

1 Awarding Institution
University of Newcastle

2 Teaching Institution
University of Newcastle

3 Final Award
BMus (Hons) in Folk and Traditional Music

4 Programme title
BMus (Hons) in Folk and Traditional Music

5 Programme Accredited by:
n/a

6 UCAS Code
W340

7 QAA Subject Benchmarking Group(s)
Music

8 Date of production/revision
October 2002

9 Programme Aims:

1. to enable students to develop skills, to a high professional level, in the making of folk music (broadly defined)
2. to enable students to pursue the development of your practical skills in the context of historical, analytical and cultural studies of the folk repertoires;
3. to focus this learning process on the traditional musical repertoires of the British Isles and Eire;
4. at the same time, to place these repertoires and this learning process in a wider context, first of European traditions, then of analogous traditions across the world;
5. to situate the practice and study of folk musics in the context of a broad range of musical repertoires and approaches to their study, and to explore possible relationships – practical and theoretical – between these and folk music;
6. to equip students with the technical, professional and vocational skills to enable you to construct a career based around your abilities in folk music.

10(a) Programme Intended Learning Outcomes:

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, discipline-related and general key skills in the following areas:

A Knowledge and understanding

- A1 Traditional music in Great Britain and beyond
- A2 Issues in historical musicology
- A3 Issues in ethnomusicology
- A4 Musical processes and structures
- A5 Cultural approaches to the study of music

B Subject-specific/professional skills

Graduates will have developed skills in at least two of the following areas (with at least one pursued as a specialism accounting for one third of their final stage):

- B1 Performance
- B2 Composition (score based)
- B3 Composition (electronically based)
- B4 Musicological Research skills

Additionally, graduates will have acquired the following:

- B5 Harmony and aural skills
- B6 Music-analytical skills
- B7 Applied musical skills (e.g. arranging skills, ensemble direction skills, music editing skills, music business skills)

C. Cognitive Skills

- C1 the ability to evaluate evidence from different sources
- C2 the ability to present coherent arguments and an independent viewpoint
- C3 analytical powers
- C4 critical skills (e.g. the culturally mediated nature of knowledge)

D Key (transferable) skills

- D1 Research skills
- D2 communication through the written word
- D3 communication through the spoken word
- D4 public presentation

D5	time management
D6	computer and technological literacy
D7	independent learning
D8	team work

10(b) Programme Intended Learning Outcomes:

Teaching and Learning Methods and Strategies

A Knowledge and understanding

The primary method of imparting knowledge and understanding is lectures. These are supplemented by seminars and/or tutorials where students are able to check their learning through discussion and through practice. Students are taught material through independent reading and listening, with close reading of set texts and close listening to set pieces often required preparation for lectures and seminars. In some cases learning is also peer-assisted by means of student study groups which focus on a lecture or seminar assignment. A4 and A5 require workshops, rehearsals and 1:1 teaching, whereas independent study includes practice and composition.

B Subject-specific/professional skills

B1 is taught through 1:1 instrumental or vocal lessons, and is supported by periodic workshops on issues such as musical interpretation and performance practice. There are also compulsory modules at stages 1 and 2 in ensemble playing and development.

At stages 1 and 2 B2 and B3 are taught through a mixture of lectures (demonstrating relevant techniques and approaches) and seminars / tutorials, where students discuss applications of these to their own creative projects. A large measure of independent production is assumed between sessions. In the final stage, students are given freer rein to define their own projects, and these are discussed largely in 1:1 tutorials, supported by some group sessions.

Musicological research skills (B4) are inculcated through all musicologically based modules. More specifically, at both stages 3 and 4, all students pursue at least one historical-cultural option, taught by seminar, which considers recent research in the relevant field, and requires students to undertake a short, independently conducted research project following these examples. Additionally, sessions dealing with such matters as bibliographic IT applications (databases etc.) are laid on through the Robinson Library. In their final stage, students have the option of undertaking a dissertation, supported by 1:1 tutorials and seminars.

C Cognitive skills

These are acquired and developed in all the expected forums: lectures, seminars, tutorials and written assignments, individual readings and group discussions.

D Key (transferable) skills

For D1 (musicological research) see the paragraph on B4 above.

D2 is practised across the board in ways relevant to each module, such as coursework assignments. Some modules offer the opportunity to submit work-in-progress on a formative, not-for-assessment basis. Additional support is given through the Study Skills activity, which is compulsory to all incoming students and also offered at other stages on a voluntary basis.

D3 & D4: seminars, tutorials and peer study groups are typical forums in which oral communication skills are informally practiced. For musicians oral communication is also particularly important in rehearsals and performances; the programme offers extensive opportunities for public performance.

D5: a seminar on time-management is offered as part of the study skills programme in students' first stage. Music students develop time management skills *de facto*, in order to balance a busy regime of classes, rehearsals, independent study, and practice on their instrument or voice.

D6: induction week session; special sessions laid on in stages 2 & 3 offering training on use of bibliographic databases (RILM, Web of Science etc.). Many students also pursue specifically musical IT applications (including music notation software, sequencing packages), taught in lectures and seminars.

D7: Generally (as is typical for an Arts degree) a high a proportion of individual preparation time to class contact time is assumed: students are ultimately expected to be responsible for their own learning. More specifically, from Stage 2 of the programme onwards, opportunities are provided for individual project work – for example, in “Traditional Music : Historical Contexts”, in which a research project related to material studied on the module forms the main part of the assessment. At least one third of students' final stage is devoted to a specialist study, which is conducted largely through independent learning, with intermittent supervisions or vocal/instrumental lessons.

D8: students work together in ensembles (developing material in collaboration), in rehearsals and peer study-groups, and are often required to produce a collaborative response to seminar assignments.

10(c) Programme Intended Learning Outcomes:

Assessment Strategy and Methods

A Knowledge and understanding

Essay and project assignments, seen exam papers, take-away exam papers, individual assignments for lectures, seminars, etc.

B Subject-specific/professional skills

As above. Plus performances, and portfolios of compositions and assignments.

C Cognitive skills

Essay and project assignments, seen exam papers, take-away exam papers, individual assignments for lectures, seminars, etc.

D Key (transferable) skills

D1, D2: see A above.

D3 & D4: public instrumental or vocal recital at final stage.

D5: indirectly assessed (it's usually fairly obvious how well a student has managed their time).

D6: all students are required to produce word-processed essays, and to demonstrate internet literacy as part of their research assignments. Students engaged in electronically based composition submit their work on minidisc or CD. Many students present score-based compositional work using IT packages such as Sibelius and Finale.

D7: all students are required to take at least one Historical-Cultural option in Stages 3 and 4, which in most cases is assessed through an independently conducted research project. All students take at least one Specialist Study, where the emphasis is primarily on independent learning.

D8: not directly assessed.

11 Programme Curriculum, Structure, and Features:

For how learning outcomes map onto modules see Annex. The progression requirement is 40% in all cases.

Units of Study			Credits	Learning outcomes	Progression Requirements
Com	Core	Opt			

Stage 1			
MUS190	x		20
MUS191	x		10
MUS192	x		20
MUS155	x		10
MUS193	x		10
MUS194	x		10
MUS196	x		20
MUS120	x		20
or MUS220	x		20
Stage 2			
			Pass all modules
MUS290	x		20
MUS291	x		20
MUS292	x		20
MUS152	x		10
MUS260	x		10
MUS261	x		10
MUS296	x		10
MUS300	x		10
MUS293		x	20
MUS157		x	20
Stage 3			
			Pass all modules
MUS390	x		20
MUS293	x		20
MUS402	x		20
or MUS395	x		10
with MUS397	x		10
MUS220		x	20
MUS225		x	20
MUS252		x	20
MUS345		x	20
MUS156		x	20
MUS157		x	20
MUS383		x	20
MUS393		x	20
MUS308		x	20
MUS392		x	20
MUS221		x	20
MUS222		x	20
MUS223		x	20
MUS224		x	20
MUS226		x	20
MUS227		x	20
MUS228		x	20

MUS374		x	20
Stage 4			
MUS354	x		10
MUS402	x		20 unless already taken
or MUS395	x		10
with MUS397	x		10
MUS312	x		40
or MUS313	x		40
or MUS314	x		40
or MUS315	x		40
MUS316	x		20
or MUS317	x		20
or MUS318	x		20
or MUS319	x		20
MUS156		x	20
MUS225		x	20
MUS384		x	20
MUS385		x	20
MUS345		x	20
MUS383		x	20
MUS308		x	20
MUS380		x	20
MUS221		x	20
MUS222		x	20
MUS223		x	20
MUS224		x	20
MUS226		x	20
MUS227		x	20
MUS228		x	20
MUS374		x	20

12 Criteria for Admission:

GCSEs required

A-Level Subjects and Grades
BBB, any subject

Alternative entry qualifications

All applicants considered on the basis of musical ability

Admissions policy

All applicants considered on the basis of musical ability. Selection is by audition.

Arrangements for non-standard entrants

All applicants considered on the basis of musical ability. Selection is by audition

Any Additional Requirements

Evidence of practical musicianship – by audition.

13 Support for Students and their Learning:

There is a comprehensive programme of induction centred round week 0, but spilling over as appropriate.

Two ‘module fairs’ are held annually, one during induction week for incoming students and the other at the beginning of semester 2 designed to facilitate continuing students’ module choices for the following year.

The following are also provided:

- Student handbooks and module guides
- Departmental website
- Student e-mail and personal access to Degree Programme Director and tutorial staff
- Access to Careers Service

Study skills support

Study Skills support is available at all stages and is compulsory at stage 1.

Pastoral support

All students are allocated a personal tutor to assist them with personal problems. Personal tutors are available to advise on module selection and to take an overview of students’ performance

Support for Special Needs

Access to Disability Unit which provides assistance and guidance e.g. dyslexia

Access to Student Counselling Service

Responsive attitude to unusual sets of needs

Learning resources

- Excellent University library facilities including CD ROMs and on-line services

- ICMUS reference library has been moved to Robinson Library for improved management
- Up-to-date IT facilities throughout the campus
- ICMUS music technology studios (including recording facilities) and workstations.
- ICMUS resources room, generously equipped with audio, video and computing facilities.
- Large collection of CD and vinyl recordings; plus archive of 78 records.
- Practice rooms and rehearsal studios.
- Use of large auditorium (King's Hall) for concerts and rehearsals

14 Methods for evaluating and improving the quality and standards of teaching and learning:

Module reviews are conducted each semester and results are discussed with student representatives.

Programme reviews are carried out annually.

External examiner reports are discussed at Board of Studies and discussed, where appropriate, with student representatives.

Reviews are carried out annually of student progression, degree classifications and employment statistics.

Feedback Mechanisms include Staff-Student Committee and Module Evaluation Questionnaires. Informal mechanisms include ongoing dialogue between staff students during lectures and tutorials.

Faculty and University Review Mechanisms include Annual Monitoring and Review, Internal Subject Review, Institutional Audit and 'Mock' audits. ICMUS will be undergoing an Internal Subject Review in December 2004, with an inter-faculty panel that will include an external member from outside the university.

15 Regulation of Assessment

Pass Mark: 40%

Course Requirements: Pass all modules

Weighting of Stages

Stage 1 and stage 2 marks do not count towards degree results. Stage 3 and stage 4 results are weighted at 1/3 and 2/3 respectively.

Common Marking Scheme

70% or above: First Class
60-69%: Second class, upper division
50-59%: Second Class, lower division
40-49%: Third Class
0-39%: Fail

Role of the External Examiner

- Approve assessment on modules which count for honours
- Review samples of examination scripts and coursework to check standards and assessment procedures
- Attend the Examination Board meeting
- Report back to the University

16 Indicators of Quality and Standards:

ICMUS is confidently looking forward to its first Internal Subject Review in December 2004.

The last QAA report of music provision as a whole was produced in 1994. Since then the centre has transformed itself and has become one of the country's leading centres for higher education in music. For a centre priding itself of its research-led syllabi, the awarding of a 5-star A at the RAE exercise in 2001 is a more accurate reflection of current standard.

Having only started in September 2001, we have no graduates as yet, but student ensembles have performed at festivals across the UK and in Europe, and have been well received. The reactions in the specialist press and media has also been positive. The students are happy to talk about the course with the media and their peers, and their general level of satisfaction helps to attract future students.

This specification provides a concise summary of the main features of the programme and of the learning outcomes that a typical student might reasonably be expected to achieve if she/he takes full advantage of the learning opportunities provided. The

accuracy of the information contained is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

In addition, information relating to the course is provided in www.ncl.ac.uk/music and in the following documents:

The University Prospectus

ICMUS Prospectus

The University and Degree Programme Regulations

ICMUS Undergraduate Music Programmes Handbook