

## Module Specification

**Module Title:** Creative Practice in Context 2

<b>Module code:</b>	HMMSHR0041	<b>NQF level:</b>	Level 7
<b>Credit value:</b>	20 credits	<b>Trimester of study:</b>	2
<b>Applicable to:</b>	PG Diploma Creative Musician and MMus Creative Musician	<b>Pre-requisites:</b>	Specialist Study 1 and Creative Practice in Context 1 (or 60 ECTS equivalent credits from a course in a relevant subject area)

### Module overview

This module will build on learning from Creative Practice in Context 1 to facilitate learning, addressing and exploring relevant critical and philosophical debate through academic tutorials, group research seminars and directed independent study. The module allows postgraduate musicians to meet, discuss and evaluate ideas related to musicianship in the contemporary music world.

The aim of this module is to develop students' awareness of, and engagement with issues in contemporary music as they relate to their own practice. They will also research and critically discuss audience related issues as they relate to their own creative work.

Students will write an essay, or deliver a presentation and written commentary, exploring and evaluating the impact on their practice of the wider social, geographical, political, economic and cultural factors relevant to their work. Materials will be drawn from tutorials and peer discussion, as well as personal research and analysis.

### Aims

1. To enable students to engage with audience related contemporary musical and philosophical theories informed by critical engagement.
2. To enable students to contextualise their practice within the wider industries, exploring sociological and industrial perspectives as they relate to their own practice.
3. To enable students to identify and clearly communicate strategies for reflecting critically on their work, with a view to placing the student's practice at the centre of the enquiry.

### Learning outcomes

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

1. Evaluate and critically discuss ideas concerning individual music practice as it relates to external environments.
2. Show insight in the application of data, evidence, modes of criticism, theory and personal research to individual practice.
3. Engage with, and present persuasive arguments relating to current issues in musical practice.
4. Apply critical frameworks to one's own practice within a range of contexts.

### Learning and teaching methods

Students will meet for 1.5-hour group taught sessions 10 times during trimester 2, to explore a broad range of different creative contexts for music-making, as well as addressing a variety of sociological, ethnographic and philosophical approaches to the study of music. 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 audience related cultures within contemporary 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. Students will meet with the HoPS and PLPS for two 0.5-hour academic tutorials to discuss their progress.

### Contact hours and directed study (over Trimester 2)

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 hrs per 10 credits)			200 hours

### Opportunities for formative feedback

Students do not receive written or grade-based formative assessment; practical and academic work is reviewed at tutorials.

### Assessment Method (students choose one of the following):

Description of assessment	Length / Duration	Weighting	Module LOs addressed
<b>Essay</b> (together with a full bibliography and any relevant appendices detailing primary research data, such as interview transcripts or quantitative data sets).	4000 words	100%	1, 2, 3, 4
<b>Presentation</b> 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 Head of Postgraduate Studies and Principal Lecturer: Postgraduate Studies.	20 minutes (plus accompanying written commentary)	100%	1, 2, 3, 4

In advance of the abovementioned submission, all students will submit an Assessment Proposal Form no later than two weeks prior to end of the preceding trimester or by the date advertised 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. These details will be provided on the same form as that for Specialist Study 2.

### Re-Assessment Method\* (students choose one of the following):

Description of assessment	Length / Duration	Weighting	Module LOs addressed
<b>Essay</b> (together with a full bibliography and any relevant appendices detailing primary research data, such as interview transcripts or quantitative data sets).	4000 words	100%	1, 2, 3, 4
<b>Presentation</b> 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 Head of Postgraduate Studies and Principal Lecturer: Postgraduate Studies.	20 minutes (plus accompanying written commentary)	100%	1, 2, 3, 4

\* 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 with reference to constructive feedback provided by assessors. Alternatively, within the parameters of the assessment criteria, students might choose to submit entirely new work.

### Indicative Reading List

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 HoPS and PLPS during academic tutorials, and by Specialist Study tutors, to accommodate each student's intended direction.

### Core Texts

- Burns, P. (2016), *Entrepreneurship and Small Business, 8<sup>th</sup> Edition*. London: Palgrave Mcmillan.
- Howkins, J. (2007) *The Creative Economy; How People Make Money from Ideas*. London: Penguin.
- Landry, C. (2008) *The Creative City: A Toolkit for Urban Innovators*. London: Comedia.
- Weissman, D. (2010) *Making a Living in Your Local Music Market: Realising Your Marketing Potential., 4<sup>th</sup> Edition*. New York: Hal Leonard.
- Wikstrom, P. (2014) *The Music Industry, 2<sup>nd</sup> Edition*. Cambridge: Polity.

### Further Reading

- Adorno, T. (1991) *The Culture Industry: Selected Essays on Mass Culture*. London: Routledge.
- Blake, A. (2007) *Popular Music: The Age of Multimedia*. Hendon: Middlesex University Press.
- Clayton, M., Herbert, T., Middleton, R. (2003) *The Cultural Study of Music*. London: Routledge.
- Cottrell, S. (2011) *Critical Thinking Skills: Developing Effective Analysis and Argument, 2<sup>nd</sup> Edition*. Basingstoke: Palgrave MacMillan.
- Cottrell, S. (2014) *The Study Skills Handbook, 4<sup>th</sup> Edition*. Basingstoke: Palgrave MacMillan.
- Gabbard, K. (ed.) (1995) *Representing Jazz*. London: Duke University Press.
- Harrison, A. (2003) *Music, The Business*. London: Virgin Books.
- Hesmondhalgh, D. (2003) *The Cultural Industries*. Thousand Oaks, CA: Sage Publications.
- Kemp, C (1995) *Music industry Management and Promotion*. Huntingdon: Elm Publications.
- Krasilovsky, M & Shemel, S. (2000) *The Business of Music*. New York: Watson Guptill.
- Kusek, D. (2005) *The Future of Music: Manifesto for the Digital Music Revolution*. London: Omnibus Press.
- Langer, A.M. (1997) *The Art of Analysis*. University of Michigan: Springer.
- Leppert, R., & Mc Clary, S., (1992) *Music and Society: The Politics of Composition, Performance and Reception*. Cambridge: Cambridge University Press.
- McGivern, P. (2013) *The Practice of Market Research; An Introduction, 4<sup>th</sup> Edition*. Harlow: Pearson.
- Miller, P. (ed.) (2008) *Sound Unbound: Sampling Digital Music and Culture*. Cambridge, MA: MIT Press.
- Paddison, M. (2004) *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music*. London: Kahn and Averill.
- Pavlicevic, M., & Ansdell, G. (2006) *Community Music Therapy*. London: Jessica Kingsley.
- Rink, J. (1995) *The Practice of Performance: Studies in Musical Interpretation*. Cambridge: Cambridge University Press.
- Rink, J. (2002) *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press.
- Scharff, C. (2017) *Gender, Subjectivity, and Cultural Work: The Classical Music Profession*. Routledge Research in Gender and Society.
- Silber, L. (2001) *Self-Promotion for the Creative Person*. New York: Three Rivers Press.
- Taylor, T. (1997) *Global Pop: World Music, World Markets*. London: Routledge.
- Webb, P & Webb, S. (2001) *The Small Business Handbook: An Entrepreneur's Definitive Guide to Starting a Business and Growing a Business*. New Saddle River, NJ: Prentice Hall.
- Wickham, P.A. (2006) *Strategic Entrepreneurship, 4<sup>th</sup> edition*. Harlow: Prentice Hall.
- Willis, P. (1996) *Common Culture*. Oxford: Oxford University Press.

Selected periodicals / publications:

- Music Ally;
- Music Week;
- Journal of Popular Music Studies;
- Journal of Popular Music Education.

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 in consultation with the HoPS and PLPG during academic tutorials, and by Specialist Study tutors, to accommodate each student's intended direction.