UNIVERSITY OF HULL

Application for Programme Validation
Collaborative Provision
MODULE SPECIFICATION

A	GENERAL INFORMATION
	Please complete a module specification for each module included in this application for validation of provision

1	**Module Title**
	Specialist Study 1

2	**Module Code** *(if known)*
	X_PER7C001R (Performer) X_SON7C001R (Songwriter) X_WPF7C001R (Writer/Performer) X_WPD7C001R (Writer/Producer)

3	**Module Level**
	7

4	**Programme** *(the home programme for this module)*
	MA Popular Music

5	**Credit Value**
	40

6	**Module Leader** *(name and email)*
	Lewis Kennedy l.kennedy@lcm.ac.uk

7	**Predicted Number attending Module**
	Note:
	• *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** *(Please tick as many as appropriate)*

Trimester 1 – T1	✓
Trimester 2 – T2	
Trimester 3 – T3	

9	**Module Delivery Mode** *(Please tick as many as appropriate)*

Face to Face	✓	Online	✓	Collaborative	
Blended	✓	Distance Taught	✓	Placement	
				Year/Trimester Abroad	

10	**Mandatory Constraints** *(e.g. Disclosure and Barring Service Check)*

	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 Ethic, LGBTQ).*
	The objective of this module is for students to consolidate and develop their skills, acquired at level 6 or equivalent, as they work towards achieving greater originality, technical proficiency and creative fluidity in their creative practice. Students may choose to focus on one or more of the following areas: performance, songwriting, songwriter performing or writer producing. Students will work towards the submission of a performance or portfolio depending on their chosen discipline. In preparation for a performance or portfolio submission, students will, on a co-investigative basis with tutors in 1:1 sessions and in taught group sessions, work towards enhancing and refining their practical, creative and presentational skills, through identifying and resolving technical weaknesses, exploring and analysing a range of repertoire and/or original material, and developing a coherent mode of presentation in line with the demands of their chosen idiom. Working with their 1:1 specialist tutor, students are encouraged and assisted to express their creative practice however they see fit within the performance or portfolio format (pending agreement from the Module Leader) to afford the greatest diversity of perspectives presented.
12	**Rationale** *Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.*
	Specialist Study 1 serves as the first-of-three core practice-focused modules that underpin the MA Popular Music. The module facilitates students to explore their creative practice in various guises in conjunction with specialist tutors while working toward a summative assessment in which students demonstrate their technical and creative expertise as part of a performance or portfolio. The module also enculturates students within a productive creative community through group sessions that include presentation of work-in-progress, dissemination of structured peer feedback, and discussion of professional creative endeavours as part of guest seminars. This module complements Creative Practice in Context 1 by providing students with an environment in which they can practically apply their evaluative and critical skills to the realisation of original and creative output. Students will apply and improve their skills in critical thinking through participation in active peer-to-peer group feedback sessions, as well as through reflecting on their own creative practical work as part of preparing for the summative assessment at the end of the trimester.
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 be assigned a specialist tutor in support of developing their skills, who will encourage technical development, and analytical and critical thought that is pertinent to the student's chosen direction. The tutor will also assist in building the student's awareness and understanding of applied practice (e.g. to write songs for a brief, or to devise a performance for a particular venue or occasion). In work in progress workshops, postgraduate students will learn skills for critiquing their own work and that of their peers. Online students will utilise online platforms to critique work and engage in per feedback, guided by tutors and resources that underpin the development of these skills. During critical seminars or webinars, students will interact with professional practitioner-researchers discussing their creative work and career paths to offer students new perspectives on how their creative practice can translate to a viable career. Further information regarding the online learning approach can be found in the conservatoire's 'Online Learning Framework'.
14	**Programme Competencies**

Please list the levelled programme competencies which this <u>module meets</u>.
- *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 <u>articulated</u> at the appropriate level*

PC No.	Programme Competency Statement
PC3	Practice effective and original approaches to creating music and researching its related practices.
PC5	Work professionally, confidently and with integrity, across a variety of contexts.
PC6	Develop and consistently demonstrate a distinctive, robust and creative artistic voice through the generation of musical output.

15 Breakdown of Learning and Teaching Hours

Student time associated with the module	%
Guided independent study including online	90
Placement/Study abroad	0
Scheduled learning and teaching activities	10
Total	100

On campus:

Type	Length	Frequency	Total
Critical Seminar	1 hour	10 sessions	10 hours
Group Sessions	2 hours	10 sessions	20 hours
Specialist Tutorial	1 hour	10 sessions	10 hours
Directed Study			360 hours
Total hours (100 hours per 10 credits)			400 hours

Online:

Type	Length	Frequency	Total
Online Critical Learning Activities	1 hour	10 sessions	10 hours
Forum Based Group Sessions	2 hours	10 sessions	20 hours
Specialist Tutorial	1 hour	10 sessions	10 hours
Directed Study			360 hours
Total hours (100 hours per 10 credits)			400 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).
	This module enables students to explore and engage with various methods of realising their creative practice including the potential for direct collaboration with peers in performances, songwriting, and/or production work. The methods and direction of this creative practice are entirely student-led, allowing students to decide for themselves what areas of their creativity they would like to explore and the assessment format that best suits their needs (performance or portfolio).
	Where group taught sessions include students presenting and receiving feedback on their work-in-progress, specific methods are used to ensure students remain respectful and professional around one another. Utilising the Critical Response Process, students and staff offer and receive feedback as peers in a supportive environment that foregrounds neutral statements/questions, as well as requiring presenters' permission to offer direct opinions.
	Leeds Conservatoire is committed to maintaining the quality and ethical standards in our programmes when members of our academic community undertake primary research. 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.
18	**What are the risks associated with this module and any plans for mitigation against these?**
	The module is compulsory, so there are no required student numbers necessary for the module to be viable. All students will participate.
19	**Equality and Diversity** *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.*
	Specialist Study 1 encourages and supports a diverse range of creative musical practices to reflect the range of approaches to popular music, broadly defined. Each student is supported to express themselves in whatever means best suits the needs of the student and the work. Group taught sessions at the beginning of the module include discussions of the ethical dimensions of sharing creative work and of giving/receiving feedback with a view to highlighting how students and staff can best accommodate a range of needs. The teaching team are cognizant of the sensitivities inherent in critiquing and offering guidance on creative practice in both solo and group sessions, and work to ensure the wellbeing of students throughout this process.
	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.

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. In addition to being able to choose between a performance or portfolio in-line with their specialist study choices, each performing student also has the choice to submit either a performance live in an assessment space, or an audio or video portfolio demonstrating their performance skills.
	The module is taught in such a way as to provide formative feedback for students through the trimester in-line with their specialist study discipline and preferred submission choice.
	While students may collaborate with others to realise their creative output, the assessment process itself is conducted on an individual basis, and each student can choose if they would like to be assessed alone,

or with an ensemble supporting them. If they choose to work with an ensemble, there is no requirement for that ensemble to comprise other students on the module. Students can perform with whomever they wish and at their own pace, so 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	PC3, PC5, PC6 Performers	A live performance or performance portfolio of existing work	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	PC3, PC5, PC6	A live performance or performance portfolio of original compositions or production work newly created.	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	PC3, PC5, PC6	A portfolio of original compositions/ production work evidenced by appropriate documentation, i.e. scores, recordings, etc.	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 submissions, all students will submit an Assessment Proposal Form at the beginning of trimester 1 or by the advertised date on the VLE. The form, which will not be formally assessed, will summarise (in no more than 500 words) their specific involvement in the proposed submission/performance, stating whether they would like to be assessed as a performer, songwriter, writer performer, or writer producer. These details will be provided on the same form as that for Creative Practice in Context 1. 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	PC3, PC5, PC6	100	A live performance or performance portfolio of existing work
SA1	PC3, PC5, PC6	100	A live performance or performance portfolio of original compositions or production work newly created
SA1	PC3, PC5, PC6	100	A portfolio of original compositions/production work evidenced by appropriate documentation, i.e. scores, recordings, etc.

*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, LGBQT).

Essential	NB: each reading list includes texts that focus on various areas of popular music performance, composition, and production to cater for different MA Popular Music pathways. Students are encouraged but not required to read all texts included on each reading lists. Auslander, P. (2023) *Liveness: performance in a mediatized culture*. 3rd edition. Oxon: Routledge. Bennett, S. & Bates, E. (eds) (2018) *Critical approaches to the production of music and sound*. New York & London: Bloomsbury Academic. Canfer, T. (2024) *Music technology in live performance: tools, techniques, and interaction*. Oxon: Routledge. Wolfe, P. (2020) *Women in the studio: creativity, control and gender in popular music sound production*. Oxon: Routledge. Zagorski-Thomas, S. (2022) *Practical musicology: 21st century music practices*. New York: Bloomsbury Academic.
Recommended	Auslander, P. (ed) (2004) *Performance: critical concepts in literary and cultural studies*. Volumes I-IV. Oxon: Routledge.

Bennett, A. & Waksman, S. (2015) *The SAGE handbook of popular music*. London: SAGE Publications Ltd.

Celentano, A. (2022) *Playing music from memory: tips the pros use to perform without sheet music*. WordDNA Publishing.

Cook, N. (2007) *Music, performance, meaning: selected essays*. Oxon: Routledge.

Cresswell-Jones, A. & Bennett, R. J. (eds) (2015) *The digital evolution of live music*. Waltham, MA: Elsevier.

Davis, S. (1992) *The song-writers idea book*. Cincinnati, OH: Writer's Digest Books.

Owsinski, B. (2022) *The mixing engineer's handbook*. 5th edition. Burbank, CA: Bobby Owsinski Media Group.

Parncutt, R. & McPherson, G. E. (eds) (2002) *The science and psychology of music performance: creative strategies for teaching and learning*. Oxford: Oxford University Press.

Sanden, P. (2013) *Liveness in modern music: musicians, technology, and the perception of performance*. Oxon: Routledge.

Senior, M. (2020) *Mixing secrets for the small studio*. 2nd edition. Oxon: Routledge.

Small, C. (1998) *Musicking: the meanings of performing and listening*. Middletown, CT: Wesleyan University Press.

Rink, J. (1995) *The practice of performance: studies in musical interpretation*. Cambridge: Cambridge University Press.

West, A. (2016) *The art of songwriting*. London: Bloomsbury.

	Background	
24	**Other Resources Required** *Please list any further resources that may be required for the delivery of this module.*	
	Dependent on student's chosen discipline. 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 by Specialist Study tutors to accommodate each student's intended direction.	
25	**Additional Costs** *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.*	
	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. It is expected that all performance students studying the MA Popular Music will have their own appropriate instrument, where required. However, the conservatoire's facilities department are able to loan instruments should any student need to make use of that provision. There is no additional cost incurred by this.	