

The content of the module is not prescriptive and should centre on students' interest and experiences.

The context of the module can be vocal or instrumental music or a combination of both and can embrace any style or type e.g. ethnic, folk, popular, jazz, rock, classical etc.

Corresponding to Learning Outcomes 1-2:

1. Each student should select and pursue a particular area for personal study for example:
 - (a) theatre;
 - (b) film;
 - (c) a composer/writer;
 - (d) a country;
 - (e) a particular instrument;
 - (f) a performer;
 - (g) commercial music;
 - (h) any other category

Study should include for example:

- (a) the main stylistic features of the music;
- (b) the instrumental and/or vocal forces employed;
- (c) the general historical and social background of the period or style;
- (d) relevant technical processes.

Study should be facilitated by a whole range of relevant resources to include:

Information sources

- (a) libraries (school, local, other);
- (b) discographies;
- (c) catalogues;
- (d) periodicals;

- (e) reference books.

Resource Equipment

- (a) audio and/or video tapes or discs;
- (b) hi-fi systems;
- (c) personal stereos;
- (d) radio;
- (e) television;
- (f) tape slide presentation.

Suggested
Learning and
Teaching
Approaches

The Learning Outcomes should be achieved through an integrated and progressive programme negotiated with the students. The main emphasis in the module should be placed on the students' development of listening skills and their active participation in the learning situation through private and group listening, discussion, research and use of equipment. Attendance at live performances of any nature should be encouraged.

The teacher's role should be as adviser and facilitator. Whilst some direct teaching may be appropriate the delivery of lectures in musical appreciation is to be avoided. The importance of well structured routines should be outlined during induction and regularly reinforced. These should be designed to encourage students' to take responsibility for their own learning and to develop personal and social skills.

Work might be undertaken in a range of groups according to purpose:

Individual e.g.:

- (a) private listening using personal stereo;
- (b) researching discographies, catalogues and periodicals for information;
- (c) keeping a diary;
- (d) one-to one discussion with the teacher or other students.

Small Group e.g.:

engaging in informal discussion with others in the exploration of musical ideas.

Whole-Class

- (a) demonstration by the teacher on the use of equipment, eg. discographies, reference material etc;
- (b) demonstration by the teacher of fundamental relevant musical points.

One possible sequence of learning and teaching would be:

- (a) introductory activities - discussion of nature of the module;
- (b) negotiation of individual programmes and lesson routines;
- (c) gathering resources and pursuing individual projects.

Throughout the student should take responsibility for his/her own learning and in structuring his/her own work. The teacher would offer guidance support and advice, confirm the accuracy of factual details and promote discussion where necessary.

Assessment
Procedures

Formative assessment should operate as an integral part of learning and teaching in the module. It may include assessment of the student's work by the teacher, by the student and by peers. This can be achieved in the main through discussion perhaps supported by checklists.

Each student should keep a log-book or diary which should be available to the subject assessor. It is recommended that each student should be issued with a record sheet at the outset of the module and that its various purposes should be explained:

- it informs the student of the minimum which is to be taught and learned;
- it informs the student of the learning/teaching activities they will undertake;
- it provides a continuous record of attainment and should help both students and tutors to keep track of learning and teaching;
- it could be used by students to inform a third party (e.g., a potential employer) of what they have learned.

The performance criteria which follow, provide tutors and students with a statement of the minimum performance which is judged to be acceptable in the key aspects of each Learning Outcome. Many students given the encouragement and the opportunity, may go well beyond the minimum performance. A decision on whether or not a student has achieved the criteria should be taken only after he/she has had the benefit of additional teaching support in areas of weakness and the opportunity to revise unsatisfactory efforts.

Acceptable performance in the module will be satisfactory achievement of all the performance criteria specified for each Learning Outcome.

The following abbreviations are used below:

LO Learning Outcome
IA Instrument of Assessment
PC Performance Criteria

LO1 DEMONSTRATE AN IN-DEPTH KNOWLEDGE AND UNDERSTANDING OF AN AREA OF STUDY SELECTED ACCORDING TO PERSONAL INTEREST.

PC The student compiles a tape of 10 short excerpts of 1/2 minute duration in each case illustrating the prominent features of the music for example:

- (a) melody;
- (b) harmony;
- (c) rhythm;
- (d) structure;
- (e) texture;
- (f) instrumental;
- (g) styles;
- (h) playing techniques;
- (i) relevant technical processes;
- (j) the interplay between lyrics and music;
- (l) dynamics;
- (m) a typical features of the music.

Any features may be illustrated in more than one excerpt.

The accompanying script should focus on the excerpts used, giving a concise description of the music as it is affected by features selected from (a) to (m) above. It should also refer briefly to the social and historical background of the chosen style or period. Scripts should be neatly and attractively presented and employ graphic illustrations sparingly as appropriate. The location of each excerpt on the tape should be inserted at appropriate points in the script.

IA Cassette and accompanying script (to include the location and identification of each excerpt on the tape).

LO2 DEMONSTRATE AN ABILITY TO WORK INDEPENDENTLY IN RESEARCH.

PC (1) The student completes a diary which shows clearly that he/she has established and is on a regular basis implementing a practical routine of information and material gathering and study. It should give a clear record of the range of all music listened to indicating the title, composer and style of the music and the student's comments on the effectiveness or non-effectiveness of each piece listened to.

IA (1) Student's diary.

PC (2) The student:

- (a) uses the equipment carefully and sensibly;
- (b) uses reference book, periodicals, discographies and other information sources effectively;
- (c) is able to effectively use relevant disc and tape resources in the compilation of his/her programme.
- (d) is able to work independently with the minimum of supervision.

IA (2) Observation of the student used in conjunction with a checklist.