Module Specification

Module Title: Creative Practice in Context 1

Module code:	HMMSHR0031	NQF level:	Level 7
Credit value:	20 credits	Trimester of study:	1
Module type:	Compulsory	Pre-requisites:	None
Available to:	MA Music and PG Diploma Music		

Module overview

This module will facilitate learning by 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.

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

Students will write an essay, or deliver a presentation and written commentary, exploring and evaluating their own creative ancestry, with the intention of developing both a sense of where their practice 'fits in' and of how it is different. Materials will be drawn from tutorials and peer discussion, as well as their own personal research and analysis.

Aims

The module aims to:
1. To enable students to engage with contemporary musical and philosophical theories informed by critical engagement.
2. To enable students to establish a sense of where their practice 'fits in' through study of the work of relevant practitioners in their chosen field.
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 relating to individual practice.
2. Apply modes of criticism and theory to practice.
3. Critically engage with historical and contemporary works related to 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 1, to explore methodologies for practice-based research and survey a range of relevant literature. 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 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

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 (one of the following)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Essay (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
Presentation (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	100%	1, 2, 3, 4

In advance of the abovementioned submission, all students will submit an Assessment Proposal Form no later than two weeks following enrolment or by the advertised date 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 1.

Re-Assessment Method* (one of the following)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Essay (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
Presentation (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	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

- Cook, N. and Everist, M. (1999) *Rethinking Music*. Oxford: OUP.
- Cottrell, S. (2011) *Critical Thinking Skills: Developing Effective Analysis and Argument, 2nd Edition*. Basingstoke: Palgrave MacMillan.
- Langer, A.M. (1997) *The Art of Analysis.* University of Michigan: Springer.
- Nelson, R. (2013) *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances.* London: Palgrave Macmillan.
- Small, C. (1998) *Musicking: The Meanings of Performing and Composing*. Middletown: Welseyan University Press.

Further Reading

- Atkins, R. and Mintcheva, S. (2006) *Censoring Culture: Contemporary Threats to Free Expression*. New York: New Press.
- Blain, M. (2016) *Practice-As-Research: A Method for Articulating Creativity, for Practitioner-Researchers.* In Haddon, E. and Burnard, P (eds.) (2016) *Creative Teaching for Creative Learning in Higher Music Education.* London: Routledge.
- Cage, J. (2011) *Silence*. London: Marion Boyars Publishers Ltd.
- Campbell, P. (1991) *Lessons from the World: A Cross Cultural Guide to Music Teaching.* New York: Schirmer Books.
- Cottrell, S. (2014) *The Study Skills Handbook, 4th Edition*. Basingstoke: Palgrave MacMillan.
- Dahlhaus, C. (1983) trans. J. B. Robinson. *Foundations of Music History*. Cambridge: Cambridge University Press.
- DeNora, T. (2001) *Music in Everyday Life*. Cambridge: Cambridge University Press.
- Hargreaves, D., & North, A. (1997) *The Social Psychology of Music.* Oxford: Oxford University Press.
- Frith, S. (1989) *Music for Pleasure*. Cambridge: Polity Press.
- Frith, S. (1998) *Performing Rites.* New York: Oxford University Press.
- Harper, A. (2011) *Infinite Music*. Winchester: Zero Books.
- Hodgkinson, T. (2016) *Music and the Myth of Wholeness*. Cambridge, MA: The MIT Press.
- Leppert, R., & McClary, S. (1992) *Music and Society: The Politics of Composition, Performance and Reception.* Cambridge: Cambridge University Press.
- Lister, M., Dovey, J., Giddings, S., Grant, I., Kelly, K. (2003) *New Media: A Critical Introduction.* London: Routledge.
- Martin, P. (1995) *Sounds and Society: Themes in the Sociology of Music.* Manchester: Manchester University Press.
- Murray Schafer, R. (1977) *The Soundscape: Our Sonic Environment and the Tuning of the World.* Vermont: Destiny Books.
- Pavlicevic, M., & Ansdell, G. (2006) *Community Music Therapy.* London: Jessica Kingsley.
- Paddison, M. (2004) *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music.* London: Kahn and Averill.
- Polanyi, M. (1983) *The Tacit Dimension*. Chicago: University of Chicago Press.

- Rink, J. (ed.) (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.
- Sloboda, J. (2005) *Exploring the Musical Mind; Emotion, Ability, Function*. Oxford: Oxford University Press.
- Smith, H. and Dean, R. (2009) *Practice-led research / Research-led Practice in the Creative Arts.* Edinburgh: Edinburgh University Press.
- Voegelin, S. (2010) *Listening to Noise and Silence: Towards a Philosophy of Sound Art*. New York: Continuum.
- Willis, P. (1996) *Common Culture*, Oxford: Oxford University Press.