

| A GENERAL INFORMATION | | | | | | | | | | | | | | | | | | | |
|--|--|------------------|-------------------------------------|-----------------------|-------------------------------------|------------------|--------------------------|---------|-------------------------------------|-----------------|-------------------------------------|-----------|--------------------------|--|--|--|--|-----------------------|--------------------------|
| <i>Please complete a module specification for each module included in this application for validation of provision</i> | | | | | | | | | | | | | | | | | | | |
| 1 | Module Title | | | | | | | | | | | | | | | | | | |
| | Creative Practice in Context 2 | | | | | | | | | | | | | | | | | | |
| 2 | Module Code <i>(if known)</i> | | | | | | | | | | | | | | | | | | |
| | X_PER7C004R (Performer) X_SON7C004R (Songwriter) X_WPF7C004R (Writer/Performer) X_WPD7C004R (Writer/Producer) | | | | | | | | | | | | | | | | | | |
| 3 | Module Level | | | | | | | | | | | | | | | | | | |
| | 7 | | | | | | | | | | | | | | | | | | |
| 4 | Programme <i>(the home programme for this module)</i> | | | | | | | | | | | | | | | | | | |
| | MA Popular Music | | | | | | | | | | | | | | | | | | |
| 5 | Credit Value | | | | | | | | | | | | | | | | | | |
| | 20 | | | | | | | | | | | | | | | | | | |
| 6 | Module Leader <i>(name and email)</i> | | | | | | | | | | | | | | | | | | |
| | Jack Harbord j.harbord@lcm.ac.uk | | | | | | | | | | | | | | | | | | |
| 7 | Predicted Number attending Module <i>Note:</i> | | | | | | | | | | | | | | | | | | |
| | <ul style="list-style-type: none"> • Please detail if there is a maximum number of students per module and if so, why. • The use of optional modules should be clearly linked to the number of students taking the module. • For optional modules, please state the minimum number of students required for viability and equitable student experience. | | | | | | | | | | | | | | | | | | |
| | All students will study this core module, so the predicted number is 20. | | | | | | | | | | | | | | | | | | |
| 8 | Trimester <i>(Please tick as many as appropriate)</i> | | | | | | | | | | | | | | | | | | |
| | <table border="1"> <tbody> <tr> <td>Trimester 1 – T1</td> <td><input type="checkbox"/></td> </tr> <tr> <td>Trimester 2 – T2</td> <td><input checked="" type="checkbox"/></td> </tr> <tr> <td>Trimester 3 – T3</td> <td><input type="checkbox"/></td> </tr> </tbody> </table> | Trimester 1 – T1 | <input type="checkbox"/> | Trimester 2 – T2 | <input checked="" type="checkbox"/> | Trimester 3 – T3 | <input type="checkbox"/> | | | | | | | | | | | | |
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| Trimester 2 – T2 | <input checked="" type="checkbox"/> | | | | | | | | | | | | | | | | | | |
| Trimester 3 – T3 | <input type="checkbox"/> | | | | | | | | | | | | | | | | | | |
| 9 | Module Delivery Mode <i>(Please tick as many as appropriate)</i> | | | | | | | | | | | | | | | | | | |
| | <table border="1"> <tbody> <tr> <td>Face to Face</td> <td><input checked="" type="checkbox"/></td> <td>Online</td> <td><input checked="" type="checkbox"/></td> <td>Collaborative</td> <td><input type="checkbox"/></td> </tr> <tr> <td>Blended</td> <td><input checked="" type="checkbox"/></td> <td>Distance Taught</td> <td><input checked="" type="checkbox"/></td> <td>Placement</td> <td><input type="checkbox"/></td> </tr> <tr> <td colspan="4"></td> <td>Year/Trimester Abroad</td> <td><input type="checkbox"/></td> </tr> </tbody> </table> | Face to Face | <input checked="" type="checkbox"/> | Online | <input checked="" type="checkbox"/> | Collaborative | <input type="checkbox"/> | Blended | <input checked="" type="checkbox"/> | Distance Taught | <input checked="" type="checkbox"/> | Placement | <input type="checkbox"/> | | | | | Year/Trimester Abroad | <input type="checkbox"/> |
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| | | | | Year/Trimester Abroad | <input type="checkbox"/> | | | | | | | | | | | | | | |
| 10 | Mandatory Constraints <i>(e.g. Disclosure and Barring Service Check)</i> | | | | | | | | | | | | | | | | | | |

N/A

B MODULE DESIGN

For further information please refer to the UoH [Quality and Standards](#) webpages – ‘Curriculum Design’ under the ‘Programme Development and Management’ heading.

11 Module Indicative Content

Please outline the key themes and topics to be included in this module. Please consider the diversity of perspectives that are being presented (e.g. non-European, Black Asian and Minority Ethnic, LGBTQ).

Creative Practice in Context 2 builds upon the core theoretical, philosophical, and reflexive understanding that students develop in Creative Practice in Context 1 and widens the scope of investigation to an outward perspective on their work and its place within cultural and industrial settings. Students will also research and critically discuss audience-related issues as they relate to their own creative work and output. Students will examine and assess the impact on their practice of wider social, geographical, political, economic and cultural factors, which can be very diverse in scope and relevance. Learning materials will be provided by the module team, drawn from tutorials and peer discussion, as well as personal research and analysis.

12 Rationale

Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.

This module will build on learning from Creative Practice in Context 1 to facilitate learning, addressing and exploring relevant critical and philosophical debate through academic tutorials, group research seminars and directed independent study. The module allows musicians to meet, discuss and evaluate ideas related to musicianship in the contemporary music world. This ongoing environment of critical analysis and evaluation serves to complement the continuing practical and creative endeavours facilitated elsewhere on the programme in Specialist Study 2 by offering students a means of critically exploring how their practical work is impacted by and has impacts upon communities, industries, and cultures. Creative Practice in Context 2 works symbiotically with Specialist Study 2 and allows students to situate the work they do in the latter within an informed context established through the former. By understanding the relationship between theory and practice students will develop each strand in direct response to the other.

13 Learning and Teaching Methods

Please outline the teaching and learning methods and the rationale for their selection, including how this fits with the overall programme approach.

Students will meet for 1.5-hour group taught sessions 10 times during trimester 2, to explore a broad range of different creative contexts for music-making, as well as addressing a variety of sociological, ethnographic and philosophical approaches to the study of music. To facilitate the generation and critical evaluation of ideas for potential inclusion in submitted work, this module invites postgraduate students and tutors to meet to discuss theoretical-critical perspectives on audience-related issues within popular music. Further, through the examination and exploration of critical theories, it allows students to examine their own ideas and working methods within philosophical and creative contexts. Online students will engage with online materials that explore topics prior to partaking in an online community to engage in critical discussion. Further information regarding the online learning approach can be found in the conservatoire’s ‘Online Learning Framework’.

Students will also each have 2 academic tutorials of 30 minutes in length. These are in place to ensure that each student has the opportunity to individually discuss their work and progress with a member of the programme team.

Students will be engaged in solo and group study tasks, asked to respond to key readings and resources, and to bring in their own unique evidence to share with peers and tutors. Students are encouraged to engage in respectful and productive debates about issues and values central to the musical experience, helping to build wider cultural awareness and transferable skills in the constructing and defence of arguments.

14 Programme Competencies

Please list the levelled programme competencies which this module meets.

- Making clear to staff and students what is being assessed in the module
- Enabling staff and students to realise/recognise the constructive alignment of assessment to competence
- Competencies should be articulated at the appropriate level

| PC No. | Programme Competency Statement |
|--------|---|
| PC1 | Identify and critically assess appropriate sources of information to demonstrate a critical awareness of current problems and/or new insights at the forefront of the academic discipline or professional practice. |
| PC8 | Develop effective approaches to research and practice based on continuous self-reflection. |
| PC9 | Embrace the challenge of independent and continued learning through ongoing reflection and critical evaluation. |

15 Breakdown of Learning and Teaching Hours

| Student time associated with the module | % |
|--|-----|
| Guided independent study including online | 92 |
| Placement/Study abroad | 0 |
| Scheduled learning and teaching activities | 8 |
| Total | 100 |

On campus:

| Type | Length | Frequency | Total |
|--|-----------|-------------|-----------|
| Critical Seminar | 1.5 hours | 10 sessions | 15 hours |
| Academic Tutorial | 0.5 hours | 2 sessions | 1 hour |
| Directed Study | | | 184 hours |
| Total hours (100 hours per 10 credits) | | | 200 hours |

Online:

| Type | Length | Frequency | Total |
|--|-----------|-------------|-----------|
| Online Critical Learning Activities | 1.5 hours | 10 sessions | 15 hours |
| Academic Tutorial | 0.5 hours | 2 sessions | 1 hour |
| Directed Study | | | 184 hours |
| Total hours (100 hours per 10 credits) | | | 200 hours |

16 For Modules with PSRB and/or Apprenticeship Standard Requirements

Please explain how completing this module contributes towards developing the competencies required of relevant frameworks or standards. Please explain the relevance of the teaching, learning and assessment approach to developing the knowledge, skills and behaviours of an apprenticeship standard or the requirements of a PSRB.

N/A

17 Ethical Issues

Universities research and develop modules, which deal with issues that may be sensitive or involve ethical considerations. As with research, the duty of care extends to all involved in learning and teaching. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from relevant ethics committees and relevant risk assessments as appropriate).

| | |
|-----------|---|
| | <p>This module is designed to help students engage with a range of contextual factors relevant to their practice, including an exploration of the ‘impact on their practice of the wider social, geographical, political, economic and cultural factors relevant to their work.’ The assessment is entirely student-led and responds to the specific interests and needs of each individual student. As such, Creative Practice in Context 2 requires that students engage with a detailed, methodical, and rigorous research process.</p> <p>Taught content introduces methods and disciplines such as epistemology, autoethnography, practice-as-research, and approaches to primary research gathering, all of which come with their own ethical dimensions and considerations for researchers. Students are directly engaged in discussion pertaining to research ethics and how this is embedded in their research process.</p> <p>Leeds Conservatoire is committed to maintaining the quality and ethical standards in our programmes when members of our academic community undertake primary research projects. The practice of following the conservatoire’s research approvals process ensures information is gathered via ethical and respectful interactions with participants, following best research practices. All students are required to adhere to the conservatoire’s approvals Process, which ensures adherence to ethical principles in research activities, and aligns with the University of Hull’s guidelines.</p> |
| 18 | What are the risks associated with this module and any plans for mitigation against these? |
| | <p>The module is compulsory, so there are no required student numbers necessary for the module to be viable. All students will participate.</p> |
| 19 | Equality and Diversity |
| | <p><i>Higher education is covered by the Equality Act 2010, which protects individuals from discrimination on the basis of the following protected characteristics: age; disability; gender reassignment; pregnancy and maternity; race; religion or belief; sex; sexual orientation. Detail the adjustments you have considered to ensure this module anticipates the needs of students with any of these characteristics.</i></p> |
| | <p>Creative Practice in Context 2 has been specifically designed to situate the student, their creative history, interests, needs, and ambitions at the centre of the process. This can only be meaningfully achieved by creating learning environments that encourage students to acknowledge, discuss and critically engage with a diverse range of social, cultural, and political perspectives on music and creative practice. The teaching team are cognizant of the sensitivities inherent in discussing these elements of creative practice and identity and work to ensure the wellbeing of students sharing perspectives on these topics. Core reading materials and resources are drawn from a wide spectrum of authors and disciplines in which the representation of diverse perspectives is central.</p> <p>All assessments include a fixed submission deadline to accommodate students with additional needs. This inclusive approach will be incorporated into the assignment deadline for every student.</p> |

C MODULE ASSESSMENT

20 Rationale for Assessment Methods Chosen Including Inclusivity
Please outline the rationale for the formative and summative assessment methods chosen. What steps have been taken to ensure assessment is inclusive e.g. alignment of formative and summative assessment and scaffolding of assessment tasks), and how this fits with the overall programme approach.

To be inclusive, the assessment for this module has been designed to enable each student to choose how they would like to evidence their work; they can choose to either submit an essay or to give a presentation. This choice empowers the student to take charge of their own studies and to build upon existing strengths and/or to challenge themselves in new ways.

The module is taught in such a way as to provide formative feedback for students through the trimester in-line with their preferred submission choice. Tutorials provide fixed points of formative feedback to guide students towards summative assessment.

The assessment for this module does not involve assessed group work, so each individual student can work at their own pace and are not reliant upon others in a group for assessment work to be completed by the published deadline.

21 Assessment Model for this Module (Formative and Summative)

Students choose one of the following:

| | Programme Competencies Addressed | Summative Assessment Type and Title (where relevant) | % | Formative Assessment that aligns to the Summative |
|-----|----------------------------------|--|-----|--|
| SA1 | PC1, PC8, PC9 | Essay exploring social and industrial contexts relevant to the student's practice, (together with a full bibliography and any relevant appendices detailing primary research data, such as interview transcripts or quantitative data sets) | 100 | Students do not receive written or grade-based formative assessment. Rather, they receive regular verbal feedback in their weekly taught sessions. Practical and academic work is reviewed at tutorials. |
| SA1 | PC1, PC8, PC9 | Presentation exploring social and industrial contexts relevant to the student's practice, (with an accompanying written commentary (including an abstract of no more than 250 words, a list of citations used in or relevant to the presented research, any raw primary research data of central relevance to the narrative of the presentation, such as interview transcripts or quantitative data sets, and a full bibliography) | 100 | Students do not receive written or grade-based formative assessment. Rather, they receive regular verbal feedback in their weekly taught sessions. Practical and academic work is reviewed at tutorials. |

In advance of the abovementioned submission, all students will submit an Assessment Proposal Form no later than two weeks following enrolment or by the advertised date on the VLE. The form, which will not be formally assessed, will indicate by which of the two assessment options (essay or presentation) the student wishes to be assessed. As noted in box 20, this optionality is built into the assessment to aid inclusivity.

22 Module Resubmission or Reassessment

Resubmission of the original assessment is the standard approach. Please ensure that the resubmission is feasible. If the original assessment is an examination or requires wider input, e.g. group assessment, lab work, peer participation, then reassessment may be required.

Where reassessment is required instead of resubmission, please provide a rationale below, and complete the box below.

Re-assessment method*.

Students choose one of the following:

| | Programme Competencies addressed | % | Assessment Type and Title (where relevant) |
|------------|---|----------|--|
| SA1 | PC1, PC8, PC9 | 100 | Essay exploring social and industrial contexts relevant to the student's practice, (together with a full bibliography and any relevant appendices detailing primary research data, such as interview transcripts or quantitative data sets) |
| SA1 | PC1, PC8, PC9 | 100 | Presentation exploring social and industrial contexts relevant to the student's practice, (with an accompanying written commentary (including an abstract of no more than 250 words, a list of citations used in or relevant to the presented research, any raw primary research data of central relevance to the narrative of the presentation, such as interview transcripts or quantitative data sets, and a full bibliography) |

*Submissions reflect the work done by students during the module; as such they are typically based upon lived experiences and often collaborative projects that require immersion in the work for a specific number of hours. In a practical sense, it is typically impossible for such engagement to be repeated; re-sits tend to focus on a re-evaluation or modification of the work. Alternatively, within the parameters of the assessment criteria, students might choose to submit entirely new work.

D MODULE RESOURCES

23 Reading List

Items included on reading lists can be of any format, e.g. books, articles, videos, websites etc.

Please ensure that your reading lists include a diversity of perspectives where possible (e.g. non-European, Black Asian and Minority Perspectives, LGBTQ).

| | |
|--------------------|--|
| Essential | <p>Bennett, A; Waksman, S. (2015) The SAGE handbook of popular music. NY: Sage Publications.</p> <p>Duffett, M. (2014) Popular music fandom: identities, roles and practices. Oxon: Routledge.</p> <p>Kotarba, J. (2018) Understanding society through popular music (3rd Ed.). Abingdon: Routledge.</p> <p>Storey, J. (2021) Cultural theory and popular culture: an introduction (9th Ed.). Oxon: Routledge.</p> |
| Recommended | <p>Auslander, P. (2023) Liveness: performance in a mediatized culture (3rd Ed.). London: Routledge.</p> |

| | |
|-----------|--|
| | <p>Duits, L; Zwaan, Koos; Reijnders, S. (2014) The Ashgate research companion to fan cultures. Abingdon: Routledge.</p> <p>Elliott, D; Silverman, M; Bowman, W. (2016) Artistic citizenship: artistry, social responsibility, and ethical praxis. New York (NY): Oxford University Press.</p> <p>Embleton, T. (2022) Touring and mental health: the music industry manual. London: Omnibus Press.</p> <p>Gray, J., Sandvoss, C. & Harrington, C. L. (eds) (2017) Fandom: identities and communities in a mediated world (2nd Ed.). New York: New York University Press.</p> <p>Harrison, A. (2021) Music: the business (8th Ed). London: Virgin Books.</p> <p>Rogers, H; Freitas, J; Francisco Porfírio, J. (eds.) (2023) YouTube and music: online culture and everyday life. London: Bloomsbury Academic.</p> <p>Rutter, P. (2016) The music industry handbook (2nd Ed.). Oxfordshire: Taylor and Francis.</p> <p>Shuker, R. (2016) Understanding popular music culture. Oxon: Routledge.</p> <p>Shuker, R. (2022) Popular music culture: the key concepts (5th Ed.). Oxon: Routledge.</p> <p>Shore, A. (2010) The art of funding and implementing ideas: a guide to proposal development and project management. NY: Sage Publications.</p> <p>Storey, J. (2019) Cultural theory and popular culture: a reader (5th ed). Abingdon: Routledge.</p> |
| | <p>Background</p> <p>Popular Music (published by Oxford University Press)</p> <p>The Journal of Fandom Studies (published by Intellect)</p> <p>Journal of Popular Music Studies (published by Cambridge University Press)</p> <p>Popular Music and Society (published by Taylor and Francis)</p> |
| 24 | <p>Other Resources Required</p> <p><i>Please list any further resources that may be required for the delivery of this module.</i></p> <p>The breadth of the indicative bibliography is significant due to each student's individualised programme of study. Specific recommended reading and repertoire will be provided in consultation with the module leader during academic tutorials, and by Specialist Study tutors, to accommodate each student's intended direction.</p> |
| 25 | <p>Additional Costs</p> <p><i>Please list any costs which may be incurred as a result of studying or delivering this module, and where the responsibility lies for meeting these costs.</i></p> <p>There are likely to be visiting lecturers contributing to the delivery of this module, and where appropriate, these costs will be factored into the business planning process of costing the module.</p> <p>There are no additional costs incurred because the conservatoire provides all necessary resources.</p> |