A	GENERAL INFORMATION
	Please complete a module specification for each module included in this application for validation of provision
1	**Module Title**
	Creative Practice in Context 1
2	**Module Code** *(if known)*
	X_PER7C002R (Performer) X_SON7C002R (Songwriter) X_WPF7C002R (Writer/Performer) X_WPD7C002R (Writer/Producer)
3	**Module Level**
	7
4	**Programme** *(the home programme for this module)*
	MA Popular Music
5	**Credit Value**
	20
6	**Module Leader** *(name and email)*
	Jack Harbord j.harbord@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 compulsory 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 develop an understanding of and engagement with philosophical and theoretical aspects of popular music within the context of their own artistic pursuits. Students will also research and critically discuss existing music as it relates to their own creative practice. The culmination of their exploration will be assessed by essay or a presentation with a written commentary. This assignment will involve a thorough examination and assessment of their creative ancestry, aiming to establish a profound awareness of where their practice aligns and how it is distinguished from the work of other practitioners. Learning materials will be derived from tutorials, peer discussions, and individual 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 facilitate learning by 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. This critical and theoretical study will inform the practical music making that will take place elsewhere on the programme in Specialist Study 1 by offering students a range of critical techniques and principles that explicitly engage with the student's creative practice in its contexts. Such engagement is designed to encourage a reappraisal of the students' practice and offer opportunities to understand their musical practice afresh.
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 1, to explore methodologies for practice-based research and to survey a range of relevant literature. 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 cultures and practices 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.
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
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.
PC5	Work professionally, confidently and with integrity across a variety of contexts.
PC8	Develop effective approaches to research and practice based on continuous self-reflection.

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).

This module is designed to offer students opportunities to engage with a range of contextual factors relevant to their practice, including an exploration of their 'creative ancestry'. The assessment is entirely student-led and responds to the specific interests and needs of each individual student. As such, Creative

	Practice in Context 1 requires that students engage with a detailed, methodical, and rigorous research process. 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. 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.
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.*
	Creative Practice in Context 1 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. Essential reading materials and resources are drawn from a wide spectrum of authors and disciplines in which the representation of diverse perspectives is central. 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; 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 inline 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, PC5, PC8	Essay (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, PC5, PC8	Presentation (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), on a topic to be negotiated with the module leader)	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, PC5, PC8	100	Essay (together with a full bibliography and any relevant appendices detailing primary research

				data, such as interview transcripts or quantitative data sets)
	SA1	PC1, PC5, PC8	100	Presentation (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), on a topic to be negotiated with the module leader)

*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	Bennett, A; Waksman, S. (2015) The SAGE handbook of popular music. NY: Sage Publications. Green, B. (2023) Peak music experiences: a new perspective on popular music, identity and scenes. Oxon: Routledge. Nelson, R. (2013) Practice as research in the arts: principles, protocols, pedagogies, resistances. Hampshire: Palgrave MacMillan. Shuker, R. (2016) Understanding popular music culture. Oxon: Routledge.
Recommended	Akala (2019) Natives: race and class in the ruins of empire. London: Two Roads. Bartlett, B-L; Ellis, C. (2009) Music Autoethnographies: Making Autoethnography Sing/Making Music Personal. Blain, M; Minors, H. (2020) Artistic research in performance through collaboration. NY: Springer International Publishing. Bolton, G; Denderfield, R. (2018) Reflective practice: writing and professional development (5th Ed.). London: Sage Publications. Clarke, E; Cook, N. (2004) Empirical musicology: aims, methods and prospects. Oxford: Oxford University Press.

25		Csikszentmihalyi, M. (2013) Creativity: the psychology of discovery and invention. NY: Harper Perennial.
		Dogantan-Dack, M. (2015) Artistic practice as research in music. Abingdon: Routledge.
		Gleesen, S; Gordon, K. (2022) This woman's work: essays on music. London: White Rabbit.
		Lee, G. (2018) Rethinking difference in gender, sexuality, and popular music: theory and politics of ambiguity. Oxon: Routledge.
		Moore, A; Martin, R. (2019) Rock: the primary text: developing a musicology of rock. Oxon: Routledge.
		Sawyer, R. (2017) Group genius: the creative power of collaboration (2nd Ed.). New York (NY): Basic Books.
		Scott, D. (2009) The Ashgate research companion to popular musicology. Abingdon: Routledge.
		Shuker, R. (2022) Popular music culture: the key concepts (5th Ed.). Oxon: Routledge.
		Storey, J. (2019) Cultural theory and popular culture: a reader (5th ed). Abingdon: Routledge.
		Storey, J. (2021) Cultural theory and popular culture: an introduction (9th Ed.). Oxon: Routledge.
		Tracey, S. (2019) Qualitative research methods: collecting evidence, crafting analysis, communicating impact (2nd Ed.). NJ: John Wiley & Sons.
		Williams, K. Wooliams, M; Spiro, J. (2020) Reflective writing (2nd Ed.). London: Palgrave Macmillan.
		Zagorski-Thomas, S. (2023) Practical musicology. London: Bloomsbury Academic.
		Zollo, P. (2016) More Songwriters on songwriting. Cambridge: Da Capo Press.
	Background	Popular Music (published by Oxford University Press)
		The Journal of Fandom Studies (published by Intellect)
		Journal of Popular Music Studies (published by Cambridge University Press)
		Popular Music and Society (published by Taylor and Francis)
24	**Other Resources Required** *Please list any further resources that may be required for the delivery of this module.*	
	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.	
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.

There are no additional costs incurred because the conservatoire provides all necessary resources.