FALMOUTH
UNIVERSITY

BA(HONS) CREATIVE SONGWRITING

FULL TIME

AWARD DOCUMENT 2018/2019

Student Administration

FALMOUTH UNIVERSITY

VERSION CONTROL

VERSION NUMBER	PURPOSE/CHANGE	AUTHOR	DATE
1	Course approved first version	QST David Capps	03/09/14
2	Dimeo-015/010/020/030/035 amended to reflect award title change on music entrepreneurship (formerly innovation in artist management). Change to mode of delivery on dimeo-s140/module leader updates	QAE Rebecca Edgerley	01/07/2015
2.1	Module name change from *the domestic music industry* to *The UK and European Music Industry*	QAE KR	10.07.18

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Award Map - BA(Hons) Creative Songwriting

Stage 1 (Level 4)

Trimester 1	Trimester 2
DIMEO-S110 Creating Subject Matter and Lyrics (20 credits)	DIMEO-S140 Developing Subject Matter and Lyrics (20 credits)
DIMEO-S120 Songwriting Methodology (20 credits)	DIMEO-S150 Chart Writing (20 credits)
DIMEO-015 The UK and European Music Industry (20 credits)	DIMEO-010 The International Music Industry (20 credits)

Stage 2 (Level 5)

Trimester 3	Trimester 4
DIMEO-S210 Arrangement Skills (20 credits)	DIMEO-S240 Writing For Artists (20 credits)
DIMEO-S220 Co-Writing (20 credits)	DIMEO-S250 Writing For Film and TV (20 credits)
DIMEO-020 Principles of Record Production (20 credits)	DIMEO-S260 Writing For Games (20 credits)

Stage 3 (Level 6)

Trimester 5	Trimester 6
DIMEO-030 Publishing and Copyright Law (30 credits)	DIMEO-S330 Songwriting Portfolio (40 credits)
DIMEO-S320 Songwriting Workbook (30 credits)	DIMEO-035 Professional Practice Portfolio (20 credits)

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Award Information Form (AIF)

The AIF provides essential information to students, staff teams and others on a particular award or a group of awards in a course and is designed to meet the University's expectations and those of external bodies such as the Quality Assurance Agency (QAA) in respect of course specifications.

Please refer to the Guidance notes on completing Award Information Forms _before_ completing the details below

SECTION 1 - General Award Information

Qualification (award type)	BA(Hons)
Award Title	Creative Songwriting
Intermediate Qualification(s)	Cert HE, Dip HE
Awarding Institution	Falmouth University
Delivery Partner	DIME Online
Location of Delivery	Online
Duration of Award	2 years, full-time
Professional, Statutory and Regulatory Body accreditation	N/A
Accreditation Renewal Date (Month and Year)	N/A
Route Code (SITS)	EMUCSWFO
UCAS Course Code	N/A
Relevant External Benchmarking	Subject Benchmark Statement Music (2008) QAA 249 05/08

SECTION 2 – Entry Requirements, Student Support and Further Opportunities

Entry requirements

Standard:
Standard entry requirements for UK students and students from the European Union –

Falmouth University recognises a wide variety of qualifications and/or relevant experience, and encourages applications from people of all ages, backgrounds and cultures, with a demonstrable interest in their subject. As well as the specific information listed on the individual course pages, please see the table of our entry requirements below.

This table refers to different 'level' qualifications e.g. A Levels are considered a 'Level 3' qualification. A BA(Hons) degree is a Level 6 qualification.

For entry to Year 1 of an undergraduate degree	
Level 3 qualifications Successful applicants to our undergraduate degree courses will have one of the following qualifications, depending on the course applied for and its recommended entry requirements:	A levels (however not AS or A1 levels on their own)
	National Diploma
	Foundation Diploma
	14-19 Advanced Diploma* (see below)
	International, French, European or Welsh Baccalaureate
	Scottish Highers
	Irish Leaving Certificate
	Access to HE Diploma
	Other appropriate qualifications evidenced through APL (Accreditation of Prior Learning) or other relevant experience evidenced through APEL (Accreditation of Prior Experiential Learning)
*14-19 Advanced Diploma Of the subjects currently available through the 14-19 Advanced Diploma, three are suitable for particular BA(Hons) degrees at Falmouth	
For entry to Year 2 or 3 of an undergraduate degree	
Level 5 qualifications If you hold one of the following Level 5	Foundation Degree

qualifications, in a subject directly related to one of our BA(Hons) courses, you may apply to join Year 2 (or occasionally year 3) of that related degree:	Higher National Diploma
	Other relevant and equivalent Level 5 qualifications evidenced through APL (Accreditation of Prior Learning)

For more information on the National Qualifications Framework, please go to
http://www.qaa.ac.uk/academicinfrastructure/FHEQ/default.asp

In addition to the qualifications listed above, there are also specific requirements for certain subject areas (see below).

Students from the European Union – If your first language is not English, it is really important that you have the necessary English language skills before commencing your studies at DIME Online. While there is support for you, it is required that you first have the basic requirements of IELTS (or a recognised equivalent testing system) level 5.5 for foundation studies and level 6.0 for undergraduate degrees. Please visit www.falmouth.ac.uk/international for further information.

International students – Academic qualifications are assessed on an individual basis and equated to UK entry requirements using the UK NARIC qualifications database to ensure academic quality. Applicants also must meet the minimum English language requirement - which is IELTS 5.5 for Foundation, IELTS 6.0 for undergraduate courses and IELTS 6.5 for postgraduate study. Other English language qualifications are accepted and assessed on an individual basis, but they must equate to the IELTS levels specified. International applicants are also required to submit a portfolio or examples of their work (where appropriate), along with two academic references and a personal statement

DIME Online Admissions Policy

DIME Online is committed to promoting equal opportunities for all applicants. We actively seek to recruit a diverse student body that is reflective of the wider community. This includes students from the UK and overseas. We believe that a diverse student body provides for a more creative and dynamic community and this is in line with the ethos and mission of DIME Online. No potential student will be excluded from entry to any course as a result of discrimination on the grounds of age, race, colour, nationality, ethnic origin, sex or sexual orientation, mental status, disability, religion or belief. DIME Online will operate within the guidelines of the Disability Discrimination Act.

The aims of this Admissions Policy are to ensure that:

- Entry criteria is transparent and justifiable

- Applicants to DIME Online are treated fairly

- Applications are responded to promptly and efficiently

- Decisions in respect of admissions are made and applications dealt with by appropriate staff

- Clear and impartial advice is given to applicants and that they are placed on the most appropriate course.

- Appropriate policies and procedures are implemented and followed in non-formal applications (non-standard or no qualifications)

DIME Online undertakes to:

- Conduct regular reviews of all recruitment and admissions procedures

- Provide prospective students with good factual information about our course offer and what students who join us can expect to experience, through our website and our prospectus materials as well as through any promotional events and schools exhibitions we may attend

- Regularly check all prospectus and website materials to ensure they are accurate and up to date

Pre-application

- DIME Online aims to send a prospectus pack to all applicants within 48 hours of their initial enquiry

- Pre-application information is available from the website, in prospectuses, leaflets or brochures covering the following areas:

    - Course details including; details of indicative curriculum

    - Accreditation/approval of courses by professional bodies or Partner Colleges and Universities

    - The course structures, duration, mode of attendance and qualification title

    - The general and subject specific entry requirements for each course

    - Range of resources available at DIME Online

    - Range of teaching staff in each specialist department

    - Details of all senior staff at DIME Online

    - Information on recent DIME Online guests and events

    - Information on fees and payment arrangements

    - Sources of financial assistance (internal and external), including scholarships and bursaries

    - Information on library and learning resources

At Initial Assessment / Audition

- Relevant information will be made available to applicants prior to their assessment

- Applicants will have an individual interview with a specialist admissions tutor who will assess their level of skill and aptitude, their range of qualifications and expected future attainments

- Each applicant will receive immediate feedback on their assessment, and where appropriate, an offer will be made

- Applicants will receive an explanation regarding the academic and other support services available. Should any additional learning support needs be identified these will be followed up by appropriate specialist staff post offer

Selection

Selection of students is made on the basis of evidence of musical, academic, and personal experience that meets the advertised admissions criteria for a particular course. Additionally, admissions staff will look for evidence of an individual's potential to benefit from study at DIME Online and to make a positive contribution to the institution. We aim to secure a good match between the abilities, aptitudes and objectives of the applicant and the demands of the course and that any offer made is at a level that is appropriate to the potential of the applicant to succeed and progress towards their own goals.

In addition to the academic requirements, applicants must possess an appropriate level of performance experience, technical facility and critical listening. Grade 5 (or equivalent skills) musical qualifications are an indicative level of musical ability. Previous experience in live performance is an advantage, and will be taken into account of the applicant's overall skill set. For example, the ability to undertake a semi professional level gig in a convincing manner is a key factor in a successful application. In addition to these skills, all applicants must demonstrate drive and commitment to their course of study. The ability to sight read musical notation is an advantage but not an essential skill.

Students With Disabilities

DIME Online has a strong commitment to enabling and supporting students with disabilities to fully engage with their studies. Every effort will be made to identify the potential needs of students with disabilities within the detailed admissions interview. This can be organised on the phone or via email with the admissions team prior to the start of the course. Reasonable adjustments will be made for those with identified special needs during the admissions process.

Although DIME Online will be responsive and inclusive to students with specific learning needs, they may have to self-fund any regular assistance and support depending on their requirements. As a starting point to support students, DIME Online have employed an Inclusive Learning Consultant who will review and monitor the Canvas delivery platform and advise on its suitability for dyslexic musicians. The Inclusive Learning Consultant can provide DIME Online students with an assessment of their learning needs if this is requested, although Module Leaders and Senior Managers may refer a student to them at any time.

Any student with a disability can discuss with their admissions tutor aids, adaptations or special requirements that will be required to enable them to fully participate in the course.   If necessary, an accessibility study will then be commissioned and DIME Online will put reasonable adjustments in place as needed. Induction, registration and enrolment activities are also fully accessible to disabled students, and the needs of any student are accommodated in the design of such activities. As part of DIME Online Equal Opportunities Policy admissions staff will monitor the admissions of students with disabilities. UK and eligible EU students are supported via the Disabled Student Allowance. Students who are not eligible for DSA are supported via internal funding where possible.

Accreditation of Prior Learning – APL & APEL

Where an applicant wishes to transfer onto the course from another course, with or without advanced standing, the admissions team will undertake a review of their attainment in order to confirm that they are suitably prepared to enter the course, and that the credit they have achieved elsewhere can contribute to their qualification. The AP(E)L policy of the Falmouth University will be followed in each case. No applicant for transfer will be accepted unless the process described in the policy has been implemented.

Where an applicant has worked for some time and gained relevant experience it is also possible to gain entry as a mature student according to AP(E)L. Mature students are encouraged to outline other qualities and experiential learning that might be equivalent to the formal academic requirements, and the admissions tutor will take into account all evidence for the applicant's suitability for the course and their achievement and skills at the interview. This data is recorded on the appropriate form alongside the candidate's academic records.

Student Support

Audition/Enrolment

Students will be guided through the process at every stage; from initial enquiry and audition to enrolment on the course. The DIME online Recruitment Manager (RM) is responsible for overseeing the quality of communication with students. The RM will ensure that prospective students receive a clear and transparent assessment of their suitability for the course, prompt feedback on their audition performance, and clear information on the course content, fees and online delivery methods.

At enrolment DIME Online will adopt Falmouth University procedure for data collection and will use the SITs system.

Prior to the course starting DIME Online will provide a one week orientation course consisting of:

- How to navigate the delivery platform (video tutorial and live Q & A session with DIME Online Head of Education
- Introduction to the course, staff, procedures and rules and regulations (video tutorial)
- Access to resources (library and specialist)
- Where to go for help and guidance (academic, career, tutorial)
- Introduction to Higher Education (Lecture)
- Introduction and networking with peers through Canvas

Continual Academic Support

This is provided in the form of regular study skills and 'sign post' lectures delivered by the DIME Online Head of Education or an appropriate staff member. In addition to this, DIME Online offer one to one tutorials by phone, email or video conference through the Canvas delivery platform.

Students will be supported in their studies by a Module Leader who will guide their academic progress and facilitate academic and pastoral support through liaison, where appropriate, with both the student and the relevant support service.

Pastoral Support

This is provided day to day by the Quality and Student Support Manager and delivered though phone, email, and video conference through the Canvas delivery platform. Where required DIME Online can recommend online counselors, but may have to pass on the cost of this to students. This is specified in the website and explained in writing on enrolment.

Careers

DIME Online is deeply committed to providing career advice and support. This starts in the recruitment of a roster of tutors who exemplify the values of a successful self-employed music professional in today's music industry. DIME Online courses and learning outcomes reflect the music business as it is today, and our

commitment to course development will ensure their currency in the future. Students are encouraged through the course to form realistic and achievable career goals, underpinned by research and experience, providing a genuine understanding of the structure and operation within the industry. The philosophy is described as 'designing your own professional life' and a musician will see this theme recurring throughout the course.

In addition to the course itself DIME Online provide career-based master classes from world-renowned artists, the content of which will reinforce the learning outcomes of the course.

One-to-one career guidance, and group tutorial/Q and A is provided by the DIME Online team; Recruitment Manager, Head of Education and some selected Module Leaders. All these people have had, and maintain, current careers in the music industry at a high level.

Support Times and Availability

Student support in all areas (academic, pastoral and careers) will generally take place by arrangement between staff and student within the hours of 9 am – 6 pm (GMT) Monday to Friday. However, there may be exceptions and these will be arranged on a case-by-case basis. Students are not limited to the number of support sessions they receive, but the amount of the support given will be dependent on student demand and the availability of staff within the hours of a normal working week. As a minimum, DIME Online staff commit to a 20-minute one to one tutorial for each student every two weeks. Additionally, group tutorials will take place on a regular basis.

Library

DIME Online students can access the online library facility at Falmouth University through the My Falmouth Student Portal. Copies of all core texts listed in the Module Information Forms are available in the library resources. However, not all of the additional or recommended texts are available in electronic form. Students are encouraged to purchase these texts when possible, but this is not mandatory. Students are inducted into the library in the orientation week prior to the course.

Distinctive Features

The BA(Hons) Creative Songwriting course allows students to study under the guidance and supervision of internationally recognised leaders in the field. The intensive nature of the course enables learners to become skilled practitioners and provides the freedom for them to develop their own unique and innovative methods of working in their chosen field. The course is distinctive in the following ways:

- It provides students with specialist tuition from world class tutors, all of whom are active in the music industry and in educational practice
- It emphasises the importance of free-thinking and individuality in a commercial world, allowing students to choose areas of specialism within the parameters of the course
- The online delivery mode provides the student with flexible access to lectures and multi-media course content through an interactive online delivery platform
- The learning process is supported by individual and group tutorials that occur at flexible times by arrangement with the tutor
- Students are encouraged and guided in the development of their own individual style in their discipline

Within the course, modules will ensure that you develop your research and writing skills and develop contextual and cultural awareness. Your practical studies will be supported with projects that will help you to contextualise your work into the wider arena, where you can identify, forge and nurture many new career opportunities.

Virtual Learning Environment (VLE)

Access to the virtual learning environment Canvas will be via http://falmouth.instructure.com. This will be accessible via the following devices:

Desktop
PC (Windows XP S3 & Newer)
Mac (OSX 10.6 & Newer)
Linux (ChromeOS)

Mobile
iOS 5 & Newer
Android 2.3 & Newer

Below are the recommendations for computer specifications.

Computer Speed & Processor
Use a computer 5 years old or newer when possible
1GB of RAM
2GHz processor

Internet Speed
Along with compatibility and web standards, Canvas has been carefully crafted to accommodate low bandwidth environments.
Minimum of 512kbps

Screen Readers
Latest version of JAWS for Internet Explorer 9 & 10 and Firefox
Latest version of VoiceOver for Safari
There is no screen reader support for Chrome

Please note that this has been taken from Instructure's recommendations provided here:
http://guides.instructure.com/s/2204/m/4214/l/82542-what-are-the-basic-computer-specifications-for-canvas

Canvas

Canvas is the VLE (Virtual Learning Environment) where the delivery of the course will take place. This will include every aspect of your course and in order for you to gain the best understanding of the environment before you login, we have provided explanations of the areas below.

How do I Login?
Please note this will be revised due to working out the automatic enrolment methods to modules inside Canvas.
The way in which you login to the VLE is via http://falmouth.instructure.com. You will be prompted for an email address and password. This will be the one you are provided with during the enrolment process. For example JB12221@falmouth.ac.uk. If you have any difficulties with your email address or password please contact the Service Desk via 01326 213822.

Making Canvas Personal
When you login for the first time you will be prompted to configure your communication preferences. This will allow you to manage how you receive notifications from the environment. For example you could set it so that you receive a weekly summary of posts to the My Studio area. You can also add additional modes of communication via the settings panel on the left hand side. Here you can connect your social networking

accounts such as Facebook or Twitter. This will allow you to be notified via these channels if you require. This could be useful for being alerted when you have received feedback on your assignments.

Dashboard

Upon logging in you will be presented with your dashboard. Here you will be provided with an insight into the recent activity within your course. This is broken up into the following sections:
- **Recent Activity** – This section includes any important announcements, assignment notifications and also any activity within the My Studio area.
- **To Do's** – Your To Do's consist of areas that require your engagement within your course. For example this may be an assignment that needs submitting or that you are required to take a quiz.
- **Coming Up** – Coming Up provides you with an insight into any events within your Calendar.
- **Recent Feedback** – This section will consist of any feedback you have recently received for any assignments or quizzes.

Announcements

Within the environment there will be a designated area for announcements. Typically these will be course specific, for example it may state to remember to submit Assignment One by 10:00pm on Friday. It will be vital that you ensure you check this area frequently. You can configure your communication preferences, as stated above, to ensure you get these announcements immediately and over any social networks you specify.

It is also worth noting that you have the ability to get feeds of course announcements for a range of devices. This page http://guides.instructure.com/s/2204/m/4212/l/50742-how-do-i-subscribe-to-an-announcement-feed illustrates how to add feeds to your devices.

For more information on the Announcements page please visit http://guides.instructure.com/s/2204/m/4212/l/76772-how-do-i-use-the-announcements-index-page.

Your Modules
You will be able to access your Modules via the menu on the left hand side of the screen. This will take you to a page where you will be able to view all of your active modules for your course. This includes any teaching material and assessments for that module.

Lectures

Your lectures will be accessed via the online platform and will be broken down week by week. These will be provided in video format and will be accessible (and have parity) across a range of devices noted in the minimum specification. A typical lecture will consist of a body of text explaining the subject matter that week. The text will be complemented and amplified through embedded video content, URL links and other media as appropriate. There will also be tasks and additional reading associated with each lecture. It is envisaged that an interactive lecture of this kind will require approximately two hours for a student to complete. Additionally, there will be real-time lectures and events that will operate within specific time parameters and will allow students to interact with their tutor and peers in an online classroom.

Conferencing

Conferences make it easy to conduct real-time events and discussions within the course. This functionality will be used within the following ways:
- Presentations
- 1-2-1's
- Guest Lectures

You may be invited to a course-wide or individual conference. If you would like to know how to join

conferences within the environment please view this article
http://guides.instructure.com/s/2204/m/4212/l/119674-what-are-conferences-in-my-course.

Group Tutorials

Group tutorials will be delivered using the conference section within the environment. You will receive an email notification when you have been invited to a conference. Where possible, students will be given more than one option on group tutorials to accommodate different time zones. The invitation will simply contain a link, which will take you directly to the tutorial. For more information on how to access and join conferences please read this article http://guides.instructure.com/s/2204/m/4212/l/41982-how-do-i-join-a-web-conference.

Website

The delivery platform is supported by a frontend website which will be online in late November 2013. The frontend website provides information to newly interested parties, whereas the delivery platform provides content, communication and community integration to students enrolled on the course. DIME Online places a great emphasis on one-to-one consultation and guidance, which takes place via messaging and conferencing within the delivery platform.

Career/further study opportunities

The BA(Hons) Creative Songwriting course will provide you with a diversity of experiences and enable you to develop a strong skills base and theoretical underpinning. On completion of the course you will have a varied portfolio of creative work and have an understanding of how to develop your own unique approach to your specialism. These will equip you well to identify, create and respond to the many musical opportunities that exist throughout society.

Further career opportunities/destinations may include:

- Solo artist
- Songwriter/composer for a range of different areas including popular artists, film, TV and games
- Music entrepreneurship
- Author of educational materials (e.g. books, DVDs, etc)
- Teaching

Further study opportunities include:

- Postgraduate Diploma or Master of Arts
- PGCHE (teaching course)

SECTION 3 – Teaching, Learning and Assessment

Educational Aims

The BA (Hons) Creative Songwriting award aims to equip and empower individuals with specialist songwriting skills and techniques that engender the development of a unique and informed approach in the creation of music.

The Creative Songwriting student will specialise in developing a diverse and industry-relevant set of songwriting skills that will enable them to generate songs that are suitable for a wide range of formats. To support and evidence these objectives, students will gain an understanding of the international music industry and will create a songwriting portfolio that can be contextualised into the wider industry. Alongside the creative development of songwriting and composition skills, students will be asked to reflect critically on their practice. Additionally, they will analyse the relevant repertoire of artists who have defined the vocabulary of the craft and from whom they may extract relevant concepts in the amalgamation and conceptualising of their own unique songwriting style.

Further, the course is designed to equip students with essential time-management and organisational skills that will enable effective use of their time through the use of strategic planning. As the student engages with the course, they will ultimately be expected to compose repertoire, be conversant with the mechanisms of the modern music industry, reflect critically and demonstrate a creative and industry-relevant approach in their craft through the totality of their learning.

BA(Hons) Creative Songwriting has the following award aims, enabling you to:

1. Develop technical competence and creative expression within songwriting
2. Develop an authoritative and credible songwriting practice as typified in the workplace
3. Define and demonstrate in appropriate forms the conventions and vocabulary of the craft
4. Use relevant techniques and methods to explain and demonstrate the interrelationships between theory and practice in the discipline.
5. Generate ideas and construct arguments in verbal and written form and to evaluate these ideas and arguments critically
6. Evaluate processes and methodologies in your practice and apply appropriate transferable skills to other creative and professional contexts

Learning Outcomes

Upon successful completion of this award, you should be able to:
1. Utilise a range of techniques to generate and develop chord progressions, rhythms and melody lines into industry standard original songs across multiple genres
2. Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs
3. Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry
4. Generate coherent musical arrangements and instrument-specific charts that clearly and effectively communicate intentions to performers
5. Demonstrate an understanding of the domestic and international music industry in relation to songwriting
6. Evidence knowledge of publishing and copyright law in relation to songwriting
7. Demonstrate a detailed understanding of the standard processes connected with producing a recording
8. **Gather and assimilate information and present work in oral and written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation as relevant**
9. **Demonstrate the ability to work independently and to collaborate with others in joint projects, displaying evidence of critical self-awareness, teamwork and organisation as required**

Teaching Strategy

The teaching strategies deployed within the award seek to reflect and apply the educational philosophy of the institution and the rationale, aims and learning outcomes of the course. The intention is to engage the active participation of a committed group of academic and technical staff and students. The range of strategies is accessed through the online delivery platform and aims to encourage the development of the critical practitioner and the production of a mature body of work.

Students at DIME Online will benefit from **5 modes of teaching:**
- **Collaboration** within a global community, their regular interaction with peers and tutor group will not be limited to geographical boundaries.
- Substantial **Weekly Lectures** embedded into the delivery platform, featuring filmed tuition from the very best artists from around the world, underpinned by video commentary and text from the academic Module Leader and Head of Department.
- Monthly **Signpost Sessions** delivered by the Head of Department and comprising of film and text guidance on progression through the course, context, assessment, timing of feedback and providing inspiration and focus to the academic backbone of the course.
- Regular **one-to-one tutorial guidance** from the Head of Education and Head of Department on matters relating to the course, musical performance and student care.
- Exclusive **Master classes** from world famous artists comprising of bespoke filmed interviews and performances, angled towards supporting the learning aims of the courses.

Assessment Strategy

Assessment offers students the opportunity to engage in an active learning process that a) confirms their achievement and b) provides them with feedback on their progress, including the identification of strengths and weaknesses and an overall evaluation of their performance. Assessment provides the course team with a means of offering students guidance in evaluating their own progress, a means of offering students advice and guidance on their work, a means of monitoring and evaluating the course and a basis for conferring the final award. Throughout the practical elements of the course, you will continually engage with processes of peer and group critique to allow you to develop a reflective and evaluative appreciation of your own practice.

The modes of assessment used in this award include:
- Portfolio of work
- Small in-lecture tasks (solo and group)
- Tests
- Essays
- Project Presentation
- Project Documentation

In some cases, more than one mode of assessment will be used within a module to ensure that the learner can demonstrate that they have met all of the learning outcomes. The work produced for these assessments develops graduate outcomes required in employment, such as a high level of competency in songwriting, time management, written and oral communication, portfolio production, and team working. This is alongside self-motivation, independence and creativity of thought.

DIME Online believes strongly in communicating regularly with students and providing feedback on their assessed work that is constructive and timely. As a minimum, all students will receive feedback on each individual module at the halfway stage through a formalised formative assessment point. Additional feedback on the progression of work within modules will be provided as appropriate by tutors on a week by week basis and will be available for you to read on the canvas platform as the modules progress. This type of feedback is designed to support you in the ongoing development of your practice, providing information about how your

work is developing within specific modules, as well as giving the opportunity for conversations about how you can continue to develop your practice in the future. Peer feedback is highly valued within this process and provides additional support with professional development. If you have any questions about feedback you should contact your tutor in the first instance.

The following are the time frames in which students can expect communication and feedback to take place. Please note that these response times are indicative and may vary if there are unforeseen circumstances such as staff illness or holiday periods.

1. Responses to general enquiries – two working days.
2. Feedback on weekly tasks – five working days
3. Feedback on formative assessments – five working days
4. Feedback on summative assessments – 10 working days

Because DIME Online is a UK based organisation, a working day is defined as being from 9am – 6pm (GMT) Monday to Friday. Staff will generally make responses within the hours of a normal working day. However, this may vary in some cases based on the availability of DIME Online staff outside of normal working hours.

Course Workload

The BA(Hons) Creative Songwriting course contains 360 credits across three levels of academic study that are allocated in the following manner.

120 credits per HE Level (4, 5, 6)
- Level 4 (Trimester 1 & 2)
- Level 5 (Trimester 3 & 4)
- Level 6 (Trimester 5 & 6)

The following are the various ways students will engage with their course and an indicative time that they should spend weekly in each area. Please note the time spent in each area will vary for each individual.

Lectures (7-8 hours)
Group seminars and workshops (2 hours)
Tutorials (1 hour)
Master-classes (1 hour)
Assignment/task work (5-6 hours)
Skill development/practice routine (14-15 hours)
Additional reading and interests (4-5 hours)
Networking (1-2 hours)

Weekly time commitment: 35 – 40 hours per week (full-time students)

Curriculum Structure, Assessment Methods and Learning Outcomes

Module code	Level	Module Name	Credit	Trimester (1) or (2)	Core Option (C) (O)	Assessment methods*	Contributing towards the Learning Outcomes (Taught (T), Practised (P) and/or Assessed (A))								
							1	2	3	4	5	6	7	8	9
DIMEO-S110	4	Creating Subject Matter and Lyrics	20	1	C	PO	TPA	TPA	TPA						
DIMEO-S120	4	Songwriting Methodology	20	1	C	PO	TPA	TPA	TPA						
DIMEO-015	4	The UK and European Music Industry	20	1	C	PR					TPA	TPA		TPA	
DIMEO-S140	4	Developing Subject Matter And Lyrics	20	2	C	PO	TPA	TPA	TPA						
DIMEO-S150	4	Chart Writing	20	2	C	PO	TPA	TPA		TPA					
DIMEO-010	4	The International Music Industry	20	2	C	PR					TPA	TPA		TPA	
DIMEO-S210	5	Arrangement Skills	20	3	C	PR	TPA			TPA					
DIMEO-S220	5	Co-Writing	20	3	C	PO	TPA	TPA							TPA
DIMEO-020	5	Principles of Record Production	20	3	C	OT							TPA	TPA	TPA
DIMEO-S240	5	Writing For Artists	20	4	C	PO	TPA	TPA	TPA					TPA	
DIMEO-S250	5	Writing For Film/TV	20	4	C	PO	TPA	TPA	TPA					TPA	
DIMEO-S260	5	Writing For Games	20	4	C	PO	TPA	TPA	TPA					TPA	
DIMEO-030	6	Publishing and Copyright Law	30	5	C	CS					TPA	TPA		TPA	
DIMEO-S320	6	Songwriting Workbook	30	5	C	PO	TPA	TPA	TPA					TPA	
DIMEO-S330	6	Songwriting Portfolio	40	6	C	PO	TPA	TPA	TPA					TPA	TPA
DIMEO-035	6	Professional Practice Portfolio	20	6	C	PO	TPA				TPA			TPA	

*The following codes for assessment methods apply			
(additional codes can be proposed through this process, if necessary):-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

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SECTION 4 – Learning and Employability

Skills Development Strategies

Knowledge and Understanding
You will draw on theoretical, practical and material knowledge and synthesise these to make new work.

Intellectual Skills
To help with the development of this you will engage with and reference a variety of sources of information in the development of your own ideas and work, making informed choices about their validity and evidencing your decisions.

Practical Skills
In addition to developing songwriting and composition skills and techniques, you will also employ methods of research in relation to your own body of practice, evaluating materials, processes and approaches and evidencing appropriate strategies in their communication and creation.

Transferable Skills
You will engage and contribute to seminars and lectures, produce presentations – oral or written, engage in group work, discuss your own and others' practice and invoke modes of communication that are appropriate for musical ideas.

Career Management Skills

During the course you will develop career management skills, which are integrated within the processes of personalised learning for employability and the professional student. You will undertake self-assessment to identify your strengths, interests and development needs in relation to external criteria, under the guidance of an academic advisor. The assessment process is informed by staff and peer review of your work. Specific career management skills (for example, effective time management and collaborative practice) are addressed in appropriately focussed modules.

HEAR / Progress Files

All students are entitled to a transcript detailing the modules they have studied and the results given for those modules. The transcript is normally issued on completion of studies at the University.

Professional Standards

During the course of your study, you will be made aware of various professional bodies that may be advantageous for your professional development.

Should students find themselves involved in working with children or young adults during their course of study – whether on projects or placements – the University will guide them in acquiring the necessary Criminal Records Bureau certification.

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Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
01 Techniques	Utilise a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.
02 Creativity	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utlised to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.
03 Content Formats	Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.	Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilising an innovative range of methods, formats, and modes of presentation appropriate to industry standards.	Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilising a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.	Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. Work is competent in its execution, utilising a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to content development. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to lyric development are at a basic level and require further development to meet the threshold standard.

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04 Development	Generate coherent musical arrangements and instrument-specific charts that clearly and effectively communicates intentions to performers.	Highly professional communication and presentation of arrangement materials in a wide range of contexts. Compelling rationale provided for working processes that unifies ideas, techniques, research and development. Ongoing evaluation supports the development of skills.	Effective communication and presentation of a range of materials in a number of professional contexts. Well considered rationale provided for working processes that unifies ideas, techniques research and development. Ongoing evaluation supports the development of skills.	Good communication and presentation of arrangement materials in a range of professional contexts. Good rationale provided for working processes with consistent evaluation that supports the development of skills.	Clear communication and presentation of arrangement materials appropriate to a range of professional contexts. Clear rationale provided for working processes with some use of evaluation to supports the development of skills.	Failure to achieve the learning outcomes at this time. Lack of clear communication and presentation skills has meant that the effectiveness of outcomes has only been partially successful. Some rationale evidenced for work, but largely unstructured and lacking evaluation.
05 Contexts	Demonstrate an understanding of the domestic and international music industry in relation to songwriting craft.	Extensive understanding of the UK and international music industry, with articulate and knowledgeable references to stakeholder roles and relationships. Extensive subject research informs practical and written work and is incorporated into complex and diverse strategies for creative professional development.	Articulate understanding of the UK and international music industry, with accurate references to a range of stakeholder roles and relationships. Subject specific research consistently supports practical and written work and is incorporated into productive strategies for creative professional development.	Accurate understanding of the UK and international music industry, with appropriate references to a range of stakeholder roles and relationships. Subject specific research informs practical and written work and is incorporated into productive strategies for professional development.	Well-informed understanding of the UK and international music industry, with appropriate references to stakeholder roles. Understands key aspects of subject specific research that informs practice and is used to develop clear strategies for professional development.	Failure to achieve the learning outcomes at this time. Loose understanding of the UK and International music industry with only limited reference points indicated. Unable to evidence the development of strategies for creative development.
06 Frameworks	Demonstrate an understanding of publishing and copyright law in relation to songwriting craft	Work is to a highly professional standard, demonstrating a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are extensively explored and communicated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.	Work is to a professional standard and demonstrates a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are widely investigated and articulated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.	Work is to a good standard and demonstrates a coherent knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are researched and well-articulated in relation to a range of songwriting practices. Professional approaches to practice and contexts are evidenced.	Work is to an adequate standard and demonstrates an appropriate working knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are explored and clearly articulated in relation to well-established songwriting practice.	Failure to achieve the learning outcomes at this time. Limited knowledge and understanding of publishing and copyright law in relation to songwriting has meant that work has been derivative and poorly articulated. Some subject engagement but not successfully contextualized to the wider music industry.
07 Record Production	Evidence knowledge of the standard processes connected with producing a recording.	Demonstrates a creative and innovative approach to record production. Has generated an extensive range of resources, which successfully synthesise key elements of commercial record production models. Communicates a wide-ranging familiarity with industry standards and protocols in a variety of contexts.	Demonstrates a creative and professional approach to record production. Has generated a broad range of resources, which successfully articulate key elements of commercial record production. Communicates a substantial familiarity with industry standards and protocols in a variety of contexts.	Demonstrates a professional approach to record production. Has generated a range of resources, which clearly articulate key elements of commercial record production models. Communicates a good familiarity with industry standards and protocols in a wide variety of contexts.	Demonstrates a professional approach to record production. Has developed a range of resources, which articulate key elements of commercial record production models. Communicates a familiarity with industry standards and protocols in a range of familiar contexts.	Failure to achieve the learning outcomes at this time. Inconsistent knowledge of standard processes connected with producing a recording has led to threshold standards not being met.

08 Research	Gather and assimilate information and present findings in oral and written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation as relevant.	Independent critical evaluation and analysis supported by an extensive understanding of subject specific research. Research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.	Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.	Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.	Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.	Failure to achieve the learning outcomes at this time. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.
09 Professional Practice	Demonstrate the ability to work independently and to collaborate with others in joint projects, displaying evidence of critical self-awareness, teamwork and organisation as required	Extensive ability to self-direct, collaborate and work effectively in a professional manner. Uses sound judgment to advance professional practice and skills as an individual, taking full responsibility for learning requirements. Professional project management skills are consistently demonstrated.	Works professionally both independently and in collaboration, in a number of professional contexts. Systematically builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Good project planning skills are consistently demonstrated.	Works productively both independently and in collaboration, in a number of professional contexts. Builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Productive project planning skills are consistently demonstrated.	Works well both as an individual and as part of a team. Demonstrates a clear ability to adapt to a number of contexts in a professional manner by applying appropriate project planning skills.	Failure to achieve the learning outcomes at this time. Sporadic planning inhibits the ability to self-direct and motivate. Incomplete awareness of strengths and weaknesses in approach has meant contributions to projects have been only been partially successful.

Work assessed below 25% indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.

Worked Marked above 85% indicates an exemplary engagement with course material and contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been repeatedly met and exceeded and the work is highly commended for doing so.

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Module Information Form (MIF)

Module Name	Creating Subject Matter and Lyrics
Module Code *SRIT to establish coding protocol*	*DIMEO-S110*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 4, Stage 1*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 1* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat/master-classes (10 hours)*
Summary Module Description *(100 – 150 words)*	*Creating Subject Matter and Lyrics provides you with the opportunity to explore the conventions of lyric writing and the use of structure. The outcomes of the module will see you producing raw material for songs that will be developed throughout the course. Methodologies used for generating lyrical content will cover a range of stimuli, including the ability to write substantial amounts of material quickly whilst maintaining an element of quality control through the editing process.* *In addition to generating original lyric ideas, you will be asked to provide critical analysis of the developmental process and how your content will be applied into a complete song.* *You will be expected to develop a strategic approach for doing required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.*
Aims *Maximum of 3*	*The aim of this module is to enable you to:* • *Understand the processes of generating creative outcomes in lyric writing* • *Identify and demonstrate in appropriate forms the conventions of lyric writing*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	<u>**Assessment Criteria**</u> **To achieve the learning outcome you must demonstrate the ability to:**
1	Display knowledge of a range of techniques for the development of original songs (Creative Songwriting LO1)	Provide an account of the methods and techniques used to generate original lyrical content
2	Understand the processes in creating lyrical content for use in multiple genres (Creative Songwriting LO 2)	Identify and describe the methods used to create original lyrical content for specific genres
3	Create original lyrical ideas suitable for continued development across multiple genres (Creative Songwriting LO 3)	Produce lyric ideas from various stimuli using a range of methods and approaches

Skills Development	**Knowledge and Understanding** Understanding elements of songwriting Knowledge of various songwriting techniques **Intellectual Skills** The ability to reflect on your own practice and make informed comments and conclusions. **Practical Skills** The learner will demonstrate the ability to create original lyrical ideas **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self directed working
Assessment Strategy	**Summative assessment (Portfolio)** The achievement of the learning outcomes is through the submission of a portfolio containing the following components: 1. A lyric book consisting of lyrics for six original songs (500 words) 2. A reflective essay describing the methodologies for creating the lyrics and the rationale behind their construction (1000 words) Summative assessment will occur at the end of Trimester 1, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcomes Assessed		
					1	2	3
1	PO	Portfolio	100	**compulsory**	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
Books (electronic resource)

- **Butt**, Gavin (ed.) (2005) *After Criticism: New Responses to Art and Performance*. Oxford: Blackwell.

Web articles

- **Wickett**, Chris (2008) *24 Lyric-Writing Tips*. MusicRadar
  http://www.musicradar.com/tuition/guitars/24-lyric-writing-tips-131050

- **Inglis**, Sam (2000) *Understanding & Writing Lyrics, Part 1*. Sound On Sound
  http://www.soundonsound.com/sos/dec00/articles/lyric.asp

- **(2005)**. *Writing a Song: Lyrics*. BBC Radio 2 Sold on Song
  http://www.bbc.co.uk/radio2/soldonsong/guide/song_lyrics.shtml

- **(2011)** *Pat Pattison – Lyric Writing Clinic*. YouTube – Berklee Music
  http://www.youtube.com/watch?v=xNe5qFNJ7po

Journals (electronic resources)
- *American Songwriter* [one (1) article available via *Rock's Backpages*]

- *Performing Songwriter* [small selection available via *Rock's Backpages*]
- *Popular Music* [available via *Cambridge University Press Current Complete* (from 1980 – present)]

Further reading (unavailable in electronic form):

- Davis, Sheila (2001) *The Songwriter's Idea Book*. Writer's Digest Books

- Davis, Sheila (1986) *The Craft Of Lyric Writing*. Writer's Digest Books.

- Stillman, Frances (1972) *The Poet's Manual and Rhyming Dictionary*. Thames & Hudson.

- Turco, Lewis (2000) *The Book of Forms: a Handbook of Poetics*. UPNE.

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

Section 4 – Administrative Information

Subject	**Music**
Course	**Creative Songwriting**
Department	**AMATA**
Version	1
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	compulsory

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Module Information Form (MIF)

Module Name	Songwriting Methodology
Module Code *SRIT to establish coding protocol*	*DIMEO-S120*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 4, Stage 1*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 1* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat/master-classes (10 hours)*
Summary Module Description *(100 – 150 words)*	*Songwriting Methodology provides you with the opportunity to utilise a wide variety of methods and stimuli for creating original songs. The module will examine how the great hit writers of today work, from classic pop to modern experimental work. You will look at songs in various stages of development, from full arrangements to minimal top line melody and lyric compositions.* *The outcome of the module will provide you with the opportunity to demonstrate your ability to create complete songs in a variety of different styles. Additionally, you will reflect critically on the songwriting process and explain the methods you have used and your rationale for using them.* *You will be expected to develop a strategic approach for doing required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.*
Aims *Maximum of 3*	*On completion of this module, you will be expected to:* • *Develop a competent songwriting practice that demonstrates appropriate methods and techniques* • *Identify and understand the conventions and vocabulary of the craft* • *Explain the relationship between theory and practice in the discipline*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	<u>**Assessment Criteria**</u> **To achieve the learning outcome you must demonstrate the ability to:**
1	Utilise a range of techniques to produce original songs (Creative Songwriting LO 1)	Create original songs in contrasting styles using a range of methods and stimuli
2	Evidence knowledge of methods for creating contrasting original musical material (Creative Songwriting LO 2)	Provide an overview of techniques used to produce original musical material
3	Display an understanding of methods for creating contrasting original lyrical content (Creative Songwriting LO 3)	Create original lyrical content for contrasting original music

Skills Development	**Knowledge and Understanding** Understanding methods of creating original songs Knowledge of various stimuli for creating original songs **Intellectual Skills** The ability to understand all fundamental song components **Practical Skills** The learner will demonstrate the ability to create complete songs from a variety of stimuli **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self directed working
Assessment Strategy	**Summative assessment (original songs with critical reflection – 1000 words)** The achievement of learning outcomes is assessed through the submission of a portfolio containing the following components: 1. Two complete and contrasting original songs, with each song being 2-3 minutes in length. 2. A supporting essay critically reflecting on the songwriting process and the methods used in their construction (1000 words). Summative assessment will occur at the end of Trimester 1, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	LO Assessed		
					1	2	3
1	PO	Portfolio	100	**compulsory**	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Books (electronic resources)

- **Morrow**, R.A. (1994) *Critical Theory and Methodology*. Sage.

Suggested supporting texts (unavailable in electronic form)

- Beatles, (1993) *Complete Scores*. Hal Leonard.
- Bego, M. (2005) *Joni Mitchell*. Rowman and Littlefield Publishers.
- Dylan, B. (2004) *Chronicles Vol. One*. Simon and Schuster.
- Gershwin, G. and Gershwin, I. (1992) *The Gershwin Collection*. Hal Leonard.
- Gorow, Ron (2002) *Hearing and Writing Music*. 2nd Edition. September Publishing.
- Hector, J. (1995) *The Complete Guide to the Music of the Rolling Stones*. Omnibus Press.
- Perone, J.E. (2006) *The Sound of Stevie Wonder: His Words and Music*. Praeger.
- Rush, F. (2004) *The Cambridge Companion to Critical Theory*. CUP.
- Sondheim, S. (2011) *Finishing The Hat*. Virgin Books.
- Springsteen, B. (2003) *Songs*. Harper-Collins.
- Walker, M. (1966) *An Anatomy of Musical Criticism*. Barrie and Rockcliffe.
- Webb, J. (1998) *Tunesmith*. Hyperion Books.

Web articles

- The Rolling Stones – Sympathy For The Devil (Rehearsal 1968)
  http://www.youtube.com/watch?v=X4Qi3O3Avz8

DVDs

- Guggenheim, Davis. (2011) *U2: From the Sky Down*. Island.
- *The Beatles: Anthology* (2011) Apple.

Section 4 – Administrative Information

Subject	**Music**
Course	**Creative Songwriting**
Department	**AMATA**
Version	1
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	compulsory

FALMOUTH UNIVERSITY

Module Information Form (MIF)

Module Name	The UK and European Music Industry
Module Code *SRIT to establish coding protocol*	*DIMEO-015*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 4, Stage 1*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Tim Ferrone*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 1* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/Peer chat online (10 hours)*
Summary Module Description *(100 – 150 words)*	*The UK and European Music Industry provides you with a comprehensive overview of the UK music industry and its relationship with other major European markets. It explores how record companies, publishers, managers, agents, writers, artists and merchandising interact in the digital age. The module will cover areas such as sponsorship and product placement, discovering how artists and managers organise these income streams into a coherent business strategy. Additionally, lecture content will incorporate the use of case study research on important artists, showing how they organise their commercial affairs in the UK and Europe.* *The outcome of the module will allow you to demonstrate your understanding of the UK/European music industry and how you contextualise this knowledge back into your own practice.*
Aims *Maximum of 3*	*The aim of this module is to enable you to:* • *Identify the stakeholders, conventions and vocabulary of the domestic music industry* • *Illustrate the interrelationship between the key stakeholders in the domestic music industry*
Core Learning Outcomes	

LO	On completion of this Module you should be able to:	Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:
1	Identify the stakeholders of the domestic music industry and explain their roles (Creative Songwriting LO 5; Music Entrepreneurship 4, 8)	Provide an overview of the domestic music industry and its primary stakeholders
2	Describe the interrelationship of the key stakeholders of the domestic music industry (Creative Songwriting LO 6; Music Entrepreneurship 4, 6, 8)	Explain the interrelationship between the key stakeholders within the domestic music industry
3	Explain the relationship between the domestic and European music industries (Creative Songwriting LO 8; Music Entrepreneurship 8)	Present clear and coherent findings on the relationship between the domestic and European music industries that is intelligible to expert and non-expert audiences

Skills Development	**Knowledge and Understanding** Understanding the key elements of the UK/European music industry Knowledge of legislation related to the UK/European music industry **Intellectual Skills** The ability to analyse current conventions and make informed predictions on future trends in the music industry. **Practical Skills** The learners will contextualise their career into the UK/European music industry. **Transferable Skills** Effective time management skills, research based practice and self-directed working
Assessment Strategy	**Summative assessment (Case study presented using a 'power point' style presentation: 5-8 minutes)** The achievement of learning outcomes is assessed in the following way: A case study applying research-based knowledge of the UK/European music industry into a practical context. The case must contain the following components: • A selected artist and track from a prescribed list of several UK based artists. • Research and outline a 'map' of their current contractual commitments including: record, publishing, sponsorship/ branding, management and live music agreements. • A one page diagram or table presenting this information. Use the learning in this module to summarise (in bullet points) how the various organisations in turn operate commercially, their

| | | | | | terms of reference, showing clearly your understanding of 'who does what'. Show how these elements contribute to a coherent commercial operation. |
| | | | | | • An overview of the prescribed selected historical single release from the same artist. Research and describe the promotional campaign, critically reflect on the commercial outcomes of the activity in terms of audience reached, and income generated directly and indirectly. This may include publishing, recording royalties, sponsorship, live gig and touring, merchandising etc. This element of the presentation will be between 750 and 1000 words. |

Summative assessment will occur at the end of Trimester 1, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed		
					1	2	3
1	PR	Presentation	100	**compulsory**	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
Journals (electronic resources)

• *Music Week*. Intent Media [available via *International Index to Music Periodicals* (from 1997 – present)]
• *Billboard*. Billboard. [available via *International Index to Music Periodicals* (from 1996 – present); and EBSCO Business Source Complete (from 1994 - present)]

Websites

- **Complete Music Update**: http://www.completemusicupdate.com
- **Record Of The Day**: http://www.recordoftheday.com
- **Music Ally**: http://musically.com
- **Music Tank**: http://www.musictank.co.uk
- **UK Music**: http://www.ukmusic.org
- **The Unsigned Guide**: http://www.theunsignedguide.com
- **Music-Jobs**: http://uk.music-jobs.com

Further reading (unavailable in electronic form)

- Danen, F. (1991) *Hit Men: Power Brokers and Fast Money Inside the Music Business*. Vintage Books.
- Harrison, A. (2005) *Music: The Business 5th Edition*. Virgin.
- Wikstrom, P. (2009) *The Music Industry: Digital Media and Society Series*. Polity Press.

Section 4 – Administrative Information

Subject	Music
Course	**Creative Songwriting/Music Entrepreneurship**
Department	**AMATA**
Version	2
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory
BA(Hons) Music Entrepreneurship	Compulsory

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Module Information Form (MIF)

Module Name	Developing Subject Matter and Lyrics
Module Code *SRIT to establish coding protocol*	*DIMEO-S140*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 5, Stage 2*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 2* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat (10 hours)*
Summary Module Description *(100 – 150 words)*	*Developing Subject Matter and Lyrics builds on the work done previously in Creating Subject Matter and Lyrics and continues with the consolidation of specialist skills, techniques and methodologies for generating lyrics. The content of the module will play a key role in the continued development of the your artistic voice and in providing more refined lyrics and titles for the your developing portfolio. Methodologies used for generating lyrical content will cover a range of stimuli, including the ability to write substantial amounts of material quickly whilst maintaining an element of quality control through the editing process.* *In addition to generating original lyric ideas, you will be asked to provide critical analysis of your developmental process and of the complete songs within the portfolio for submission.*
Aims *Maximum of 3*	*On completion of this module, you will be expected to:* • *Analyse and apply the processes of generating creative outcomes in lyric writing* • *Demonstrate the conventions of lyric writing in credible and authoritative fashion*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**Assessment Criteria** **To achieve the learning outcome you must demonstrate the ability to:**
1	Demonstrate a range of techniques for the creation of contrasting original songs (Creative Songwriting LO 1)	Create contrasting original songs using a range of different songwriting techniques
2	Explain the process of creating original lyric ideas for songs (Creative Songwriting LO 2)	Identify and explain the process of creating original lyrics for songs
3	Create original lyrical ideas suitable for application into contrasting original songs (Creative Songwriting LO 3)	Generate rough draft ideas for lyrics in contrasting original songs

Skills Development	**Knowledge and Understanding** Understanding elements of songwriting Knowledge of various songwriting techniques **Intellectual Skills** The ability to reflect on your own practice and make informed comments and conclusions. **Practical Skills** The learner will demonstrate the ability to create original lyrical ideas and manipulate these ideas into complete songs **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self-directed working
Assessment Strategy	**Summative assessment (Portfolio)** The achievement of learning outcomes is assessed through the submission of a portfolio containing the following components: 1. A lyric book containing three complete songs (250 words) 2. Rough draft examples that demonstrate the writing process. (250 words) 3. An essay containing critical reflection on the process of writing lyrics and the finished songs. (1000 words) Summative assessment will occur at the end of Trimester 3, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcomes Assessed		
					1	2	3
1	PO	Portfolio	100	**compulsory**	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Books (electronic resources)

- **Butt**, Gavin (2005) *After Criticism: New Response to Art and Performance*. Oxford: Blackwell.

- **Rush**, Fred (2004) *The Cambridge Companion to Critical Theory*. Cambridge: CUP.

Journals (electronic resources)

- *American Songwriter* [one (1) article available via *Rock's Backpages*]
- *Performing Songwriter* [small selection available via *Rock's Backpages*]
- *Popular Music* [available via *Cambridge University Press Current Complete* (from 1980 – present)]

Web articles

- *Lyrics Critique for Songwriters*. (SongStuff) http://songwriting.songstuff.com/article/lyrics_critique_for_songwriters

- **Toth**, James (2013) *That's a Bad Lyric and You Know It*. (NPR) http://www.npr.org/blogs/bestmusic2013/2013/12/16/251618167/thats-a-bad-lyric-and-you-know-it

Further reading (unavailable in electronic form)

- Cottrell, Stella (2005) *Critical Thinking Skills: Developing Effective Analysis and Argument*. Palgrave McMillan.

- Davis, Sheila (1988) *Successful Lyric Writing*. Writer's Digest Books.

- Morley, Paul (2003) *Words and Music*. Bloomsbury Books.

- Pattison, Pat (2009) *Writing Better Lyrics*. 2nd edn. Writer's Digest Books.

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

Section 4 – Administrative Information

Subject	**Music**
Course	**Creative Songwriting**
Department	**AMATA**
Version	2
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	compulsory

Module Information Form (MIF)

Module Name	Chart Writing
Module Code *SRIT to establish coding protocol*	*DIMEO-S150*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 4, Stage 1*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 2* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat/master-classes (10 hours)*
Summary Module Description *(100 – 150 words)*	*Chart Writing provides you with the opportunity to gain the understanding and skills necessary to produce charts and lead sheets for musicians in a format that would be usable in most professional situations. Rather using the specialist skills of musical notation, you will explore alternative methods of producing charts that communicate ideas clearly and effectively. You will examine examples of charts taken from the sets of live TV shows, studio sessions and live tours to consolidate your learning.* *The outcome of the module will allow you to demonstrate your ability to create industry standard charts and lead sheets and explain the rationale behind them. Additionally, you will be able to describe the process of creating charts and the rationale behind them.* *You will be expected to develop a strategic approach for doing required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.*
Aims *Maximum of 3*	*The aims of this module is to enable you to:* • *Understand the processes and methodologies of creating musical organisation intelligible to professional and non-professional musicians* *Develop technical competence in creating musical organisation in a variety of formats*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:**
1	Utilise a range of techniques to create contrasting original songs (Creative Songwriting LO 1)	Creating contrasting original songs with complete arrangements
2	Display an understanding of how to create lead sheets and instrument-specific charts (Creative Songwriting LO 2)	Provide a reflective account of the processes behind arranging songs and creating charts
4	Demonstrate techniques in creating lead sheets and instrument-specific charts (Creative Songwriting LO 4)	Create charts for contrasting repertoire that clearly communicates musical intentions to the performer

Skills Development	**Knowledge and Understanding** Understanding elements of chart writing Knowledge of various chart writing techniques **Intellectual Skills** The ability to apply and explain alternative approaches to standard musical notation. **Practical Skills** The learner will demonstrate the ability to create charts for original music to a professional standard **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self-directed working
Assessment Strategy	**Summative assessment (Portfolio)** The achievement of learning outcomes is assessed by the submission of a portfolio containing the following components: 1. Recordings of two fully arranged original songs (2-3 minutes each) 2. Lead sheets and instrument specific charts for each song 3. An essay describing the process of generating the charts submitted and the techniques used (1000 words) Summative assessment will occur at the end of Trimester 2, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	LO Assessed		
					1	2	4
1	PO	Portfolio	100	**compulsory**	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Web articles

- ***How to Chart Songs (We Write The Songs)*** (2013) http://wewritethesongs.com/how-to-chart-songs/

- ***Sheet Music Formats Explained: Part 1 – Lead Sheets*** (2011) (MuseScoreTips) http://www.musescoretips.com/2011/10/sheet-music-formats-explained-part-1-–-lead-sheets/

Journals (electronic resources)

- ***American Songwriter*** [one (1) article available via *Rock's Backpages*]
- ***Performing Songwriter*** [small selection available via *Rock's Backpages*]
- ***Popular Music*** [available via *Cambridge University Press Current Complete* (from 1980 – present)]

Further reading (unavailable in electronic form)

- Sher, Chuck (1988) *The New Real Book (1-3).* Sher Music Co.

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

Section 4 – Administrative Information

Subject	Music
Course	**Creative Songwriting**
Department	**AMATA**
Version	1
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory

FALMOUTH UNIVERSITY

Module Information Form (MIF)

Module Name	The International Music Industry
Module Code *SRIT to establish coding protocol*	*DIMEO-010*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 4, Stage 1*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Tim Ferrone*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 2* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat (10 hours)*
Summary Module Description *(100 – 150 words)*	*The International Music Industry builds on the previous study of the domestic music industry by examining the rapidly changing online developments for record companies and artists. The module will cover the increasingly diverse income streams evolving due to interaction between new mediums and formats. Additionally, lecture content will incorporate the use of case study research on important artists, showing how they exploit digital formats and organise their commercial affairs worldwide.* *The outcome of the module will allow you to demonstrate your understanding of the online developments within the worldwide music industry and contextualise this knowledge back into your own practice.* *You will be expected to develop a strategic approach for doing the required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.*
Aims *Maximum of 3*	*The aim of this module is to enable you to:* • *Identify the stakeholders, conventions and vocabulary of the international music industry* • *Define and explain the development of digital media in the international music industry*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**Assessment Criteria** **To achieve the learning outcome you must demonstrate the ability to:**
1	Identify the stakeholders of the international music industry and explain their roles (Creative Songwriting LO 5; Music Entrepreneurship 4)	Provide an overview of the international music industry and its primary stakeholders
2	Describe the development of online platforms within the international music industry (Creative Songwriting LO 6; Music Entrepreneurship 4, 6)	Identify and explain the development of online platforms within the international music industry
3	Define the relationship between the UK and worldwide music industries (Creative Songwriting LO 8; Music Entrepreneurship 4, 6, 8)	Explain the relationship between the UK and worldwide music industry, including how it affects key stakeholders

Skills Development	**Knowledge and Understanding** Understanding elements of the international music industry Knowledge of legislation related to the international music industry **Intellectual Skills** The ability to analyse current conventions and make informed predictions on future trends in the music industry. **Practical Skills** You will be able to contextualise your career into the international music industry. **Transferable Skills** You will have the opportunity to develop effective time management skills, research based practice and self directed working
Assessment Strategy	**Summative assessment (Presentation of Strategic Plan 8-10 minutes)** The achievement of learning outcomes is assessed in the following way: Assuming the role of an artist manager (or self-managed solo artist) you will present a strategic plan describing how to take a hypothetical act (successful debut album, on a larger indie label, selling 1,000,000 units in the UK and similar in three other European territories) onto the world stage over the course of the second album campaign. Your goal is to maintain and develop the European success, but also replicate this in at least one other major territory such as North America, South America, the Middle East, Asia, Australasia or Russia. Key points to cover in the strategic plan will include: • **Artistic** aspects (e.g. song direction and quality,

				content and style of album, branding etc.)
				• **Commercial aspects**: this will include deal structures and the coherence of the worldwide operations in a time line
				• **Practical considerations**: the prioritisation and implementation of promotional activities within budget constraints.

Summative assessment will occur at the end of Trimester 2, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed		
					1	2	3
1	PR	Strategic plan presentation	100	**compulsory**	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Books (electronic resources)

- **Burnett**, R.C. (1996) *The Global Jukebox: The International Music Industry*. Routledge

Further reading (unavailable in electronic form)

- Bernstein, A. (2007) *The Global Music Industry: Three Perspectives*. Taylor & Francis.
- Burkart, P. (2006) *Digital Music Wars: Ownership and Control of the Celestial Jukebox*. Rowman & Littlefield.
- Committee on Small Business, U.S. House of Representatives (2006) *Online Music: Will Small Music Labels and Entrepreneurs Prosper in the Internet Age?*. Freedonia Books.
- Danen, F. (1991) *Hit Men: Power Brokers and Fast Money Inside the Music Business*. Vintage Books.
- Harrison, A. (2005) *Music: The Business*. 5th Edition. Virgin.
- Kusek, D., Leonard, G. (2005) *The Future of Music*. Berklee Press.
- Wikstrom, P. (2009) *The Music Industry: Digital Media and Society Series*. Polity Press.

Journals (electronic resources)

- *Music Week*. Intent Media [available via *International Index to Music Periodicals* (from 1997 – present)]
- *M: PRS*. For Music. [available via http://www.m-magazine.co.uk]
- *Billboard*. Billboard. [available via *International Index to Music Periodicals* (from 1996 – present)]

Section 4 – Administrative Information

Subject	Music
Course	**Creative Songwriting/Innovation in Music Entrepreneurship**
Department	**AMATA**
Version	2
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory
BA(Hons) Music Entrepreneurship	Compulsory

FALMOUTH UNIVERSITY

Module Information Form (MIF)

Module Name	Arrangement Skills
Module Code *SRIT to establish coding protocol*	*DIMEO-S210*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 5, Stage 2*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 3* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat/master-classes (10 hours)*
Summary Module Description *(100 – 150 words)*	*Arrangement Skills provides you with the opportunity to gain the understanding and vocabulary necessary to transform a rough song format into a full and coherent arrangement by deconstructing classic song arrangements. You will examine the essential components of a song such as hooks, chord sequences, melodies and riffs within the arrangements of classic works from the 50's and 60's to the present day.* *The outcome of the module will allow you to demonstrate your ability to analyse arrangement techniques and explain the rationale behind them. Additionally, you will be able to describe the arrangement process in a clear and communicable way that is suitable for the most demanding of professional situations.* *You will be expected to develop a strategic approach for doing required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.*
Aims *Maximum of 3*	*The aim of this module is to enable you to:* • *Understand the methods and rationale for successful song arrangements across various genres* • *Demonstrate the ability to arrange basic musical and lyrical ideas into finished songs suitable for professional use*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	<u>**Assessment Criteria**</u> **To achieve the learning outcome you must demonstrate the ability to:**
1	Deconstruct musical arrangements and identify their key components (Creative Songwriting LO 1)	Identify the key components of a successful song arrangement
4	Evidence knowledge of a song arrangement and the rationale for its construction (Creative Songwriting LO 4)	Present a rationale for a chosen song arrangement referencing supporting examples

Skills Development	**Knowledge and Understanding** Understanding elements of arranging Knowledge of various arranging techniques **Intellectual Skills** The ability to analyse and deconstruct existing song arrangements. **Practical Skills** The learner will demonstrate the ability to create full arrangements of song ideas **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self directed working
Assessment Strategy	**Summative assessment (presentation explaining arrangement techniques 10-12 minutes)** The achievement of learning outcomes is assessed in the following way: A presentation (approximately 10-12 minutes in length) analysing and explaining the arrangement of an approved song. The student should reference other songs and make comparisons as relevant. Summative assessment will occur at the end of Trimester 3, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning LO Assessed	
					1	4
1	PR	Presentation	100	**compulsory**	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Journals (electronic resources)

- ***American Songwriter*** [one (1) article available via *Rock's Backpages*]
- ***Performing Songwriter*** [small selection available via *Rock's Backpages*]
- ***Popular Music*** [available via *Cambridge University Press Current Complete* (from 1980 – present)]

Web articles

- (2008) 22 Essential Arranging Tips (Music Radar) http://www.musicradar.com/tuition/tech/22-essential-arranging-tips-133898
- (1997) Making Arrangements – A Rough Guide to Song Construction & Arrangement (Sound On Sound) http://www.soundonsound.com/sos/1997_articles/oct97/arranging1.html
- (2011) In the Studio: Song Arrangement 101 (ProSoundWeb) http://www.prosoundweb.com/article/print/in_the_studio_song_arrangement_101

Further reading (unavailable in electronic form)
- American Songwriter Magazine (2006) *Song: the World's Best Songwriters on Creating the Music that Moves Us*. Writer's Digest Books.
- Blume, Jason (1999) *Six Steps to Songwriting Success*. Billboard Books.
- Blume, Jason (2003) *Inside Songwriting: Getting to the Heart of Creativity*. Billboard Books.
- Braheny, John. *The Craft and Business of Songwriting* (3rd ed.) Cincinatti, OH: Writer's Digest Books.
- Davis, Sheila (2001) *The Songwriter's Idea Book*. Writer's Digest Books.
- Rooksby, Rikky (2007) *Arranging Songs: How to Put the Parts Together*. Backbeat Books.
- Sondheim, Stephen (2011) *Finishing The Hat*. Virgin Books.

DVDs

- Apple/EMI (2005) *The Beatles Anthology*. London: EMI.

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

Section 4 – Administrative Information

Subject	**Music**
Course	**Creative Songwriting**
Department	**AMATA**
Version	1
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory

FALMOUTH UNIVERSITY

Module Information Form (MIF)

Module Name	Co-Writing
Module Code *SRIT to establish coding protocol*	*DIMEO-S220*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 5, Stage 2*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 3* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat (10 hours)*
Summary Module Description *(100 – 150 words)*	*Co-Writing provides you with the opportunity to collaborate with other writers to produce new material for your own body of work and also for other bands and artists. You will be asked to produce a wide variety of material through collaborative processes. Writers will be able to upload co written work on the 'My Studio' area of the website for feedback from tutors and peers.* *The outcome of the module will allow you to demonstrate your ability to create complete songs through collaborative working. Additionally, you will be required to reflect critically on the process and explain the methods you have used and the rationale behind them including strengths and weaknesses.*
Aims *Maximum of 3*	*The aim of this module is to enable you to:* • *Develop technical competence and creative expression in songwriting through collaborative working* • *Utilise collaborative working to create contrasting songs with complete arrangements* • *Develop appropriate transferable working skills relevant to other creative and professional contexts*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:**
1	Understand and apply a range of techniques to co-write contrasting original music (Creative Songwriting LO 1)	Apply a range of co-writing techniques in the creation of original music
2	Create original lyrical material through the co-writing process (Creative Songwriting LO 2)	Apply a range of co-writing techniques in the creation of original lyrics
9	Evidence the ability to work collaboratively with others in songwriting (Creative Songwriting LO 9)	Analyse and reflect critically on the process of writing songs in a collaborative manner

Skills Development	**Knowledge and Understanding** Understanding methods of creating original songs Knowledge of various stimuli for creating original songs **Intellectual Skills** The ability to synthesise all fundamental song components **Practical Skills** The learner will demonstrate the ability to create complete songs through collaborative working **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self-directed/ collaborative working
Assessment Strategy	**Summative assessment (Portfolio)** The achievement the learning outcome is assessed through the submission of a portfolio containing the following ways components: • Two complete and contrasting original songs written through collaborative working (3-5 minutes) • A supporting essay critically reflecting on the collaborative process and the methods used in the construction of the songs (1500 words) Summative assessment will occur at the end of Trimester 3, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed		
					1	2	9
1	PO	Portfolio	100	**compulsory**	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Web articles

- (2011) *The Dos and Don'ts of Co-Writing* (BMI Songwriter101 – Articles) http://www.bmi.com/news/entry/the_dos_and_donts_of_co-writing
- Herrmuth, Bronson (2014) *On the Subject of Co-Writing* (SongRepair) http://www.songrepair.com/onthesubjectofcowriting.htm
- Lipshutz, Jason (2013) *Britney Spears Unveils 'Work Bitch' Artwork & Co-Writers* (Billboard) http://www.billboard.com/articles/columns/pop-shop/5694962/britney-spears-unveils-work-bitch-artwork-co-writers
- Payne, Chris (2013) *Lorde Co-Writer Joel Little 'Looking Forward to Making More Songs'* (Billboard) http://www.billboard.com/articles/columns/pop-shop/5778093/lorde-co-writer-joel-little-looking-forward-to-making-more-songs

Research articles

- Bennett, Joe (20130 *"You Won't See Me" – In Search of an Epistemology of Collaborative Songwriting*. Bath: Bath Spa University <http://researchspace.bathspa.ac.uk/1614/>

Journals (electronic resources)

- ***American Songwriter*** [one (1) article available via *Rock's Backpages*]
- ***Performing Songwriter*** [small selection available via *Rock's Backpages*]
- ***Popular Music*** [available via *Cambridge University Press Current Complete* (from 1980 – present)]

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

Section 4 – Administrative Information

Subject	Music
Course	Creative Songwriting
Department	AMATA
Version	1
Date of production of MIF (dd/mm/yyyy)	30/01/2014

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory

FALMOUTH
UNIVERSITY

Module Information Form (MIF)

Module Name	Principles of Record Production
Module Code SRIT to establish coding protocol	*DIMEO-020*
Level (FHEQ) and Stage eg Level 4, Stage 1	*Level 5, Stage 2*
Credit Value	*20 credits*
Pre and Co-requisites Indicate module name, codes will be inserted later	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery eg 1 x 2hr seminar, weekly for 13 weeks	*Trimester 3* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat (10 hours)*
Summary Module Description (100 – 150 words)	*Principles of Record Production provides you with the opportunity to understand the process of record production by focusing on the journey from a finished arrangement in the rehearsal room (or demo) to a master recording. Areas studied will cover song selection and quality control, pre-production and arrangement, choosing a producer, goal setting, mixing, mastering and the psychology of recording. Additionally, the lessons will explore the strategy of completely removing the demo process and producing a fully finished master from the outset of the writing process. You will examine the production on various recording and draw conclusions as to how the production has impacted on the success of the records.* *The outcome of the module will enable you to demonstrate your knowledge of the process of record production and how to apply this to your chosen career path. You will be expected to develop a strategic approach for doing required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.*
Aims Maximum of 3	*The aim of this module is to enable you to:* • *Analyse and explain the processes involved in making a record* • *Formulate a plan for producing a record* • *Identify and explain budgetary considerations in making a record*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**Assessment Criteria** **To achieve the learning outcome you must demonstrate the ability to:**
1	Evidence a detailed knowledge of the creative processes connected with producing a recording of creative and/or commercial merit. (Creative Songwriting LO 7; Music Entrepreneurship LO 2, 5)	Define the desired creative and artistic outcomes for a recording session and provide a comprehensive description of the processes involved in realising these objectives.
2	Demonstrate project management skills in relation to producing a recording (Creative Songwriting LO 9; Music Entrepreneurship LO 2)	Create a full (simulated or real) session plan for the recording of a self-selected original track to master standard.
3	Evidence knowledge of budget management in relation to record production (Creative Songwriting LO 8; Music Entrepreneurship LO 2, 8)	Identify and explain the budgetary considerations of a recording project

Skills Development	**Knowledge and Understanding** Knowledge of the recording process and the difference between home recordings and industry-standard work. Knowledge of the record-making process and the variables in the creative process. Understanding the pre-production process and how change can be affected to produce a stronger track. **Intellectual Skills** The ability to describe in the your own words the various steps in the process of making a record. These should include everything from pre-production, recording, mixing and manufacturing to distribution (online and in traditional formats where appropriate). Develop analytical, strategic and A&R skills needed to assess the variables and devise a strategy to maximise the recording opportunity. **Practical Skills** Present an essay with arguments and conclusions intelligible to expert and non-expert audiences. **Transferable Skills** - Research - Critical thinking - Project management

		Summative assessment (Session plan) 1500 words
Assessment Strategy		The achievement of learning outcomes is assessed through the submission of: 1 An introduction (500 words) providing a description of the stages in making a professional recording. 2 A session plan (1000 words) describing a viable approach to recording a self selected original track to master standard. 3 A session budget with critical commentary (1000 words) Summative assessment will occur at the end of Trimester 3, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed		
					1	2	3
1	OT	Session Plan	100	**compulsory**	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Books (electronic resources)

- **Bartlett**, Bruce and Bartlett, Jenny (2012) *Practical Recording Techniques: the Step-by-Step Approach to Professional Audio Recording*. Focal Press.
- **Senior**, Mike (2001) *Mixing Secrets for the Small Studio*. Elsevier, Inc.

Web articles

- **Buskin**, Richard. *Classic Tracks*. (Sound On Sound) http://www.soundonsound.com/articles/ClassicTracks.php

Journals (electronic resources)

- *Computer Music*. Future Publishing Ltd. [available via EBSCO, MIT, *Project Muse* (from 1999)]
- *Future Music*. Future Publishing Ltd. [by personal subscription only: httpp://musicradar.com/futuremusic/]
- *Music Tech Magazine*. Anthem Publishing Ltd. [by personal subscription only: httpp://musictech.net/music-tech-subscription-offer/]

Further reading (not available in electronic format)
- **Volanski**, John (2012) *Sound Recording Advice*. Pacific Beach Publishing.
- *Sound On Sound*. Sound On Sound Ltd.

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

Section 4 – Administrative Information

Subject	Music
Course	**Music Entrepreneurship/Creative Songwriting**
Department	**AMATA**
Version	2
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Music Entrepreneurship	Compulsory
BA(Hons) Creative Songwriting	Compulsory

FALMOUTH UNIVERSITY

Module Information Form (MIF)

Module Name	Writing For Artists
Module Code *SRIT to establish coding protocol*	*DIMEO-S240*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 5, Stage 2*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 4* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat (10 hours)*
Summary Module Description *(100 – 150 words)*	*Writing For Artists provides you with the opportunity to engage with the specialism of writing for the pop market, including contestants from TV talent shows, girl groups, boy bands and contemporary pop solo artists. The module will examine how the great hit writers of today work and develop an awareness of current trends in pop music. You will gain knowledge of the genre by analysing and deconstructing relevant song examples.* *The outcome of the module will allow you to demonstrate your ability to create complete songs within the parameters of a specific brief. Additionally, you will be required to reflect critically on the process and explain the methods you have used including your rationale behind them.*
Aims *Maximum of 3*	*The aim of this module is to enable you to:* • *Develop an authoritative and credible songwriting practice suitable for a variety of different artists* • *Explain and apply the conventions and vocabulary of the craft in relation to songwriting for or with various artists*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	<u>**Assessment Criteria**</u> **To achieve the learning outcome you must demonstrate the ability to:**
1	Create music suitable for artists in popular music, demonstrating a range of approaches and techniques (Creative Songwriting LO 1)	Generate contrasting music for pop songs to specified brief using a range of appropriate techniques
2,3	Generate lyrics suitable for original songs for artists in popular music, demonstrating a range of approaches and techniques (Creative Songwriting LO 2, 3)	Write lyrics for contrasting pop songs to a specific brief using a range of appropriate techniques
8	Analyse the processes associated with creating original songs for pop artists to a specific brief (Creative Songwriting LO 8)	Provide a reflective commentary on the processes associated with generating contrasting pop songs to a specified brief

Skills Development	**Knowledge and Understanding** Understanding methods of creating original songs Knowledge of various stimuli for creating original songs **Intellectual Skills** The ability to analyse and deconstruct fundamental song components **Practical Skills** The learner will demonstrate the ability to create complete songs to a specific brief **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self directed working
Assessment Strategy	**Summative assessment (Portfolio)** The achievement of learning outcomes is assessed through the submission of a portfolio containing the following components: • Three complete original pop songs (created to brief) that differ stylistically (3-5 minutes each) • A supporting essay critically reflecting on the songwriting process and the methods used in their construction (1000 words) Summative assessment will occur at the end of Trimester 4, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	LO Assessed			
					1	2	3	8
1	PO	Portfolio	100	**compulsory**	X	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Books (electronic resource)

- **Morrow**, R.A. (1994) *Critical Theory and Methodology*. Sage.
- **Rush**, F. (2004) *The Cambridge Companion to Critical Theory*. CUP.

Web articles

- Atkinson, Brian T. 2007. *Diane Warren: Real Songs for Real People* (American Songwriter) http://www.americansongwriter.com/2007/01/diane-warren-real-songs-for-real-people/
- Davis, Johnny. 2009. *Xenomania: the X Factor*. (Q Magazine) http://xenomanianews.blogspot.co.uk/2009/09/xenomania-x-factor-q-magazine-october.html
- Lamb, Bill. *10 Questions with Stargate*. (About.com) http://top40.about.com/od/popmusicproducers/a/stargatein.htm
- Tingen, Paul. 2008. *Diane Warren: the World's Most Successful Songwriter* (Sound On Sound)
- http://www.soundonsound.com/sos/aug08/articles/warren.htm
- 2012. *Hal David Interview for Music Express Magazine*. (YouTube – Music Express Magazine) http://www.youtube.com/watch?v=YeRoT7oqG5Q
- 2013. Burt Bacharach on Composing. (YouTube – Library of Congress) http://www.youtube.com/watch?v=LxPHAFy8LAI

Further reading (unavailable in electronic form)

- Gorow, Ron (2002) *Hearing and Writing Music*. 2nd Edition. September Publishing.
- Walker, M. (1966) *An Anatomy of Musical Criticism*. Barrie and Rockcliffe.

NB The websites/articles listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

Section 4 – Administrative Information

Subject	**Music**
Course	**Creative Songwriting**
Department	**AMATA**
Version	1
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory

Module Information Form (MIF)

Module Name	Writing For Film/TV
Module Code *SRIT to establish coding protocol*	*DIMEO-S250*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 5, Stage 2*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 4* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat (10 hours)*
Summary Module Description *(100 – 150 words)*	*Writing For Film/TV explores the role of the composer/songwriter and the range of sync opportunities available in contemporary media. The module will analyse and deconstruct songs and compositions taken from film, TV show and advertisement. Additionally, you will examine the effectiveness of online listings and agencies such as Sonic Bids and Broadjam, networking and the process of building a profile as a composer* *The outcome of the module will allow the you to demonstrate your ability to create a complete song/composition for film or television within the parameters of a specific brief. Additionally, you will be required to reflect critically on the process and explain the methods you have used and your rationale behind them.*
Aims *Maximum of 3*	*On completion of this module, you will be expected to:* • *Develop an authoritative and credible songwriting practice suitable for film and television* • *Explain and apply the conventions and vocabulary of the craft in relation to songwriting for film and television*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**Assessment Criteria** **To achieve the learning outcome you must demonstrate the ability to:**
1	Create music suitable for television or film, demonstrating a range of approaches and techniques (Creative Songwriting LO 1)	Generate music for film or television to specified brief using a range of appropriate techniques
2, 3	Generate lyrics suitable for original music that is intended for film and television, demonstrating a range of approaches and techniques (Creative Songwriting LO 2, 3)	Write lyrics for music intended for film or television to a specific brief using a range of appropriate techniques
8	Analyse the processes associated with creating original music for film or television to a specific brief (Creative Songwriting LO 8)	Provide a reflective commentary on the processes associated with generating contrasting songs intended for film or television to a specified brief

Skills Development	**Knowledge and Understanding** Understanding methods of creating original music Knowledge of various stimuli for creating original music **Intellectual Skills** The ability to analyse and deconstruct the fundamental components of a composition **Practical Skills** The learner will demonstrate the ability to create original music to a specific brief **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self directed working
Assessment Strategy	**Summative assessment (Portfolio)** The achievement of learning outcomes is assessed through the submission of a portfolio containing the following components: • One piece of original music intended for film or television (5-6 minutes in length) written to specified brief • A supporting essay critically reflecting on the creative process and the methodologies used (1500 words) Summative assessment will occur at the end of Trimester 4, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	LO Assessed			
					1	2	3	8
1	PO	Portfolio	100	**compulsory**	X	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Books (electronic resources)

- **Karlin**, Fred and Wright, Rayburn (2004) *On the Track: a Guide to Contemporary Film Scoring*. 2nd edn. Routledge.

Web articles

- **Given**, John. *FAQ for Aspiring Film/TV Composers*. (John Given)
  http://www.johngiven.com/answers.html
- **Wiseman**, Debbie. *Composing Music for Film and Television* (BBC Learning Zone)
  http://www.bbc.co.uk/learningzone/clips/composing-music-for-film-and-television/5309.html

Further reading (not available in electronic format)

- Adams, R., Hnatiuk, D., Weiss, D., 2005. *Music Supervision: The Complete Guide To Selecting Music For Movies, TV Games & New Media*. London: Continuum.
- Adorno, Theodor W. and Eisler, Hanns. 2007. *Composing for the Films*. Continuum.
- Bell, David. 1994. *Getting the Best Score for Your Film*. Silman-James Press
- Davis, Richard. 2010. *Complete Guide to Film Scoring* (2nd ed.) Berklee Press Publications.

Section 4 – Administrative Information

Subject	**Music**
Course	**Creative Songwriting**
Department	**AMATA**
Version	1
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory

Module Information Form (MIF)

Module Name	Writing For Games
Module Code *SRIT to establish coding protocol*	*DIMEO-S260*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 5, Stage 2*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 4* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/online peer chat (10 hours)*
Summary Module Description *(100 – 150 words)*	*Writing for Games exposes you to the myriad of opportunities available to a songwriter/composer in the gaming industry and how to adopt a writing style that is relevant for this purpose. Throughout the module, you will examine the various types of audio required for a gaming soundtrack, from basic sound effects to fully scored orchestral compositions. Additionally, you will explore the role of online listings, agencies and networking in this competitive but exciting industry.* *The outcome of the module will allow you to demonstrate your ability to create a complete song/composition for the gaming industry within the parameters of a specific brief. Additionally, you will be required to reflect critically on the process and methods you have used including the rationale behind them.*
Aims *Maximum of 3*	*On completion of this module, you will be expected to:* • *Develop an authoritative and credible songwriting practice suitable for the gaming industry* • *Explain and apply the conventions and vocabulary of the craft in relation to songwriting for the gaming industry*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**Assessment Criteria** **To achieve the learning outcome you must demonstrate the ability to:**
1	Create music suitable for the gaming industry, demonstrating a range of approaches and techniques (Creative Songwriting LO 1)	Generate contrasting music for the gaming industry to specified brief using a range of appropriate techniques
2, 3	Generate lyrics, sound effects or samples suitable for original tracks for the gaming industry, demonstrating a range of approaches and techniques (Creative Songwriting LO 2, 3)	Create lyrics, sound effects or samples for contrasting tracks for the gaming industry to a specific brief using a range of appropriate techniques
8	Analyse the processes associated with creating original songs for the gaming industry to a specific brief (Creative Songwriting LO 8)	Provide a reflective commentary on the processes associated with generating contrasting songs for the gaming industry to a specified brief

Skills Development	**Knowledge and Understanding** Understanding methods of creating original music Knowledge of various stimuli for creating original music **Intellectual Skills** The ability to analyse and deconstruct the fundamental components of a composition **Practical Skills** The learner will demonstrate the ability to create original music to a specific brief **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self directed working
Assessment Strategy	**Summative assessment (Portfolio)** The achievement of learning outcomes is assessed through the submission of a portfolio containing the following components: • Two contrasting pieces of original music for the gaming industry written to specified brief (3-5 minutes in length) • A supporting essay critically reflecting on the creative process and the methodologies used (1500 words) Summative assessment will occur at the end of Trimester 4, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	LO Assessed			
					1	2	3	8
1	PO	Portfolio	100	**compulsory**	X	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Web articles

- Tong, Sophia. 2013. How to be a Video Game Music Composer – Tips from the Pros. (GamesRadar) http://www.gamesradar.com/how-be-a-video-game-music-composer/
- Willett, Leon. 2009. How to get Your First Job Composing for Video Games. (leonwillet.com) http://www.leonwillett.com/leonwillett.com/Blog/Entries/2009/5/9_How_to_Get_Your_First_Job_Composing_for_Video_Games.html
- 2010. Steve Schnur On Composing Scores for Video Games. (YouTube – Artists House Music) http://www.youtube.com/watch?v=5kiwE0KvO7k

Further reading (not available in electronic format)

- Adams, R., Hnatiuk, D., Weiss, D. (2005) *Music Supervision: The Complete Guide To Selecting Music For Movies, TV Games & New Media*. London: Continuum.
- Hoffert, Paul. 2007. Music for New Media: Composing for Videogames, Websites, Presentations and Other New Media. Berklee Press Publications.

Section 4 – Administrative Information

Subject	**Music**
Course	**Creative Songwriting**
Department	**AMATA**
Version	1
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory

FALMOUTH UNIVERSITY

Module Information Form (MIF)

Module Name	Publishing and Copyright Law
Module Code *SRIT to establish coding protocol*	*DIMEO-030*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 6, Stage 3*
Credit Value	*30 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Tim Ferrone*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 5* *Indicatively, this module will consist of:* • *28 hours of lectures (14 x 2.0 hours)* • *Small groups/individual tutorials (10 hours)* • *Forums/Peer chat online (10 hours)*
Summary Module Description *(100 – 150 words)*	*Publishing and Copyright Law provides you with a detailed look at the publishing industry and the opportunity to gain an understanding of the major income streams available to songwriters. The module will examine the content and terms of various types of publishing deals and how to protect your song rights through knowledge of copyright law. Additionally, you will explore other scenarios such as songwriting splits and how to agree them without conflict.* *The outcome of the module will allow you to demonstrate your understanding of the publishing industry and related copyright law by contextualising this knowledge back into your own practice.*
Aims *Maximum of 3*	*The aim of this module is to enable you to:* • *Evaluate and apply the conventions and vocabulary of publishing into the wider context of the music industry* • *Analyse and apply copyright law in relation to publishing and the rights of the songwriter* • *Make practical and commercial use of your knowledge of the protection and exploitation of song rights, and fair agreement of songwriting splits*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	<u>Assessment Criteria</u> **To achieve the learning outcome you must demonstrate the ability to:**
1	Evaluate the role of publishing and associated income streams in the context of the music industry (Creative Songwriting LO 5; Music Entrepreneurship LO 6, 7)	Evaluate and explain the workings of publishing deals in the context of the wider music industry
2	Evidence knowledge of copyright law and the legal framework surrounding musical works (Creative Songwriting LO 6; Music Entrepreneurship LO 7)	Illustrate and apply the legal framework of copyright law to published and non-published original music
3	Analyse and describe the relationship between publishing, copyright and songwriter (Creative Songwriting LO 8; Music Entrepreneurship LO 7, 8)	Evaluate the areas of publishing and copyright in relation to the songwriter and song, presenting findings that are intelligible to expert and non-expert audiences

Skills Development	**Knowledge and Understanding** Understanding elements of publishing and copyright law Knowledge of various publishing deals **Intellectual Skills** The ability to analyse publishing deals and apply copyright law in a relevant manner. **Practical Skills** The learner will demonstrate a contextual understanding of publishing deals and copyright law into a practical scenario. **Transferable Skills** The learner will have the opportunity to develop effective time management skills, research based practice and self directed working
Assessment Strategy	**Summative assessment (Case Study – 3,500 words)** You will be asked to provide a case study incorporating research-based knowledge of publishing deals and copyright law applied to a practical context (3500 words). A sample original song will be provided along with background on the writing process that produced the work. You will be asked to hypothesise on the possibilities for reasonable songwriting splits, methodologies for conflict resolution and the formulation of a strategy to maximise the commercial potential of the song, exploring a wide range of traditional and innovative income-generating avenues. Summative assessment will occur at the end of Trimester 5, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	LO Assessed		
					1	2	3
1	CS	Case Study	100	**compulsory**	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-odule test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Books (electronic resource)

- **Gammons**, Helen (2010) *The Art of Music Publishing: an Entrepreneurial Guide to Publishing and Copyright for the Music, Film and Media Industries*. Focal Press.
- **Aczon**, Michael (2008) *The Musician's Legal Companion*. Thomson Course Technology.

Journals (electronic resources)

- *Billboard:* Billboard. [available via International Index to Music Periodicals (from 1997 – present); and EBSCO Business Source Complete (from 1994)]
- *M: PRS For Music*. [available via httpp://www.m-magazine.co.uk]
- *Music Week*: Intent Media. [available via International Index to Music Periodicals (from 1997 – present)]

Websites

- PRS For Music: http://www.prsformusic.com
- Music Publishers Association: http://www.mpaonline.org.uk
- Complete Music Update: http://www.completemusicupdate.com
- Record Of The Day: http://www.recordoftheday.com
- Music Ally: http://musically.com
- Music Tank: http://www.musictank.co.uk
- UK Music: http://www.ukmusic.org
- World Intellectual Property Organisation: http://www.wipo.int/portal/en/index.html
- The Unsigned Guide: http://www.theunsignedguide.com
- Music-Jobs: http://uk.music-jobs.com

Further reading (unavailable in electronic form)

- Anderson, Terri (2004) *Giving Music Its Due*. MCPS-PRS Alliance.
- Harrison, Ann (2011) *Music: the Business*. 5th edn. Virgin.
- Wixen, Randall (2009) *The Plain and Simple Guide to Music Publishing*. 2nd edn. Hal Leonard.

Section 4 – Administrative Information

Subject	**Music**
Course	**Creative Songwriting/Music Entrepreneurship**
Department	**AMATA**
Version	2
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory
BA(Hons) Music Entrepreneurship	Compulsory

FALMOUTH UNIVERSITY

Module Information Form (MIF)

Module Name	Songwriting Workbook
Module Code *SRIT to establish coding protocol*	*DIMEO-S320*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 6, Stage 3*
Credit Value	*30 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 5* *Indicatively, this module will consist of:* • *6 hours of lectures (3 x 2.0 hours)* • *Small groups/individual tutorials (20 hours)* • *Forums/online peer chat/master-classes (20 hours)*
Summary Module Description *(100 – 150 words)*	*Songwriting Workbook provides you with the opportunity to create and develop a portfolio of raw materials for songwriting under the supervision of your tutor. You will be asked to record your progress, file raw songwriting material and comment critically on your own learning and development. You will upload your material onto the 'My Studio' area of the website for both informal and formal feedback from tutors and peers as you develop your workbook.* *The outcome of the module will allow you to demonstrate your ability to create raw materials for songwriting and complete songs in a variety of different styles. Additionally, you will be required to reflect critically on your work and explain the methods you have used and your rationale behind them.* *You will be expected to develop a strategic approach for doing required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.*
Aims *Maximum of 3*	*On completion of this module, you will be expected to:* • *Develop a detailed understanding of various stimuli that facilitate the creative process of songwriting* • *Produce in appropriate forms the component parts of the songwriting process*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**Assessment Criteria** **To achieve the learning outcome you must demonstrate the ability to:**
1	Create a range of musical material for the development of original songs in contrasting genres (Creative Songwriting LO 1)	Create and capture original musical material using a range of methods and stimuli
2, 3	Create a range of lyrical content for the development of original songs in contrasting genres (Creative Songwriting LO 2 &3)	Create and capture original lyrical material using a range of methods and stimuli
8	Analyse and explain the process of gathering and assimilating the components parts associated with songwriting (Creative Songwriting LO 8)	Provide a reflective account of the processes associated with creating songwriting materials

Skills Development	**Knowledge and Understanding** Understanding methods of creating original songs Knowledge of various stimuli for creating original songs **Intellectual Skills** The ability to reflect critically on methodology and outcomes **Practical Skills** The learner will demonstrate the ability to create raw material for songwriting **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self directed working
Assessment Strategy	**Summative assessment** The achievement of learning outcomes is assessed in a portfolio containing the following components: 1. An artist diary that describes the creative and developmental process (1,500 words) 2. Self-assessment essay on working practice (2,000 words) 3. Illustrative raw materials for songs including lyrics, titles, chord sequences and recordings Summative assessment will occur at the end of Trimester 5, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	LO Assessed			
					1	2	3	8
1	PO	Portfolio	100	**compulsory**	X	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
Further reading (unavailable in electronic format) • Becker, L., and Van Emden, J., 2004. Presentation Skills for Students. London: Palgrave Macmillan. • Peck, J., 2005. The Student's Guide to Writing: Grammar, Punctuation and Spelling. London: Palgrave Macmillan. • Schon, D, 1991. The Reflective Practitioner. Jossey-Bass

Section 4 – Administrative Information

Subject	Music
Course	**Creative Songwriting**
Department	**AMATA**
Version	1
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory

Module Information Form (MIF)

Module Name	Songwriting Portfolio
Module Code *SRIT to establish coding protocol*	*DIMEO-S330*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 6, Stage 3*
Credit Value	*40 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Audra Kubat*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 6* *Indicatively, this module will consist of:* *6 hours of lectures (3 x 2.0 hours)* *Small groups/individual tutorials (20 hours)* *Forums/online peer chat (20 hours)*
Summary Module Description *(100 – 150 words)*	*Songwriting Portfolio provides you with the opportunity to create a diverse portfolio of complete songs under the supervision of your tutor. You will be asked to record your progress, file raw songwriting material and comment critically on your continuing learning and development. You will upload your material onto the 'My Studio' area of the website for both informal and formal feedback from tutors and peers as your workbook develops.* *The outcome of the module will allow you to demonstrate your ability to create industry standard songs that embody your own unique style and the concepts studied throughout the course. Additionally, you will be required to reflect critically on your work and explain the methods you have selected and the rationale behind these choices.*
Aims *Maximum of 3*	*On completion of this module, you will be expected to:* *Demonstrate competence and creative expression within songwriting by synthesising musical and lyrical ideas* *Describe and evaluate the methodologies used in songwriting and the resulting outcomes*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**Assessment Criteria** **To achieve the learning outcome you must demonstrate the ability to:**
1	Synthesise a range of techniques to generate musical material into industry standard original songs across multiple genres (Creative Songwriting LO 1)	Create musical ideas for original songs in varying styles using a range of methods and stimuli
2, 3	Create original lyrical ideas and apply them into varied musical formats that are suitable for industry standard songs (Creative Songwriting LO 2 & 3)	Create lyric ideas for contrasting original songs using a range of methods and stimuli
8, 9	Evaluate the processes associated with creating original songs (Creative Songwriting LO 8 & 9)	Evaluate and reflect critically on the processes used to generate contrasting original songs

Skills Development	**Knowledge and Understanding** Understanding methods of creating original songs Knowledge of various stimuli for creating original songs **Intellectual Skills** The ability to reflect critically on methodology and outcomes **Practical Skills** The learner will demonstrate the ability to create original music **Transferable Skills** The learner will have the opportunity to develop effective time management skills, reflective practice and self directed working
Assessment Strategy	**Summative assessment (Songwriting portfolio)** The achievement of learning outcomes is assessed in a portfolio containing the following components: • Six complete songs in varying styles (each 3 – 5 minutes long) • Critical evaluation on working practice (3,000 words) • Illustrative raw materials for songs including lyrics, titles, chord sequences and recordings Summative assessment will occur at the end of Trimester 6, with formative assessment taking place throughout the module.

No	Assessment Metho	Description of Assessment Method	%	compulsory or compensatable	LO Assessed				
					1	2	3	8	9
1	PO	Portfolio	100	**compulsory**	X	X	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Books (electronic resource)

- **McMillan**, Kathleen (2007) *How to Write Essays and Assignments*. Harlow: Pearson/Prentice Hall.

Further reading (unavailable in electronic form)
- Becker, L., and Van Emden, J., 2004. Presentation Skills for Students. London: Palgrave Macmillan.
- Davidson, J. (2004), 'The Music Practitioner', Ashgate.
- Gorow, Ron (2002) Hearing and Writing Music. 2nd Edition, September Publishing.
- Peck, J., 2005. The Student's Guide to Writing: Grammar, Punctuation and Spelling. London: Palgrave Macmillan.

- Schon, D, 1991. The Reflective Practitioner. Jossey-Bass
- Webb, J. (1998), 'Tunesmith', Hyperion Books.
- Zollo, P. (2003), 'Songwriters on Songwriting', Da Capo Press.

Section 4 – Administrative Information

Subject	Music
Course	Creative Songwriting
Department	AMATA
Version	1
Date of production of MIF (dd/mm/yyyy)	30/01/2014

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Creative Songwriting	Compulsory

FALMOUTH UNIVERSITY

Module Information Form (MIF)

Module Name	Professional Practice Portfolio
Module Code *SRIT to establish coding protocol*	*DIMEO-035*
Level (FHEQ) and Stage *eg Level 4, Stage 1*	*Level 6, Stage 3*
Credit Value	*20 credits*
Pre and Co-requisites *Indicate module name, codes will be inserted later*	*None*
Compulsory or Option	*Compulsory*
Named Module Leader	*Paul Elliott*
Location of Delivery	*Online*
Mode(s) of Delivery *eg 1 x 2hr seminar, weekly for 13 weeks*	*Trimester 6* *Indicatively, this module will consist of:* • *12 hours of signpost lectures (6 x 2.0 hours)* • *Small groups/individual tutorials (20 hours)* • *Forums/peer chat online/seminars (20 hours)*
Summary Module Description *(100 – 150 words)*	*The Professional Practice Portfolio module requires you to research and report on the full spectrum of career opportunities available within your specialist area. In addition to identifying various career pathways, you should also comment on how your craft can be contextualised into professional opportunities that will, if desired, monetise your skills and inspire entrepreneurial practice and artistic excellence. Additionally, you will be asked to have other components in your Portfolio that are intended to facilitate your career. These items include:* • *Personal website (supporting your professional work)* • *Various forms of social media (as above)* *You should utilise a research-based approach (clearly demonstrated through referenced sources) to identify career and/ or artist opportunities related to your specialist area, and support findings by examining the work of recognised leaders in their field. The report should examine current ways of working for the self-employed music professional, including entrepreneurial practice, marketing, self-promotion and multiple income streams.* *You will be required to present a persuasive argument showing how your aims are realistic and achievable and this should be backed up by credible research data and analysis. Where possible, the additional components of your portfolio should align with your report on career opportunities and pathways.* *You will be expected to develop a strategic approach for managing the process of creating the portfolio that employs effective time management, research skills and the ability to*

	reflect and comment critically. Lecture content will be supported with tutorials and group seminars.
Aims *Maximum of 3*	*The aim of this module is to enable you to:* • *Generate ideas and construct arguments in both verbal and written form and to evaluate such ideas and arguments critically.* • *Apply research-based knowledge in a practical and discriminating way, classifying significant data, and applying this learning in the design of realistic and achievable career planning strategy.*

Core Learning Outcomes		
LO	**On completion of this Module you should be able to:**	**<u>Assessment Criteria</u>** **To achieve the learning outcome you must demonstrate the ability to:**
1	Apply a research-based approach in the identification of relevant employment opportunities within the music industry (Music Entrepreneurship LO 8, 9; Creative Songwriting LO 8, 9; Creative Music Performance LO 7, 8)	Identify and define employment opportunities within your specialist area Formulate a personal career plan that incorporates and synthesises relevant data and specialist knowledge Create a personal website and exploit current and relevant forms of social media for professional use
2	Evaluate the range of career opportunities relevant to your own personal situation, assessing the strengths and weaknesses of each (Music Entrepreneurship LO 8, 9; Creative Songwriting LO 8, 9; Creative Music Performance LO 7, 8)	Identify and evaluate industry employment opportunities relevant to a bespoke career plan Justify and defend personal career choices and illustrate how objectives are realistic and obtainable

Skills Development	**Knowledge and Understanding** Understanding of entrepreneurial practice in the relevant specialism Knowledge of career opportunities and best practice **Intellectual Skills** Develop cognitive and analytical skills applicable to the formation of career pathways **Practical Skills** Construct a written dissertation intelligible to expert and non-expert audiences **Transferable Skills** • Time management

	• Research techniques • Critical thinking
Assessment Strategy	**Summative assessment (Professional Portfolio)** You will be asked to submit a professional portfolio containing elements relevant to your career pathway and current working activities. The portfolio must contain a career research report of 2,500 words outlining a considered and appropriate range of career opportunities linked to your specialist area and a strategy for the development your own professional practice. You should use a research-based approach that features clear referencing and which supports all assertions, arguments and conclusions raised in the report. The report will be based on a **research theme or question** that addresses critical issues related to career development and artistic opportunities linked to your specialist field. This must be capable of being investigated within the allocated time frame. The report must follow appropriate academic protocol as regards the referencing of sources and the development of a supported, critically accountable and contextually astute argument. The report should be an **empirical investigation** that uses primary and secondary data and research material gathered through appropriate methods and from credible sources within the wider field of inquiry. You will identify and organise your research showing how this is relevant to your engagement with your question. Through analysis you will draw informed conclusions about the creative commercial opportunity available to you, and present a defendable argument to support your position. You will be asked to support the career research report with the inclusion of a personal website and various forms of social media, both of which should have strictly professional objectives. The website should include items such as current photos, embedded video and/or audio, a current biography, details of the service(s) you provide, discography (as relevant), news and other information relevant to your professional status. Your social media should feature aspects of your professional work and clear signs of promotional use.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed	
					1	2
1	PO	Portfolio	100	**compulsory**	X	X

*The following codes for assessment methods apply:-				
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources

Books (electronic resource)
- **Bell**, Judith (1987) *Doing Your Research Project*. Open University Press.
- **Levin**, Peter (2004) *Write Great Essays!: a Guide to Reading and Essay Writing for Undergraduates and Taught Postgraduates*. Maidenhead: Open University Press.
- **McMillan**, Kathleen (2007) *How to Write Essays and Assignments*. Harlow: Pearson/Prentice Hall.

Web articles

- **(2011)** *Writing a Dissertation*. (University of Leceister AccessAbility Centre) <http://www.youtube.com/watch?v=1hVNF_8S6Ok>
- **Klein, Stella** (2013) *How to Plan Your Dissertation*. (The Guardian) <http://www.theguardian.com/education/2013/mar/21/how-to-plan-your-dissertation>
- **Klein, Stella** (2013) *How to Write Your Dissertation*. (The Guardian) <http://www.theguardian.com/education/2013/mar/25/how-to-write-your-dissertation>

Further reading (unavailable in electronic format)
- Creswell, John. 2013. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE.
- Thomas, Gary. 2013. *How To Do Your Research Project*. Sage.

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

Section 4 – Administrative Information

Subject	**Music**
Course	**Music Entrepreneurship/Creative Songwriting/Creative Music Performance**
Department	**AMATA**
Version	2
Date of production of MIF (dd/mm/yyyy)	**30/01/2014**

Named Awards – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
BA(Hons) Music Entrepreneurship	Compulsory
BA(Hons) Creative Songwriting	Compulsory
BA(Hons) Creative Music Performance	Compulsory