UNIVERSITY OF HULL

A	**GENERAL INFORMATION**
	Please complete a module specification for each module included in this application for validation of provision
1	**Module Title**
	Specialist Study 2
2	**Module Code**
	(if known)
	X_PER7C003R (Performer) X_SON7C003R (Songwriter) X_WPF7C003R (Writer/Performer) X_WPD7C003R (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 continue to consolidate and develop their skills, acquired through Specialist Study 1, as they work towards achieving a more advanced knowledge and understanding of professional disciplines, whilst continuing to build the technical proficiency and creative fluidity of their creative practice. Students will work towards the submission of a performance or portfolio or combination of both, depending on their chosen discipline. In preparation for a performance or portfolio submission, or combination of both, students will, on a co-investigative basis with tutors in 1:1 sessions and in taught group sessions, work towards further enhancing and refining their practical, creative and presentational skills, through identifying and resolving remaining technical weaknesses, exploring and analysing a range of original material and/or repertoire, 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 2 is the second-of-three core practice-focused modules that underpin the MA Popular Music. The module builds on Specialist Study 1 by facilitating students to continue exploring their creative practice in various guises in conjunction with specialist tutors while working toward a longer summative assessment in which students demonstrate their developing technical and creative expertise as part of a performance or portfolio. The module further enculturates students within a productive creative community through group sessions that include presentation of work-in-progress and dissemination of structured peer feedback. This module complements Creative Practice in Context 2 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, with an appreciation of the demands and expectations of their individual audiences. 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 further 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, students continue to hone their skills in 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. Further information regarding the online learning approach can be found in the conservatoire's 'Online Learning Framework'. The mix of 1:1 specialist tuition and group taught feedback sessions allows students to receive guidance and direction on their work from a variety of perspectives and backgrounds, leading to each student acquiring a more holistic understanding of their creative work.

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
PC2	Communicate with a diverse audience through performance and/or a range of creative and communicative technologies.
PC4	Apply and integrate advanced knowledge and skills in response to complex real-world challenges through creative endeavour.
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	92.5
Placement/Study abroad	0
Scheduled learning and teaching activities	7.5
Total	100

On campus:

Type	Length	Frequency	Total
Group Sessions	2 hours	10 sessions	20 hours
Specialist Tutorial	1 hour	10 sessions	10 hours
Directed Study			370 hours
Total hours (100 hours per 10 credits)			400 hours

Online:

Type	Length	Frequency	Total
Forum Based Group Sessions	2 hours	10 sessions	20 hours
Specialist Tutorial	1 hour	10 sessions	10 hours
Directed Study			370 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 Research 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 2 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 of the work. Group taught sessions draw upon discussions and outcomes from Specialist Study 1 to continue to best accommodate a range of student 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 performances, 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	PC2, PC4, 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	PC2, PC4, 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	PC2, PC4, 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 no later than two weeks prior to the end 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 2. 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	PC2, PC4, PC6	100	A live performance or performance portfolio of existing work
SA1	PC2, PC4, PC6	100	A live performance or performance portfolio of original compositions or production work newly created
SA1	PC2, PC4, 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	Bratus, A. (2019) *Mediatization in popular music recorded artifacts: performance on record and on screen*. London: Lexington Books. Clarke, E. (2005) *Ways of listening: an ecological approach to the perception of musical meaning*. Oxford: Oxford University Press. Gracyk, T. (2022) *Making meaning in popular song: philosophical essays*. New York & London: Bloomsbury Academic. Scott, D. B. (ed) (2011) *The Ashgate research companion to popular musicology*. Farnham: Ashgate. Wolfe, P. (2020) *Women in the studio: creativity, control and gender in popular music sound production*. Oxon: Routledge.
	Recommended	Abbate, C. (2004) Music—drastic or gnostic?. *Critical Inquiry*, 30(3), 505-536. Auslander, P. (ed) (2004) *Performance: critical concepts in literary and cultural studies*. Volumes I-IV. Oxon: Routledge. Cashman, D. & Garrido, W. (2020) *Performing popular music: the art of creating memorable and successful performances*. Oxon: Routledge.

		Cook, N. (2013) *Beyond the score: music as performance*. Oxford: Oxford University Press.
		Owsinski, B. (2022) *The mixing engineer's handbook*. 5th edition. Burbank, CA: Bobby Owsinski Media Group.
		Pattie, D. (2007) *Rock music in performance*. Basingstoke: Palgrave Macmillan.
		Perricone, J. (2000) *Melody in songwriting: tools and techniques for writing hit songs*. Boston, MA: Berklee Press.
		Talbot, M. (ed) (2000) *The musical work: reality or invention?*. Liverpool: Liverpool University Press.
		Taruskin, R. (1995) *Text and act: essays on music and performance*. Oxford: Oxford University Press.
		Rink, J. (2002) *Musical performance: a guide to understanding*. Cambridge: Cambridge University Press.
		Zollo, P. (2003) *Songwriters on songwriting: revised and expanded*. 4th edition. Boston, MA: Da Capo Press.
	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.	