

Module Title	Researching Music and Culture			
Brief Description	This module explores key issues in music and culture, past and present. It introduces research and debate on topics concerning politics, gender, identity, class and power in a variety of classical music contexts.			
SCQF Level	9			
Credit Rating	10 SCQF Credits / 5 ECTS credits			
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus Performance 3, BMus Composition 3, BMus JPS <hr/>			
Pre-requisites	n/a			
Co-requisites	n/a			
Anti-Requisites	Special Repertoire Topic			
Maximum number of Students	40	Minimum number of Students	5	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	8	8
Seminars		1	2	2
Independent Study		c.3	27	90
Total Notional Student Effort				100
Module Co-ordinator	Dr Clare Brady			
Module Aims	<ul style="list-style-type: none"> To introduce research methods relevant to the cultural study of music To stimulate critical debate on issues of politics, power and identity in music past and present To develop your critical awareness and understanding of how historical issues in western European culture have influenced present-day arts environments To guide you through the stages of formulating, proposing, researching and developing an extended essay To prepare you for your research project in Year 4. 			

Module Content	<p>The lectures introduce key topics through a series of case-studies from classical music past and present. Class debates is vital to the lectures. During discussion points you will examine social and ethical dimensions of the case-studies, in order to develop your critical thinking and arguments.</p> <p>Each of the seminars are aligned to an assessment. The seminars provide an opportunity for feedback on draft work and advice on how to approach the assessment.</p>		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Engage critically with musical materials and research sources to support arguments relevant to a topic on the cultural position of music.		
LO2	Structure and express ideas logically and clearly		
LO3	Demonstrate an understanding of good academic practice in presentation and referencing skills.		
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <p style="text-align: center;">100% (LO 1, 2, 3) Essay (2500 words)</p>		
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The identification of arguments relevant on the chosen topic • The use of appropriate sources and examples to support your arguments • Logical structure and clarity of written expression • Correct referencing of sources (presentation of citations, examples and bibliography) 		
Alignment of Assessment and Learning Outcome			
		Assessment 1	
	LO1	X	
	LO2	X	
	LO3	X	
Feedback	<p>You will receive informal staff and peer feedback in the seminars.</p> <p>You will receive formative feedback on your proposed topic for the assessment which should be used to inform the preparation of your assessment.</p> <p>You will receive a written feedback report on your assessment.</p>		
Recommended Resources	<p><i>See Moodle for links to electronic resources and specific articles.</i></p> <p>Attali, J., Massumi, B., Jameson, F., McClary, S., Attali and McClary, afterword by S. (1985) <i>Noise: The political economy of music</i>. 6th edn. Minneapolis: University of Minnesota Press.</p> <p>Citron, M.J. (2000) <i>Gender and the musical canon</i>. Urbana, IL, United States: University of Illinois Press.</p>		

	<p>Clayton, M. /, Herbert, T. and Middleton, R. (eds.) (2012) <i>The cultural study of music: A critical introduction</i>. 2nd edn. New York: Taylor & Francis.</p> <p>Cusick, S. (1999) 'Gender, Musicology and Feminism', in Cook, N. and Everist, M. (eds.) <i>Rethinking music</i>. New York: Oxford University Press, pp. 471–498.</p> <p>DeNora, T. (2000) <i>Music in everyday life</i>. 5th edn. Cambridge: Cambridge University Press.</p> <p>Goehr, L. (1994) 'Political music and the politics of music', <i>The Journal of Aesthetics and Art Criticism</i>, 52, pp. 99–112. doi: 10.2307/431589.</p> <p>Green, L. (1997) <i>Music, gender, education</i>. New York: Cambridge University Press.</p> <p>Johnson, J. (2011) <i>Who needs classical music? Cultural choice and musical value</i>. New York: Oxford University Press.</p> <p>Kramer, L. (2007) <i>Why classical music still matters</i>. Berkeley: University of California Press.</p> <p>Leppert, R. and McClary, S. (eds.) (1989) <i>Music and society: The politics of composition, performance, and reception</i>. Cambridge: Cambridge University Press.</p> <p>McClary, S. (1991) <i>Feminine endings: Music, gender, and sexuality</i>. 2nd edn. Minneapolis: University of Minnesota Press.</p> <p>Taylor, T.D. (2016) <i>Music and capitalism: A history of the present</i>. Chicago, IL, United States: University of Chicago Press.</p>
Other Relevant Details	n/a
Next Steps	Performance 4 or Composition 4