**Programme Specification**

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| **Please note:** This specification 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 he/she passes the programme. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the programme handbook. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education. |

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| **Degree and Programme Title:**  BA Joint Honours in Music in the School of Music and Fine Art (please see relevant programme specification for details of the partner subject) |

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| 1. **Awarding Institution/Body** | University of Kent |
| 1. **Teaching Institution** | University of Kent |
| 1. **School responsible for management of the programme** | School of Music and Fine Art |
| 1. **Teaching Site** | Medway and Canterbury |
| 1. **Mode of Delivery** | Full-time  Part-time |
| 1. **Programme accredited by** | N/A |
| 1. **Final Award** | BA (Hons) (Dip/Cert Fallback awards) |
| 1. **Programme** | Music (Half degree) |
| 1. **UCAS Code (or other code)** | And Drama WW34; and English QW33; and Film Studies WW36. |
| 1. **Credits/ECTS Value** | 360 Credits (180 ECTS) |
| 1. **Study Level** | Undergraduate |
| 1. **Relevant QAA subject benchmarking group(s)** | Music 2008 |
| 1. **Date of creation/revision** | October 2013 |
| 1. **Intended Start Date of Delivery of this Programme** | September 2014 |

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| 1. **Educational Aims of the Programme**   The programme aims to: |
| * Produce music graduates equipped to fulfil significant roles within a broad range of creative industries. * Provide an interdisciplinary education for students who seek professional careers in music and related areas. * Develop specialist knowledge concerning a range of musics and their contexts by engaging research-led teaching. * Provide students with the opportunity for personal development and encourage critical thinking with regard to current professional practice. * To equip students with the necessary analytical and learning skills and abilities to meet the challenges of a rapidly changing field. * To provide students with high quality academic guidance and provide an environment in which students can achieve their full potential * To assist the students in developing skills appropriate to both autonomous and team-based working practices. |

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| **16 Programme Outcomes**  The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the subject benchmarking statement for Music (2008). |

**A. Knowledge and Understanding of:**

1. An ability to observe, understand, interpret and manipulate oral, written and visual signs denoting music (4.11.a)

2. Demonstrate a broad-based body of knowledge of music, including a detailed grasp of appropriate repertoires and texts (4.11.b)

3. Assimilate relevant scholarly literature and relate its insights to the practice and experience of music (4.11.d)

4. Relate music to its historical, social, cultural, political, philosophical or economic context, and to relate processes of change in music to historical, social and other factors (4.11.f)

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

Acquisition of 1 and 2 is through lectures, seminars and private study, drawing on directed observation and analysis of music notation, stylistic conventions, and different musical systems. These will assist in understanding musical concepts and allow for reflection and application in other areas of the programme.

Acquisition of 2, 3 and 4 is through a combination of lectures, seminars and supervised coursework projects, drawing on appropriate academic publications. The teaching methods above will also include guidance to undertake independent reading and research to supplement what is being taught and provide a basis for furthering knowledge and understanding of subject.

Assessment is through a combination of practical coursework projects. These might include individual and group presentations, solo and group performances, creative and compositional tasks, written papers and essays.

**Skills and Other Attributes**

**B. Intellectual Skills:**

1. The ability to research and explore: gathering, synthesis and evaluation of evidence, including the ability to quote from and acknowledge academic sources. (4.14.a)

2. the ability to plan, implement, evaluate, and reflect critically on work in progress. (4.14.e)

3. the ability to recognize direct influences and quotations in one’s own and others’ work. (4.14.b)

4. The ability to exercise judgment and to make informed choices. (4.14.j)

5. Employ reasoning and logic in order to analyse data, and to formulate relevant arguments and hypotheses; and the ability to express, interpret and discuss such analyses, arguments and hypotheses. (4.14.d)

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

Seminars and coursework project tutorials will be used to assist with and reflect upon the acquisition of an individual student’s intellectual skills. Research, analysis, evaluation and critical skills (1, 2 and 5) are further developed through written essays, contribution in group discussion and seminar presentations. Other intellectual skills such as exercising judgement, problem-solving and recognizing influences (3, 4, and 5) are developed through practical coursework projects and contribution to group work. Intellectual skills are assessed through a combination of written essays, seminar papers, practical coursework and in-class assessments.

**C. Subject-specific Skills:**

1. Recognise, identify and describe musical organisation, style, genre or tradition, whether aurally or by studying a written score. (4.8.a; 4.8.d)

2. Conceive musical ideas and manipulate them in an inventive and individual way (4.10.a)

3. Engage with a variety of music styles through creative and technical projects or exercises (4.10.d)

4. Compose idiomatically for instruments or perform expressively to communicate music convincingly to the listener (4.9.d, 4.10.c)

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

The acquisition of subject specific-skills will occur primarily through student’s individual/group response to practical project briefs. 1 and 3 will be encouraged through lectures and seminar groups. Composition-based tasks will foster 2 and 4.

4 may be acquired through instrumental tuition, solo and group performances, both as listener and participator. Subject specific skills are assessed through performance or compositions, written reports and practical coursework assignments.

**D. Transferable Skills:**

1. IT skills including word processing, email, use of online and other electronic information sources (4.15.a)

2. The ability to respond positively to self-criticism and the criticism of others while maintaining confidence in one’s own creative work (4.16.c)

3. The ability to manage resources and time effectively by organising and prioritising tasks (4.16.g)

4. The ability to demonstrate flexibility of thought and openness to new and alternative thinking (4.17.a; 4.17.b)

5. The ability and confidence to manage and carry a project through to delivery (4.17.d; 4.16.d)

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

The acquisition of transferable skills occurs throughout all stages of the programme. 1, 2, 3 and 5 are developed through essays, written reports and presentations. Personal skills 2, 3, 4 and 6 would be further developed through individual or group projects, seminar presentations, and tutorial guidance.

Transferable skills are assessed through written reports and examinations, essays, seminar presentations and practical coursework assignments.

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| For information on which modules provide which skills, see the module mapping below. |

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| **17 Programme Structures and Requirements, Levels, Modules, Credits and Awards**  This specification only covers half of a joint honours programme and should be read in conjunction with the specification for the other half of a joint degree.  This programme is studied over three years full-time or six years part-time.  The programme is divided into three stages, each stage comprising modules to a total of 120 credits. Students must successfully complete each module in order to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time. For further information on modules and credits refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>  Each module is designed to be at a specific level. For the descriptors of each of these levels, refer to Annex 2 of the Credit Framework at http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex2.html. To be eligible for the award of an honours degree students must obtain 360 credits, at least 210 of which must be Level I or above, and at least 90 of which must be level H or above.  Compulsory modules are core to the programme and must be taken by all students studying the programme. Optional modules provide a choice of subject areas, from which students will select a stated number of modules.  Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the Credit Framework and provided that the student has achieved the programme learning outcomes. For further information refer to the Credit Framework at http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html.  Where a student fails a module(s), but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the programme learning outcomes. For further information refer to the Credit Framework.  Students successfully completing Stage 1 of the programme and meeting credit framework requirements who do not successfully complete Stage 2 will be eligible for the award of the *Certificate in Music and (Joint Honours Subject)*. Students successfully completing Stage 1 and Stage 2 of the programme and meeting credit framework requirements who do not successfully complete Stage 3 will be eligible for the award of the *Diploma in Music and (Joint Honours Subject)*. |

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| **Code** | **Title** | **Level** | **Credits** | **Term(s)** |
| **Stage 1** | | | | |
| **Compulsory Modules** | | | | |
| MU322 | Music Studies 1 | C | 30 | 1&2 |
| **Optional Modules** Students must select one modulefrom the following: | | | | |
| MU325 | Music Performance 1 | C | 30 | 1&2 |
| MU321 | Music Composition and Artsblend | C | 30 | 1&2 |
| MU324 | Sonic Art | C | 30 | 1&2 |
| **Stage 2** | | | | |
| **Compulsory Modules** | | | | |
| EITHER  MU525 OR  MU520 | EITHER  Music Studies 2 OR  Popular and World Music | I | 30 | 1&2 |
| **Optional Modules** Students must select one module from the following: | | | | |
| MU521 | Composition, Orchestration and Arrangement | I | 30 | 1&2 |
| MU519 | Music Performance 2 | I | 30 | 1&2 |
| MU520 | Popular and World Music | I | 30 | 1&2 |
| MU522 | Songwriting 2 | I | 30 | 1&2 |
| MU528 | Cinema for the Ears: Composing with Sound and Space | I | 30 | 1&2 |
| MU529 | Interdisciplinary Project | I | 30 | 1&2 |
| MU614 | Music and Sound for Film and Television | I | 30 | 1&2 |
| MU619 | Music in Education | I | 30 | 1&2 |
| **Stage 3** | | | | |
| **Compulsory Modules** | | | | |
| EITHER  MU518 OR  MU600 | EITHER  Critical Study and Presentation OR  Dissertation | H | 30 | 1&2 |
| **Optional Modules** Students must select one module from the following: | | | | |
| MU523 | Found Image, Found Sound | H | 30 | 1&2 |
| MU526 | Popular and World Music | H | 30 | 1&2 |
| MU530 | Interdisciplinary Project | H | 30 | 1&2 |
| MU531 | Music Performance 3 | H | 30 | 1&2 |
| MU602 | Individual Project | H | 30 | 1&2 |
| MU617 | Professional Practice | H | 30 | 1&2 |
| MU618 | Music in Education | H | 30 | 1&2 |
| MU620 | Cinema for the Ears: Composing with Sound and Space | H | 30 | 1&2 |

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| **18 Work-Based Learning**  Disability Statement: Where disabled students are due to undertake a work placement as part of this programme of study, a representative of the University will meet with the work placement provider in advance to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements. |
| Where relevant to the programme of study, provide details of any work-based learning element, inclusive of employer details, delivery, assessment and support for students: |
| Professional practitioners frequently contribute to the programme. Thus while this is not learning in the workplace it does invite the workplace into a student’s learning through collaborative projects.  MU618 & MU619 contain elements that involve visits to local schools. The schools are all part of the University of Kent’s partner school programme and visits will be coordinated in conjunction with the Partnership Development Office. Full details of how these visits are delivered and how they interact with the modules assessments please see the relevant module specification.  Students studying this programme would be eligible to take a placement year in industry under the Faculty of Humanities placement year programme which is covered in full in the specification “Humanities Programme with a Placement Year”. |

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| **19 Support for Students and their Learning** |
| * School and University induction programme * Programme/module handbooks * Library services, see <http://www.kent.ac.uk/library/> * Disability and Dyslexia Support Service (DDSS), see [www.kent.ac.uk/ddss/](http://www.kent.ac.uk/ddss/) * Centre for English and World Languages, see <http://www.kent.ac.uk/cewl/index.html> * Student Learning Advisory Service, see <http://www.kent.ac.uk/uelt/about/slas.html> * PASS system, see <https://www.kent.ac.uk/uelt/quality/code2001/annexg.html> * Academic Adviser system * Kent Union, see [www.kentunion.co.uk/](http://www.kentunion.co.uk/) * Careers and Employability Services, see [www.kent.ac.uk/ces/](http://www.kent.ac.uk/ces/) * Counselling Service [www.kent.ac.uk/counselling/](http://www.kent.ac.uk/counselling/) * Information Services (computing and library services), see [www.kent.ac.uk/is/](http://www.kent.ac.uk/is/) * Undergraduate student representation at School, Faculty and Institutional levels * International Office, see [www.kent.ac.uk/international/](http://www.kent.ac.uk/international/) * Medical Centre, see [www.kent.ac.uk/counselling/menu/Medical-Centre.html](http://www.kent.ac.uk/counselling/menu/Medical-Centre.html) |

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| **20 Entry Profile**  The minimum age to study a degree programme at the university is normally at least 17 years old by 20 September in the year the course begins. There is no upper age limit. |
| 20.1 **Entry Route**  For fuller information, please refer to the University prospectus |
| * A/AS Levels – Normally ABB-BBB at A Level (music or music technology A Level is desirable) * BTEC National Diploma in an appropriate subject with a Distinction, Distinction, Merit, profile. * In addition applicants will require basic music reading skills, equivalent to Grade 5 Music Theory (ABRSM) and practical music to Grade 7-8. * VCE A level will be considered on an individual basis * EU students – International Baccalaureate: offers normally 33 points (14 or above at higher level) * English Language Requirements: Either grade C at English GCSE, IELTS 6.5 overall with a minimum of 6.0 in reading and writing, or TOEFL 580 Paper-based (including 4 in test of written English) / 85 Internet-based (including 19 in reading and writing) |
| 20.2 **What does this programme have to offer?** |
| * A thorough grounding in current and historical practice within the field of music. The course includes a number of specialist areas including composition, performance, musicology and analysis, music for performance, electronic music and sonic arts. It also examines the cultural and sociological aspects of music. * The opportunity to study subjects related to music and to develop a broad range of skills that are relevant to current practice. * An opportunity to develop important transferable skills relevant to a wide range of career paths. |
| 20.3 **Personal Profile** |
| * A keen interest in both the creative and cultural aspects of music * A willingness to study a broad range of subjects associated with music * An enthusiasm for performing and working with others, both in the performance and production of music * A commitment to develop musical and technical skills required to succeed in music as well as more general skills in numeracy and written communication |

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| 21 **Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning** |
| 21.1 **Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards** |
| * Student module evaluations * Annual programme and module monitoring reports, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html> * External Examiners system, see <http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html> * Periodic programme review, <http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html> * Annual staff appraisal * Peer observation * Quality Assurance Framework, <http://www.kent.ac.uk/teaching/qa/codes/index.html> * QAA Institutional Review, see <http://www.qaa.ac.uk/InstitutionReports/types-of-review/IRENI/Pages/default.aspx> |
| 21.2 **Committees with responsibility for monitoring and evaluating quality and standards** |
| * Staff/Student Liaison Committee * School Learning and Teaching Committee * Faculty Learning and Teaching Committee * Faculty Board * Learning and Teaching Board * Board of Examiners |
| 21.3 **Mechanisms for gaining student feedback on the quality of teaching and their learning experience** |
| * Student module evaluations * Staff/Student Liaison Committee * Student rep system (School, Faculty and Institutional level) * Annual NSS |
| 21.4 **Staff Development priorities include:** |
| * PGCHE requirements * ILT membership * Annual appraisals * Institutional Level Staff Development Programme * Academic Practice Provision (PGCHE, ATAP and other development opportunities) * Professional body membership and requirements * Programme team meetings * Research seminars * Conferences * Study leave |

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| 22 **Indicators of Quality and Standards** |
| * Results of periodic programme review * QAA Institutional Audit 2008 * Annual External Examiner reports * Annual programme and module monitoring reports |
| 22.1 **The following reference points were used in creating these specifications:** |
| * QAA UK Quality Code for Higher Education * QAA Benchmarking statement/s for *Music* * School and Faculty plan * University Plan/Learning and Teaching Strategy * Staff research activities |

Last updated October 2013

## Curriculum map for BA (Joint Hons) Music and X

The curriculum map below identifies where the programme outcomes are being developed and assessed within the course. The map shows the main measurable programme learning outcomes. There are more outcomes in the module specifications. Please note that **X** denotes where the programme outcomes are being covered (grey columns are only to assist legibility).

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| Modules | A  Knowledge and Understanding | | | | B  Intellectual Skills | | | | | C  Subject Specific Skills | | | | D  Transferable Skills | | | | |
|  | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 5 |
| Music Studies 1 | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |
| ***Plus, one of the following:*** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Music Performance 1 | **X** | **X** |  |  |  | **X** | **X** | **X** |  | **X** |  | **X** | **X** |  | **X** |  | **X** | **X** |
| Music Composition and Artsblend | **X** | **X** |  |  |  | **X** | **X** | **X** |  |  | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** |
| Sonic Art |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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| EITHER Music Studies 2 | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| OR Popular and World Music |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |  |  | **X** | **X** | **X** | **X** | **X** |
| ***Plus, one of the following:*** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Composition, Orchestration and Arrangement | **X** | **X** |  |  |  | **X** | **X** | **X** |  |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |
| Music Performance 2 | **X** | **X** |  |  |  | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** |  | **X** |  | **X** | **X** |
| Popular and World Music |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Songwriting 2 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Collaborative Project |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Music and Sound for New Media |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Music in Education |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Cinema for the ears: Composing with Sound and Space |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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| Critical Study and Presentation OR Dissertation |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  |  | **X** | **X** | **X** | **X** | **X** | **X** |
| ***Plus one of the following*** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Individual Project | **X** |  | **X** |  | **X** | **X** | **X** | **X** |  |  | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |
| Music Performance 3 | **X** | **X** |  |  |  | **X** | **X** | **X** |  | **X** | **X** | **X** |  |  | **X** |  | **X** | **X** |
| Collaborative Project |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Popular and World Music |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Professional Practice |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Found Image, Found Sound |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Music in Education |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Cinema for the ears: Composing with Sound and Space |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |