

PROGRAMME SPECIFICATION



1	Awarding Institution	Newcastle University
2	Teaching Institution	Newcastle University
3	Final Award	MMus (Masters in Music)
4	Programme Title	MMus
5	Programme Code	5811F, 5811P
6	Programme Accreditation	n/a
7	QAA Subject Benchmark(s)	n/a
8	FHEQ Level	7
9	Last updated	August 2014

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

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 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.

Assessment Strategy

Assessment is normally by a combination of:

- portfolio (for example, composition or samples of academic writing)
- essay
- commentary (on creative practice work)
- oral examination (presentations)
- and unseen written examinations.

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.

Intellectual Skills

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

- B1 Critical evaluation of arguments and evidence
- B2 Extrapolation of theories and concepts from detailed data and, conversely applying theories and concepts to data

Teaching and Learning Methods

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).

Assessment Strategy

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 **creative practice** 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.).

Practical Skills

On completing the programme students should have developed:

- 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.

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 80 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 80 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 and Pastoral support

Each undergraduate and taught postgraduate student will be assigned a personal tutor.* A personal tutor is one part of a wider network of advice and guidance available to students to support their personal and general academic development. The module leader acts as the first point of contact for subject-specific academic advice. Thereafter the Degree Programme Director or Head of School may be consulted. Issues relating to the programme may be raised at the Student-Staff Committee, and/or at the Board of Studies. Within the academic unit, students may also receive additional academic and pastoral advice from a range of other student-facing staff including degree programme directors, dissertation/project supervisors, and administrative support staff.

*Arrangements may vary for students taking special types of provision.

The University also offers a wide range of institutional services and support upon which students can call, such as the Writing Development Centre, Careers Service and Student Wellbeing Service. This includes 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 team 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 Student-Staff Committee and/or the Board of Studies. New modules and major changes to existing modules are subject to approval by the Faculty Learning, Teaching and Student Experience Committee.

Programme reviews

The Board of Studies conducts an Annual Monitoring and Review of the degree programme and reports to Faculty Learning, Teaching and Student Experience Committee. The FLTSEC takes an overview of all programmes within the Faculty and reports any Faculty or institutional issues to the Faculty Learning, Teaching 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 Learning, Teaching and Student Experience Committee. External Examiner reports are shared with institutional student representatives, through the Student-Staff Committee.

Student evaluations

All modules, and the degree programme, are subject to review by student questionnaires. Informal student evaluation is also obtained at the Student-Staff 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 Student-Staff Committee and the Board of Studies.

Faculty and University Review Mechanisms

Every six years degree programmes in each subject area undergo periodic review. This involves both the detailed consideration of a range of documentation, and a review visit by a review team (normally one day in duration) which includes an external subject specialist and a student representative. Following the review a report is produced, which forms the basis for a decision by University Learning, Teaching 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. There are reassessment opportunities, with certain restrictions. Limited compensation up to 40 credits of the taught element and down to a mark of 40% is possible for candidates who commenced their programme in 2013/14 or earlier. For students starting their programme in 2014/15 or later, no compensation is possible.

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

Summary description applicable to postgraduate Masters programmes

Summary description applicable to postgraduate Certificate and Diploma programmes

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

<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

Intended Learning Outcome	Module codes (Compulsory in Bold)
A1	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
A2	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
A3	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
A4	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
A5	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
B1	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
B2	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
C1	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
C2	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
C3	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
C4	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
C5	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
C6	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
D1	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
D2	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162
D3	MUS8165 , MUS8202, MUS8264, MUS8160, MUS 8161, MUS8162