

PROGRAMME SPECIFICATION



1	Awarding Institution	Newcastle University
2	Teaching Institution	Newcastle University
3	Final Award	BMus (Hons)
4	Programme Title	BMus Folk and Traditional Music
5	UCAS/Programme Code	W340
6	Programme Accreditation	n/a
7	QAA Subject Benchmark(s)	Music
8	FHEQ Level	6
9	Date written/revised	Nov 2006/July 2007

10 Programme Aims

The BMus in Folk and Traditional Music is the leading performance-based folk music course in England and fosters both a strong emphasis on understanding and interpreting the music of Britain, Ireland and related musical traditions with a belief in the individuality of each student who must find their own appropriate paths of development for their skills, knowledge and understanding. To this end the course promotes:

1. A high level of artistry in vocal and instrumental work
2. The assimilation of stylistic norms that make genres of folk and traditional music distinctive, as a basis for individual development
3. Technical and artistic understanding of the musical and literary materials of folk and traditional music including practical understanding of stylistic difference between genres and sub-genres. This understanding will encompass aural and analytical skills, performance skills and compositional skills.
4. Contextual understanding of both traditional and revived forms of folk music making in both historical and contemporary contexts
5. The ability to take a critical view of music within and beyond the disciplines of folk and traditional music in the wider artistic, social and cultural context
6. The development of appropriate technical skills including instrument maintenance, the appropriate use of sound systems, sound recording and computer-based skills including sequencing, music processing and printing
7. The development of appropriate professional administrative, organisational and interpersonal skills
8. A high level of professionalism and individual responsibility in terms of all activities undertaken and the development of personal management skills to a high level
9. The ability to work positively with others, to negotiate and co-operate and produce collective outcomes of a high quality
10. The ability to write about and present arguments in a well-crafted and logical way; skills of research, exploration, gathering, synthesis and evaluation of evidence; the acquisition of independent learning skills
11. The development of powers of imagination and creativity in many aspects of work undertaken

These aims will conform, wherever possible, with university policies and the Framework for Higher Educational; Qualifications (FHEQ), meeting the standards set out in the QAA's benchmark statements for music degrees.

11 Learning Outcomes

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas.

A - Knowledge and Understanding

A Knowledge and understanding	
A1	Traditional music in Great Britain, Ireland and areas with related traditions
A2	Issues in music history and the study of popular musics
A3	Interdisciplinary applications and theoretical approaches relevant to the study of Music;
A4	Samples of musical repertoires of various kinds including Western art music, contemporary and popular forms of music);
A5	Musical processes and structures
Teaching and Learning Methods	
Lectures, and related student reading, are the primary means of developing students' knowledge and understanding. These are supplemented by seminars and/or tutorials where students can develop their learning through discussion and group (and solo) presentations. Students learn through independent reading and listening, with close readings/listenings of set texts/pieces as required, in 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-A5 require workshops, rehearsals and 1:1 teaching.	
Specific instances of the cultivation of knowledge and understanding of specified repertoires and techniques are as follows:	
A1	MUS1096 (Traditions of These Islands 1) & MUS2062 (Understanding Popular Musics);
A2	MUS1012 (Understanding Music History);
A3	MUS2060 (Ethnomusicology); MUS3054 (Music and Cultural Theory)
A4	Many research-led cultural-historical options as offered across the four undergraduate degree programmes in music;
A5	MUS1098/MUS2063 (Music Skills (FTM) 1 & 2).
Assessment Strategy	
Essay and project assignments; seen, unseen and take-away exam papers; individual and group assignments for seminars, etc.	
B - Intellectual Skills	
On completing the programme students should have:	
B1	the ability to evaluate evidence from different sources;
B2	the ability to present coherent arguments and an independent viewpoint;
B3	analytical powers;
B4	critical skills (e.g. awareness of ideologies, and the culturally mediated nature of knowledge);
B5	the ability to understand and handle non-verbal knowledge and thinking.
Teaching and Learning Methods	
These are acquired and developed in all the expected forums: lectures, seminars and tutorials. Individual module descriptions give more specific details.	
B1-B2 are embedded within musicological studies; B4 is inculcated through core historical-cultural modules, particularly MUS2062 and MUS3054 (see A3-A4 above); self-evidently, non-verbal knowledge and reasoning (B5) is a defining element of musicianship.	
Assessment Strategy	
Essay and project assignments; seen, unseen and take-away exam papers; individual and group assignments for seminars; live performances, etc.	
C - Practical Skills	
On completing the programme students should have acquired the following skills::	
C1	Performance (instrumental, vocal, or howsoever determined by the degree programme director);

<p>C2 Composition (whether score-based, electronic, aural or improvisatory);</p> <p>C3 Music research skills;</p> <p>Additionally, graduates will have acquired the following:</p> <p>C4 Notational, theoretical and analytical skills</p> <p>C5 Applied musical skills (arranging, music editing, music business, teaching methods)</p>
<p>Teaching and Learning Methods</p> <p>C1 is taught through a combination of 1:1 and group tuition, with systematic support through ICMuS's series of masterclasses and workshops (themselves embedded within the group performance project: part of the wider Centre of Excellence in Teaching and Learning which commenced in 2005). All students participate in group performances of one kind or another.</p> <p>C2 is taught through a mixture of lectures (demonstrating relevant techniques and approaches), seminars, group projects and tutorials. Structured within composition modules is the following pedagogical trajectory:</p> <p>Stage One: MUS1092 (Ensemble 1): group-based projects</p> <p>Stage Two: MUS3108 (Arranging and Composing in Traditional Music) lecture / workshop course with individual assignments defined by module leader</p> <p>Stage Three: MUS3012/3016 (Specialist Studies in Composition): large-scale student-defined composition projects delivered through a combination of seminars and 1:1 tutorials</p> <p>Musicological research skills (C3) are fostered within all musicologically-based modules. At Stages Three and Four, students choose at least one historical-cultural option, taught in lectures and seminars, which considers recent research in the relevant field, and whose assessment is normally via an independently conducted research project. As appropriate, training in bibliographical techniques and musicological methodologies is given either through a combination of Robinson Library induction and designated Study Skills sessions (see, under section B).</p> <p>A range of honours level options in Applied Studies helps students to acquire skills in arranging, orchestration, conducting and editing (C5). Designated modules in Music Business (MUS3095/3097) and Teaching Methods (MUS3102) provide training in key aspects of musicians' professional and personal development.</p>
<p>Assessment Strategy</p> <p>As (A): plus performances, portfolios of compositions and assignments, and documentation relating to music business placements.</p>
<p>D Transferable/Key Skills</p> <p>On completing the programme students should have the following skills:</p> <p>D1 Research skills;</p> <p>D2 Communication through both spoken and written word;</p> <p>D3 Public presentation;</p> <p>D4 Time management;</p> <p>D5 IT skills;</p> <p>D6 team work.</p>
<p>Teaching and Learning Methods</p> <p>Research skills (D1) are embedded within musicological studies (see B3 above).</p> <p>D2 is practised across the board in ways appropriate to each module, such as coursework assignments. Some modules offer the opportunity to submit work-in-progress on a formative, rather than summative, basis. Additional support is given through ICMuS's Study Skills programme, which is compulsory for all students in their first stage, and optional at later stages. Spoken presentations are given in seminars, tutorials and peer study groups; final-stage students are required to give presentations on their on-going Specialist Study projects</p>

(Composition, Dissertation, Performance or Project) in the Finalists Conference which takes place at the beginning of a student's final semester of study.

D3 is inherent within all performance, which is integral to all undergraduate music degrees, either by way of public concerts or gigs or within rehearsals.

D4: time-management training is offered, where appropriate, within the Study Skills programme. In any case, effective time management is integral to a music student's *modus operandi* – in the maintenance of a balanced and sustainable schedule of rehearsals, lectures, seminars, independent study, and vocal/instrumental practice.

IT skills (**D5**) are ubiquitously used within music degrees. Training in the use of music notation and sequencing software is given as part of the relevant music skills and composition modules; training in the use of research tools (RILM, FirstSearch, Web of Science, etc.) is given to students writing dissertations. In their first Induction Week, all ICMuS students are given training in the use of Blackboard, RAS, and other essential IT resources; this training is re-inforced through the strategic use of Blackboard for the delivery of teaching materials and the electronic submission of assignments during the first stage of study.

D6: students frequently work together in workshops, rehearsal, ensemble and peer study-groups, and are often required to produce a collaborative response to seminar assignments: teamwork is integral, for instance, to ensemble studies at all stages (MUS1092/2092/3093).

Assessment Strategy

D1-D2: see A above.

D3: public recital or gig at final stage public performances at other stages; presentation at Finalists' Conference

D4: mostly indirectly assessed (success/failure in time-management is usually self-evident)

D5: all students are required to produce word-processed essays and to demonstrate internet and general IT literacy as part of their research assignments. Students undertaking studio-based composition submit their work on CD-Rom; students submitting score-based compositions and course work normally use note-processing software (e.g. Sibelius).

D6: mostly not directly assessed, although contributions to team-based submissions, and effectiveness of team participation, are assessed in MUS1092/2092/3093 and other ensemble-based performance assessments.

12 Programme Curriculum, Structure and Features

Basic structure of the programme

This is a two-plus-two-year programme designed to offer comprehensive training in folk music study, theory and practice. A Diploma may be taken after two years, the Degree after four. The programme is arranged so that a broad foundation in practical skills is established in the first two years, together with basic knowledge of repertory and appropriate methods of historical and cultural study. A choice of vocational pathways is also offered. During the third and fourth years, students may pursue their practical studies to a professional level and/or can specialise in particular routes or combinations of contextual, technical and/or vocational studies.

Stage 1 consists entirely of compulsory modules: The progression requirement is 40% in all cases.

Stage 1	Units of Study			Credits
	Com	Core	Opt	
MUS1012	x			20
MUS1090	x			20
MUS1091	x			20
MUS1092	x			20
MUS1096	x			20

MUS1098	x			20
Stage 2	Com	Core	Opt	Credits
MUS2062	x			20
MUS2063	x			20
MUS2090	x			20
MUS2092	x			20
MUS2094	x			20
MUS2088	x			20
Stage 3	Com	Core	Opt	Credits
MUS2060	x			20
MUS3090	x			20
MUS3102	x			20
or MUS3095	x			10
with MUS3097	x			10
MUS1097			x	20
MUS2064			x	20
MUS3045			x	20
MUS3092			x	20
MUS3093			x	20
MUS2041			x	20
MUS2042			x	20
MUS2064			x	20
MUS3108			x	20

Students may also choose from an annually rotating selection of elective modules.

Stage 4	Com	Core	Opt	Credits
MUS3054	x			20
MUS3012	x			40
or MUS3013	x			40
or MUS3014	x			40
or MUS3015	x			40
or MUS3020	x			20

(MUS3020 to be taken in conjunction with one of MUS3016-3019 below)

MUS3016	x			20
or MUS3017	x			20
or MUS3018	x			20
or MUS3019	x			20
MUS2064			x	20
MUS3045			x	20
MUS3108			x	20
MUS3042			x	20

Students may also choose from an annually rotating selection of elective modules.

Key features of the programme (including what makes the programme distinctive)

Public performance is a requirement built into all stages of the degree.

Programme regulations (link to on-line version)

http://www.ncl.ac.uk/regulations/programme/2009-2010/documents/FolkandTraditionalMusicBAHonours_000.pdf

13 Criteria for admission

<http://www.ncl.ac.uk/undergraduate/course/W340/entrance-requirements>

Entry qualifications

Entrance Requirements for W340

A Levels

BBB including Music. Grade A in AS level Music may be considered, but will depend on the combination of subjects/qualifications being studied.

Scottish Qualifications

AAAB at Higher Grade, including grade A in Music. Combination of Highers and Advanced Highers accepted.

International Baccalaureate

A minimum of 32 points in the IB Diploma with Music grade 6 or above at Higher Level.

Irish Leaving Certificate

AAABB at Higher Level, to include Grade A Music.

Access Qualifications

For applicants offering Access to HE courses, a module in Music is essential, plus other Arts/Humanities modules.

BTEC Higher National Diploma

Applicants offering a BTEC Higher National Diploma will be considered on an individual basis.

BTEC National Diploma

BTEC National Diploma in a music-related subject, at overall DDM, plus evidence of 'academic' writing on music if not fulfilled by choice of units.

Additional Information

Performance ability is a primary criterion for selection and applicants will need to produce appropriate evidence of performance skills achieved.

Please Note that unless otherwise indicated, all candidates with qualifications other than those specifically listed are considered on an individual basis. Please refer to [Entrance Requirements](#) for a full explanation.

Admissions policy/selection tools

All applicants will be interviewed and auditioned. Applicants with musical experience but without standard qualifications are considered at a consultative interview prior to application. Students with advanced skills in performance of folk and traditional music may be exempted from some of the requirements for the qualifications listed.

Non-standard Entry Requirements

Additional Requirements

Evidence of practical musicianship – by audition.

Level of English Language capability

IELTS 6.5

14 Support for Student Learning

Induction

During the first week of the first semester students attend an induction programme. New students will be given a general introduction to University life and the University's principle support services and general information about the School and their programme, as described in the Degree Programme Handbook. New and continuing students will be given detailed programme information and the timetable of lectures/practicals/labs/ tutorials/etc. The International Office offers an additional induction programme for overseas students (see http://www.ncl.ac.uk/international/coming_to_newcastle/orientation.phtml)

There is a comprehensive programme of induction in week zero, but continuing wherever appropriate throughout Stage One. This induction includes:

- group and individual tutorials with DPD and/or personal tutor;
- allocation to a Stage-Two or Stage-Three undergraduate 'student mentor';
- detailed campus tour, given by student mentor;
- instruction in the use of Blackboard (and a mini-assignment designed to induce good BB usage);
- an introductory 'Reading Music' seminar with personal tutor;
- careers service presentations;
- presentations by visiting speakers as appropriate (e.g. Musicians' Benevolent

Fund).

Study skills support

Students will learn a range of Personal Transferable Skills, including Study Skills, as outlined in the Programme Specification. Some of this material, e.g. time management is covered in the appropriate Induction Programme. Students are explicitly tutored on their approach to both group and individual projects.

Study Skills support

ICMuS provides first-class Study Skills support by way of an uncredited (but mandatory) Study Skills course. Subjects covered include:

- good note-taking;
- summarising printed articles and chapters;
- footnotes and bibliographies;
- time management.

Although uncredited, Study Skills is mandatory for all students taking associated modules in music history (MUS1012, MUS1096, MUS2062, for instance), and strong curricular links are made with these associated modules and their coursework assignments.

Academic support

The initial point of contact for a student is with a lecturer or module leader, or their tutor (see below) for more generic issues. Thereafter the Degree Programme Director or Head of School may be consulted. Issues relating to the programme may be raised at the Staff-Student Committee, and/or at the Board of Studies.

Within their general academic studies, students have extensive access to module leaders, whether by way of 1:1 tutorial or in small groups.

Mid-way through the academic year (usually at the end of January), students attend a Module Fair, at which the following academic year's menu of modules is advertised and, immediately following which, initial module choices are made following discussion with personal tutors.

The following provide essential information by way of academic support:

- ICMuS Undergraduate Handbook (extensively revised in 2006);
- School web site;
- Student e-mail and direct access to DPD and tutorial staff;
- Direct access to named contacts in the Careers Service.

Pastoral support

All students are assigned a personal tutor whose responsibility is to monitor the academic performance and overall well-being of their tutees. Details of the personal tutor system can be found at <http://www.ncl.ac.uk/undergraduate/support/tutor.phtml>

In addition the University offers a range of support services, including the Student Advice Centre, the Counselling and Wellbeing team, the Mature Student Support Officer, and a Childcare Support Officer, see <http://www.ncl.ac.uk/undergraduate/support/welfare.phtml>

Support for students with disabilities

The University's Disability Support Service provides help and advice for disabled students at the University - and those thinking of coming to Newcastle. It provides individuals with: advice about the University's facilities, services and the accessibility of campus; details about the technical support available; guidance in study skills and advice on financial support arrangements; a resources room with equipment and software to assist students in their studies. For further details see <http://www.ncl.ac.uk/disability-support/>

Learning resources

The University's main learning resources are provided by the Robinson and Walton Libraries (for books, journals, online resources), and Information Systems and Services, which supports campus-wide computing facilities, see <http://www.ncl.ac.uk/undergraduate/support/acfacilities.phtml>

The Robinson Library now houses the (quondam) Music Department Collection of books, journals, recordings and scores in addition to its own holdings. In addition, the BMus in Folk and Traditional Music has a strategic collection of recordings, books anthologies and

instruments related to the subject.

All new students whose first language is not English are required to take an English Language test in the Language Centre. Where appropriate, in-session language training can be provided. The Language Centre houses a range of resources for learning other languages which may be particularly appropriate for those interested in an Erasmus exchange. See <http://www.ncl.ac.uk/undergraduate/support/facilities/langcen.phtml>

Teaching resources include high-specification teaching spaces within ICMuS (with keyboards, interactive white-boards, data projection and sound).

In addition to generic IT resources across campus, subject-specific IT facilities include Sibelius (on PC clusters and on RAS), sound studios within ICMuS, and a PC suite in ICMuS's student common room.

Performing resources are available by way of practice rooms, band rehearsal studios, auditorium (King's Hall), and teaching/rehearsal spaces at The Sage Gateshead..

15 Methods for evaluating and improving the quality and standards of teaching and learning

Module reviews

All modules are subject to review by questionnaires which are considered by the Board of Studies. Changes to, or the introduction of new, modules are considered at the School Teaching and Learning Committee and at the Board of Studies. Student opinion is sought at the Staff-Student Committee and/or the Board of Studies. New modules and major changes to existing modules are subject to approval by the Faculty Teaching and Learning Committee.

Programme reviews

The Board of Studies conducts an Annual Monitoring and Review of the degree programme and reports to Faculty Teaching and Learning Committee. In addition, a wide-ranging curriculum review was carried in 2005 and 2006

External Examiner reports

External Examiner reports are considered by the Board of Studies. The Board responds to these reports through Faculty Teaching and Learning Committee. External Examiner reports are shared with institutional student representatives, through the Staff-Student Committee.

Student evaluations

Module Evaluation Questionnaires are carried out each semester, and their results inform revisions to existing modules and the drafting of MOFs for new ones; graduands are asked to complete an end-of-programme questionnaire prior to graduation.

The National Student Survey is sent out every year to final-year undergraduate students, and consists of a set of questions seeking the students' views on the quality of the learning and teaching in their HEIs. Further information is at www.thestudentsurvey.com/ With reference to the outcomes of the NSS and institutional student satisfaction surveys actions are taken at all appropriate levels by the institution.

Mechanisms for gaining student feedback

Feedback Mechanisms include Staff-Student Committee, MEQs and end-of-programme questionnaires. Student perceptions, and their changing perspectives during the course of a three-year degree programme are the subject of a three-year project running as part of Music's CETL scheme (2006-9).

Faculty and University Review Mechanisms

The programme is subject to the University's Internal Subject Review process, see http://www.ncl.ac.uk/aqss/qsh/internal_subject_review/index.php

Accreditation reports

n/a

16 Regulation of assessment

Pass mark

The pass mark is 40 (Undergraduate programmes)

Course requirements

Progression is subject to the University's Undergraduate Progress Regulations (<http://www.ncl.ac.uk/calendar/university.regs/ugcont.pdf>) and Undergraduate Examination Conventions (<http://www.ncl.ac.uk/calendar/university.regs/ugexamconv.pdf>). In summary, students must pass, or be deemed to have passed, 120 credits at each Stage. Limited compensation up to 40 credits and down to a mark of 35 is possible at each Stage and there are resit opportunities, with certain restrictions.

Weighting of stages

Stage 1 and 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

The University employs a common marking scheme, which is specified in the Undergraduate Examination Conventions, namely

	Honours	Non-honours
<40	Fail	Failing
40-49	Third Class	Basic
50-59	Second Class, Second Division	Good
60-69	Second Class, First Division	Very Good
70+	First Class	Excellent

Role of the External Examiner

An External Examiner, a distinguished member of the subject community, is appointed by Faculty Teaching and Learning Committee, after recommendation from the Board of Studies. The External Examiner is expected to:

- See and approve examination papers
- Moderate examination and coursework marking
- Attend the Board of Examiners
- Report to the University on the standards of the programme

In addition, information relating to the programme is provided in:

The University Prospectus (see <http://www.ncl.ac.uk/undergraduate/>)

The School Brochure (contact enquiries@ncl.ac.uk)

The University Regulations (see <http://www.ncl.ac.uk/regulations/docs/>)

The Degree Programme Handbook

Please note. 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.

Mapping of Intended Learning Outcomes onto Curriculum/Modules

Stage 1	Units of Study			Credits	Learning Outcomes
	Com	Core	Opt		
MUS1012	x			20	A2/A4/B2
MUS1090	x			20	A4/C1/C7/D6
MUS1091	x			20	A4/C1/C7/D6
MUS1092	x			20	A4/C1/C7/D6
MUS1096	x			20	A1/A2/A4/B1-4
MUS1098	x			20	A4-5/C2/C4-5/B5
Stage 2	Com	Core	Opt	Credits	Learning Outcomes
MUS2062	x			20	A1/A2/A4/B1-4
MUS2063	x			20	A4-5/C2/C4-5/B5
MUS2090	x			20	A4/C1/C7/D6
MUS2092	x			20	A4/C1/C7/D6
MUS2094	x			20	A4/C1/C7/D6
MUS2088	x			20	A1-A4/B1-4/D4-5
Stage 3	Com	Core	Opt	Credits	Learning Outcomes
MUS2060	x			20	A1-4/C4/B1-2
MUS3090	x			20	A4/C1/C7/D6
MUS3102	x			20	A3/C5/B2/D2-5
or MUS3095	x			10	A3/C5/D4-6
with MUS3097	x			10	A3/C5/D4-6
MUS1097			x	20	A5/C2/C3/C5
MUS2064			x	20	A4/C1/C4/D6
MUS3045			x	20	A4-5/C5/B5
MUS3092			x	20	A4/C1/C7/D6
MUS3093			x	20	A4/C1/C7/D6
MUS2042			x	20	A4-5/B5/C1-3/C5/ D1-2.D6
MUS2064				20	A4-5/C2-3/C5/B5
MUS3108			x	20	A5/BC4-5/B3/B5

Students may also choose from an annually rotating selection of elective modules.

Stage 4	Com	Core	Opt	Credits	Learning Outcomes
MUS3054	x			20	A1-3//B1-4C4
MUS3012	x			40	B2-5/C2-3/D1/D4-5
or MUS3013	x			40	A1-5/C4/B1-5/D1-5
or MUS3014	x			40	A4-5/C1/B3-5/D4-5
or MUS3015	x			40	A1-5/C1-5/B1-5/D1-5
or MUS3020	x			20	A1-5/C1-5/B1-5/D1-5

(MUS3020 to be taken in conjunction with one of MUS3016-3019 below)

MUS3016	x			20	C2-3/B2-5/D1/D4-5
or MUS3017	x			20	A1-5/C4/B1-5/D1-5
or MUS3018	x			20	A4-5/C1/B3-5/D4-5
or MUS3019	x			20	A1-5/B1-5/C1-5/D1-5
MUS2064			x	20	A4/C1/C4/D6
MUS3045			x	20	A4-5/B5/C5
MUS2042			x	20	A4-5/B5/C1-3/C5/ D1-2.D6
MUS3043			x	20	A4-5/B5/C2-3/C5/
MUS3108			x	20	A5/BC4-5/B3/B5

Students may also choose from an annually rotating selection of elective modules.