

A GENERAL INFORMATION

Please complete a module specification for each module included in this application for validation of provision

1	Module Title	Creative Music Production 2																					
2	Module Code (if known)	X_MMP7C003R																					
3	Module Level	Level 7																					
4	Programme (the home programme for this module)	MA Music Production																					
5	Credit Value	30 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>X</td> </tr> <tr> <td>Trimester 3 – T3</td> <td></td> </tr> </table>				Trimester 1 – T1		Trimester 2 – T2	X	Trimester 3 – T3													
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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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Blended	x	Distance Taught		Placement																			
				Year/Trimester Abroad																			
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).

This module enables students to further progress and build on their skills that were acquired in Creative Music Production 1. Students will delve deeper into their chosen area of production specialism focussing on the refinement of their individual production voice.

In preparation for presenting their production portfolio, students will continue their journey of continuous improvement, honing their practical and creative skills. Students will explore a diverse array of repertoire and original compositions, engaging in thorough exploration and analysis. Simultaneously, they will cultivate a cohesive approach to production, aligning their creative endeavours with the unique demands of their artistic expression.

12 Rationale

Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.

Creative Music Production 2 is the second of two modules focusing on the practical understanding and realisation of intricate aspects of music production, with a primary emphasis on creative and artistic vision. Taking place in trimester 2, this module offers a deeper analysis of current trends in music production. It is approached through the central themes of listening and practical application, aiming to help students situate their interests while expanding their understanding of the field.

This module runs concurrently with Postproduction Mixing and Mastering, where students engage in critical listening, reflection, and analysis of contemporary music production techniques. This concurrent study supports the practical application learnt in Creative Music Production 2. The integration of conceptual understanding and practical application progresses towards the Major Project module where students undertake their most ambitious work.

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.

Lectures and seminars are used to produce a structured curriculum that draws upon established key practices of contemporary music production to fostering an exploratory and discursive learning environment. Both hardware and software-based production processes that are fundamental to music production as an artform and a field of study are considered. A collaborative group approach is designed to cultivate a strong sense of community and encourage collective exploration and critical engagement.

Masterclass sessions/events typically take place twice per trimester with invited guest speakers sharing their professional practice and emerging ideas relating to their field of work/study. Inclusion of this element connects students to the wider professional and academic fields.

In addition, flipped learning will be employed through a series of online resources and focus on critical and conceptual approaches requiring students to engage in a variety of tasks. Online resources include video instructions, guidance materials, examples, and links for specific tasks structured on a weekly basis. These tasks aim to equip students with the mechanical, technical, and theoretical skills necessary for research

and/or practice of their specialist area. Students can choose from a menu of tasks related to the scholarly or industrial aspects of their chosen area, reflecting the emphasis on growing self-awareness as outlined in the program competencies. Support for task completion is integrated into the contact hours provided.

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, online peer to peer learning opportunities and discussion forums, and masterclass 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*

See table below.

The program competencies in this module emphasise the cultivation of knowledge and the ability to critically reflect on and evaluate practical experiences.

PC No.	Programme Competency Statement
2	Knowledge Management K2 Communicate through written, digital & media technologies professionally and confidently
3	Knowledge Management K3 Practice effective, ethical and original approaches to researching music production and its related practices
5	Disciplinary & professional experience D2 Work professionally, confidently and with integrity, independently across a variety of contexts
6	Disciplinary & professional experience D3 Develop and consistently apply a distinctive, robust and imaginative artistic personality or 'production voice' through produced musical works.
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 <table border="1"> <thead> <tr> <th>Student time associated with the module</th><th>%</th></tr> </thead> <tbody> <tr> <td>Guided independent study including online</td><td>90%</td></tr> <tr> <td>Placement/Study abroad</td><td>0%</td></tr> <tr> <td>Scheduled learning and teaching activities</td><td>10%</td></tr> <tr> <td>Total</td><td>100%</td></tr> </tbody> </table> <p>On campus: 10 x 1 HOUR LECTURE 10 x 1.5 HOURS SEMINAR 10 x 30 MINUTE FLIPPED LEARNING CONTENT</p> <p>Online: 10 x 1.5 HOUR LEARNING CONTENT 10 x 1.5 HOUR CRITICAL AND GROUP LEARNING ACTIVITIES</p>	Student time associated with the module	%	Guided independent study including online	90%	Placement/Study abroad	0%	Scheduled learning and teaching activities	10%	Total	100%
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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>										
	<p>Due to the nature of critical engagement embedded within this module, sensitive topics relating to, for example, cultural identity, race, gender, and politics may be explored. throughout the course of the trimester. Advanced messages will be circulated to ensure students are informed as appropriate since such discussions relate to music's power and status as an artform to articulate, capture, convey, and animate complex and sensitive issues.</p> <p>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.</p>										
18	What are the risks associated with this module and any plans for mitigation against these?										
	<p>The inclusion of live recording & listening sessions will involve recording/listening to music that may be amplified or of a high-volume nature. Volume levels will be monitored to remain safe and comfortable. Sessions will not be long enough to pose a risk in terms of long exposure to sound. Disposable earplugs are readily available at the conservatoire as an additional H&S measure.</p> <p>In the event of institution closure/lockdown the module content may be delivered online as either pre-recorded or live online sessions via Zoom.</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 the conservatoires VLE (SPACE) and other digital tools will be provided to be accessible to all students. Regular formal and informal meetings with students will ensure that any individual needs are considered.</p> <p>The blended delivery approach to learning and teaching will give students 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 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> <p>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.</p>

C MODULE ASSESSMENT

20	Rationale for Assessment Methods Chosen Including Inclusivity <i>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.</i>										
	<p>The assessment approach for Creative Music Production 2 involves a single element of summative assessment accompanied by a corresponding element of formative assessment. The summative assessment mirrors the comprehensive structure of the module and necessitates the presentation of creative practice through an e-portfolio. Within the e-portfolio, students are expected to showcase the continuous refinement of their individual production style and voice, supported by various media forms, including video, audio examples, and pertinent research documentation.</p> <p>SA1 E-Portfolio Production with Presentation FA1 – Formative assessment take place mid-way through the trimester and will ask students to submit sample production material that outlines how they intend to refine their portfolio and the strategy for the developmental tasks they are completing. This submission may be submitted in a variety of forms including as a written document, an e-portfolio or as a pre-recorded presentation. This activity will allow tutors to provide advice to students relating to all programme competencies that will support development for the remainder of the module.</p>										
21	Assessment Model for this Module (Formative and Summative)										
	<table><tr><td></td><td>Programme Competencies Addressed</td><td>Summative Assessment Type and Title (where relevant)</td><td>%</td><td>Formative Assessment that aligns to the Summative</td></tr><tr><td></td><td></td><td></td><td></td><td></td></tr></table>		Programme Competencies Addressed	Summative Assessment Type and Title (where relevant)	%	Formative Assessment that aligns to the Summative					
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	Background	- JOURDAIN, Robert (1997) Music, the brain and ecstasy: how music captures our imagination. New York (NY)
24	Other Resources Required	<i>Please list any further resources that may be required for the delivery of this module.</i>
25	Additional Costs	<i>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.</i>