

Programme Information & PLOs

Title of the new programme – including any year abroad/ in industry variants

BA Music

Level of qualification

Please select:

Level 6

Please indicate if the programme is offered with any year abroad / in industry variants

Year in Industry Please select Y/N

No

Year Abroad Please select Y/N

No

Department(s): Where more than one department is involved, indicate the lead department

Lead Department

Music

Other contributing
Departments:

N/a

Programme Leader

Please name the programme leader and any key members of staff responsible for designing, maintaining and overseeing the programme.

Áine Sheil

Purpose and learning outcomes of the programme

Statement of purpose for applicants to the programme

York Music graduates are creative, reflective and independent-minded individuals active in a diverse range of music professions and beyond. Throughout the BA Music, you can expect to develop sophisticated musical skills, research and writing techniques, analytical and creative thinking, and the ability to work collaboratively and independently. This will allow you to pursue a rewarding career in music, the arts, education, or many other fields in which creativity, rigour and initiative are valued. We have an exceptionally flexible teaching system: as well as learning key skills, you will specialise in your own choices of study under expert guidance in our wide-ranging option modules. Performance, composing, musicology and music technology are all available to you, and all types of music are valued. We are a close-knit community and we teach in small groups and regular individual tutorials, so you will always be actively engaged, whether in seminars, instrumental/vocal lessons, workshops or guided independent study. You will have access to facilities including two public concert halls, a large collection of Western and world instruments, numerous practice rooms, recording studios and IT areas, allowing you to develop your specialisms and explore areas you may not have encountered before.

Programme Learning Outcomes Please provide six to eight statements of what a graduate of the programme can be expected to do.

Taken together, these outcomes should capture the distinctive features of the programme. They should also be outcomes for which progressive achievement through the course of the programme can be articulated, and which will therefore be reflected in the design of the whole programme.

PLO

On successful completion of the programme, graduates will be able to:

| | |
|---|---|
| 1 | Understand and engage meaningfully, creatively and critically with a range of music from different traditions and parts of the world, by drawing upon knowledge and experience of music's histories, its structures and its varied uses. |
| 2 | Lead, or constructively contribute to, high-level musical activity, for example by performing, composing, listening, thinking critically, analysing, editing, improvising, notating or employing studio techniques and digital literacy at an advanced level. |
| 3 | Research independently and collaboratively, whether as preparation for postgraduate study or for the workplace environment, with analytical sophistication, close attention to detail and creative flair. |
| 4 | Apply the musical and transferable skills gained throughout the programme with confidence and aptitude in a range of national and international professional contexts, for example performance, composition, teaching, management, academic work, studio work and community music projects. |
| 5 | Communicate with clarity and critical insight on a range of issues relating to music, the arts, society and culture, using appropriate written and oral media and music-making activities. |
| 6 | Approach familiar tasks as well as new and challenging situations with creativity, imagination and initiative, and identify resourceful and entrepreneurial actions that have real benefit for themselves and others. |
| 7 | Work independently and self-reliantly, and also contribute with purpose and responsibility to different communities through team-working skills that are founded on a commitment to inclusivity and are informed by a deep understanding of the role of music as an expression of culture. |

Programme Learning Outcome for year in industry (where applicable)

For programmes which lead to the title 'with a Year in Industry' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the standard PLOs listed above, showing how these are changed and enhanced by the additional year in industry b) an additional PLO, if and only if it is not possible to capture a key ability developed by the year in industry by alteration of the standard PLOs.

N/A

Programme Learning Outcome for year abroad programmes (where applicable)

For programmes which lead to the title 'with a Year Abroad' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the standard PLOs listed above, showing how these are changed and enhanced by the additional year abroad or b) an additional PLO, if and only if it is not possible to capture a key ability developed by the year abroad by alteration of the standard PLOs.

N/A

Explanation of the choice of Programme Learning Outcomes Please explain your rationale for choosing these PLOs in a statement that can be used for students (such as in a student handbook). Please include brief reference to:

i) Why the PLOs are considered ambitious or stretching?

The PLOs are formulated in the following way: no 1 is an overall statement intended to capture the value we place on creativity, criticality and diversity of musical experience. No 2 is about musical skills and what students might do with them. No 3 is about the research skills that students will gain and what these will enable. No 4 is specifically about employability (but it should be noted that the abilities covered in the other PLOs are also relevant to employability). No 5 is about critical thinking and communication skills. No 6 is about applied creativity. No 7 is about inclusivity, working with communities and independence. The PLOs thus envisage well-rounded graduates with the types of skills that will allow them to flourish not just in music-related careers, but also in the arts more generally, in education and community settings, and in a diverse range of fields. The PLOs are formulated in such a way as to encourage our students to be ambitious. PLO 2 speaks about graduates 'lead[ing], or constructively contribut[ing] to, high-level musical activity'. PLO 3 mentions the 'analytical sophistication' we expect our students to develop. PLO 4 mentions the 'confidence and aptitude' with which we expect our graduates to apply their skills 'in a range of national and international professional contexts'. PLO 5 speaks about the ability to communicate with 'critical insight'. PLO 6 expects our graduates to be able to face challenging situations with 'creativity, imagination and initiative', while PLO 7 mentions the 'purpose and responsibility' with which our graduates will conduct themselves in their collaborative and independent undertakings. We have incorporated this level of ambition into the PLOs after discussion with our students at the SSF and BoS, and we feel it is appropriate, given the achievements of our graduates to date.

ii) The ways in which these outcomes are distinctive or particularly advantageous to the student:

The outcomes are distinctive in their emphasis on combining criticality, creativity, initiative, entrepreneurship and team work. This combination makes a York Music graduate very employable, not just in the field of music, but also in non-music-related fields. The PLOs are written in an open way that takes into account a) the varied career paths that graduates of our Department pursue, and b) the very flexible routes through the programme, which allow the students to specialize according to their interests and strengths. This flexibility is a particular hallmark of the York BA Music programme, and a recognition that the field of Music is very wide and that careers in Music and related areas can take many different directions. We believe in the principle of integrated teaching (for example, the combination of critical work with practical work in a single module), and each module is likely to address a range of individual PLOs to varying degrees depending on the exact skill set involved in that particular module. Overall, we regard it as a strength when modules contribute to many PLOs at once. This feature of our programme, together with the spiral curriculum, allows students repeated exposure to the types of experiences that will allow them to develop in sophistication and achieve the PLOs fully by the time they finish the programme.

iii) How the programme learning outcomes develop students' digital literacy and will make appropriate use of technology-enhanced learning (such as lecture recordings, online resources, simulations, online assessment, 'flipped classrooms' etc)?

PLO 2 mentions advanced studio techniques and digital literacy as some of the skills a student can expect to develop at York. Students have the opportunity to study studio techniques and develop their knowledge of music-related software (for example, software related to notation, composition, music production and music psychology) in a wide variety of option modules. Option module assessment generally involves the students producing a portfolio of work, and in many cases this will involve submission formats that demonstrate the acquisition of skills related to particular types of software above and beyond standard word-processing packages. PLO 3 deals with research skills, and hence with specific forms of digital literacy that are first encountered in the first-year module 'Making Music, Studying Music', in which the students learn how to search for sources using online tools. These research skills are revisited and extended in every option module, since all option modules involve students carrying out research, but each has a different focus, meaning that relevant online resources vary from module to module. Finally, the ISM in third year demands high levels of independent research skills, and these are inextricably bound up with digital literacy and the capacity to identify, evaluate and utilize relevant online resources. PLO 4 mentions some of the professional contexts we would expect our graduates to encounter, while PLO 6 deals with resourcefulness; these PLOs presuppose that our students are in a position to network and use digital tools in order to identify opportunities and to market themselves and their work. These are skills that will be addressed directly in the new third-year module 'Developing Professionalism'. PLO 5 deals with communication, and included in this is digital communication, whether via social media, blogs or online articles. Several modules contribute directly to these skills, including the 'Practical Project' component of the first-year module 'Making Music, Studying Music', in which the students collaborate with each other on the development of a piece of music theatre. This involves communication via social media, digital marketing of the production, and the creation and maintenance of a blog outlining progress on the project. Option modules sometimes offer students the option to produce websites and radio programmes rather than traditional essay-based assessments. Online resources for option modules are available via the VLE; students therefore become accustomed to retrieving files online and using other functions of the VLE such as wikis and blogs where appropriate.

iv) How the PLOs support and enhance the students' employability (for example, opportunities for students to apply their learning in a real world setting)?
The programme's employability objectives should be informed by the University's Employability Strategy:

<http://www.york.ac.uk/about/departments/support-and-admin/careers/staff/>

PLO 4 relates specifically to employability: 'A York BA Music Graduate will be able to apply the musical and transferable skills gained throughout the programme with confidence and aptitude in a range of national and international professional contexts, for example performance, composition, teaching, management, academic work, studio work and community music projects'. PLO 6 mentions resourcefulness and entrepreneurship, both of which are cultivated from Week 2 of first year in the 'Practical Project' component of the 'Making Music, Studying Music' module. This project sets students the problem (or challenge) of creating a piece of music theatre from scratch, using the resources of the department and a small budget to create a set of successful and well-attended public performances. PLOs 2, 3, 5, 6 and 7 refer to skills that are transferable from music to other fields, and that therefore contribute to students' employability. Included in our enhancement plan for the programme is a new third-year module called 'Developing Professionalism', which will help students to identify the transferable skills they have gained from the programme and communicate these clearly to future employers. One of our option modules ('Music in the Community') incorporates a placement in a community setting. ISM options include the possibility of working in the community and reflecting critically on that work in a portfolio submission, or creating work that reaches the public in a variety of ways. (For example, in 2016 one of our third-year students wrote a film score for a documentary that went on to be screened and win first prize in the student category at the Wildlife Conservation Film Festival in New York). Almost all of our teaching incorporates practical work, and this helps to prepare the students for real-world situations. We assess not by closed exam, but predominantly on the basis of portfolios of work, as we believe this prepares students better for real-world tasks.

vi) How will students who need additional support for academic and transferable skills be identified and supported by the Department?

We review all applications to the programme carefully, and already have a good idea about students' strengths and weakness before they start the programme. In addition to this, we are a small and close-knit department, and we know all our students well and are therefore very quick to spot when a student is struggling. Almost all teaching takes place in small groups, which allows module leaders to identify struggling students and flag this to their personal supervisors. Personal supervisions take place twice a term, and these contribute directly to student support and the identification of particular needs. Students who face challenges are helped by individual tutors in one-to-one tutorials. In addition, students who struggle with written tasks are often referred to the University Writing Centre. Our BA results show that we have high levels of success in supporting students, since the vast majority of our students achieve a 2.1 or a First.

vii) How is teaching informed and led by research in the department/ centre/ University?

The teaching on all option modules is research led, as is much of the other teaching a student encounters. In Stage 1, students take the 'Making Music, Studying Music' module, which includes 'Practical Project' (mentioned above). Other Stage 1 modules include 'Listen to This', which involves all departmental academic staff teaching sessions on musical works related to their research, and three option modules, all of which are aligned to the research expertise of the module leader in question. Stage 2 modules include 'Critical Thinking and Listening', which contains a 'Critical Musicology' component. This is team-taught by staff whose research is informed by various aspects of critical musicology. Stage 2 students also take three option modules, which (as noted above) are always aligned to the research expertise of the module leader. In Stage 3, students choose two or four option modules and have the opportunity to carry out research themselves under the supervision of a staff member whose research most closely matches the student's ISM topic.

Stage-level progression

Please complete the table below, to summarise students' progressive development towards the achievement of PLOs, in terms of the characteristics that you expect students to demonstrate at the end of each year. This summary may be particularly helpful to students and the programme team where there is a high proportion of option modules.

Note: it is not expected that a position statement is written for each PLO, but this can be done if preferred (please add information in the 'individual statement' boxes). For a statement that applies across all PLOs in the stage fill in the 'Global statement' box.

Stage 0 (if your programme has a Foundation year, use the toggles to the left to show the hidden rows)

On progression from the first year (Stage 0), students will be able to:

Global statement

| PLO 1 | PLO 2 | PLO 3 | PLO 4 | PLO 5 | PLO 6 | PLO 7 | PLO 8 |
|------------------------------|-------|-------|-------|-------|-------|-------|-------|
| <i>Individual statements</i> | | | | | | | |

Stage 1

On progression from the first year (Stage 1), students will be able to:

Carry out independent work that demonstrates engagement with material introduced in their first-year modules; knowledge of a range of music from different traditions and parts of the world; and understanding of the histories, structures and varied uses of the music they have encountered. Students will be able to contribute constructively to musical activity in an appropriately informed manner, with recognition of style and performance practice, and with some evidence of analytical understanding, for example by performing, analysing, editing, notating or employing studio techniques and digital literacy. In addition, they will be able to demonstrate fundamental skills in listening by commenting critically on musical materials or through elementary transcription; where appropriate, they will be able to demonstrate an understanding of, and basic competence in, composition and improvisation techniques. Students will be able to draw on research techniques encountered in their first-year modules to explore scholarly or creative works in the public domain and discover a range of ideas about and approaches to relevant topics. They will be able to apply transferable skills gained in their first year of study in music-related and other employment situations, demonstrating responsibility, initiative, team-working skills and a capacity for problem-solving. They will have the ability to communicate informed ideas about music and music-related matters in clear, coherent and logical ways, and in formal academic writing they will know how to reference sources correctly, use appropriate examples and case studies to illustrate issues discussed, and express and explain their own understanding of, and thoughts about, chosen topics. Students will be able to approach familiar tasks and new challenges with imagination and initiative, and will be able to work independently and self-reliantly, and also contribute to different communities with purpose, responsibility, inclusivity and awareness of the role of music as an expression of culture.

| PLO 1 | PLO 2 | PLO 3 | PLO 4 | PLO 5 | PLO 6 | PLO 7 | PLO 8 |
|-------|-------|-------|-------|-------|-------|-------|-------|
|-------|-------|-------|-------|-------|-------|-------|-------|

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Stage 2

On progression from the second year (Stage 2), students will be able to:

Devise original submissions that demonstrate thorough knowledge of a range of music from different traditions and parts of the world and critical understanding of the histories, structures and uses of the music they have encountered. Students will be able to contribute constructively to high-level musical activity in an appropriately informed manner, with full recognition of style and performance practice issues, and with evidence of critical understanding, for example by performing, analysing, editing, notating or employing studio techniques and digital literacy. In addition, they will be able to demonstrate assurance in critical listening skills by commenting analytically on musical materials or through transcription; where appropriate, they will be able to demonstrate facility in and a personal approach to composition and improvisation techniques. Students will be able to carry out research on module-related topics both independently and collaboratively, drawing on knowledge of research techniques to explore in detail scholarly or creative work in the public domain and to discover a range of theories about and critical approaches to relevant topics. They will be able to apply transferable skills gained in their second year of study in music-related and other employment situations, demonstrating responsibility, initiative, team-working skills, and the capacity for creative problem-solving and beneficial decision-making. They will have the ability to communicate critically informed ideas about music, the arts, society and culture in fluent, coherent and logical ways, and in formal academic writing they will know how to: quote and reference relevant theories and ideas in a critical and selective manner; use appropriate examples and case studies to explore relevant issues at a high level; and advance original ideas as key elements of module submissions. Students will have the capacity to evaluate their own skills, knowledge and understanding, and identify ways in which to develop their learning further; they will approach familiar tasks and new challenges with creativity, imagination and initiative, and be in a position to identify actions that have real benefit for themselves and others. They will be able to work independently and self-reliantly, and also contribute to different communities with purpose, responsibility, inclusivity and critical awareness of the role of music as an expression of culture.

| | | | | | | | |
|-------|-------|-------|-------|-------|-------|-------|-------|
| PLO 1 | PLO 2 | PLO 3 | PLO 4 | PLO 5 | PLO 6 | PLO 7 | PLO 8 |
|-------|-------|-------|-------|-------|-------|-------|-------|

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Stage 3

| | |
|---|--|
| <p>On completion of third year (Stage 3), students will be able to:</p> | <p><i>Understand and engage meaningfully, creatively and critically with a range of music from different traditions and parts of the world, by drawing upon knowledge and experience of music's histories, its structures and its varied uses. This understanding and engagement will be evidenced through original submissions that demonstrate deep and thorough knowledge of key issues and theories relating to the music and ideas students have encountered throughout their degree programme. Students will be able to lead, or constructively contribute to, high-level musical activity, in an accurate and fully informed manner, and with advanced, research-based insight into style, performance practice issues and ensemble skills, for example by performing, analysing, editing, notating or employing studio techniques and digital literacy at graduate level. Where appropriate, they will be able to demonstrate a sophisticated ability to listen critically, through detailed transcription or by commenting analytically on musical materials, using techniques of analysis, close reading or other appropriate theories; also where appropriate, they will be able to demonstrate assurance in and a personal and sophisticated approach to composition and improvisation techniques. Students will be able to research independently and collaboratively, whether as preparation for postgraduate study or for the workplace environment, with analytical sophistication and close attention to detail. Their research will draw on advanced knowledge of techniques and methodologies, and will demonstrate critical thinking, creative flair and judicious application of theory and practice. They will be able to apply the musical and transferable skills gained throughout the programme with confidence and aptitude in a range of national and international professional contexts, demonstrating responsibility, initiative, and leadership or advanced teamwork skills. They will have the ability to communicate with clarity, critical insight and sophistication on a range of issues relating to music, the arts, society and culture, using appropriate written and oral media and music-making activities. In formal academic writing they will know how to quote and reference relevant theories and ideas in a critical and judicious manner, and provide specific examples to illustrate and support complex and original ideas effectively. Students will have the capacity to evaluate their own skills, knowledge and understanding, and identify ways in which to develop their careers; they will approach familiar tasks as well as new and challenging situations with creativity, imagination and initiative, and identify resourceful and entrepreneurial actions that have real benefit for themselves and others. They will be able to work independently and self-reliantly, and also contribute to different communities with purpose, responsibility, inclusivity and deep understanding of the role of music as an expression of culture.</i></p> |
|---|--|

| | | | | | | | |
|-------|-------|-------|-------|-------|-------|-------|-------|
| PLO 1 | PLO 2 | PLO 3 | PLO 4 | PLO 5 | PLO 6 | PLO 7 | PLO 8 |
| | | | | | | | |

Programme Structure

Module Structure and Summative Assessment Map

Please complete the summary table below which shows the module structure and the pattern of summative assessment through the programme.

'Option module' can be used in place of a specific named option. If the programme requires students to select option modules from specific lists these lists should be provided in the next section.

From the drop-down select 'S' to indicate the start of the module, 'A' to indicate the timing of each distinct summative assessment point (eg. essay submission/ exam), and 'E' to indicate the end of the module (if the end of the module coincides with the summative assessment select 'EA') . It is not expected that each summative task will be listed where an overall module might be assessed cumulatively (for example weekly problem sheets).

If summative assessment by exams will be scheduled in the summer Common Assessment period (weeks 5-7) a single 'A' can be used within the shaded cells as it is understood that you will not know in which week of the CAP the examination will take place.

Stage 0 (if you have modules for Stage 0, use the toggles to the left to show the hidden rows)

| Credits | Module | | Autumn Term | | | | | | | | | | Spring Term | | | | | | | | | | Summer Term | | | | | | | | | |
|---------|--------|-------|-------------|---|---|---|---|---|---|---|---|----|-------------|---|---|---|---|---|---|---|---|----|-------------|---|---|---|---|---|---|---|---|----|
| | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| | Code | Title | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Stage 1

| Credits | Module | Autumn Term | | | | | | | | | | Spring Term | | | | | | | | | | Summer Term | | | | | | | | | |
|---------|--------|-------------|--|--|--|--|--|--|--|--|--|-------------|--|--|--|--|--|--|--|--|--|-------------|--|--|--|--|--|--|--|--|--|
|---------|--------|-------------|--|--|--|--|--|--|--|--|--|-------------|--|--|--|--|--|--|--|--|--|-------------|--|--|--|--|--|--|--|--|--|

| | Code | Title | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
|----|-----------|------------------------------|---|---|---|---|---|---|---|---|---|----|---|---|---|---|---|---|---|---|---|----|---|---|---|---|---|---|---|---|---|----|--|
| 10 | MUS00071C | Developing Musicianship | | S | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | MUS00124C | Making Music, Studying Music | | S | | | | E | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | MUS00126C | Performance Studies I | | S | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | MUS00125C | Listen to This! | | S | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10 | TBC | Option module A | | | | | | | | S | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | TBC | Option module B | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | TBC | Option module C | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Stage 2

| Credits | Module | Autumn Term | | | | | | | | | | Spring Term | | | | | | | | | | Summer Term | | | | | | | | | | |
|---------|--------|---------------------------------|---|---|---|---|---|---|---|---|---|-------------|---|---|---|---|---|---|---|---|---|-------------|---|---|---|---|---|---|---|---|---|----|
| | Code | Title | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 30 | TBC | Critical Thinking and Listening | | S | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 30 | TBC | Performance Studies 2 | | S | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | | Option module D | | S | | | | | E | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | | Option module E | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | | Option module F | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

| | | | | | | | |
|--|----------------------|--|--|--|--|--|--|
| | Monteverdi, MUS00029 | | | | | | |
|--|----------------------|--|--|--|--|--|--|

Management and Admissions Information

This document applies to students who commenced the programme(s) in:

2017/18

Interim awards available Interim awards available on undergraduate programmes (subject to programme regulations) will normally be: Certificate of Higher Education (Level 4/Certificate), Diploma of Higher Education (Level 5/Intermediate), Ordinary Degree and in the case of Integrated Masters the Bachelors with honours. Please specify any proposed exceptions to this norm.

Certificate of Higher Education (Level 4/Certificate)
Diploma of Higher Education (Level 5/Intermediate)

Admissions Criteria

TYPICAL OFFERS
A levels AAB/ABB
IB Diploma Programme
35/34 points including HL 6
in essential subjects
BTEC Extended Diploma
DDD/DDM

Length and status of the programme(s) and mode(s) of study

| Programme | Length (years) | Status (full-time/part-time) Please select | Start dates/months (if applicable – for programmes that have multiple intakes or start dates that differ from the usual academic year) | Mode | | | | |
|-------------|----------------|---|---|----------------------------|-----|-------------------|----|-------|
| | | | | Face-to-face, campus-based | | Distance learning | | Other |
| BA in Music | 3 | Full-time | n/a | Please select Y/N | Yes | Please select Y/N | No | n/a |

Language(s) of study

English.

Language(s) of assessment

English.

Programme accreditation by Professional, Statutory or Regulatory Bodies (PSRB)

Is the programme recognised or accredited by a PSRB

Please Select Y/N:

No

if No move to next Section
if Yes complete the following questions

| | | |
|---|-------------------------------------|--|
| Name of PSRB | | |
| n/a | | |
| Are there any conditions on the approval/ accreditation of the programme(s)/ graduates (for example accreditation only for the full award and not any interim award) | | |
| n/a | | |
| Additional Professional or Vocational Standards | | |
| Are there any additional requirements of accrediting bodies or PSRB or pre-requisite professional experience needed to study this programme? | | |
| Please Select Y/N: | <input type="checkbox"/> | if Yes, provide details |
| n/a | | |
| University award regulations | | |
| The University's award and assessment regulations apply to all programmes: any exceptions that relate to this programme are approved by University Teaching Committee and are recorded at the end of this document. | | |
| Are students on the programme permitted to take elective modules? | | |
| [See: https://www.york.ac.uk/media/staffhome/learningandteaching/documents/policies/Framework%20for%20Programme%20Design%20-%20UG.pdf] | | |
| Please Select Y/N: | <input checked="" type="checkbox"/> | Yes |
| Careers & Placements - 'With Placement Year' programmes | | |
| <p>Students on all undergraduate and integrated masters programmes may apply to spend their third year on a work-based placement facilitated by Careers & Placements. Such students would return to their studies at Stage 3 in the following year, thus lengthening their programme by a year. Successful completion of the placement year and associated assessment allows this to be recognised in programme title, which is amended to include 'with Placement Year' (e.g. BA in XYZ with Placement Year'). The Placement Year also adds a Programme Learning Outcome, concerning employability. (See Careers & Placements for details).</p> <p>In exceptional circumstances, UTC may approve an exemption from the 'Placement Year' initiative. This is usually granted only for compelling reasons concerning accreditation; if the Department already has a Year in Industry with criteria sufficiently generic so as to allow the same range of placements; or if the programme is less than three years in length.</p> | | |
| Programme excluded from Placement Year? | <input type="checkbox"/> | No If yes, what are the reasons for this exemption: |
| Study Abroad (including Year Abroad as an additional year and replacement year) | | |

Students on all programmes may apply to spend Stage 2 on the University-wide North America/ Asia/ Australia student exchange programme. Acceptance onto the programme is on a competitive basis. Marks from modules taken on replacement years count toward progression and classification.

Does the programme include the opportunity to undertake other formally agreed study abroad activities? All such programmes must comply with the Policy on Study Abroad

<https://www.york.ac.uk/staff/teaching/procedure/programmes/design/>

| | |
|--------------------|----|
| Please Select Y/N: | No |
|--------------------|----|

Additional information

Transfers out of or into the programme

| | |
|--|-----|
| ii) Transfers into the programme will be possible? (please select Y/N) | Yes |
|--|-----|

Additional details:

Students may transfer into or out of the programme in accordance with University Regulations. Transfers will be dependent upon student numbers and available places

| | |
|--|-----|
| ii) Transfers out of the programme will be possible? (please select Y/N) | Yes |
|--|-----|

Additional details:

Students may transfer into or out of the programme in accordance with University Regulations.

Exceptions to University Award Regulations approved by University Teaching Committee

| Exception | Date approved |
|--|---------------|
| Please detail any exceptions to University Award Regulations approved by UTC | |
| N/A | |

Date on which this programme information was updated:

13 July 2017

Please note:

The information above provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided.

Detailed information on the learning outcomes, content, delivery and assessment of modules can be found in the module descriptions.

The University reserves the right to modify this overview in unforeseen circumstances, or where the process of academic development, based on feedback from staff, students, external examiners or professional bodies, requires a change to be made. Students will be notified of any substantive changes at the first available opportunity.

Programme Map

Please note: the programme map below is in interim format pending the development of a University Programme Catalogue.

Programme Map: Module Contribution to Programme Learning Outcomes

This table maps the contribution to programme learning outcomes made by each module, in terms of the advance in understanding/ expertise acquired or reinforced in the module, the work by which students achieve this advance and the assessments that test it. This enables the programme rationale to be understood:

- Reading the table vertically illustrates how the programme has been designed to deepen knowledge, concepts and skills progressively. It shows how the progressive achievement of PLOs is supported by formative work and evaluated by summative assessment. In turn this should help students to understand and articulate their development of transferable skills and to relate this to other resources, such as the Employability Tutorial and York Award;
- Reading the table horizontally explains how the experience of a student at a particular time includes a balance of activities appropriate to that stage, through the design of modules.

| Stage | Module | | Programme Learning Outcomes | | | | | | | |
|-------|-------------------------|----------------------|--|---|---|---|--|---|--|-------|
| | | | PLO1 | PLO2 | PLO3 | PLO4 | PLO5 | PLO6 | PLO7 | PLO8 |
| | | | Understand and engage meaningfully, creatively and critically with a range of music from different traditions and parts of the world, by drawing upon knowledge and experience of music's histories, its structures and its varied uses. | Lead, or constructively contribute to, high-level musical activity, for example by performing, composing, listening, thinking critically, analysing, editing, improvising, notating or employing studio techniques and digital literacy at an advanced level. | Research independently and collaboratively, whether as preparation for postgraduate study or for the workplace environment, with analytical sophistication, close attention to detail and creative flair. | Apply the musical and transferable skills gained throughout the programme with confidence and aptitude in a range of national and international professional contexts, for example performance, composition, teaching, management, academic work, studio work and community music projects. | Communicate with clarity and critical insight on a range of issues relating to music, the arts, society and culture, using appropriate written and oral media and music-making activities. | Approach familiar tasks as well as new and challenging situations with creativity, imagination and initiative, and identify resourceful and entrepreneurial actions that have real benefit for themselves and others. | Work independently and self-reliantly, and also contribute with purpose and responsibility to different communities through team-working skills that are founded on a commitment to inclusivity and are informed by a deep understanding of the role of music as an expression of culture. | #REF! |
| 1 | Developing Musicianship | Progress towards PLO | Yes | Yes | | | | | | |

| | | | | | | | | | | |
|---|-------------------------------|---|--|--|-----|-----|-----|-----|-----|--|
| | | By working on (and if applicable, assessed through) | This module helps students to understand the structures of a range of different types of music and to be able to hear and notate these structures. Assessment is by means of takeaway papers covering Harmony and Counterpoint, and Aural. These assessments allow students to demonstrate that they have gained foundational skills in Musicianship and can understand and engage meaningfully with a range of music from different traditions. | Regular exercises in Harmony and Counterpoint and Aural help students to listen, analyse, understand and (re)create musical structures. These are vital foundation skills on which students can build in order to become proficient in all the music-making activities listed in PLO2. | | | | | | |
| 1 | Making Music, Studying Music. | Progress towards PLO | Yes | Yes | Yes | Yes | Yes | Yes | Yes | |

| | | | | | | | | | |
|---|--|--|---|--|---|---|---|--|--|
| <p>[This module contains two components: 'Practical Project' and 'Researching, Talking and Writing about Music'.]</p> | <p>By working on (and if applicable, assessed through)</p> | <p>Participation in 'Practical Project' involves students devising or rehearsing a piece of music theatre under the guidance of an academic member of staff. It introduces students to new types of music and gives them an opportunity to experience musical structures first-hand. In cases where the project is devised, students not only experience structures, but are responsible for creating them under the supervision of an academic staff member as well as postgraduate students and UG students in Stages 2 and 3. 'Researching, Talking and Writing about Music' gives students the research skills they require to engage with music they may not have encountered before. It does this through teaching the skills involved in literature</p> | <p>Practical Project' is very much about constructive contribution to practical musical activity. It offers students an opportunity not only to contribute to the performance of music, but also to develop and refine studio techniques and digital literacy skills required to create audiovisual effects and market the project. 'Researching, Talking and Writing about Music' helps students to think critically about the music they have encountered in 'Practical Project', and to carry out in-depth research on it, employing digital literacy skills related to database searches and source identification.</p> | <p>Participation in 'Practical Project' requires independent and collaborative research in order to devise the finished production. These are demonstrated through public performance of the finished product. 'Researching, Talking and Writing about Music' develops students' ability to carry out detailed academic research into music-related topics (see previous cells in this row).</p> | <p>Practical Project' encourages students to take the initiative, project manage, work independently and in teams, work to tight schedules and to give public performances within the Department's professional concert series. These are all transferable skills relevant to employment. 'Researching, Talking and Writing about Music' provides students with transferable skills involving research, evaluation, digital literacy, time management, and writing in a house style in a highly focused manner.</p> | <p>Practical Project' involves communication on a topic in written form (programme notes and exhibition items) and in musical form (the performance of music theatre, which in itself is a form of communication). 'Researching, Talking and Writing About Music' develops students' ability to communicate music-related topics through writing and presentations.</p> | <p>Practical Project' is a form of PBL: it sets students a task (the creation and performance of a piece of music theatre based on a given topic within a tight timeframe and on a very small budget), and requires students to respond to this challenge with creativity, resourcefulness and professionalism. 'Researching, Talking and Writing About Music' fosters the research skills needed in order to find creative solutions to making unfamiliar tasks more manageable.</p> | <p>Practical Project' requires both team-work and independent work. Students have independent tasks, but these come together in a large-scale, inclusive collaboration (inclusive because all first years are involved and because they all have a meaningful part in the whole). 'Researching, Talking and Writing About Music' helps students to develop the research skills and attention to detail required to make the independent research behind 'Practical Project' a collaborative success.</p> | |
|---|--|--|---|--|---|---|---|--|--|

| | | | | | | | | | | |
|---|-----------------------------|----------------------|-----|-----|--|-----|-----|--|-----|--|
| 1 | Performance Studies 1 [This | Progress towards PLO | Yes | Yes | | Yes | Yes | | Yes | |
|---|-----------------------------|----------------------|-----|-----|--|-----|-----|--|-----|--|

| | | | | | | | | | | |
|--|--|--|---|---|--|--|--|--|--|--|
| | <p>module contains two components: 'Solo Studies 1' and 'Ensemble Studies 1'.]</p> | <p>By working on (and if applicable, assessed through)</p> | <p>Both 'Solo Studies 1' and 'Ensemble Studies 1' give students the opportunity to engage with a range of music and to gain knowledge and experience of music history and musical structures. This happens through playing solo music and through rehearsals and performances with one or more ensembles. The module is assessed through practical performance, showing students' ability to engage meaningfully (with guidance from instrumental tutors and ensemble leaders) with selected repertoire, and also by self-reflective report, which allows students to evaluate their engagement with the music.</p> | <p>This module builds facility in practical musical activity, both through solo music-making and regular rehearsals and public performances with departmental ensembles. It allows students to demonstrate that they can contribute constructively to high-level musical activity in an appropriately informed manner by performing, listening and reflecting critically on their music-making.</p> | | <p>Progress in 'Solo Studies' requires self-discipline and steady application, while successful participation in an ensemble requires team-working skills, discipline in time-keeping, responsibility (evidenced through regular, punctual attendance and practical tasks such as setting up and tidying up a rehearsal space) and steady application. These are important transferable skills that contribute to a student's employability. The module also contributes directly to the development of instrumental or vocal skills, thus developing students' capacity to perform, compose (the module builds students' knowledge of how a wide range of instruments and voices work), teach music, pursue practice-led research, and utilize music in</p> | <p>The module requires students to produce a written report communicating and reflecting on their progress in performance over the year.</p> | | <p>Solo Studies develops students' ability to work independently under the guidance of an instrumental or vocal tutor. Participation in departmental ensembles requires both team-work and independent work (independent study of a part).</p> | |
|--|--|--|---|---|--|--|--|--|--|--|

| | | | | | | | | | | |
|---|-------------------------------------|-------------------------|-----|-----|-----|-----|-----|--|-----|--|
| 1 | Listen to This! [This module has | Progress towards PLO | Yes | Yes | Yes | Yes | Yes | | Yes | |
|---|-------------------------------------|-------------------------|-----|-----|-----|-----|-----|--|-----|--|

| | | | | | | | | | |
|--|--|--|--|--|--|---|--|---|--|
| <p>two components: 'Music in Context' and 'Critical Listening 1'.]</p> | <p>By working on (and if applicable, assessed through)</p> | <p>Broadens students knowledge and experience of repertoire in two different ways: each week, students attend a class ('Music in Context') that introduces them to a key musical work from a diverse range of genres (classical, jazz, world music, popular music, electronica). Each week, the class is taught by a different member of the academic staff, who picks the key work based on their research specialism. In addition to this, students attend a weekly concert by visiting professional musicians and departmental ensembles ('Critical Listening 1'), thus expanding their knowledge of music repertoire further. Assessment is through an essay (Summer Term, Week 1) that requires students to place one of the key works explored in class in its historical context and to</p> | <p>Allows students to develop familiarity with a range of performance styles and techniques appropriate to different contexts, and develops students' capacity to listen closely to and analyse a range of music from different traditions and parts of the world.</p> | <p>Work on the essay assignment requires independent research on a module-related topic.</p> | <p>Expanded knowledge of music repertoire contributes to employability in music-related positions, while writing and research skills are very transferable to other employment situations.</p> | <p>The module allows students to write about music from an informed position.</p> | | <p>Module requires independent work and builds students' awareness of music as an expression of culture through exposure to different types of music in different types of social contexts.</p> | |
|--|--|--|--|--|--|---|--|---|--|

| | | | | | | | | | | |
|---|----------------|----------------------|-----|-----|-----|-----|-----|-----|-----|--|
| 1 | Option modules | Progress towards PLO | Yes | Yes | Yes | Yes | Yes | Yes | Yes | |
|---|----------------|----------------------|-----|-----|-----|-----|-----|-----|-----|--|

| | | | | | | | |
|--|---|--|--|---|--|---|--|
| <p>By working on (and if applicable, assessed through)</p> | <p>Students have the opportunity to encounter a diverse range of music and to explore histories, structures and uses of that music. Each module offers an in-depth exploration of a particular aspect of music based on the research specialism of the module leader, but taken together, the students' individual choice of option modules offers breadth as well as depth of music coverage. Option modules typically develop students' understanding of the history, structure and uses of a particular type of music. Differentiated learning outcomes in multi-cohort modules explain clearly to Stage 1 students what qualities their assignments should demonstrate.</p> | <p>All option modules develop key musical skills, whether in performing, composing, listening, thinking critically, analysing, editing, improvising, notating or employing studio techniques and digital literacy. In any given academic year, the option modules available cover all these aspects and assess them by means of improvised and non-improvised performance, performance commentaries, composition folios, composition commentaries, transcriptions, essays, critical appraisals, analysis exercises, editing exercises, recording exercises and the successful use of software related to notation, composition, music production and music psychology.</p> | <p>All option modules require students to carry out independent work and research on topics of their choice. (Students generally devise their own topics for assessment, particularly in modules assessed by essay, performance or composition.) Some option modules involve group presentations, in which case students carry out collaborative research. Success in these modules requires detailed and thorough research.</p> | <p>Students gain musical and transferable skills (research skills, time management, self-discipline, communications skills, analytical skills) in all option modules. As previously mentioned, some option modules include group presentations, which foster team-working skills. The initiative and imagination required to devise original, individual topics for assessment builds the students' capacity for problem-solving.</p> | <p>In all option modules, students are required to communicate findings related to music, the arts, society and culture with clarity and coherence. Some option modules involve oral presentations and/or recitals, and all option modules involve written submissions in a variety of forms (e.g. essays, compositions, commentaries, critical responses to texts, transcriptions, editing exercises, workshop evaluations). Some option modules offer students the possibility of developing websites or radio broadcasts for assessment purposes.</p> | <p>All option modules are designed to stretch students with both familiar and unfamiliar tasks. Where the type of task is familiar, the content of that task will stretch the student. Unfamiliar tasks could include individual and group presentations, compositions, commentaries, critical responses to texts, transcriptions, editing exercises or workshop evaluations. The initiative and imagination required to devise original, individual topics for assessment builds students' creativity.</p> | <p>All option modules involve independent work and self-discipline. Students are expected to choose a topic to research and to carry out that research with ample guidance but independently. Some option modules involve group presentations or group recitals, in which case students carry out collaborative work. All option modules explore music's role as an expression of culture; taken together, the students' individual choice of option modules should combine to offer a multi-faceted view of music as culture, covering different traditions, different time periods and different parts of the world. Multi-cohort option modules provide students with real and positive examples of inclusivity, in the sense that students from all three stages</p> |
|--|---|--|--|---|--|---|--|

| | | | | | | | | | | |
|---|-----------------------------|----------------------|-----|-----|--|-----|-----|-----|-----|--|
| 2 | Performance Studies 2 [This | Progress towards PLO | Yes | Yes | | Yes | Yes | Yes | Yes | |
|---|-----------------------------|----------------------|-----|-----|--|-----|-----|-----|-----|--|

| | | | | | | | | | |
|--|--|--|--|--|--|--|---|--|---|
| | <p>module contains two components: 'Solo Studies 2' and 'Ensemble Studies 2'.]</p> | <p>By working on (and if applicable, assessed through)</p> | <p>Both 'Solo Studies 2' and 'Ensemble Studies 2' give students the opportunity to engage with a range of music and to gain knowledge and experience of music history and musical structures. This happens through playing solo music and through rehearsals and performances with one or more ensembles. The module is assessed through practical performance, showing students' ability to engage analytically with the structures and performance conventions of selected repertoire, and also by critical report, which allows students to reflect critically on their engagement with the music and their part in traditions of performance and usage associated with that music.</p> | <p>This module builds advanced facility in practical musical activity, both through solo music-making and regular rehearsals and public performances with departmental ensembles. It allows students to demonstrate that they can contribute constructively to high-level musical activity by performing at a technically advanced level, listening and responding with sensitivity to accompanists and other ensemble members, and reflecting critically on their music-making.</p> | | <p>Progress in 'Solo Studies' requires self-discipline and steady application, while successful participation in an ensemble requires team-working skills, discipline in time-keeping, responsibility (evidenced through regular, punctual attendance and practical tasks such as setting up and tidying up a rehearsal space) and steady application. These are important transferable skills that contribute to a student's employability. The module also contributes directly to the development of instrumental or vocal skills, thus developing students' capacity to perform, compose (the module builds students' knowledge of how a wide range of instruments and voices work), teach music, pursue practice-led research, and utilize music in</p> | <p>The module requires students to produce a written report communicating and reflecting critically on their progress in performance over the year.</p> | <p>At this stage, students are expected to explore unfamiliar repertoire, and through guidance from instrumental tutors and ensemble leaders learn how best to approach this unfamiliar and stretching repertoire so that they can perform it in a technically assured manner.</p> | <p>Solo Studies develops students' ability to work independently under the guidance of an instrumental or vocal tutor. Participation in departmental ensembles requires both team-work and independent work (independent study of a part). At this stage, students will typically begin to take extra responsibility for various practical and artistic aspects of ensemble music-making. This could include contributions towards programming of repertoire in the Chimera ensemble, leading an instrumental section in any of the orchestras, singing a solo with one of the choirs, or contributions towards the devising of a school workshop with the Music Education group.</p> |
|--|--|--|--|--|--|--|---|--|---|

| | | | | | | | | | | |
|---|---------------------------------|----------------------|-----|-----|-----|-----|-----|-----|-----|--|
| 2 | Critical Thinking and Listening | Progress towards PLO | Yes | Yes | Yes | Yes | Yes | Yes | Yes | |
|---|---------------------------------|----------------------|-----|-----|-----|-----|-----|-----|-----|--|

| | | | | | | | | |
|--|--|---|--|--|--|--|--|---|
| <p>[This module has two components: 'Critical Musicology' and 'Critical Listening'.]</p> | <p>By working on (and if applicable, assessed through)</p> | <p>Critical Musicology' consists of a long-thin series of sessions team-taught by colleagues, in which critical theory is applied to music. 'Critical Listening' involves attendance at and critical reflection on our weekly concert series. Both components broaden students' knowledge and experience of repertoire from different traditions, times and parts of the world. 'Critical Musicology' provides students with the tools to question their assumptions related to music; this helps them to develop critical thinking not just when listening to the weekly concerts, but also when studying music's histories, structures and uses across all modules. Assessment is by essay on a topic in critical musicology of the student's</p> | <p>Allows students to develop familiarity with a) a range of performance styles and techniques appropriate to different contexts, and b) a range of critical theories that can help to illuminate overlooked aspects of music/challenge commonplace assumptions about music. The module develops students' capacity to think critically, which in turn facilitates a questioning, creative and intellectually engaged approach to high-level musical activity.</p> | <p>Work on the essay assignment requires independent research on a module-related topic, which at this stage would be expected to demonstrate close attention to detail and the creativity made possible by a questioning and critical mind.</p> | <p>Expanded knowledge of music repertoire contributes to employability in music-related positions, while writing and research skills are very transferable to other employment situations. Critical thinking skills help to develop questioning minds and the ability to evaluate complex situations. This in turn facilitates creative problem- solving and beneficial decision-making.</p> | <p>The module allows students to write about music from a critically informed position and introduces them directly to a range of issues relating to music, the arts, society and culture.</p> | <p>Critical thinking skills help to develop questioning minds and the ability to evaluate complex situations. This in turn facilitates the kind of creativity, imagination and initiative that make it possible for students to identify actions that have real benefit for themselves and others.</p> | <p>Module requires independent work and builds students' critical awareness of music as an expression of culture through exposure to different types of music in different types of social contexts, as well as critical theories that can illuminate music's role in society. 'Critical Musicology' will include sessions that investigate inclusivity/ exclusivity in music and music-making, thus encouraging students to reflect critically upon their own values in relation to the issue.</p> |
|--|--|---|--|--|--|--|--|---|

| | | | | | | | | | | |
|---|----------------|----------------------|-----|-----|-----|-----|-----|-----|-----|--|
| 2 | Option modules | Progress towards PLO | Yes | Yes | Yes | Yes | Yes | Yes | Yes | |
|---|----------------|----------------------|-----|-----|-----|-----|-----|-----|-----|--|

| | | | | | | | |
|--|--|--|---|--|---|---|--|
| <p>By working on (and if applicable, assessed through)</p> | <p>Students have the opportunity to encounter a diverse range of music and to explore critically the histories, structures and uses of that music. Each module offers an in-depth exploration of a particular aspect of music based on the research specialism of the module leader, but taken together, the students' individual choice of option modules offers breadth as well as depth of music coverage. Option modules typically develop students' critical understanding of the history, structure and uses of a particular type of music. In Stage 2, students will apply newly developed critical thinking skills to produce assignments that demonstrate a more sophisticated, reflective and evaluative approach to the study of music. Differentiated learning</p> | <p>All option modules develop key musical skills, whether in performing, composing, listening, thinking critically, analysing, editing, improvising, notating or employing studio techniques and digital literacy. In any given academic year, the option modules available cover all these aspects and assess them by means of improvised and non-improvised performance, performance commentaries, composition folios, composition commentaries, transcriptions, essays, critical appraisals, analysis exercises, editing exercises, recording exercises and the successful use of software related to notation, composition, music production and music psychology. In Stage 2, students will apply newly developed critical thinking skills to</p> | <p>All option modules require students to carry out independent work and research on topics of their choice. (Students generally devise their own topics for assessment, particularly in modules assessed by essay, performance or composition.) Some option modules involve group presentations, in which case students carry out collaborative research. Success in these modules requires detailed and thorough research; at Stage 2 students are expected to demonstrate creativity/originality in the way they devise their assignment topic and formulate their work.</p> | <p>Students gain musical and transferable skills (research skills, time management, self-discipline, communications skills, analytical skills) in all option modules. Some option modules include group presentations, which foster team-working skills. The initiative and imagination required to devise original, individual topics for assessment builds the students' capacity for problem-solving. In Stage 2, students have the opportunity in some modules (e.g. 'Practical Project') to develop leadership skills by taking on positions of responsibility and by helping to teach their Stage 1 peers.</p> | <p>In all option modules, students are required to communicate findings related to music, the arts, society and culture with clarity, coherence and criticality. Some option modules involve oral presentations and/or recitals, and all option modules involve written submissions in a variety of forms (e.g. essays, compositions, commentaries, critical responses to texts, transcriptions, editing exercises, workshop evaluations). The initiative and imagination required to devise original, individual topics for assessment builds students' creativity, and the criticality fostered in students at Stage 2 puts them in a position to identify actions that have benefit for themselves and others.</p> | <p>All option modules are designed to stretch students with both familiar and unfamiliar tasks. Where the type of task is familiar, the content of that task will stretch the student. Unfamiliar tasks could include group presentations, compositions, commentaries, critical responses to texts, transcriptions, editing exercises or workshop evaluations. The initiative and imagination required to devise original, individual topics for assessment builds students' creativity, and the criticality fostered in students at Stage 2 puts them in a position to identify actions that have benefit for themselves and others.</p> | <p>All option modules involve independent work and self-discipline. Students are expected to choose a topic to research and to carry out that research with ample guidance but independently. Some option modules involve group presentations or group recitals, in which case students carry out collaborative work. All option modules explore music's role as an expression of culture; taken together, the students' individual choice of option modules should combine to offer a multi-faceted and critical view of music as culture, covering different traditions, different time periods and different parts of the world. Multi-cohort option modules provide students with real and positive examples of inclusivity, in the sense that students from all</p> |
|--|--|--|---|--|---|---|--|

| | | | | | | | | | | |
|---|-----------------------|-------------------------|-----|-----|--|-----|-----|-----|-----|--|
| 3 | Ensemble Studies 3 | Progress towards PLO | Yes | Yes | | Yes | Yes | Yes | Yes | |
|---|-----------------------|-------------------------|-----|-----|--|-----|-----|-----|-----|--|

| | | | | | | | |
|--|---|---|--|--|--|--|---|
| <p>By working on (and if applicable, assessed through)</p> | <p>Ensemble Studies 3' gives students the opportunity to engage with a wide range of music and to gain knowledge and experience of music history and musical structures. This happens through rehearsals and performances with one or more ensembles. The module is assessed by critical report, which allows students to reflect critically on their engagement with the music and their part in traditions of performance and usage associated with that music. In Stage 3, students participating in many of the ensembles are encouraged to take critical decisions on choice of repertoire and style of delivery, allowing them to demonstrate both critical and creative engagement with the chosen repertoire.</p> | <p>This module builds advanced facility in practical musical activity, through regular rehearsals and public performances with departmental ensembles. It allows students to demonstrate that they can contribute constructively to high-level musical activity by performing at a technically advanced level, listening and responding with sensitivity to other ensemble members, and reflecting critically on their music-making. Students in Stage 3 who also opt for a final-year recital are encouraged to perform solos, lead performances, or otherwise take on positions of responsibility within ensembles.</p> | | <p>Successful participation in an ensemble requires team-working skills, discipline in time-keeping, responsibility (evidenced through regular, punctual attendance and practical tasks such as setting up and tidying up a rehearsal space) and steady application. These are important transferable skills that contribute to a student's employability. The module also contributes directly to the development of instrumental or vocal ensemble skills, thus developing students' capacity to perform, compose (the module builds students' knowledge of how a wide range of instruments and voices work), teach music, pursue practice-led research, and utilize music in applied, community settings. At this level, students</p> | <p>Ensemble Studies 3 involves the preparation of a report, in which the student is expected to write with clarity, fluency, coherence and critical awareness on the repertoire that they have performed in one or more departmental ensembles. In addition to this, students are expected to use their critical thinking skills to analyse and critically reflect upon their learning in this module.</p> | <p>At Stage 3, students are encouraged to take leadership roles in departmental ensembles. Where students are responsible for taking decisions on programming, they also need to take into account budgetary implications (music still in copyright is more expensive to procure). This means that students with these positions of responsibility have to become resourceful and balance the budget that is available to them while remaining creative in their artistic decisions.</p> | <p>Participation in departmental ensembles requires both team-work and independent work (independent study of a part). At this stage, students will typically take on positions of responsibility related to various practical and artistic aspects of ensemble music-making. This could include the programming of repertoire in certain ensembles, leading an instrumental section in any of the orchestras, singing a solo with one of the choirs, or the devising and management of a school workshop with the Music Education group. All of these duties allow the students to demonstrate purpose and responsibility, as well as offering them the opportunity to contribute to different communities, both within the department and externally.</p> |
|--|---|---|--|--|--|--|---|

| | | | | | | | | | | |
|---|----------------------------|----------------------|--|--|-----|-----|-----|-----|-----|--|
| 3 | Developing Professionalism | Progress towards PLO | | | Yes | Yes | Yes | Yes | Yes | |
|---|----------------------------|----------------------|--|--|-----|-----|-----|-----|-----|--|

| | | | | | | | | | |
|--|---|--|--|---|---|---|---|---|--|
| | By working on (and if applicable, assessed through) | | | <p>This module involves research on employment opportunities and professional fields in which the student is interested. Students are expected to analyse their findings at a sophisticated level and with close attention to detail.</p> | <p>This module develops students' understanding of the musical and transferable skills gained during their BA studies. It enables them to identify professional or further study opportunities in which they will be able to deploy their skills, and requires them to analyse critically the fields in which they have an interest. This will help them to prepare for the professional contexts in which they may later work. The module will include a bespoke Employability tutorial for Music students and will be assessed on a pass fail basis. Students will submit a small portfolio of work, potentially including the completed bespoke tutorial, an application for a music-related job, and a SWOT analysis of a professional field of their choosing.</p> | <p>The written work in this module requires students to write fluently and persuasively about their own skills and to analyse critically a professional field in which they are interested.</p> | <p>By identifying their transferable skills, students will feel empowered to tackle unfamiliar and challenging tasks.</p> | <p>The written assessments require the ability to work independently.</p> | |
|--|---|--|--|---|---|---|---|---|--|

| | | | | | | | | | | |
|---|----------------|---|--|--|---|--|--|--|---|--|
| 3 | ISM | Progress towards PLO | Yes | Yes | Yes | Yes | Yes | Yes | Yes | |
| | | By working on (and if applicable, assessed through) | The ISM requires detailed engagement with the student's choice of music. An ISM will typically involve close analysis of the history, use and/or structures of a given type of music. Assessment can be through practical and creative as well as intellectual engagement, but no matter what kind of output the student presents for assessment, the emphasis is on detailed, rigorous, critical and original work that is sustained over an extended period and executed on an independent basis with supervision. | Although the choice of output lies with the student, their work will inevitably involve high-level musical activity. This has to include critical thinking about music, but can also include other activities such as performing, composing, analysing, editing, improvising, notating or employing studio techniques and digital literacy at an advanced level. | The ISM is a research-led assessment that prepares students particularly well for research tasks at postgraduate level or in the workplace. In their work, students are required to demonstrate exacting standards of enquiry, analytical sophistication and original thinking, | The ISM is an opportunity for students to build practical experience in a field they wish to pursue after graduation, whether in relation to further study or employment. The free choice of output for assessment allows students to draw on all the skills they have gained throughout their programme to showcase their abilities in their chosen area. | Success in the ISM depends on the ability to communicate with clarity and critical insight on a music-related topic of the student's choosing. | The ISM is an opportunity for students to stretch their skills considerably over the course of a year's work on a project of their choosing. Successful ISMs demonstrate imagination and initiative, and will typically also showcase the student's resourcefulness, decisiveness and ability to identify actions that are beneficial within their sphere of activity. | ISMs always involve independent work, but in many cases they also involve intensive collaborations with other students (e.g. practice-as-research productions) and, in some cases, external stakeholders (e.g. community music projects). In all cases, students are expected to demonstrate critical awareness of i) music's function as an expression of culture and ii) issues of inclusivity and exclusivity. | |
| 3 | Option modules | Progress towards PLO | Yes | Yes | Yes | Yes | Yes | Yes | Yes | |

| | | | | | | | |
|--|--|---|---|---|---|--|--|
| <p>By working on (and if applicable, assessed through)</p> | <p>Students have the opportunity to encounter a diverse range of music and to explore critically the histories, structures and uses of that music. Each module offers an in-depth exploration of a particular aspect of music based on the research specialism of the module leader, but taken together, the students' individual choice of option modules offers breadth as well as depth of music coverage. Option modules typically develop students' critical understanding of the history, structure and uses of a particular type of music. In Stage 3, students will apply refined critical thinking skills to produce assignments that demonstrate a sophisticated, independent-minded and highly reflective approach to the study of music. Differentiated learning outcomes in</p> | <p>All option modules develop key musical skills, whether in performing, composing, listening, thinking critically, analysing, editing, improvising, notating or employing studio techniques and digital literacy. In any given academic year, the option modules available cover all these aspects and assess them by means of improvised and non-improvised performance, performance commentaries, composition folios, composition commentaries, transcriptions, essays, critical appraisals, analysis exercises, editing exercises, recording exercises and the successful use of software relating to notation, composition, music production and music psychology. In Stage 3, students will apply refined critical thinking skills to produce</p> | <p>All option modules require students to carry out independent work and research on topics of their choice. (Students generally devise their own topics for assessment, particularly in modules assessed by essay, performance or composition.) Some option modules involve group presentations, in which case students carry out collaborative research. Success in these modules requires detailed and thorough research; at Stage 3 students are expected to demonstrate creativity/originality and independence in the way they devise their assignment topic, and analytical sophistication, close attention to detail and creative flair in the way they execute it.</p> | <p>Students gain musical and transferable skills (research skills, time management, self-discipline, communications skills, analytical skills) in all option modules. Some option modules include group presentations, which foster team-working skills and offer Stage 3 students the opportunity to take on leadership roles. The initiative and imagination required to devise original, individual topics for assessment builds the students' capacity for problem-solving. In Stage 3, students have the opportunity in some modules (e.g. 'Practical Project') to develop leadership skills by taking on positions of responsibility and by helping to teach their Stage 1 and 2 peers.</p> | <p>In all option modules, students are required to communicate findings related to music, the arts, society and culture with clarity, coherence and criticality. Some option modules involve oral presentations and/or recitals, and all option modules involve written submissions in a variety of forms (e.g. essays, compositions, commentaries, critical responses to texts, transcriptions, editing exercises, or workshop evaluations). The initiative and imagination required to devise original, individual topics for assessment builds students' creativity, and the high level of criticality and independent thinking fostered in students at Stage 3 puts them in a position to identify actions that have benefit for themselves and others.</p> | <p>All option modules are designed to stretch students with both familiar and unfamiliar tasks. Where the type of task is familiar, the content of that task will stretch the student. Unfamiliar tasks could include group presentations, compositions, commentaries, critical responses to texts, transcriptions, editing exercises or workshop evaluations. The initiative and imagination required to devise original, individual topics for assessment builds students' creativity, and the high level of criticality and independent thinking fostered in students at Stage 3 puts them in a position to identify actions that have benefit for themselves and others.</p> | <p>All option modules involve independent work and self-discipline. Students are expected to choose a topic to research and to carry out that research with ample guidance but independently. Some option modules involve group presentations or group recitals, in which case students carry out collaborative work. All option modules explore music's role as an expression of culture; taken together, the students' individual choice of option modules should combine to offer a multi-faceted and critical view of music as culture, covering different traditions, different time periods and different parts of the world. Multi-cohort option modules provide students with real and positive examples of inclusivity, in the sense that students from all</p> |
|--|--|---|---|---|---|--|--|

| | | | | | | | | | | |
|---|-------------------|---|--|--|--|--|--|---|---|--|
| 3 | Recital | Progress towards PLO | Yes | Yes | Yes | Yes | Yes | Yes | Yes | |
| | | By working on (and if applicable, assessed through) | The recital module offers students the opportunity to engage on a very intensive and advanced level with a chosen programme of music, studying structures in detail and developing a critical understanding of that repertoire's place in music history. | The recital module offers students the opportunity to develop and demonstrate very advanced instrumental and vocal skills through a substantial solo recital of technically challenging music. | Preparation for the recital includes detailed research into performance practice and subtle stylistic matters, as well as the history of the repertoire in question. | The recital prepares students for careers in music performance. Transferable skills include independence, self discipline, self-motivation, time management, communication skills and research skills. | Students must prepare programme notes, and therefore must demonstrate the ability to communicate with clarity in written form about a particular programme of music. The recital itself is a form of communication through music, in which students demonstrate their ability to convey informed and creative decisions relating to performance practice and interpretation. | In the recital module, students are expected to explore unfamiliar repertoire, and through guidance from instrumental or vocal tutors learn how best to approach this unfamiliar and stretching repertoire so that they can perform it in a technically advanced manner while conveying an individual and appropriate interpretation of their chosen works. | Recital preparation includes independent work at a very high level. In many cases recitals also involve collaborative work with an accompanist or other performers. | |
| 3 | Composition folio | Progress towards PLO | Yes | Yes | Yes | Yes | Yes | | | |

| | | | | | | | | | |
|--|---|---|--|---|---|---|---|---|--|
| | By working on (and if applicable, assessed through) | The 'Composition folio' module requires detailed engagement with music from the 20th and 21st centuries. This allows students to learn techniques of composition and to develop their own composition style. A student may also wish to study music from an earlier period or non-Western music in order to incorporate some aspects of those musics into their own composition practice. This knowledge and experience of the structures and uses of a range of music allows students to develop detailed, rigorous, critical and original compositional work that is sustained over an extended period and executed on an independent basis with supervision. | The 'Composition folio' module requires advanced levels of musical ability, not only in relation to composition, but also in relation to listening, thinking critically, analysing, and notating by means of digital software. | The 'Composition folio' module is a practice-as-research assessment, in the sense that all compositions submitted for assessment are expected to demonstrate a research function as well as a high level of creativity. This research function is explained and analysed in the accompanying commentary that students submit. In their work, students are required to demonstrate exacting standards of enquiry, analytical sophistication and original thinking. | The 'Composition folio' module is an opportunity for students to build practical experience in the field of composition. The free choice of output for assessment (including concert music, musicals and film scores) allows students to showcase their abilities in their chosen area. The musical and transferable skills (time management, self-discipline, communications skills, analytical skills) gained in this module help students to prepare for careers in composition and in related fields such as teaching, academic work, and community music work. | Students must submit a written commentary on their compositions, and therefore must demonstrate the ability to communicate with clarity and critical insight about their own music. | Composition is a form of creativity that requires imagination and initiative to move beyond the familiar, as well as resourcefulness in the search for new sounds/sound patterns and originality. In this module students gain creativity and resourcefulness, but also criticality and analytical thinking. This combination of learning outcomes puts students in a position to identify resourceful actions that have benefit for themselves and others. | Composition folio' involves independent work and self-discipline. Students are expected to create a portfolio of advanced compositions with ample guidance but independently. Many students will choose to workshop their compositions, in which case they will carry out collaborative work with fellow students. In their critical commentaries, students explore their music's role as an expression of culture. | |
|--|---|---|--|---|---|---|---|---|--|

[1] Aine Sheil: Students will take 40-60 credits made up as follows:

20/40 credits ISM

20/40 credits composition folio

20/40 credits recital

All students must take at least one 40-credit module. Students who do only one 40-credit module from those listed above will take the two 10-credit option modules in spring and summer terms. Students who do one 40-credit module plus a 20-credit ISM/composition folio/recital will not take the two 10-credit option modules in spring and summer term.

[2] Aine Sheil:

This is the deadline for the 20-credit version

[3] Aine Sheil: This is the deadline for the 40-credit version

[4] Aine Sheil: This is the deadline for the 20-credit version

[5] Aine Sheil: This is the version for the 40-credit version

[6] Aine Sheil:

Same assessment point for 20 and 40-credit recitals because of logistics involved in live triple-marking of each recital (we need the same examiners for all recitals for the sake of consistency).

[7] Aine Sheil:

See note above.

[8] Aine Sheil:

See note above.