1. **Title of the module**

CMAT6060 Dissertation

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 6

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

30 credits (15 ECTS)

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

Terms 1 and 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: option;

BA (Hons) Music, Performance and Production: option;

BA (Hons) Music Business and Production: Students on this programme must take either this module or the Independent Project module [30 credits].

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
2. demonstrate an in-depth knowledge of one specialist area in music/music technology studies;
3. select and employ appropriate humanities research methods to gather information;
4. analyse and critically evaluate research findings, forming relevant and meaningful conclusions in the chosen field of musical study;
5. produce a detailed academic dissertation in music/music technology studies, which includes appropriate specialist terminology, clear presentation and correct referencing of sources.
6. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
7. apply and transfer the research skills they have developed during the module;
8. demonstrate an ability to work on a large-scale piece of work over an extended period of time;
9. engage in critical self-reflection and evaluation of work in progress;
10. communicate effectively using formal language.
11. **A synopsis of the curriculum**

The module presents an opportunity to undertake research on a specific topic in music studies/music technology working largely alone, and to present in a structured form the results of that research. The research may be of an empirical or library based nature, or a combination of each. It will provide students with an opportunity to profit from pursuing studies outside of taught courses; to develop the student's interest in areas of and approaches to music studies, which may not be covered in taught courses if agreed by their tutor. Therein lies the opportunity to be assessed on the basis of skills different from those required for a traditional examination. This is also an opportunity to demonstrate organisational and planning skills together with initiative.

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

Tutors will guide each student to relevant resources for their chosen topic. In addition, the following general texts are recommended:

Baxter, L., Hughes, C. and Tight, M. (2001) *How To Research*. (2nd edition) Buckingham: Open University.

Bell, J. (2014) *Doing Your Research Project.* (6th edition). Buckingham: Open University.

Denscombe, M. (2017) *The Good Research Guide*. (6thedition) Buckingham: Open University.

Rudestam, K. and Newton, R. (2007) *Surviving Your Dissertation: A Comprehensive Guide To Content And Process*. (3rd edition) London: Sage.

1. **Learning and teaching methods**

This module will be taught by means of seminars, workshops and tutorials.

Total Contact Hours: 16

Independent Study Hours: 284

Total Study Hours: 300

1. **Assessment methods**
   1. Main assessment methods

The module will be assessed through the following:

(1) Draft and Plan (1500 words) 20%

(2) Final Dissertation (6000 words) 80%

* 1. Reassessment methods

The module will be re-assessed through the following:

(1) Final Dissertation (6000 words) 100%

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* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| Private Study | x | x | x | x | x | x | x | x |
| Tutorials | x | x | x | x |  | x | x | x |
| Seminars | x |  | x | x |  |  | x | x |
| Workshops |  | x | x |  | x | x | x |  |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Draft and Plan | x | x | x | x | x | x | x | x |
| Final Dissertation | x | 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**

There is scope to study in detail one topic among a great wide variety of topics. Students will be invited to consider studying music in an international context, which they continue to do in music scholarship whether they are researching within the global reach of the music technology, music industry or focussing on particular world music traditions. Students may also choose to conduct fieldwork in the immediate locality among ethnic minority, diasporic or refugee groups or consider topics that have a broad cultural base. The research skills gained during the course will have wide applicability and will add to students’ employability in a wide range of sectors. Dissertation topics often provide the foundation or stimulus for further study and can be connected to students’ aspirations for further training or direct employment into a wide variety of professional musical contexts within the creative and cultural industries and health and education sectors.

**FACULTIES SUPPORT OFFICE USE ONLY**

**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) |
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