

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

		second year SEMESTER 1		second year SEMESTER 2		classical to contemporary aesthetics	traditional musical aesthetics	amplified current music aesthetics	Assessment procedures	exemption option
		ECTS credits	hours per semester	credits ECTS	hours per semester					
Interdisciplinary project	Experimentation in creation	1	12	1	12	Collective creation project - all students create a common musical object with associated 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
	creation hours	0	0	0	10					
	Support for the collective	1	12	0	0					
	Complementary repertoire	1	12	1	12					
Domain project	Ensemble music	1	20	1	20	Chamber music, being a soloist in an orchestra, sharing a music stand in an orchestra	group play	group play	Assessment in concert situations (by teachers + self-assessment by students)	NO
	Analysis	2	12	2	12	Classical to contemporary music analysis	Traditional music analysis	amplified current music analysis	written test	YES if musicology degree fully acquired
	Writing/arrangements/composition	1	12	1	12	Writing/arrangements/composition classical to contemporary aesthetics	Writing/arranging/composing traditional music aesthetics	Writing/arranging/composing amplified current music aesthetics	written test	YES if musicology degree fully acquired
Corporate culture	Physical integrity	1	6	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
	Moral integrity	1	6	0	0	Confronting the challenges facing society with the challenges facing the arts sector (ecological transition, sexism and gender, the use of artificial intelligence in the creative field, etc.)			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
	Applied analysis	2	12	2	12	Analyses of shows seen together (3 shows a year - dance and theatre) - keys to analysing live performance, with a dancer for dance shows and a stage director for theatre shows			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
	Professional and social environment (sem 1) Projecting yourself professionally (sem 2)	1	12	5	18	Structuring your career plan - reference for the different career paths			written test	NO
	Discovering teaching practices	1	6			Introductory course to be taken in the art college of your choice			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)	YES (if you have already completed a similar course, please provide a copy of the course report)
	Specific artistic aspects of music teaching	1	12			Orchestra class and collective beginners Signed rhythm, a conducting technique to encourage group creation Pedagogy in group lessons			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
	Participatory artistic intervention in schools	1	6							
Getting involved	1	0			Artist's ethics and stance			presence, investment and commitment to the project	NO	
Tools	Improving your skills	5	18	5	18	Instrument lessons			Assessment in concert situations (by teachers + self-assessment by students)	NO
	Getting started	2	6	2	6	Introduction to another instrument/practice Taking part in suggested projects	Master class	Openness to styles close to amplified current music (world music)	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	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	1	12					
	Vocal practice	1	12	1	12	Choral singing with the whole 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
	General musical culture	2	24	2	24	General musical culture			written test	YES if musicology degree fully acquired
	Introduction to research	1	6	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	1	12	English applied to the artistic field			written test	YES if musicology degree fully acquired