<b>Programme Information &amp; PLOs</b>	Programme	Informatior	n & PLOs
-----------------------------------------	-----------	-------------	----------

Title of the new prog	ramme – including any year abroad/ in indu	ustry variants		
BA Music				
Level of qualification				
Please select:	Level 6			
	· · · · · · · · · · · · · · · · · · ·		Year in Industry Please select Y/N	No
Please indicate if the	programme is offered with any year abroad	d / in industry variants	-	
			Year AbroadPlease select Y/N	No
Department(s): Where	more than one department is involved, indicate t	he lead department		
_				
Lead Department	Music			
Other contributing Departments:	N/a			
Departments.				
Programme Leade	er			
Please name the pro	gramme leader and any key members of sta	ff responsible for designing, maintaining a	nd overseeing the programme.	
Áine Sheil				
Purpose and learr	ing outcomes of the programme			
_	for applicants to the programme			
	re creative, reflective and independent-minded i nusical skills, research and writing techniques, ar			
	sic, the arts, education, or many other fields in w			
	alise in your own choices of study under expert a			
	l types of music are valued. We are a close-knit c	, .	-	
-	strumental/vocal lessons, workshops or guided i		•	•
	nerous practice rooms, recording studios and IT a			icountered before.
Taken together, these of	Outcomes Please provide six to eight statements outcomes should capture the distinctive features o culated, and which will therefore be reflected in th	of the programme. They should also be outcome	expected to do. The solution of the second second The second se	rough the course of the
	completion of the programme, graduates will be			

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.
Progra	mme Learning Outcome for year in industry (where applicable)
Eor pro	arammes which lead to the title 'with a Vear in Industry' - typically involving an additional year - please provide either a) amended versions of some (at least one, but not pecessarily all)

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', in which the students c

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 employablity 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 th	e first year (Stage 0), stu	dents will be able to:					
			Global statement		-		
PLO 1	PLO 2	PLO 3	PLO 4				
				PLO 5	PLO 6	PLO 7	PLO 8
Individual statements							

Stage 1							
On progression from th	ne first year (Stage 1), stu	udents will be able to:	knowledge of a r structures and va musical activity in some evidence of studio techniques by commenting of able to demonstr Students will be a creative works in will be able to ap situations, demon will have the abil logical ways, and examples and cas thoughts about, of imagination and	ndent work that demonsta ange of music from differen- ried uses of the music the n an appropriately inform f analytical understanding s and digital literacy. In a ritically on musical mater ate an understanding of, able to draw on research to the public domain and di ply transferable skills gain nstrating responsibility, in ity to communicate inforr in formal academic writi. se studies to illustrate issue chosen topics. Students w initiative, and will be able nities with purpose, respo	ent traditions and parts of ey have encountered. Stu- led manner, with recogni- g, for example by perform ddition, they will be able- rials or through elemento and basic competence in techniques encountered scover a range of ideas of ned in their first year of s hitiative, team-working su- ned ideas about music a ng they will know how to use discussed, and expres- vill be able to approach for to work independently of	of the world; and unders idents will be able to con- ition of style and perform ning, analysing, editing, to demonstrate fundam ary transcription; where a composition and impro- in their first-year module about and approaches to study in music-related ar kills and a capacity for p nd music-related matter o reference sources corre- ss and explain their own amiliar tasks and new ch and self-reliantly, and al	tanding of the histories, htribute constructively to hance practice, and with notating or employing ental skills in listening appropriate, they will be ovisation techniques. es to explore scholarly or relevant topics. They ad other employment roblem-solving. They is in clear, coherent and ectly, use appropriate understanding of, and allenges with so contribute to
PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8

Stage 2							
On progression from the so	econd year (Stage 2), :	students will be able to:	and parts of the we encountered. Stude informed manner, understanding, for literacy. In addition analytically on mus facility in and a per research on modul techniques to explo about and critical of year of study in mu working skills, and ability to communi logical ways, and in ideas in a critical a high level; and adv evaluate their own further; they will a a position to identi	missions that demonstro orld and critical understa ents will be able to contr with full recognition of s example by performing, n, they will be able to den sical materials or through rsonal approach to comp e-related topics both ind ore in detail scholarly or approaches to relevant to usic-related and other en the capacity for creative icate critically informed in n formal academic writin nd selective manner; use ance original ideas as ke skills, knowledge and un pproach familiar tasks an ify actions that have real self-reliantly, and also c ical awareness of the role	anding of the histories, su ibute constructively to h tyle and performance pr analysing, editing, nota monstrate assurance in a h transcription; where a position and improvisatio dependently and collabor creative work in the pub opics. They will be able t nployment situations, de e problem-solving and be deas about music, the an g they will know how to e appropriate examples of the propriate examples of the propriate examples of the propriate situation and new challenges with be benefit for themselves of contribute to different co	tructures and uses of the igh-level musical activity factice issues, and with e tring or employing studio critical listening skills by opropriate, they will be o on techniques. Students w ratively, drawing on know lic domain and to discov o apply transferable skill monstrating responsibili eneficial decision-making rts, society and culture in e quote and reference re and case studies to explo ubmissions. Students will fy ways in which to deve creativity, imagination a and others. They will be o mmunities with purpose,	e music they have in an appropriately vidence of critical techniques and digital commenting able to demonstrate will be able to carry out wledge of research er a range of theories ls gained in their second ity, initiative, team- they will have the fluent, coherent and levant theories and re relevant issues at a have the capacity to lop their learning nd initiative, and be in able to work
PLO 1 PL	.0 2	PLO 3	PLO 4		PLO 6		PLO 8

Stage 3				

On completion of third year (Stage 3), students	will be able to:	parts of the world, uses. This understa and thorough know throughout their d musical activity, in performance pract employing studio t demonstrate a sop on musical materia appropriate, they v composition and in whether as prepar and close attention and will demonstra able to apply the n in a range of natio leadership or adva sophistication on c oral media and mu relevant theories a support complex a knowledge and un tasks as well as ne and entrepreneuria independently and	ngage meaningfully, creat by drawing upon knowle anding and engagement wledge of key issues and legree programme. Stude an accurate and fully inj- tice issues and ensemble rechniques and digital lite obsticated ability to listen als, using techniques of a will be able to demonstra mprovisation techniques. ation for postgraduate sin to detail. Their research ate critical thinking, crea nusical and transferable and international pro- inced teamwork skills. The range of issues relating usic-making activities. In and ideas in a critical and and original ideas effectiv derstanding, and identify w and challenging situat al actions that have real l self-reliantly, and also c p understanding of the re	edge and experience of r will be evidenced throug theories relating to the r ents will be able to lead, formed manner, and wit skills, for example by per- eracy at graduate level. In n critically, through deta malysis, close reading or the assurance in and a per- Students will be able to tudy or for the workplace to will draw on advanced tive flair and judicious ap skills gained throughout of essional contexts, demo ey will have the ability to to music, the arts, societ formal academic writing judicious manner, and p ely. Students will have th v ways in which to develo ions with creativity, image benefit for themselves a ontribute to different co	nusic's histories, its struc h original submissions to music and ideas students or constructively contrib h advanced, research-ba rforming, analysing, edit Where appropriate, they iled transcription or by c other appropriate theor ersonal and sophisticated research independently e environment, with ana knowledge of technique oplication of theory and the programme with co onstrating responsibility, o communicate with clai ty and culture, using app they will know how to co provide specific examples the capacity to evaluate to p their careers; they will gination and initiative, a mmunities with purpose	tures and its varied hat demonstrate deep s have encountered ute to, high-level used insight into style, sing, notating or will be able to commenting analytically vies; also where d approach to and collaboratively, lytical sophistication s and methodologies, practice. They will be nfidence and aptitude , initiative, and vity, critical insight and propriate written and puote and reference s to illustrate and heir own skills, Il approach familiar nd identify resourceful ble to work
PLO 1 PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8

#### 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	Mo	dule				Au	utum	n Tei	m							S	pring	g Terr	n							Su	mme	r Ter	m			
	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
Stage 1																																
Credits	Mo	dule				Au	utum	n Tei	rm							s	pring	g Terr	n							Su	mme	r Ter	m			

	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																		E							A			
20	MUS00124C	Making Music, Studying Music		s				E					A																			
20	MUS00126C	Performance Studies I		s																						E			A			
20	MUS00125C	Listen to This!		s																		E	А					A				
10	твс	Option module A							s			E	А																			
20	ТВС	Option module B												s				E					А									
20	твс	Option module C																					s			E					A	
Stage 2																																
Credits	Мо	dule				Αι	utum	in Te	rm							S	pring	Terr	n							Su	mme	r Ter	m			
	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	ТВС	Critical Thinking and Listening		s														E				A						A				
30	ТВС	Performance Studies 2		s																						E			A			
20		Option module D		s				E					A																			
20		Option module E												s				E					А									
20		Option module F																					s			E					А	

											-			1	I															<u> </u>		
																													'			$\vdash$
Stage 3	I				1	1		1															1								1	
Credits	M	odule				Αι	ıtum	n Te	rm							S	pring	Terr	n							Su	mme	r Ter	m			
	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	ТВС	Developing Professionalism		s								E	А																			
10	ТВС	Ensemble Studies		s																												
20/40	ТВС	ISM		s																		EA [					EA					
20/40	ТВС	Composition folio		s																		EA [					EA [					
20/40	ТВС	Recital		s																								EA [				
20	ТВС	Option module G		s				E					А																			
20		Option module H												s				E					А			E		A				
20 [7]		Option module I																	s			E					A					
10 [8]		Option module J																					s			E					A	
Stage 4																																
Credits	M	odule				Αι	ıtum	n Te	rm							S	pring	Terr	n							Su	mme	r Ter	m			

	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
																																<u> </u>
																																<u> </u>
																																<u> </u>
<b>Optional</b>	module lists If the	e programme require	es stu	dents	s to se	elect	optic	on mo	odule	s froi	m sp	ecific	lists	these	e lists	s sho	uld b	e pro	video	d belo	ow. If	you	need	l mor	e spa	ace, ι	use th	ne tog	gles	on th	ne let	t to
Option Lis	st A Op	tion List B	Opti	ion Li	ist C				ion Li ails n		+		Opt	ion Li	st E			Opti	ion Li	st F			Opt	ion Li	ist G			Opti	on Li	st H		
Musical A	nalysis, MUSO Cor	mposition 1, MUS00	Con	temp	orary	y Voi	ces, I	avai	lable	oryc			Deta	ails n	ot ye	t ava	ilable	Deta	ails n	ot ye	t ava	ilable	Deta	ails n	ot ye	t ava	ilable	Deta	ails no	ot ye	t ava	ilable
Developir	ng Themes – Musi	c in 'The Long Ninete	e Ana	lysis	as Co	тро	sitior																									
Studving	World Music I Mu	isic Perception & Co	a Mus	sic &	Fmot	ion.	MUS																									
otudying																																
	17t	h & 18th Century Vo	Crea	ativity	y bey	ond	the S																									
	Tw	entieth Century East	t Perf	orma	ance a	& Co	ntext																									

Monteverdi, MUS0002			

Management and Adr	nissions Inf	formation						
This document applies to	students wh	o commence	d the programme(s) in:		2017/18			
	ma of Higher	Education (L	on undergraduate programmes (su evel 5/Intermediate), Ordinary Deg		-			-
Certificate of Higher Educati Diploma of Higher Education	on (Level 4/Ce	rtificate)						
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)	Face-to-face, campu	s-based	Mode Distance learni	ng	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	3	Full-time	n/a	Please select Y/N	Yes	Please select Y/N	No	n/a
Language(s) of study English.		Full-time	n/a	Please select Y/N	Yes	Please select Y/N	No	n/a
Language(s) of study		Full-time	n/a	Please select Y/N	Yes	Please select Y/N	No	n/a
Language(s) of study English. Language(s) of assessmer English.	ıt				Yes	Please select Y/N	No	n/a
Language(s) of study English. Language(s) of assessmer English. Programme accredita	tion by Pro	fessional, S	tatutory or Regulatory Bodies		Yes	Please select Y/N	No	n/a
Language(s) of study English. Language(s) of assessmer English.	it tion by Pro ised or accre	fessional, S	tatutory or Regulatory Bodies		Yes	Please select Y/N	No	n/a

Name of PSRB	
n/a	
Are there any conditions on the ap	proval/ accreditation of the programme(s)/ graduates (for example accreditation only for the full award and not any interim award)
· · · ·	
n/a	
Additional Professional or Vo	cational Standards
Are there any additional requirem	ents of accrediting bodies or PSRB or pre-requisite professional experience needed to study this programme?
Please Select Y/N:	if Yes, provide details
n/a	
University award regulations	
	t 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 pe	ermitted to take elective modules?
(See: https://www.york.ac.uk/med	lia/staffhome/learningandteaching/documents/policies/Framework%20for%20Programme%20Design%20-%20UG.pdf)
Please Select Y/N: Yes	
Careers & Placements - 'With	Placement Year' programmes
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	r 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 t	o 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 Program	nme Learning Outcome, concerning employability. (See Careers & Placements for details).
In exceptional circumstances, UTC r	may approve an exemption from the 'Placement Year' initiative. This is usually granted only for compelling reasons concerning
accreditation; if the Department alr	ready 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.	
Programme excluded	
	If yes, what are the reasons for this exemption:
Study Abroad (including Year	Abroad as an additional year and replacement year)

	-	niversity-wide North America/ Asia/ Australia student exchange programme. Acceptance onto the 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/procedu	re/programmes/d	lesign/
Please Select Y/N: No		
Additional information		
Transfers out of or into the programme		
ii) Transfers into the programme will be possible?	Yes	
(please select Y/N)	165	
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?	Ves	
(please select Y/N)	103	
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 Comm	ttee
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 Lea	rning Outcomes	_		
			PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8
			Understand and	Lead, or	Research	Apply the	Communicate	Approach	Work	#REF!
			engage	constructively	independently	musical and	with clarity and	familiar tasks as	independently	
			meaningfully,	contribute to,	and	transferable	critical insight on	well as new and	and self-	
			creatively and	high-level	collaboratively,	skills gained	a range of issues	challenging	reliantly, and	
			critically with a	musical activity,	whether as	throughout the	relating to music,	situations with	also contribute	
			range of music	for example by	preparation for	programme with	the arts, society	creativity,	with purpose	
			from different	performing,	postgraduate	confidence and	and culture,	imagination and	and	
			traditions and		study or for the	aptitude in a	using	initiative, and	responsibility to	
			parts of the	listening,	workplace	range of national		identify	different	
			world, by	thinking	environment,	and international		resourceful and	communities	
			drawing upon	critically,	with analytical	professional	media and	•	through team-	
			knowledge and	analysing,	sophistication,	contexts, for	music-making	actions that have		
			experience of	editing,	close attention	example	activities.	real benefit for	that are founded	
			music's histories,	1	to detail and	performance,		themselves and	on a	
			its structures and		creative flair.	composition,		others.	commitment to	
			its varied uses.	employing studio		teaching,			inclusivity and	
				techniques and		management,			are informed by	
				digital literacy at		academic work,			a deep	
				an advanced		studio work and			understanding of	
				level.		community			the role of music	
						music projects.			as an expression	
									of culture.	
1	Developing	Progress towards	Yes	Yes						
	Musicianship	PLO								

	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.	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						
Making Music, Studying Music			Yes	Yes	Yes	Yes	Yes	Yes	

[This module									]
contains two	By working on	Participation in	Practical Project'		Practical Project'		Practical Project'	Practical Project'	
components:	(and if applicable,		is very much	-	encourages		is a form of PBL:	requires both	
'Practical Project'	assessed	involves students	about	•	students to take		it sets students a	team-work and	
and 'Researching,	through)	devising or	constructive	•	the initiative,	on a topic in	task (the creation	independent	
Talking and		rehearsing a	contribution to		project manage,	written form	and performance	work. Students	
Writing about		piece of music	practical musical		work		of a piece of	have	
Music'.]		theatre under	,	to devise the	independently		music theatre	independent	
		the guidance of			and in teams,		based on a given	tasks, but these	
		an academic	opportunity not	production.	work to tight	and in musical	topic within a	come together in	
		member of staff.	only to		schedules and to	form (the		a large-scale,	
		It introduces	contribute to the		give public	•	and on a very	inclusive	
		students to new		01	performances		small budget),	collaboration	
		types of music	music, but also to	•	within the		and requires	(inclusive	
		and gives them	develop and	the finished	Department's	form of	students to	because all first	
		an opportunity to	refine studio	product.	professional	communication).	respond to this	years are	
		experience	techniques and	0.	concert series.	-	challenge with	involved and	
		musical	digital literacy	-	These are all	-	creativity,	because they all	
		structures first-	skills required to			Writing About	resourcefulness	have a	
		hand. In cases			relevant to	Music' develops	and	meaningful part	
		where the			employment.	,	professionalism.	in the whole).	
		project is	effects and	to carry out	'Researching,	to communicate	'Researching,	'Researching,	
		devised, students	market the	detailed	Talking and	music-related	Talking and	Talking and	
		not only	project.	academic	Writing about		Writing About	Writing About	
		experience	'Researching,		Music' provides	-	Music' fosters	Music' helps	
		structures, but	J		students with	presentations.	the research	students to	
		are responsible	Writing about		transferable skills		skills needed in	develop the	
		for creating them	Music' helps		involving		order to find	research skills	
		under the	students to think		research,			and attention to	
		supervision of an	critically about		evaluation,			detail required to	
		academic staff	the music they		digital literacy,		unfamiliar tasks	make the	
		member as well	have		time		more	independent	
		as postgraduate	encountered in		management,		manageable.	research behind	
		students and UG	'Practical		and writing in a			'Practical Project'	
		students in	Project', and to		house style in a			a collaborative	
		Stages 2 and 3.	carry out in-		highly focused			success.	
		'Researching,	depth research		manner.				
		Talking and	on it, employing						
		Writing about	digital literacy						
		Music' gives	skills related to						
		students the	database						
		research skills	searches and						
		they require to	source						
		engage with	identification.						
		music they may							
		not have							
		encountered							
		before. It does							
		this through							
		teaching the skills							
		involved in							
		literature							

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

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

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

two compenents:	Dunnerking	Droadona		Mark on the	Europedo -	The medule	Modulo resultar	
'Music in	Dy working on	Broadens	Allows students	Work on the	Expanded	The module	Module requires	
Context' and	(and if applicable,	students	to develop	essay assignment	knowledge of	allows students	independent	
'Critical Listening	assessed	knowledge and	familiarity with a	requires		to write about	work and builds	
1'.]	through)	experience of	range of	independent	contributes to	music from an	students'	
±.]		repertoire in two	performance	research on a	employability in	informed	awareness of	
		different ways:	styles and	module-related	music-related	position.	music as an	
		each week,	techniques	topic.	positions, while		expression of	
		students attend a			writing and		culture through	
		class ('Music in	different		research skills are		exposure to	
		Context') that	contexts, and		very transferable		different types of	
		introduces them	develops		to other		music in different	
		to a key musical	students'		employment		types of social	
		work from a	capacity to listen		situations.		contexts.	
		diverse range of	closely to and					
			analyse a range					
		jazz, world music,						
		popular music,	different					
		electronica). Each						
		week, the class is						
		taught by a	world.					
		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						

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

assessed	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	All option modules develop key musical skills, whether in performing, composing, listening, thinking critically, analysing, editing, improvising,	All option modules require students to carry out independent work and research on topics of their choice. (Students generally devise their own topics	Students gain musical and transferable skills (research skills, time management, self-discipline, communications skills, analytical	In all option modules, students are required to communicate findings related to music, the	All option modules are designed to stretch students with both familiar and unfamiliar tasks.	All option modules involve independent work and self- discipline. Students are expected to	
(and if applicable, assessed through)	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	key musical skills, whether in performing, composing, listening, thinking critically, analysing, editing,	students to carry out independent work and research on topics of their choice. (Students generally devise	transferable skills (research skills, time management, self-discipline, communications	students are required to communicate findings related to music, the	designed to stretch students with both familiar and	independent work and self- discipline. Students are	
	diverse range of music and to explore histories, structures and uses of that music. Each module offers an in-depth exploration of a	whether in performing, composing, listening, thinking critically, analysing, editing,	out independent work and research on topics of their choice. (Students generally devise	(research skills, time management, self-discipline, communications	required to communicate findings related to music, the	stretch students with both familiar and	work and self- discipline. Students are	
through)	music and to explore histories, structures and uses of that music. Each module offers an in-depth exploration of a	performing, composing, listening, thinking critically, analysing, editing,	work and research on topics of their choice. (Students generally devise	time management, self-discipline, communications	communicate findings related to music, the	with both familiar and	discipline. Students are	
	explore histories, structures and uses of that music. Each module offers an in-depth exploration of a	composing, listening, thinking critically, analysing, editing,	research on topics of their choice. (Students generally devise	management, self-discipline, communications	findings related to music, the	familiar and	Students are	
	structures and uses of that music. Each module offers an in-depth exploration of a	listening, thinking critically, analysing, editing,	topics of their choice. (Students generally devise	self-discipline, communications	to music, the			
	uses of that music. Each module offers an in-depth exploration of a	critically, analysing, editing,	choice. (Students generally devise	communications	,	unfamiliar tasks.	expected to	
	music. Each module offers an in-depth exploration of a	analysing, editing,	generally devise		المسم بالمعامية مسما		enpetied to	
	module offers an in-depth exploration of a	analysing, editing,	generally devise	skills analytical	arts, society and	Where the type	choose a topic to	
	module offers an in-depth exploration of a	editing,		SKIIIS, diidiyuldi	culture with	of task is familiar,	research and to	
	in-depth exploration of a	0.		skills) in all	clarity and	the content of	carry out that	
	exploration of a		for assessment,	option modules.	coherence. Some	that task will	research with	
		notating or	particularly in	As previously	option modules	stretch the	ample guidance	
		employing studio	modules	mentioned, some	•	student.	but	
	of music based	techniques and	assessed by	option modules	presentations	Unfamiliar tasks	independently.	
	on the research	digital literacy. In	essay,	include group	and/or recitals,	could include	Some option	
							· · ·	
	specialism of the	any given	performance or	presentations,	and all option	individual and	modules involve	
	module leader,	academic year,	composition.)	which foster	modules involve	group	group	
	but taken	the option	Some option	team-working	written	presentations,	presentations or	
	together, the	modules	modules involve	skills. The	submissions in a	compositions,	group recitals, in	
	students'	available cover	group	initiative and	vareity of forms	commentaries,	which case	
	individual choice	all these aspects	presentations, in	imagination	(e.g. essays,	critical responses	students carry	
	of option	and assess them	which case	required to	compositions,	to texts,	out collaborative	
	modules offers	by means of	students carry	devise original,	commentaries,	transcriptions,	work. All option	
	breadth as well	improvised and	out collaborative	individual topics	critical responses	editing exercises	modules explore	
	as depth of music	non-improvised	research. Success	for assessment	to texts,	or workshop	music's role as an	
	coverage. Option	performance,	in these modules	builds the	transcriptions,	evaluations. The	expression of	
	modules typically	performance	requires detailed	students'	editing exercises,	initiative and	culture; taken	
		commentaries,	and thorough	capacity for	workshop	imagination	together, the	
	understanding of	composition	research.	problem-solving.	evaluations).	required to	students'	
	the history,	folios,		p 0	Some option	devise original,	individual choice	
	structure and	composition			modules offer	individual topics	of option	
	uses of a	commentaries,			students the	for assessment	modules should	
	particular type of	transcriptions,			possibility of	builds students'	combine to offer	
	music.				• •		a multi-faceted	
	Differentiated	essays, critical			developing websites or radio	creativity.	view of music as	
		appraisals,						
	learning	analysis			broadcasts for		culture, covering	
	outcomes in	exercises, editing			assessment		different	
	multi-cohort	exercises,			purposes.		traditions,	
	modules explain	recording					different time	
	clearly to Stage 1	exercises and the					periods and	
	students what	successful use of					different parts of	
	qualities their	software related					the world. Multi-	
	assignments	to notation,					cohort option	
	should	composition,					modules provide	
	demonstrate.	music production					students with	
		and music					real and positive	
		psychology.						
							1 1	
							three stages	
		psychology.					examples of inclusivity, in the sense that students from all three stages	

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

module contains	By working on	Both 'Solo	This module		Progress in 'Solo	The module	At this stage,	Solo Studies	
two components:	(and if applicable,	Studies 2' and	builds advanced		Studies' requires	requires students	-	develops	
'Solo Studies 2'	assessed	'Ensemble	facility in		self-discipline	to produce a	expected to	students' ability	
and 'Ensemble	through)	Studies 2' give	practical musical		and steady		explore	to work	
Studies 2'.]	linough	, v				written report communicating	•	independently	
		students the	activity, both		application, while	0	unfamiliar	,	
		opportunity to	through solo		successful	and reflecting	repertoire, and	under the	
		engage with a	music-making		participation in	critically on their	through guidance		
		range of music	and regular		an ensemble	progress in	from	instrumental or	
		and to gain	rehearsals and		requires team-	performance	instrumental	vocal tutor.	
		knowledge and	public		working skills,	over the year.	tutors and	Participation in	
		experience of	performances		discipline in time-		ensemble leaders	l '	
		music history and	with		keeping,				
		musical	departmental		responsibility		approach this	requires both	
		structures. This	ensembles. It		(evidenced		unfamiliar and	team-work and	
			allows students		through regular,		stretching	independent	
		playing solo	to demonstrate		punctual		repertoire so that		
		music and	that they can		attendance and		they can perform	· ·	
		through	contribute		practical tasks		it in a technically	study of a part).	
		rehearsals and	constructively to		such as setting		assured manner.	At this stage,	
		performances	high-level		up and tidying up			students will	
		with one or more	musical activity		a rehearsal			typically begin to	
		ensembles. The	by performing at		space) and			take extra	
		module is	a technically		steady			responsibility for	
		assessed through	advanced level,		application.			various practical	
		practical	listening and		These are			and artistic	
		performance,	responding with		important			aspects of	
		showing	sensitivity to		transferable skills			ensemble music-	
		students' ability	accompanists		that contribute			making. This	
		to engage	and other		to a student's			could include	
		analytically with	ensemble		employability.			contributions	
		the structures	members, and		The module also			towards	
		and performance	reflecting		contributes			programming of	
		conventions of	critically on their		directly to the			repertoire in the	
		selected	music-making.		development of			Chimera	
		repertoire, and	in a set of the set of		instrumental or			ensemble,	
		also by critical			vocal skills, thus			leading an	
		report, which			developing			instrumental	
		allows students			students'			section in any of	
		to reflect			capacity to			the orchestras,	
		critically on their			perform,			singing a solo	
					compose (the			with one of the	
		engagement with the music and			module builds				
								choirs, or	
		their part in			students'			contributions	
		traditions of			knowledge of			towards the	
		performance and			how a wide range			devising of a	
		usage associated			of instruments			school workshop	
		with that music.			and voices work),			with the Music	
					teach music,			Education group.	
					pursue practice-				
					led research, and				
					utilize music in				

2	Critical Thinking	Progress towards	Yes							
	and Listening	PLO								

[This module has	By working on	Critical	Allows students	Work on the	Expanded	The module	Critical thinking	Module requires		i
two compenents:	(and if applicable,		to develop	essay assignment		allows students	skills help to	independent		1
'Critical	assessed		•	requires	music repertoire	to write about	develop	work and builds		1
Musicology' and	through)		a range of	independent	contributes to	music from a	questioning	students' critical		
'Critical	un ough)	of sessions team-	performance	research on a	employability in	critically	minds and the	awareness of		1
Listening'.]		taught by	styles and	module-related	music-related	informed	ability to	music as an		
-			,	topic, which at	positions, while	position and	•	expression of		
		which critical	•	• •	writing and	introduces them		culture through		
		theory is applied	different	be expected to	-	directly to a	turn facilitates	exposure to		
				demonstrate	very transferable	range of issues	the kind of	different types of		
			a range of critical			relating to music,	creativity,	music in different		
		-	-	detail and the	employment	the arts, society	imagination and	types of social		
		attendance at			situations.	and culture.	initiative that	contexts, as well		
		and critical	overlooked	possible by a	Critical thinking		make it possible	as critical		
			aspects of		skills help to		for students to	theories that can		
		weekly concert	music/challenge	critical mind.	develop		identify actions	illuminate		
		series. Both	-	critical minu.			that have real	music's role in		
		components	commonplace assumptions		questioning minds and the		benefit for	society. 'Critical		1
		broaden	about music. The		ability to		themselves and	Musicology' will		1
		students'	module develops		evaluate complex		others.	include sessions		1
			students'		situations. This in		others.	that investigate		
		experience of	capacity to think		turn facilitates			inclusivity/		
		repertoire from	critically, which		creative			exclusivity in		
		different	in turn facilitates		problem- solving			music and music-		
			a questioning,		and beneficial			making, thus		
		and parts of the	creative and		decision-making.			encouraging		
		world. 'Critical	intellectually		decision-making.			students to		
		Musicology'	engaged					reflect critically		
			approach to high-					upon their own		
		students with the	level musical					values in relation		
			activity.					to the issue.		
		their	activity.					to the issue.		
		assumptions								
		related to music;								
		this helps them								
		to develop								
		critical thinking								
		not just when								1
		listening to the								1
		weekly concerts,								1
		but also when								1
		studying music's								1
		histories,								1
		structures and								1
		uses across all								1
		modules.								1
		Assessment is by								l
		essay on a topic								l
		in critical								l
		musicology of the								1
		student's								1
		stautit s				1				í

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

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

3	Ensemble Studie	es Progress towards	Yes	Yes	Yes	Yes	Yes	Yes	
	3	PLO							

						1	
	Ensemble Studies		Successful	Ensemble Studies	At Stage 3,	Participation in	
(and if applicable,		builds advanced	participation in	3 involves the	students are	departmental	
	the opportunity	facility in	an ensemble	preparation of a	encouraged to	ensembles	
through)	to engage with a	practical musical	requires team-	report, in which	take leadership	requires both	
	wide range of	activity, through	working skills,	the student is	roles in	team-work and	
	music and to gain	regular	discipline in time-	expected to write	departmental	independent	
	knowledge and	rehearsals and	keeping,	with clarity,	ensembles.	work	
	experience of	public	responsibility	fluency,	Where students	(independent	
ł	music history and	performances	(evidenced	coherence and	are responsible	study of a part).	
	musical	with	through regular,	critical	for taking	At this stage,	
ł	structures. This	departmental	punctual	awareness on the	decisions on	students will	
ł	happens through	ensembles. It	attendance and	repertoire that	programming,	typically take on	
ł	rehearsals and	allows students	practical tasks	they have	they also need to	positions of	
ł	performances	to demonstrate	such as setting	performed in one	take into account	responsibility	
	with one or more	that they can	up and tidying up	or more	budgetary	related to various	
ł	ensembles. The	contribute	a rehearsal	departmental	implications	practical and	
	module is	constructively to	space) and	ensembles. In	(music still in	artistic aspects of	
	assessed by	high-level	steady	addition to this,	copyright is more	ensemble music-	
ł	critical report,	musical activity	application.	students are	expensive to	making. This	
	which allows	by performing at	These are	expected to use	procure). This	could include the	
	students to	a technically	important	their critical	means that	programming of	
ł	reflect critically	advanced level,	transferable skills	thinking skills to	students with	repertoire in	
ł	on their	listening and	that contribute	analyse and		certain	
	engagement with	responding with	to a student's	critically reflect	responsibility	ensembles,	
	the music and	sensitivity to	employability.	upon their	have to become	leading an	
	their part in	other ensemble	The module also	learning in this	resourceful and	instrumental	
	traditions of	members, and	contributes	module.	balance the	section in any of	
	performance and	reflecting	directly to the	module.	budget that is	the orchestras,	
	usage associated	critically on their	development of		available to them	singing a solo	
	with that music.	music-making.	instrumental or		while remaining	with one of the	
	In Stage 3,	Students in Stage	vocal ensemble		creative in their	choirs, or the	
	-	-					
	students	3 who also opt	skills, thus		artistic decisions.	devising and	
	participating in	for a final-year	developing			management of a	
	many of the	recital are	students'			school workshop	
	ensembles are	encouraged to	capacity to			with the Music	
	encouraged to	perform solos,	perform,			Education group.	
	take critical	lead	compose (the			All of these	
	decisions on	performances, or	module builds			duties allow the	
	choice of	otherwise take	students'			students to	
	repertoire and	on positions of	knowledge of			demonstrate	
	style of delivery,	responsibility	how a wide range			purpose and	
	allowing them to	within	of instruments			responsibility, as	
	demonstrate	ensembles.	and voices work),			well as offering	
	both critical and		teach music,			them the	
	creative		pursue practice-			opportunity to	
	engagement with		led research, and			contrbute to	
	the chosen		utilize music in			different	
	repertoire.		applied,			communities,	
			community			both within the	
			settings. At this			department and	
			level, students			externally.	

3	Developing	Progress towards		Yes	Yes	Yes	Yes	Yes	
	Professionalism	PLO							

-		1						
	By working on		This module		The written work		The written	
	(and if applicable,		involves research	develops	in this module		assessments	
	assessed		on employment	students'	requires students	skills, students	require the	
1	through)		opportunities	-	to write fluently	will feel	ability to work	
			and professional		and persuasively	empowered to	independently.	
			fields in which		about their own	tackle unfamiliar		
			the student is	gained during	skills and to	and challenging		
			interested.		analyse critically	tasks.		
			Students are	It enables them	a professional			
			expected to	to identify	field in which			
			anlyse their	professional or	they are			
			findings at a	further study	interested.			
			sophisticated	opportunites in				
			level and with	which they will				
			close attention to	be able to deploy				
			detail.	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.				
				job, and a SWOT analysis of a professional field				

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

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

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 anddeveloping 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.	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	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	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			

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

[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 does not a student take at least one 40-credit module.

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.