

## Module Specification

**Module Title:** Final Project (Songwriting)

<b>Module code:</b>	HBASHR081, HBASHR082, HBASHR087	<b>NQF level:</b>	Level 6
<b>Credit value:</b>	40 credits	<b>Semester of study:</b>	1 and 2
<b>Module type:</b>	Compulsory	<b>Pre-requisites:</b>	None
<b>Available to:</b>	BA (Hons) Music (Songwriting)		

### Module overview (Indicative Projects)

#### Interdisciplinary and Collaborative Projects - Assessment Pattern A

Available to: BA (Hons) Music (Classical with Popular), BA (Hons) Music (Classical with Production), BA (Hons) Music (Film Music), BA (Hons) Music (Folk with Popular), BA (Hons) Music (Folk with Production), BA (Hons) Music (Jazz with Popular), BA (Hons) Music (Jazz with Production), BA (Hons) Music (Popular), BA (Hons) Music (Popular with Production), BA (Hons) Music (Production), BA (Hons) Music (Production with Popular), BA (Hons) Music (Songwriting)

Interdisciplinary and collaborative projects are designed for students undertaking pathways that have natural collaborative or interdisciplinary aspects to their discipline. Examples include film composers working with directors, producers working with bands and/or visual artists and songwriters/writer performers working collaboratively.

#### Group/Ensemble Performance Project - Assessment Pattern D

Available to: BA (Hons) Music (Classical with Popular), BA (Hons) Music (Jazz with Popular), BA (Hons) Music (Popular), BA (Hons) Music (Production with Popular), BA (Hons) Music (Folk with Popular), BA (Hons) Songwriting

Group performance projects allow the student to build on the work undertaken at level 5 to enable them to demonstrate enhanced and refined understandings of the techniques of ensemble performance to a sophisticated level. As part of a band/ensemble, students will deliver a stylistically appropriate performance of a professional standard. Repertoire for the final performance will be researched by the students in consultation with their tutors and should make up both a well-structured and appropriately challenging programme which reflects both a high level of skill and a unique style and musical voice. Students will be expected to meet their contribution target to their ensemble group.

#### Practice in Context Research Project - Assessment Pattern F

Available to: BA (Hons) Music (Classical with Popular), BA (Hons) Music (Jazz with Popular), BA (Hons) Music (Popular), BA (Hons) Music (Production with Popular), BA (Hons) Music (Folk with Popular), BA (Hons) Songwriting

This project allows the student to examine their specialist area in order to ascertain a contextual framework for their practice. Through seminars they will identify their title and approach with the tutor and will discuss ideas with their peers. The seminars will ensure students are equipped with analytical and research skills needed to complete a substantial piece of written work. The project is designed to allow students to specialise in their main area of inquiry.

Tutor support will be allocated from across the teaching provision at the Conservatoire – where appropriate/necessary these tutors may be from other pathways or schools across the conservatoire.

Examples include:

- the production or analysis of compositions contextualised by a critical framework;
- analysis of performance techniques as part of a critical framework;
- where strong aural tradition is relevant (e.g. folk and jazz) students may produce transcriptions and video performances supported by a critical framework.
- a business student may review case studies in an area they wish to critique.

### Aims

This module is designed to offer students flexibility in order to give opportunities for them to study an area of interest in detail e.g. a student may wish to explore deep contextual relationships with their specialist study in the form of a practice-based research project.

The module aims to:

1. Engage the student in an extensive and substantial study.
2. Allow a choice of projects from the areas of Performance, Practice-based Research, Composition, Production or Business.
3. Enable students to develop their academic and practical strengths.

### Learning outcomes

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

1. Devise, prepare and deliver a stylistically/critically informed project showing a command of appropriate musical, critical or entrepreneurial skills and knowledge.
2. Evidence strategic thinking, planning, creativity and the integration of theory and practice for an artistic/musical discourse or business model.
3. Communicate complex or sophisticated ideas through an appropriate medium for a chosen project.
4. Evidence contributions to group work through assignment specific contribution targets (group projects only).

### Learning and teaching methods

Teaching and learning is designed to ensure that students can interact with peers with similar interests and objectives. Contact time will therefore take place in seminars or workshop scenarios. For example, if a student chooses a **Group/Ensemble based project**, teaching will take place in the conservatoire's rehearsal spaces. Those who wish to take a **practice-based research project** will be placed in seminar groups where research can be shared and research skills honed throughout the duration of a project. Those undertaking a composition project may work with a complementary art-form that is sourced by themselves (e.g. a composer may work with a film director to produce a score). Composers will also be grouped into seminar groups as appropriate.

In addition, a series of guest lectures will take place to ensure that all projects are supported by current practice. The lectures will be specified for pathways to ensure that students receive relevant information and knowledge.

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

Delivery type	Student hours
Indicative hours for learning and teaching activities	50 hours
Indicative hours of directed study	350 hours
Total hours (100hrs per 10 credits)	400 hours

### Opportunities for formative feedback

Students will have opportunities to receive regular formative assessment through timetabled sessions.

## Assessment Method

### Pattern A – Interdisciplinary and Collaborative Projects (excluding Production single and minor pathways)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Online portfolio (40%) and evidence of the project work (60%)	4000 word online portfolio and 10-12 minutes evidence of project work	100%	1, 2, 3, (4)*

\*LO4 is only applicable to students undertaking projects and submitting work with, and dependent on other students from the conservatoire.

### Pattern D – Group/Ensemble Performance Project

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Performance OR Portfolio	30 minutes	100%	1, 2, 3

### Pattern F – Practice in Context Research Project

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Essay	6000 words	100%	1, 2, 3

## Re-Assessment Method\*\*

### Pattern A – Interdisciplinary and Collaborative Projects (excluding Production single and minor pathways)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Online portfolio (40%) and evidence of the project work (60%)	4000 word online portfolio and 10-12 minutes evidence of project work	100%	1, 2, 3, (4)*

\*LO4 is only applicable to students undertaking projects and submitting work with, and dependent on other students from the conservatoire.

### Pattern D – Group/Ensemble Performance Project

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Performance	30 minutes	100%	1, 2, 3

### Pattern F – Practice in Context Research Project

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Essay	6000 words	100%	1, 2, 3

\*\*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

## Indicative Reading List

The tutor will provide indicative repertoire/research materials/reading per specialism.

### Additional Information

1. Any project that requires group-work will be formalised and arranged by the appropriate Curriculum Leader and Module Coordinator to ensure that, ensembles/bands have appropriate membership. It is permissible to allow a student to play in more than one ensemble/group to aid this process, but any one student may only be assessed in one ensemble/group identified at the beginning of the process.
2. Students on combined pathways (e.g. Classical with Jazz) must study their Final Project in their minor pathway. For example, a Classical with Jazz student must study their Final Project in Jazz.
3. Students who choose an option in isolation will have the opportunity to undertake the module as delivered by the most appropriate pathway for their objectives.
4. In group/ensemble performance, students must ensure that there is a minimum of two students being assessed or the group cannot go ahead.