

A	GENERAL INFORMATION																						
	<i>Please complete a module specification for each module included in this application for validation of provision</i>																						
1	Module Title																						
	Major Project																						
2	Module Code (if known)																						
	X_MMP7C005R																						
3	Module Level																						
	Level 7																						
4	Programme (the home programme for this module)																						
	MA Music Production																						
5	Credit Value																						
	60 credits																						
6	Module Leader (name and email)																						
	Simon McGrath s.mcgrath@lcm.ac.uk																						
7	Predicted Number attending Module Note: <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. 																						
	15																						
8	Trimester (Please tick as many as appropriate)																						
	<table border="1"> <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>X</td> </tr> </table>					Trimester 1 – T1		Trimester 2 – T2		Trimester 3 – T3	X												
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Trimester 2 – T2																							
Trimester 3 – T3	X																						
9	Module Delivery Mode (Please tick as many as appropriate)																						
	<table border="1"> <tr> <td>Face to Face</td> <td>x</td> <td>Online</td> <td>x</td> <td>Collaborative</td> <td></td> </tr> <tr> <td>Blended</td> <td>x</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> </table>					Face to Face	x	Online	x	Collaborative		Blended	x	Distance Taught		Placement						Year/Trimester Abroad	
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10	Mandatory Constraints (e.g. Disclosure and Barring Service Check)																						
	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).

Expanding on knowledge and competencies acquired during trimesters 1 and 2, students will undertake the completion of a Major Project along with a Critical Commentary.

Major Project:

Students are expected to embark on an ambitious Project around music production in alignment with their creative pursuits. This project may take the form of a digital transferable product or a public showcase. Examples include live performance, installations publicly accessible EPs, digital applications, web-based projects, or collaborative endeavours.

Critical Commentary:

Given the advanced nature of their professional skills, students are expected to shoulder comprehensive responsibilities for all facets of the project, including planning, organisation, resource coordination (human/physical) and product delivery. The student is also expected to exhibit autonomy in creative/artistic decision-making and articulate critical reasoning through either reflective commentary or via Viva Voce. Students are expected to actively engage and captivate their audience with their creative project. They will define and establish the focus of their project at the beginning of the trimester, in consultation with their specialist tutor and module coordinator. This deliberate effort to connect with the audience is crucial for the success of the project.

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 represents the pinnacle of the programme, expanding upon the knowledge and competencies in the Creative Music Production, and Postproduction Mixing and Mastering modules. This Major project will exhibit mastery within music production, showcasing technical, aesthetic and stylistic awareness in areas such as composition, arrangement and postproduction. Additionally, the project provides a platform for students to articulate their critical and analytical and presentation skills cultivated through the Critical Perspectives on Music Production module.

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 (small group tutorials), who will encourage technical/musical development, and analytical and critical thought that is pertinent to the student's chosen direction. The tutor will also assist in building the student's awareness and understanding of applied practice (for example, to act as a producer for a band or artist, to compose to commission for film or television). In addition to this, students will also meet with the module coordinator (2 x 1 hour) for academic tutorials to discuss their progress in both the artistic product and reflective commentary. For the online course, the programme is designed to be accessed entirely remotely. The weekly delivery model is made up of asynchronous activities, with synchronous teaching support, peer to peer learning opportunities and masterclasses access to enrich the student experience. Further information regarding the online learning approach can be found in the conservatoire's 'Online Learning Framework'.

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

1	Knowledge Management K1 Identify and critically assess appropriate sources of information in order to deploy a critical awareness of current problems and/or new insights at the forefront of the academic discipline or professional practice
2	Knowledge Management K2 Communicate through written, digital & media technologies professionally and confidently
4	Disciplinary & professional experience D1 Apply and integrate advanced knowledge and skills in response to complex real-world challenges through research and/or creative endeavour
5	Disciplinary & professional experience D2 Work professionally, confidently and with integrity, independently across a variety of contexts
8	Self-awareness S2 Deploy effective approaches to research and/or professional practice based on continuous self-reflection
9	Self-awareness S3 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	98.2%
Placement/Study abroad	0%
Scheduled learning and teaching activities	1.8%
Total	100%

On Campus:

Small group tuition (10 hours, 1-hour weekly)

Academic tutorial (2 hours: 2 x 1-hour meetings)

Online:

Online Activities and Peer Collaboration (10 hours, 1-hour weekly)

Academic tutorial (2 hours: 2 x 1-hour meetings)

16	For Modules with PSRB and/or Apprenticeship Standard Requirements <i>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 approach to developing the knowledge, skills and behaviours of an apprenticeship standard or the requirements of a PSRB.</i>
	N/A
17	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>
	Ethical handling of data management will be essential in certain instances. The module coordinator, along with module tutors and other supervisory staff, will ensure the timely completion of all ethical approval processes.
18	What are the risks associated with this module and any plans for mitigation against these?
	<p>As a classroom-based module, the risks associated with the teaching and learning approaches are in line with modules that commonly take place across the conservatoire and may be presented live online in the event of unexpected building closure.</p> <p>The inclusion of critical/analytical listening will involve auditioning music that will be amplified. Volume levels will be monitored to remain comfortable. Sessions will not be long enough to pose a risk in terms of long exposure to sound. Disposable earplugs are readily available from the facilities counter within the conservatoire.</p>
19	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>All staff teaching on the module will ensure all training related to equality and diversity is up to date.</p> <p>Teaching spaces are selected to ensure all students can access them easily and safely. Provision of information via Space (VLE) and other digital tools will be provided in such a way to be accessible to all students. Regular formal and informal meetings with students will ensure that any individual needs are considered.</p> <p>The approach to learning and teaching will also give student the ability to review module materials in their own time and at their own pace. The assessment methods are broad in scope and will allow students the opportunity to deliver submissions in a variety of formats.</p> <p>From a pedagogic perspective, this module aims to deliver materials and additional support in such a way that teaching staff can make prompt identification of any lingering questions or uncertainties about specific topics. This is further reinforced by the small class size and the strong relationships between staff and students. Culturally, the module seeks to offer diverse voices and viewpoints when exploring subjects intersecting politics, arts, history, and events.</p>

Additionally, the module is designed to be adaptable to meet the needs of all students without any inherent barriers.

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.

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.

Students are able to submit the produced portfolio alongside the critical commentary via the conservatoire's VLE (SPACE). The portfolio can be shared either through web-based, live concert/installation or other digital or physical release. The intention is to encourage all students to think critically about the presentation of their work and how their work can be accessed by an audience. Producers have the flexibility to share their work in various formats, such as live performances or installations, providing valuable experiences in event production. This diverse range of submission types includes multi-channel or spatialized audio works. Additionally, students are expected to submit these files through the Virtual Learning Environment (VLE). Students to select the most appropriate method of submitting their critical commentary. For example, this could be written or through a combination of video recordings/presentations/voice notes and/or other media.

It is anticipated that, whilst some students may feel more comfortable discussing their work in a live, face-to-face setting, after the work is completed, others will prefer the opportunity to write a commentary alongside their practical work.

21 Assessment Model for this Module (Formative and Summative)

	Programme Competencies Addressed	Summative Assessment Type and Title (where relevant)	%	Formative Assessment that aligns to the Summative
SA1	PC4, PC5,	Portfolio	70	
SA2	PC1, PC2, PC8, PC9	Critical Commentary OR Viva Voce	30	
FA1				2 x 0.5 meetings across the trimester – technical and academic review

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.

	Programme Competencies addressed	%	Assessment Type and Title (where relevant)
SA1	PC4, PC5,	70	E-portfolio submission Portfolio
SA2	PC1, PC2, PC8, PC9	30	Reflective Commentary OR Viva Voce

D MODULE RESOURCES

2 Reading List

3 *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

- Owsinski, Bobby - (2022) The mixing engineer's handbook, Burbank (CA): Bobby Owsinski Media Group
- Katz, Robert A - (2015) - Mastering audio: the art and the science, Abingdon: Focal Press.
- Rubin, Rick (2023) - The Creative Act: A way of being, Penguin Press.
- Robert Wilshire, Christopher Johnson (1st Edition 2022) Co-production: Collaboration in Music Production.

Recommended

- Feist Jonathan, (2013) - Project Management for Musicians: Recordings, Concerts, Tours, Studios and More.
- Sterling, Belladonna (2022) - The Reflective Journal: Gibbs' Reflective Cycle Model: Writing and Professional Development
- Zager, Michael (2021 3rd edition) - Music Production: A Manual for Producers, Composers, Arrangers, and Students
- Desantis, Dennis (2015) - Making Music 74 Creative Strategies for Electronic Music Producers (https://cdn-resources.ableton.com/resources/uploads/makingmusic/MakingMusic_DennisDeSantis.pdf)

Background

- Beinhorn, Michael (2015) - Unlocking Creativity: A producers guide to making art. Hal Leonard.

2 Other Resources Required

4 *Please list any further resources that may be required for the delivery of this module.*

2 Additional Costs

5 *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.*

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