

In order to be able to implement the teaching model, some units have been grouped together. This presentation of the organisation of the modules will enable you to understand the logic of the pedagogical organisation of the Pont Supérieur.

block name Name of the module in the initial model

		3rd year SEMESTER 1 et 2		classical to contemporary aesthetics	traditional music aesthetics	amplified current music aesthetics	Assessment procedures	exemption option
		ECTS credits	hours per semester					
Interdisciplinary project	Experimentation in creation	1	12	Collective creation project - all students create a common musical object with associated artists	Creation project between traditional music and amplified current music students in conjunction with a distribution structure and artists		presence, investment and commitment to the project (on the attendance sheet - a large number of absences may lead to the modules in the block not being validated)	NO
	Getting started	1	4					
	Writing/arrangements/composition	1	12					
Domain project	Analysis	2	12	Classical to contemporary music analysis	Traditional music analysis	amplified current music analysis	written test	YES if musicology degree fully acquired
	Creation hours	0	12	individualised monitoring	creative residency	creative residency	presence, investment and commitment to the project (on the attendance sheet - a large number of absences may lead to the modules in the block not being validated)	NO
	Learning to perform	1	6					
Corporate culture	Physical integrity	1	12	The role of the body in musical expression (workshop led by a dancer to work on body posture in musical situations)			presence, investment and commitment to the project (on the attendance sheet - a large number of absences may lead to the modules in the block not being validated)	NO
	Speaking and presentation	1	6	Tools for public speaking			presence, investment and commitment to the project (on the attendance sheet - a large number of absences may lead to the modules in the block not being validated)	NO
	Getting involved	2	6	Artist's ethics and stance			presence, investment and commitment to the project (on the attendance sheet - a large number of absences may lead to the modules in the block not being validated)	NO
	Projecting yourself professionally	5	18	Commitment, communication, administrative structure and clarification of your artistic and personal project			written test	NO
Tools	Improving your skills	8	18	Instrument lessons			Assessment in concert situations (by teachers + self-assessment by students)	NO
	Getting started	1	2	individualised monitoring	artistic residency or Master class	artistic residency or Master class	presence, investment and commitment to the project (on the attendance sheet - a large number of absences may lead to the modules in the block not being validated)	NO
	Capture/recording/video	1	12	Tackling the fundamentals of computer music, understanding the principles of sound/video recording, knowing the sound/image chain, having a reference point for discussing technical issues			written test	YES (if proven computer music and sound/image experience and after test in 1st course)
	New technologies	1	12					
	General musical culture	2	18	General musical culture			written test	YES if musicology degree fully acquired
	Introduction to research	1	12	Research methodology applied to the arts (ethics, philosophy and methodology)			written test	YES if musicology degree fully acquired
	Practising a language (English)	1	12	English applied to the artistic field			written test	YES if musicology degree fully acquired