1. **Title of the module**

CMAT5090 Music in the Community

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology (CMAT)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

15 credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Term 2

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BSc (Hons) Music Technology and Audio Production; BA (Hons) Music, Performance and Production; BA (Hons) Music Business and Production

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
2. practically apply and critically evaluate their knowledge in relation to music, music education, music and wellbeing in the community;
3. use appropriate planning, teaching, leading and learning methodologies as a responsible and accountable team member;
4. set appropriate objectives and prepare suitable musical material for a community-based group that fosters inclusion, effective communication, understanding and empathy.
5. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
6. gather, evaluate and synthesise evidence including the identification of reliable academic sources;
7. analyse data and to formulate and express relevant arguments and hypotheses;
8. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
9. Utilise inter-personal skills of communication, planning and evaluative interaction in group work and unpredictable contexts.
10. **A synopsis of the curriculum**

The module takes a holistic approach to the theory and practice of community music. Students engage with the creation and facilitation of music-based experiences for groups and individuals in a variety of settings within the local community. The core aim is to provide a foundational training for budding or potential educators, therapists, facilitators and researchers. A variety of topics form the subject matter of the course, which is interdisciplinary in scope. The curriculum includes an introduction to the history, development and literature of music and community studies using selected key publications in community music, ethnomusicology, music education, and music, health and wellbeing/therapeutic music studies. Given the high number of publications in these fields the core texts will be chosen for their ability to provide (i) connections and synthesis and/or (ii) disciplinary distinction, especially when highlighting methodological differences. As noted the aim is to provide a relatively unified and holistic introduction to community music in theory and practice.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Childs, J. (1996) *Making Music Special: Practical Ways to Create Music*. David Foulton.

Grills, S. (1998) *Doing Ethnographic Research*: *Fieldwork Settings*. Sage.

Higgins, Lee. (2012) *Community Music In Theory and In Practice*. OUP.

Macdonald, R., Kreutz, G., & Mitchell, L. (eds) (2013*). Music, Health and Wellbeing*. OUP.

Moser, P. & McKay, G.  (2005) *Community Music: A Handbook.*  Russell House.

Ockleford, A. (2008) *Music for Children and Young People with Complex Needs*. Oxford Music Education.

Titon, J. (2016) *Worlds of Music*. *An Introduction to the Music of the World’s Peoples. (6TH edition). Cengage Learning.*

1. **Learning and teaching methods**

This module is taught by means of lectures, seminars, fieldwork and tutorial sessions.

Total Contact Hours: 36

Independent Study Hours: 114

Total Study Hours: 150

1. **Assessment methods**

13.1 Main assessment methods

(1) Assessed Group Workshop (1 hour) 50%

(2) Project Report (1500 words) 50%

* 1. Reassessment methods

100% Project

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| Private Study | x | x | x | x | x | x | x |
| Fieldwork | x | x | x | x | x | x | x |
| Lectures | x | x |  | x | x | x | x |
| Seminars | x | x | x | x | x | x | x |
| Tutorials | x | x |  | x | x | x |  |
| **Assessment method** |  |  |  |  |  |  |  |
| Assessed Group Workshop | x | x | x | x | x | x | x |
| Project Report | x | x | x | x | x | x |  |
| Project | x | x | x | x | x | x | x |

1. **Inclusive module design**

The Centre recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway, CMAT

1. **Internationalisation**

The module invites students to engage with a wide range of people from different cultural backgrounds. Students may choose to work with an ethnic minority group, diasporic community or refugees. The literature on community music draws readily on such experiences and makes reference to a wide variety of different cultural contexts around the world. The module provides the opportunity for students to gain experience in community and professional settings enhancing and developing a wide range of interpersonal and work-related skills, which have application in local, national and international contexts, leading to further training or employment in, for example, music therapy, music education, and the arts and development sector.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 10/01/2020 | Minor | September 2020 | 12-14 | No |
|  |  |  |  |  |