

A GENERAL INFORMATION																							
<i>Please complete a module specification for each module included in this application for validation of provision</i>																							
1	Module Title																						
	Specialist Study 3																						
2	Module Code <i>(if known)</i>																						
	X_PER7C005R (Performer) X_SON7C005R (Songwriter) X_WPF7C005R (Writer/Performer) X_WPD7C005R (Writer/Producer)																						
3	Module Level																						
	7																						
4	Programme <i>(the home programme for this module)</i>																						
	MA Popular Music																						
5	Credit Value																						
	60																						
6	Module Leader <i>(name and email)</i>																						
	Lewis Kennedy l.kennedy@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></td> </tr> <tr> <td>Trimester 2 – T2</td> <td></td> </tr> <tr> <td>Trimester 3 – T3</td> <td>✓</td> </tr> </tbody> </table>					Trimester 1 – T1		Trimester 2 – T2		Trimester 3 – T3	✓												
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Trimester 2 – T2																							
Trimester 3 – T3	✓																						
9	Module Delivery Mode <i>(Please tick as many as appropriate)</i>																						
	<table border="1"> <tbody> <tr> <td>Face to Face</td> <td>✓</td> <td>Online</td> <td>✓</td> <td>Collaborative</td> <td></td> </tr> <tr> <td>Blended</td> <td>✓</td> <td>Distance Taught</td> <td>✓</td> <td>Placement</td> <td></td> </tr> <tr> <td colspan="4"></td> <td>Year/Trimester Abroad</td> <td></td> </tr> </tbody> </table>					Face to Face	✓	Online	✓	Collaborative		Blended	✓	Distance Taught	✓	Placement						Year/Trimester Abroad	
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Blended	✓	Distance Taught	✓	Placement																			
				Year/Trimester Abroad																			
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).

Building on work undertaken in trimesters 1 and 2, students will further engage with a specialist tutor. Students will undertake an Independent Creative Project and Reflective Commentary.

Independent Creative Project

Students will be expected to undertake an Independent Creative Project relevant to their chosen discipline (performer, songwriter, writer performer, or writer producer) and creative interests, which can be shared publicly, either in live performance or as a digital or other transferrable product. Examples might include a public performance or installation in a venue external to or within Leeds Conservatoire; a publicly available EP, or a collaborative or participatory project with or without an educational focus.

Reflective Commentary

As the students will have developed their professional skills, it is expected that all aspects of the project, including such aspects as planning, organisation, co-ordination of resources (human/physical), sound reinforcement, stage setting, rehearsal, promotion, will be the responsibility of the candidate. Students will also be expected to take responsibility for their own artistic decisions and demonstrate critical thought to justify their decisions through a spoken examination or written critique.

Students will be expected to show an attempt to reach and engage an audience through their creative project, further evidenced through their reflective commentary, though they will not be required to measure or evidence the success of their strategy for the purposes of assessment. Project focus will be agreed at the beginning of the trimester in consultation with the student’s specialist tutor and module leader.

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 serves as the culmination of the work undertaken in trimesters 1 and 2. Skills and competencies developed in the fields of critical reflection, analysis and evaluation will combine with developing disciplines in creative practice to produce a work that exhibits the students conceptually contextualised and practically realised artistic voice. The piece of work that the students create will be a major component of their developing portfolio, enabling them to progress onto the next stage of their career. Students will be encouraged to consider this work as having direct professional, real-world applications (as a product of a creative project, e.g. an album or public performance) and should approach the work with appropriate professionalism and rigour. The largely independent nature of the module better reflects some realities of working in the creative industries and provides students with the opportunity to develop their individual approaches to planning and realising a major creative project.

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 continue to encourage technical development, and analytical and critical thought that is pertinent to the student’s chosen and realised direction. The tutor will also further 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 conversation with their specialist tutor, students will agree on the best way to distribute their 10-hour allocation of 1:1 specialist tutorials to best fit the needs of the student and the creative work. Students will also meet with the module leader or member of the core MA teaching team for

2 x 0.5 hour academic tutorials to discuss their progress in both the Independent Creative Project and Reflective Commentary (these sessions will be scheduled in conversation with each student and will occur at salient points during the trimester).

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
PC2	Communicate with a diverse audience through performance and/or a range of creative and communicative technologies.
PC3	Practice effective and original approaches to creating music and researching its related practices.
PC4	Apply and integrate advanced knowledge and skills in response to complex real-world challenges through creative endeavour.
PC7	Take initiative to act with individual autonomy and responsibility in relation to tackling and solving complex issues and problems pertaining to the realisation of creative musical output.
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	98
Placement/Study abroad	0
Scheduled learning and teaching activities	2
Total	100

On campus:Type	Length	Frequency	Total
Specialist Tutorial	1 hour	10 sessions	10 hours
Academic Tutorial	30 minutes	2 sessions	1 hours
Directed Study			589 hours
Total hours (100 hours per 10 credits)			600 hours

Online:

Type	Length	Frequency	Total
Specialist Tutorial	1 hour	10 sessions	10 hours
Academic Tutorial	30 minutes	2 sessions	1 hours
Directed Study			589 hours
Total hours (100 hours per 10 credits)			600 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

	<i>approach to developing the knowledge, skills and behaviours of an apprenticeship standard or the requirements of a PSRB.</i>
	N/A
17	<p>Ethical Issues <i>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).</i></p>
	<p>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 for Independent Creative Project, written critique or spoken examination for Reflective Commentary.</p> <p>Students will utilise skills learnt and developed as part of Creative Practice in Context 1 and 2 to enable them to reflect critically on their creative work and progression through the MA programme as part of the Reflective Commentary assessment. Likewise, largely independent and student-led creative working practices developed by students throughout trimesters 1 and 2 allow students to manage the greater independence afforded in Specialist Study 3, in conjunction with conversations with specialist tutors and the module leader. Students will be encouraged to contact the module leader in the first instance should they encounter any issues with their work.</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 Research 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?
	The module is compulsory, so there are no required student numbers necessary for the module to be viable. All students will participate.
19	<p>Equality and Diversity <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>Specialist Study 3 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. The teaching team are cognizant of the sensitivities inherent in critiquing and offering guidance on creative practice and work to ensure the wellbeing of students throughout this process. As part of the two academic tutorials with each student, the module leader (or other member of the core MA teaching team) will offer the student the opportunity to raise any issues they may have encountered in relation to protected characteristics while working on their Independent Creative Project.</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. 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. In addition, each student can choose to either submit a written critique or participate in a spoken examination for SA2.

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 as part of both specialist and academic tutorials.

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 for SA1, dependent on the student's chosen discipline, and realised as part of an independent creative project, as well as a reflective commentary for SA2:

	Programme Competencies Addressed	Summative Assessment Type and Title (where relevant)	%	Formative Assessment that aligns to the Summative
SA1	PC2, PC3, PC4, PC7, PC9 performers	A professional live performance or performance portfolio of existing work	70	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, PC3, PC4, PC7, PC9	A professional live performance or performance portfolio of original compositions or production work newly created.	70	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, PC3, PC4, PC7, PC9	A professional portfolio of original compositions/production work evidenced by appropriate	70	Students do not receive written or grade-based formative assessment. Rather, they receive

		documentation, i.e. scores, recordings, etc.		regular verbal feedback in their weekly taught sessions. Practical and academic work is reviewed at tutorials.
SA2	PC2, PC3, PC4, PC7, PC9	Reflective Commentary in the form of a written critique, or panel-led spoken examination	30	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 end of the preceding trimester 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. The form will also indicate whether the student wishes to be assessed through essay or spoken examination for the Reflective Commentary component. As noted in box 20, this optionality is built into the assessment to aid inclusivity. For Specialist Study 3, the Assessment Proposal Form summary will additionally be used to identify the proposed venue (in Leeds Conservatoire or external) in which the student intends to showcase their work (if through live performance/installation). Should the student wish to show work in an external venue, the venue will be risk-assessed and formally checked and agreed with the relevant Health and Safety department.

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 for SA1, dependent on the student's chosen discipline, and realised as part of an independent creative project, as well as a reflective commentary for SA2:

	Programme Competencies addressed	%	Assessment Type and Title (where relevant)
SA1	PC2, PC3, PC4, PC7, PC9	70	A professional live performance or performance portfolio of existing work
SA1	PC2, PC3, PC4, PC7, PC9	70	A professional live performance or performance portfolio of original compositions or production work newly created
SA1	PC2, PC3, PC4, PC7, PC9	70	A professional portfolio of original compositions/production work evidenced by

			appropriate documentation, i.e. scores, recordings, etc.
SA2	PC2, PC3, PC4, PC7, PC9	30	Reflective Commentary in the form of a written critique, or panel-led spoken examination

*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, LGBTQT).

Essential	<p>Bassot, B. (2023) <i>The reflective practice guide: an interdisciplinary approach to critical reflection</i>. 2nd edition. Oxon: Routledge.</p> <p>Bassot, B. (2024) <i>The reflective journal</i>. 4th edition. London & New York: Bloomsbury Academic.</p> <p>Clarke, E. (2005) <i>Ways of listening: an ecological approach to the perception of musical meaning</i>. Oxford: Oxford University Press.</p> <p>Scott, D. B. (ed) (2011) <i>The Ashgate research companion to popular musicology</i>. Farnham: Ashgate.</p>
Recommended	<p>Auslander, P. (ed) (2004) <i>Performance: critical concepts in literary and cultural studies</i>. Volumes I-IV. Oxon: Routledge.</p> <p>Bartleet, B-L. & Ellis, C. (2009) <i>Music autoethnographies: making autoethnography sing / making music personal</i>. Brisbane, QLD: Australian Academic Press.</p> <p>Bolton, G. & Delderfield, R. (2018) <i>Reflective practice: writing and professional development</i>. 5th edition. London: SAGE Publications Ltd.</p> <p>Burnard, P. (ed) (2013) <i>Developing creativities in higher music education: international perspectives and practices</i>. Oxon: Routledge.</p> <p>Cook, N. (2018) <i>Music as creative practice</i>. Oxford: Oxford University Press.</p> <p>Kramer, L. (2011) <i>Interpreting music</i>. Berkeley, CA: University of California Press.</p> <p>Rambarran, S. (2021) <i>Virtual music: sound, music, and image in the digital era</i>. New York & London: Bloomsbury.</p> <p>Williams, K., Woolliams, M. & Spiro (2020) <i>Reflective writing</i>. 2nd edition. London & New York: Bloomsbury Academic.</p>

Background

24 Other Resources Required

	<i>Please list any further resources that may be required for the delivery of this module.</i>
	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 <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>There may be external specialists contributing to the assessment of this module, and where appropriate, these costs will be factored into the business planning process of costing the module.</p> <p>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.</p>