

## Module Specification

**Module Title:** Professional Studies – Community Music Project

<b>Module code:</b>	HBASHR024	<b>NQF level:</b>	Level 6
<b>Credit value:</b>	20 credits	<b>Semester of study:</b>	1 and 2
<b>Applicable pathways:</b>	Business, Classical, Film Music, Folk, Jazz, Popular, Production and Songwriting	<b>Pre-requisites:</b>	Music Education in Practice

### Module overview

This module will provide students with substantial direct experience of devising and delivering a community-based project. It will build on the knowledge and skills derived from the Music Education in Practice Module.

### Aims

This optional module follows on from the Music Education in Practice and students work within communities delivering music education. It forms part of the programme's professional studies strand and its commitment to enhancing employment opportunities and a portfolio career.

The module aims to:

1. Build on skills developed in the Music Education in Practice Module.
2. Provide students with substantial direct experience of planning and delivering an educational music project based in the community.
3. Prepare students for the workplace as part of a portfolio career.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Practically apply knowledge in relation to music and the music education industry in the community using appropriate planning, teaching, leading and learning methodologies.
2. As a responsible and accountable team member, critically evaluate their role and work within the group with reference to teamwork and leadership.
3. Set appropriate objectives and prepare suitable musical material for a community-based group that fosters inclusion, effective communication, understanding and empathy.
4. Critically evaluate process and achievement.

### Learning and teaching methods

The module will be delivered through a lecture and seminar series.

Semester 1. The project will be planned with the support of **lectures**, **seminars** and **workshops**.

Semester 2. The project will be carried out **in the community** supported by internal tutorials. Throughout this module students will address organising and setting appropriate objectives, preparing suitable materials, devising appropriate teaching and leading strategies. Students will also demonstrate how well they participate as part of a team as well as liaising with professionals. Students will critically evaluate the process through a reflective multimedia e-portfolio.

**Lectures** are used for the effective delivery of key subject areas as outlined in the indicative content.

**Seminars/workshops** will be used to promote discussion in order to evaluate and critically appraise what has been covered in the lectures.

### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	40 hours
Indicative hours of directed study	160 hours
Total hours (100hrs per 10 credits)	200 hours

### Opportunities for formative feedback

Students will receive formative feedback through the seminar series.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Presentation	10 minutes	25%	1, 3
E-portfolio including video and 1500 words	10 minutes (video) and 1500 words	75%	2, 3, 4

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Video Presentation	10 minutes	25%	1, 3
E-portfolio including video and 1500 words	10 minutes (video) and 1500 words	75%	2, 3, 4

### Indicative Reading List

- Burnard, P. (2012) *Musical Creativities in Practice*. Oxford: Oxford University Press.
- Hargreaves, D & North, A. (1997) *The Social Psychology of Music*. OUP.
- Jourdain, R. (1998) *Music, The Brain and Ecstasy*. Avon.
- Levitin, D. (2006) *This is your Brain on Music*. Dutton.
- Sloboda, J. (2004) *Exploring the Musical Mind; Emotion, Ability, Function*. OUP.
- Small, C. (1996) *Music, Society, Education*. Wesleyan University Press.
- Campbell, P. (1988) *Lessons from the World: A Cross Cultural Guide to Music Teaching and Learning*. Schirmer.
- Childs, J. (1996) *Making Music Special*. David Foulton.
- Clayton, M, Herbert, T & Middleton, R. (2003) *The Cultural Study of Music*. Routledge. London.
- Fontana, D. (1988) *Psychology for Teachers*. BPS.
- Green, L. (1988) *Music on Deaf Ears*. MUP.
- Green, L. (1997) *Music, Gender, Education*. CUP.
- Leppert, R & McClary, S. (1992) *Music and Society: The politics of composition, performance and reception*. CUP.
- Martin, P. (1995) *Sounds and Society*. MUP.
- Ockleford, A. (2008) *Music for Children and Young People with Complex Needs*. Oxford Music Education.
- Storr, A. (1997) *Music and the Mind*. Collins.
- Willis, P. (1997) *Common Culture*. OUP.

### Additional Information

Students are given information, advice and guidance relating to all aspects of Safeguarding and Health and Safety in order to enable them to devise and deliver a substantial participatory project to an identified community group. Students are also required to sign a contract outlining all the *additional* requirements of this module. In order to fulfil the Safeguarding requirements of this module students must complete online Safeguarding training and a DBS check (where appropriate). Students will not be allowed to start their projects if they have not completed the training module, received a satisfactory DBS check and signed the contract. All placements that are offered have been risk assessed by Leeds College of Music. Students are required to adhere to all aspects of the official risk assessment.