

## PROGRAMME SPECIFICATION



1	<b>Awarding Institution</b>	Newcastle University
2	<b>Teaching Institution</b>	Newcastle University
3	<b>Final Award</b>	MMus (Masters in Music)
4	<b>Programme Title</b>	MMus
5	<b>Programme Code</b>	5811F, 5811P
6	<b>Programme Accreditation</b>	n/a
7	<b>QAA Subject Benchmark(s)</b>	n/a
8	<b>FHEQ Level</b>	7
9	<b>Last updated</b>	January 2012

### 10 Programme Aims

1. To foster creative imagination and intellectual rigour through active engagement with relevant artistic and academic debates
2. To encourage the development of critical and original approaches
3. To consolidate and extend the knowledge, skills and intellectual abilities acquired in students' first degree
4. To cultivate the skills and attitude necessary for advanced research and independent study
5. To enable students to pursue the specialist study of creative and academic work in music, drawing as appropriate on the whole range of activities currently practised
6. To make available state-of-the-art resources for the study, production, composition, performance and recording of music
7. to offer a programme which complies with University policies and procedures and satisfies the requirements of level 7 of the Framework for Higher Education Qualifications

### 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.

#### Knowledge and Understanding

On completing the programme students should be able to engage in:

- A1 A range of repertoires, techniques and creative practices currently pursued by academics and musical practitioners, i.e. musicologists, composers, performers and others
- A2 Current artistic and scholarly debates concerning musical creativity and its realisation through composition, performance and other practices
- A3 Critical analysis of musicological compositional and performance-related discourses
- A4 Professional scholarly and creative practice
- A5 Detailed mastery of specific musicological compositional and performance-related topics

<b>Teaching and Learning Methods</b>
<p>Basic approaches are established in Research Training seminars at the outset. Thereafter, the main methods through which knowledge and understanding are acquired are through a combination of one-to-one teaching (e.g. with an instrumental teacher, for performers, or a composition teacher), lectures, seminars (especially though not exclusively for musicology) and (where appropriate) workshops, in which students share experiences, debate ideas and benefit from specialist presentations (e.g. master classes, research seminars). A high level of private study activity – reading, listening, study of existing repertoires, personal creative work – is assumed throughout, and this feeds into the classes (lectures, seminars and workshops) and tutorials.</p>
<b>Assessment Strategy</b>
<p>Assessment is normally by a combination of:</p> <ul style="list-style-type: none"> <li>• portfolio (for example, composition or samples of academic writing)</li> <li>• essay</li> <li>• commentary (on creative practice work)</li> <li>• oral examination (presentations)</li> <li>• and unseen written examinations.</li> </ul> <p>This mix of assessments maps onto existing practice within the various sub-branches of the study of music and is in line with benchmark statements on music. The strategy is designed specifically not merely to 'test' students but to enable them to explore different modalities for experiencing and studying musical practices from a range of traditions.</p>
<b>Intellectual Skills</b>
<p>On completing the programme students should be able to engage in:</p> <p>B1 Critical evaluation of arguments and evidence  B2 Extrapolation of theories and concepts from detailed data and, conversely applying theories and concepts to data</p>
<b>Teaching and Learning Methods</b>
<p>These are taught, facilitated and encouraged in lectures, seminars and tutorials, since they are best tested and developed through both through one-to-one or small-group dialogue and in more formal teaching situations (the latter, especially for musicology topics).</p>
<b>Assessment Strategy</b>
<p>The different strands of the degree (musicology and creative practice) inevitably require different strategies for assessment. But all students will engage in a mix of assessments (see above). Whilst <b>creative practice</b> is assessed through creative work, presented in the form appropriate to the material (recital, portfolio of scores or recordings, etc), together with supporting written commentary, other modules are assessed in ways appropriate to their subject matter (written project, portfolio, etc.).</p>
<b>Practical Skills</b>
<p>On completing the programme students should have developed:</p> <p>C1 a critical understanding of, and engagement with, existing musical work and practice.  C2 technical skills (in e.g. composition, performance, studio technologies, editing, working in archives) appropriate to specific fields of work  C3 the ability to relate such skills and understanding to broader social and cultural debates and situations.</p>

C4 the ability to critically receive, engage with and develop appropriate modes of musicological compositional and performance-related discourse  
 C5 the ability to employ relevant historiographical, hermeneutic and analytical skills  
 C6 the ability to employ relevant research skills

### **Teaching and Learning Methods**

Basic approaches are established in Research Training seminars at the outset. Thereafter, the main methods through which knowledge and understanding are acquired are:

- one-to-one teaching (e.g. with an instrumental teacher, for performers, or a composition teacher), together with seminars and workshops, in which students share experiences, debate ideas and benefit from specialist presentations (e.g. master classes).
- a high level of private study activity – reading, listening, study of existing repertoires, personal creative work – is assumed throughout, and this feeds into the classes and tutorials.
- In addition, students taking taught modules in specific technical areas (e.g. arrangement, orchestration, studio technologies and may also benefit from focussed lectures, seminars and tutorials in those areas and in musicology (where appropriate)
- Although there is some emphasis on one-to-one and small group teaching (dissertation supervision, tutorials, seminars, research project groups), in musicology, key elements of musicology content are delivered through formal classes (seminars)
- All students are required to produce written work to high standards of presentation, to give oral presentations, and to demonstrate critical skills and good self-management; feedback on students' development in these areas is given in seminars and tutorials.
- 

### **Assessment Strategy**

Work is assessed through a mix of assessments including creative work, presented in the form appropriate to the material (recital, portfolio of scores or recordings, etc), together with supporting written commentary and other modules are assessed in ways appropriate to their subject matter (written project, portfolio, recital, etc.). Students opting to do a dissertation emphasise the discursive aspect of their understanding and are assessed accordingly. Academic work is assessed through written communication, presentation, IT skills, critical and independent thought and time-management which are all assessed through a combination of unseen examinations, essays, research projects and the dissertation. Oral communication is assessed in the research training module – but only informally thereafter.

### **Transferable/Key Skills**

On completing the programme students should have developed:

D1 Competence in written and oral communication, presentation and computer literacy  
 D2 Ability to work independently, through self-management of time and learning methods  
 D3 Critical and creative thought

### **Teaching and Learning Methods**

Basic approaches are established in Research Training seminars at the outset. Thereafter, the main methods through which knowledge and understanding are acquired are:

- one-to-one teaching (e.g. with an instrumental teacher, for performers, or a composition teacher), together with seminars and workshops, in which students share experiences, debate ideas and benefit from specialist presentations (e.g. master classes).
- a high level of private study activity – reading, listening, study of existing repertoires, personal creative work – is assumed throughout, and this feeds into the classes and tutorials.

- In addition, students taking taught modules in specific technical areas (e.g. arrangement, orchestration, studio technologies and may also benefit from focussed lectures, seminars and tutorials in those areas and in musicology (where appropriate)
- Although there is some emphasis on one-to-one and small group teaching (dissertation supervision, tutorials, seminars, research project groups), key elements of musicology content are delivered through formal classes (seminars)
- All students are required to produce written work to high standards of presentation, to give oral presentations, and to demonstrate critical skills and good self-management; feedback on students' development in these areas is given in seminars and tutorials.

### **Assessment Strategy**

Work is assessed through a mix of assessment modalities:

- creative work, presented in the form appropriate to the material (recital, portfolio of scores or recordings, etc), together with supporting written commentary.
- ways appropriate to their subject matter (written project, portfolio, etc.).
- Students opting to do a dissertation emphasise the discursive aspect of their understanding and are assessed accordingly.

Additional work is assessed through written communication, presentation, IT skills, critical and independent thought and time-management which are all assessed through a combination of unseen examinations, essays, research projects and the dissertation. Oral communication is assessed in the research training module – but only informally thereafter.

## **12 Programme Curriculum, Structure and Features**

### **Basic structure of the programme**

The programme is studied over one year full-time or two years part-time, and is based on attendance for a full academic year.

The programme requires study of 180 credits; modules vary in size from 20 to 60 credits. Two hundred hours of student work are assumed for each 20 credits, encompassing attendance at classes, private study, research work, and completion of assessed work.

All students begin with 40 credits of research training and are required to complete a minimum of 60 credits in a core specialisation (dissertation, performance, composition, or a combination of these). Part-time students may begin work on their core specialisation during the first year of study, following completion of the initial research training.

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

The programme enables specialisation in either creative practice (loosely speaking composition and composition-related practices or performance and performance-related practices) or musicology (popular music studies, music history, ethnomusicology, cultural and theoretical musicology, analysis). What distinguishes this programme is the emphasis on research and student led work. The programme also offers students the opportunity to take modules in both academic and creative areas and to combine these meaningfully such that they reflect on each other.

The compulsory taught research module will be timetabled to accommodate the professional commitments of part-time students. This may include evening and weekend sessions.

The programme will be enriched by the ongoing ICMuS Research Forum series, in which visiting experts address the postgraduate community.

### **Programme regulations (link to on-line version)**

<http://www.ncl.ac.uk/regulations/programme/>

### **13 Criteria for admission**

#### *Entry qualifications*

2i or higher in undergraduate degree in music or cognate subject

#### *Admissions policy/selection tools*

Candidates apply via the PG application portal. DPD selects by requesting work be sent after receiving the application

#### *Non-standard Entry Requirements*

Other degrees in the Arts and Humanities and Social Sciences may also be appropriate

#### *Additional Requirements*

For performance, students should have completed a final year undergraduate specialisation in performance to a high standard (normally 2i or above, or equivalent)

For Composition, students should have completed a final year undergraduate specialisation in composition to a high standard (normally 2i or above, or equivalent)

#### *Level of English Language capability*

IELTS 6.5 (or equivalent)

### **14 Support for Student Learning**

The Student Services portal provides links to key services and other information and is available at: <http://www.ncl.ac.uk/students/>

#### *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.

#### *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.

Numeracy support is available through Maths Aid and help with academic writing is available from the Writing Development Centre (further information is available from the Robinson Library).

#### *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.

#### *Pastoral support*

All students are assigned a personal tutor whose responsibility is to monitor the academic performance and overall well-being of their tutees. In addition the University offers a range of support services, including one-to-one counselling and guidance or group sessions / workshops on a range of topics, such as emotional issues e.g. Stress and anxiety, student finance and budgeting, disability matters etc. There is specialist support available for students with dyslexia and mental health issues. Furthermore, the Student Union operates a Student Advice Centre, which can provide advocacy and support to students on a range of topics including housing, debt, legal issues etc.

#### *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.

#### *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.

All new students whose first language is not English are required to take an English Language Proficiency Test. This is administered by INTO Newcastle University Centre on behalf of Newcastle University. Where appropriate, in-session language training can be provided. The INTO Newcastle University Centre houses a range of resources which may be particularly appropriate for those interested in an Erasmus exchange.

### **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 Board of Studies and/or the School Teaching and Learning Committee. 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, Learning and Student Experience Committee.

#### *Programme reviews*

The Board of Studies conducts an Annual Monitoring and Review of the degree programme and reports to Faculty Teaching, Learning and Student Experience Committee. The FTLSEC takes an overview of all programmes within the Faculty and reports any Faculty or institutional issues to the University Teaching, Learning and Student Experience Committee.

#### *External Examiner reports*

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

#### *Student evaluations*

All modules, and the degree programme, are subject to review by student questionnaires. Informal student evaluation is also obtained at the Staff-Student Committee, and the Board of Studies. The results from student surveys are considered as part of the Annual Monitoring and Review of the programme and any arising actions are captured at programme and School / institutional level and reported to the appropriate body.

#### *Mechanisms for gaining student feedback*

Feedback is channelled via the Staff-Student Committee and the Board of Studies.

#### *Faculty and University Review Mechanisms*

The programme is subject to the University's Internal Subject Review process. Every six years degree programmes in each subject area are subject to periodic review. This involves both the detailed consideration of a range of documentation, and a one-day review visit by a review team which includes an external subject specialist in addition to University and Faculty representatives. Following the review a report is produced, which forms the basis for a decision by University Teaching, Learning and Student Experience Committee on whether the programmes reviewed should be re-approved for a further six year period.

#### *Accreditation reports*

#### *Additional mechanisms*

### **16 Regulation of assessment**

#### *Pass mark*

The pass mark is 50

#### *Course requirements*

Progression is subject to the University's Masters Degree Progress Regulations, Taught and Research and Examination Conventions for Taught Masters Degrees. Limited compensation up to 40 credits of the taught element and down to a mark of 40 is possible and there are reassessment opportunities, with certain restrictions.

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

#### **Summary description applicable to postgraduate Masters programmes**

<50	Fail
50-59	Pass
60-69	Pass with Merit
70 or above	Pass with Distinction

#### **Summary description applicable to postgraduate Certificate and Diploma programmes**

<50	Fail
50 or above	Pass

#### *Role of the External Examiner*

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

- i. See and approve assessment papers
- ii. Moderate examination and coursework marking
- iii. Attend the Board of Examiners
- iv. Report to the University on the standards of the programme

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

The University Prospectus: <http://www.ncl.ac.uk/postgraduate/>

The School Brochure <http://www.ncl.ac.uk/marketing/services/print/publications/ordering/>

Degree Programme and University Regulations: <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

Either

Intended Learning Outcome	Module codes (Compulsory in Bold)
A1	<b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS 9161/ 8162 , MUS8141, MUS8143, MUS8141, MUS8148, MUS8155, MUS8157, MUS8166
A2	DMS8012, <b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS 9161/ 8162 , MUS8141, MUS8143, MUS8145, MUS8148, MUS8155, MUS8157, MUS8166
A3	<b>MUS8165</b> , MUS8002, MUS8141, MUS8143, MUS8145, MUS8060, MUS8140, MUS8141, MUS8148, MUS8155, MUS8166
A4	DMS8012, <b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS 9161/ 8162 , MUS8141, MUS8143, MUS8060, MUS8140, MUS8141, MUS8148, MUS8155, MUS8157, MUS8166
A5	DMS8012, <b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS9161/ 8162, MUS8141, MUS8143, MUS8060, MUS8140, MUS8141, MUS8148, MUS8155, MUS8157, MUS8166
B1	<b>MUS8165</b> , MUS8002, MUS8160, MUS8141, MUS8143, MUS8145, MUS8060, MUS8140, MUS8148, MUS8155, MUS8157, MUS8166
B2	<b>MUS8165</b> , MUS8002, MUS8160, MUS8141, MUS8143, MUS8145, MUS8060, MUS8140, MUS8148, MUS8155, MUS8157, MUS8166
C1	DMS8012, <b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS9161/ 8162 MUS8141, MUS8143, MUS8145, MUS8148, MUS8155, MUS8157, MUS8166
C2	DMS8012, <b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS9161/ 8162, MUS8141, MUS8143, MUS8145, MUS8148, MUS8155, MUS8157, MUS8166
C3	<b>MUS8165</b> , MUS8002, MUS8160, MUS8141, MUS8143, MUS8145, MUS8060, MUS8140, MUS8148, MUS8155, MUS8157, MUS8166
C4	DMS8012, <b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS9161/ 8162, MUS8141, MUS8143, MUS8145, MUS8148, MUS8155, MUS8157, MUS8166
C5	<b>MUS8165</b> , MUS8002, MUS8160, MUS8141, MUS8143, MUS8145, MUS8060, MUS8140, MUS8148, MUS8155, MUS8157, MUS8166
C6	DMS8012, <b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS9161/ 8162, MUS8141, MUS8143, MUS8145, MUS8148, MUS8155, MUS8157, MUS8166
D1	<b>MUS8165</b> , MUS8002, MUS8160, MUS8141, MUS8143, MUS8145, MUS8060, MUS8140, MUS8148, MUS8155, MUS8157, MUS8166
D2	DMS8012, <b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS9161/ 8162, MUS8141, MUS8143, MUS8145, MUS8148, MUS8155, MUS8157, MUS8166
D3	DMS8012, <b>MUS8165</b> , MUS8164, MUS8002, MUS8160, MUS9161/ 8162, MUS8141, MUS8143, MUS8145, MUS8148, MUS8155, MUS8157, MUS8166