

The University  
of Manchester



**MusB (Honours)**

**MusB (Honours) joint with RNCM**

**BA Music and Drama (Joint Honours)**

**PROGRAMME HANDBOOK 2012–2013**

**SCHOOL OF ARTS, LANGUAGES AND CULTURES**

**FACULTY OF HUMANITIES**

**UNIVERSITY OF MANCHESTER**

**This book is the property of \_\_\_\_\_**

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**THE UNIVERSITY OF MANCHESTER  
SCHOOL OF ARTS, LANGUAGES AND CULTURES**

**STAFF AND STUDENT RESPONSIBILITIES**

The School of Arts, Languages and Cultures strives to provide an excellent student experience. **You can expect us to:**

- Treat all students respectfully and equally and never use inappropriate or offensive language or behaviour
- Ensure that the times of lectures, seminars, and consultation hours are clearly stated and that any changes are advertised in advance
- Provide you with a student handbook containing all University and programme-related regulations, policies and procedures. This information outlines the support available to assist you in your studies. You will be notified of any updated information through your student email account
- Provide you with details of your academic adviser during Welcome Week and ensure that you have regular opportunities to meet with them through your academic career
- Monitor your attendance at timetabled classes and contact you if this falls below programme expectations outlined in your student handbook
- Provide you with clear guidance on the submission of assessed work and draw your attention to the University policy on academic malpractice
- Provide you with useful feedback on assessed coursework within the timeframe outlined in your student handbook
- Discuss your exam performance with you if you make a request to do so
- Continue to monitor and encourage feedback on our performance and respond in a fair, timely and transparent manner to concerns or complaints
- Adhere to all University policies and procedures and help you to achieve your full potential

We acknowledge that an excellent student experience can only be achieved in partnership with you, our students. **To help us deliver this you are expected to:**

- Treat our staff and fellow students respectfully and equally and never use inappropriate or offensive language or behaviour
- Ensure that you have received your student handbook and make yourself familiar with the contents and any updated material sent to you
- Adhere to all University policies and procedures, and follow any advice we give you to help you in your studies, and check your university email account daily during term time
- Ensure that you meet with your academic adviser as stipulated in the student handbook
- Take an active part in your learning, and in extra-curricular activities in your subject area
- Arrive fully prepared at the scheduled times for programme related activities and meetings; and inform us in advance if for any reason you are going to be late or are unable to attend
- Treat your studies like a full-time job, devoting 40 hours per week to them for each of the 30 weeks of the academic sessions (that is, 200 hours per 20 credit unit)
- Hand in pieces of assessment on time and turn up to examinations promptly
- Ensure that you follow School guidelines on submitting assessed work and adhere to the University policy on academic malpractice
- Inform us as soon as possible of any problems, special needs or any circumstances that may affect your studies or progress
- Report any concerns or complaints that you have in relation to your experience as a student to your academic advisor or programme director in the first instance
- Make your views known through your student representative (or by becoming one yourself)

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## Guide to handbook

This booklet is your Programme Handbook. The Handbook contains subject- and programme-specific information (including staff details, degree-programme structure and regulations, aims and objectives of your degree programme, course details, teaching arrangements, outlines of communications within the School and subject area, work and attendance requirements etc.).

**It will be assumed that you have read and understood the contents of your Programme Handbook.** Please talk to your Academic Adviser or Programme Administrator if anything is not clear to you.

Part 1 presents information about your subject area and programme which will help orient you in your first few weeks at Manchester. It also gives details of key contacts and sources which you can turn to for further advice.

Part 2 gives more detail on the Faculty of Humanities, the School of Arts, Languages and Cultures, and your programme.

Part 3 contains additional documents relevant to your programme of study.

An electronic version of this handbook is available on the School of Arts, Languages and Cultures (SALC) undergraduate intranet:

[www.alc.manchester.ac.uk/studentintranet](http://www.alc.manchester.ac.uk/studentintranet)

**The online version of the Programme Handbook is to be regarded as the definitive version.**

The SALC undergraduate intranet, combined with the Music subject area webpages at <http://www.alc.manchester.ac.uk/subjects/music/>, contain most of the important information you will need to know during your time studying at the University of Manchester.

## **PART 1 GETTING STARTED**

### **1 Introduction to Music**

#### **1.1 Welcome note from the Head of Subject**

From Dr Rebecca Herissone:

We hope that your time at the University of Manchester will be one of the most enjoyable and memorable periods of your life. In the Music Department we pride ourselves on a friendly, hard-working atmosphere. Both staff and senior students will do all they can to help you to derive the maximum benefit from your studies here and to develop the skills to enable you to fulfil your potential.

This handbook is an essential guide both to your course and to our working practices: it will be a crucial reference tool throughout your undergraduate study. Please do make good use of it and make sure you consult it regularly.

#### **1.2 Key subject area contacts and responsibilities**

##### **Head of Subject Area for Music:**

Dr Rebecca Herissone (Room SU09, Martin Harris Centre; tel. 0161 275 4980; email: rebecca.herissone@manchester.ac.uk)

The Head of Subject Area is responsible to the Head of School for academic staff and the staffing of academic activities within her subject area. Dr Herissone is available to see any student who wishes to discuss academic or personal matters during her consultation hours, which are posted on her room door, or on request.

##### **Programme Director for Music:**

Dr Laura Tunbridge (Room SU12, Martin Harris Centre; tel. 0161 275 8982; email: laura.tunbridge@manchester.ac.uk)

The Programme Director's role is to ensure the smooth running of the degree programme for which she is responsible, and the welfare, conduct and progress of students on it. This involves overseeing the student course evaluation process, considering changes and improvements to the courses offered, and ensuring adherence to the guidelines set out in the University's Academic Standards Code of Practice. Dr Tunbridge will be pleased to meet with any student on the programme to discuss relevant academic or personal issues during her consultation hours, which are posted on her room door, or on request.

##### **Assessment Coordinator for Music:**

Semester 1: Dr Susan Rutherford (Room SO4L.2, Martin Harris Centre; tel. 0161 275 6810; email: susan.rutherford@manchester.ac.uk)

Semester 2: Prof. Barry Cooper (Room SU08, Martin Harris Centre; tel. 0161 275 4992; email: barry.cooper@manchester.ac.uk)

The Assessment Co-ordinator is responsible for examinations and assessment of courses taught within Music.

##### **Director of Performance:**

Semester 1: Prof. David Fanning (Room F27, Martin Harris Centre; tel. 0161 275 4989; email: david.fanning@manchester.ac.uk)

Semester 2: Dr Richard Whalley (Room SO3L.1, Martin Harris Centre; tel. 0161 275 8984; email: richard.whalley@manchester.ac.uk)

The Director of Performance is responsible for organising instrumental lessons and liaising with our many instrumental tutors. He should be the first point of contact for students having problems related to instrumental teaching and performance.

#### Joint-Course Liaison Officer:

Dr Camden Reeves (Room SU19, Martin Harris Centre; tel. 0161 275 8983; email: camden.reeves@manchester.ac.uk)

The Joint-Course Liaison Officer is responsible for liaising with staff at the RNCM to help ensure the smooth running of the course. He is available to see joint-course students should any problems arise.

#### Chair of SSLC:

Dr Laura Tunbridge (Room SU12, Martin Harris Centre; tel. 0161 275 8982; email: laura.tunbridge@manchester.ac.uk)

The Chair of the Staff-Student Liaison Committee is responsible for overseeing the election of student representatives on the SSLC, for convening its meetings, and for arranging action on issues raised in the meetings, when necessary.

### 1.3 Teaching and research staff within the Music subject area

Name	Job title	Phone	Email	Room
Prof. David Berezan	Professor of Electroacoustic Music	275 8981	david.berezan@manchester.ac.uk	1.002
Dr Caroline Bithell	Senior Lecturer in Ethnomusicology	275 3346	caroline.bithell@manchester.ac.uk	SU06
Dr Ricardo Climent	Senior Lecturer in Electroacoustic Music	275 3246	ricardo.climent@manchester.ac.uk <i>On leave in Semester 1</i>	F29
Prof. Barry Cooper	Professor of Music	275 4992	barry.cooper@manchester.ac.uk <i>On leave in Semester 1</i>	SU08
Prof. David Fanning	Professor of Music	275 4989	david.fanning@manchester.ac.uk	F27
Dr James Garratt	Senior Lecturer in Music	275 4988	james.garratt@manchester.ac.uk	SU05
Prof. Philip Grange	Head of Division of Art, Drama and Music, Professor of Composition	275 4990	philip.grange@manchester.ac.uk	F28
Dr Rebecca Herissone	Head of Music, Senior Lecturer in Musicology	275 4980	rebecca.herissone@manchester.ac.uk	SU09
Dr Kevin Malone	Senior Lecturer in Composition	275 3289	kevin.malone@manchester.ac.uk	SU13
Dr Camden Reeves	Senior Lecturer in Composition	275 8983	camden.reeves@manchester.ac.uk	SU19
Dr Susan Rutherford	Senior Lecturer in Music	275 6810	susan.rutherford@manchester.ac.uk	SO4L2
Prof. Thomas Schmidt	Professor of Music	tbc	thomas.schmidt@manchester.ac.uk <i>On leave in Semester 1</i>	SU19
Dr Laura Tunbridge	Senior Lecturer in Music	275 8982	laura.tunbridge@manchester.ac.uk	SU12
Dr Richard Whalley	Lecturer in Composition	275 8984	richard.whalley@manchester.ac.uk <i>On leave in Semester 1</i>	SO3L1
Dr Roderick Hawkins	Lecturer in Music	275 8982	roddy.hawkins@manchester.ac.uk	SO3L1 (sem. 1)

Quatuor Danel
Marc Danel
Gilles Millet
Vlod Bogdana
Guy Danel

Psappa	Contemporary Ensemble - in - Association
Sir Peter Maxwell Davies	Distinguished Visiting Scholar
Professor John Casken	Distinguished Visiting Scholar
Professor Gerald Bennett	Distinguished Visiting Scholar
Dr Jeffrey Dean	Distinguished Visiting Scholar
Professor Edward Gregson	Distinguished Visiting Scholar
Professor Douglas Jarman	Distinguished Visiting Scholar
Dr Michael Kennedy	Distinguished Visiting Scholar
Dr Colin Matthews	Distinguished Visiting Scholar
Dr Rachel Swindells	Distinguished Visiting Scholar
Mr John Turner	Distinguished Visiting Scholar

#### Technical Staff

Music Technician	Andy Davison	andrew.davison@manchester.ac.uk	NOVARS
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#### Instrumental Teachers

Flute	Richard Davis (RNCM, BBC Phil principal) Alan Lockwood (former BBC Phil principal, freelance performer) Gavin Osborn (freelance performer, contemporary specialist) Linda Verrier (RNCM, freelance performer)
Oboe	Jennifer Galloway (RNCM, BBC Phil principal) Hugh McKenna (RNCM, Hallé) Alice Pullen (BBC Phil) Christine Swain (Northern Chamber Orchestra, freelance performer)
Clarinet	Elizabeth Jordan (Northern Chamber Orchestra, freelance performer) Mark Jordan (BBC Phil) Andrew Roberts (Freelance performer) Chris Swann (RNCM, Sinfonia ViVA principal)
Bassoon	Graham Salvage (RNCM, Chetham's, Hallé principal) David Chatwin (RNCM, BBC Phil principal)
Recorder	John Turner (Freelance performer, contemporary specialist)
Saxophone	Fiona Asbury (Freelance performer, Alto in Veya Quartet) Ben Cottrell (Freelance performer, experimental music, contemporary) Simon Murray (Freelance performer, Baritone in Veya Quartet) Andy Scott (RNCM, Apollo Quartet, contemporary)
French Horn	Dicky Bourn (Hallé)
Trumpet	Ken Brown (Hallé, cornet in Ever Ready Brass Band) Elaine Close (BBC Phil) John Dickinson (RNCM, former principal of Hallé) Gareth Small (Chetham's, Hallé principal)
Trombone	Roz Davies (Hallé) Robert Holliday (RNCM, RLPO) Adrian Morris (Chetham's, Bass trombone, Hallé)
Euphonium	David Thornton (RNCM, Chetham's, Principal of Black Dyke Band)
Tuba	Ewan Easton (RNCM, Hallé)
Percussion	Paul Patrick (RNCM, Chetham's, BBC Phil principal)
Harp	Eira Lynn Jones (RNCM, Chetham's, freelance performer) Marie Leenhardt (Hallé, freelance performer)
Guitar	Craig Ogden (RNCM, freelance performer) Rory Russell (freelance performer) Johnny Heyes (electric guitar, freelance performer)
Violin	Clare Dixon (BBC Phil) Louise Latham (freelance performer) Julia Hanson (Manchester Camerata, Eroica String Quartet) Thelma Handy (RLPO join leader) Benedict Holland (RNCM, Chetham's, Sinfonia ViVA)
Viola	Robin Ireland (former Lindsay, freelance performer) Alex Robertson (RNCM, freelance performer) Louise Lansdown (RNCM, freelance performer)
Cello	Chris Hoyle (Chetham's, BBC Phil, freelance performer) Clare Rowe (Hallé, Epsilon String Quartet) Tim Smedley (Freelance performer, Baroque specialist) Simon Turner (Hallé leader)
Double bass	Michael Escreet (Former BBC Phil principal, freelance performer)

Piano	Richard Casey (pianist of Psappha, contemporary music specialist) Kathryn Eves (freelance performer, piano duo, junior RNCM) Benjamin Frith (RNCM, Gould Piano Trio, freelance performer) John Gough (RNCM, freelance performer) Duncan Glenday (junior RNCM, freelance performer) Hazel Fanning (Chetham's, junior RNCM) Manola Hatfield (Junior RNCM) Valerie Langfield (freelance musician, accompanist) Tom Scott (freelance performer, multimedia composer) Jeremy Young (RNCM, Manchester Piano Trio, freelance performer) Andrew Wilde (freelance performer) Les Chisnall (Chetham's, jazz piano)
Organ	Gordon Stewart (former RNCM, freelance soloist)
Singing	Martin Bussey (singer, composer, director of Chester Bach Singers) Caroline Crawshaw (former RNCM tutor) Sandra Dugdale (RNCM, opera singer, teaches all styles) Andrew Heggie (freelance baritone, teaches all styles) Sally Johnson (teaches all styles) Catherine Mikic (Trinity College, former opera singer, teaches all styles) Sara Parry (teaches all styles) Barbara Robotham (RNCM English song, freelance performer) Honor Sheppard (teaches all styles) Richard Strivens (active performer, teaches all styles) Thomas Schulze (RNCM Lieder specialist)
Conducting	Mark Heron (RNCM, freelance conductor, contemporary specialist)

## 1.4 Key administrative contacts

The administration for your degree programme is provided by the School's Teaching and Learning Office. Your main contact for all enquiries relating to your degree programme is your Programme Administrator.

The **Undergraduate Programme Administrator** for Music is based in the Martin Harris Centre; email [music.administrator@manchester.ac.uk](mailto:music.administrator@manchester.ac.uk). You should contact your programmes administrator with all queries including those relating to assessment.

The main Teaching and Learning Reception is in A6, Samuel Alexander Building, however there is also a reception desk at the Martin Harris Centre.

## 1.5 Subject area addresses

Music is one of the subject areas that make up the School of Arts, Languages and Cultures.

Address: Music  
School of Arts, Languages and Cultures  
Martin Harris Centre for Music and Drama  
University of Manchester  
Coupland Street  
Manchester, M13 9PL

Web Address: <http://www.alc.manchester.ac.uk/> (navigate to Music subject pages)

## 2 Getting Advice

Your first point of call for advice should be your Handbook or the Undergraduate Student Intranet:

<http://www.alc.manchester.ac.uk/studentintranet>

These should give you details of the most appropriate source of help: for example, on the provision of computer facilities, or on the variety of support services available to you; on the regulations regarding assessment or the submission of assessed coursework or to whom to address a concern or complaint. If the answer is not provided within your handbook or on the intranet pages, consult your Academic Adviser, Programme Director, the Student Support and Guidance Office (Ground Floor, Samuel Alexander Building) or the Programme Administrator for your subject area (Martin Harris Centre). You can also contact your Peer Mentor or Student Representative – whoever you feel is the most appropriate source of help. If they cannot help you, they will be able to put you in touch with someone who can.

General information regarding the range of services provided for students by the University can be found at:

<http://www.studentnet.manchester.ac.uk/crucial-guide/ssc-contact-details/>

## **2.1 Contacting Academic Staff**

Members of the academic staff operate a system of consultation hours, setting aside two hours per week when they are always available to see students. If the times posted are not possible for you, you are encouraged to make an appointment, either directly with the member of staff (preferably by email) or through the Teaching and Learning Reception (if you use this method you will have to provide a phone number and email address).

Each member of academic staff posts his/her consultation hours outside his/her office. Times are also advertised on the main student noticeboard outside the Martin Harris Centre reception, and on <http://www.alc.manchester.ac.uk/subjects/music/>

## **2.2 Academic Advisers**

All students are allocated an Academic Adviser, who is responsible for giving academic and personal guidance. Academic Advisers meet their tutees individually each semester for formal PADP interviews (twice in the first semester of the first year), as well as informally, most often in the context of Tutor Group meetings. Academic Advisers may be consulted outside these times, either during office hours or by appointment. Students may change their Academic Adviser, if necessary, after confidential consultation with the Head of Subject Area or Programme Director. For further information on School and University support arrangements, including Academic Advising, see *Support Arrangements* section below.

### 3 Level 1 timetable

#### Semester 1

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9.00			MUSC 10221 seminar G16		
10.00	MUSC 10511 lecture SL26	MUSC 10221 seminar SU14, SU15	MUSC 10511 lecture SL26		MUSC 10311 lecture/seminar/ workshop SL26/NOVARS
11.00	MUSC 10011 lecture SL26		MUSC 10011 (wks 1, 3, 5, 8, 10) workshop SL26  MUSC 10600 (wks 2, 4, 7, 9, 11) lecture SL26/Hall		MUSC 10311 lecture/seminar/ workshop SL26/NOVARS
12.00			MUSC 10311 Electroacoustic tutorials (wks 8, 10, 11, 12) Novars		MUSC 10221 (wk 1) lecture SL26  MUSC 10311 workshop SL26/NOVARS
1.00	MUSC 10511/ 10601 tutorial SU15/G16		Baroque Orchestra G16	<b>Concert Hall</b>	<b>Recital Hall</b>
2.00	MUSC 10511/ 10601 tutorial SU14/SU15/G16	MUSC 10221 seminar SU14	Baroque Orchestra G16	2.30 Danel seminar Hall or Guest lecture G16	
3.00	MUSC 10221 seminar SU15			Danel seminar Hall or Guest Lecture G16	
4.00				4.15 Composers'/ Musicologists' forum G16	
5.00				Composers'/ Musicologists' forum G16	

#### Semester 1 by course:

MUSC 10011	10cr	Tonality Form and function	Lecture: Monday 11.00–12.00 SL26 (Casken) Workshop: Wednesday 11.00–12.00 SL26 (Casken) (wks 1, 3, 5, 8, 10)
MUSC 10221	10cr	Aural	Lecture: Friday 12.00–13.00 SL26 (wk 1) Seminar: Monday 15.00–16.00 SU15 Tuesday 10.00–11.00 SU14 Tuesday 10.00–11.00 SU15 Tuesday 14.00–15.00 SU14 Wednesday 9.00–10.00 G16
MUSC 10311	10cr	Sonic invention	Lecture/seminar: Friday 10.00–11.00 <b>OR</b> Friday 11.00– 12.00 SL26 (Casken) or Novars Workshops: Friday 10.00–11.30 <b>OR</b> 11.30–13.00 SL26 (Casken) or Novars EA tutorials: Wednesday 12.00–1.00 Novars
MUSC 10511	20cr	Approaches to Musicology	Lecture: Monday 10.00–11.00 SL26 (Casken) Lecture: Wednesday 10.00–11.00 SL26 (Casken) Tutorial: Monday 13.00–14.00 <b>OR</b> 14.00–15.00 G16/SU14/SU15
MUSC 10600	20cr	Solo Performance I	Lecture: Wednesday 11.00–12.00 SL26 (Casken) (wks 2, 4, 7, 9) Hall (wk 11)

			Tutorial: Monday 14.00–15.00 (x1) Individual tuition
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## Semester 2

Time	Monday	Tuesday	Wednesday	Thursday	Friday
<b>9.00</b>					
<b>10.00</b>	<u>MUSC 10512</u> lecture <i>SL26</i>	<u>MUSC 10112</u> seminar <i>SU14</i>  <u>MUSC 10222</u> tutorial <i>SU15</i>	<u>MUSC 10512</u> lecture <i>SL26</i>		<u>MUSC 10312</u> lecture/seminar/ workshop <i>SL26/NOVARs</i>
<b>11.00</b>	<u>MUSC 10022</u> lecture <i>SL26</i>				<u>MUSC 10312</u> lecture/seminar/ workshop <i>SL26/NOVARs</i>
<b>12.00</b>	<u>MUSC 10022</u> workshop <i>SL26</i> (wks TBA)  <u>MUSC 10112</u> lecture <i>SL26</i> (wks TBA)		<u>MUSC 10222</u> tutorial <i>SU14</i>		<u>MUSC 10312</u> workshop <i>SL26/NOVARs</i>
<b>1.00</b>	<u>MUSC 10512</u> tutorial <i>G16/SU15</i>		Baroque Orchestra <i>G16</i>	<b>Concert Hall</b>	<b>Recital Hall</b>
<b>2.00</b>	<u>MUSC 10512</u> tutorial <i>G16/SU14/SU15</i>		Baroque Orchestra <i>G16</i>	<b>2.30</b> Danel seminar <i>Hall</i> or Guest lecture <i>G16</i>	<u>MUSC 10112</u> seminar <i>G16</i>  <u>MUSC 10222</u> tutorial <i>SU14</i>
<b>3.00</b>	<u>MUSC 10212</u> lecture <i>G16</i>  <u>MUSC 10222</u> tutorial <i>SU15</i>	<u>MUSC 10112</u> seminar <i>SU14/SU15</i>		Danel seminar <i>Hall</i> or Guest Lecture <i>G16</i>	<u>MUSC 10112</u> seminar <i>G16/SU14</i>
<b>4.00</b>	<u>MUSC 10212</u> workshop <i>G16</i>  <u>MUSC 10222</u> tutorial <i>SU15</i>			<b>4.15</b> Composers'/ Musicologists' forum <i>G16</i>	<u>MUSC 10112</u> seminar <i>G16/SU14</i>
<b>5.00</b>				Composers'/ Musicologists' forum <i>G16</i>	

### Semester 2 by course:

MUSC 10022	10cr	Tonality Motive and Meaning	Lecture: Monday 11.00–12.00 <i>SL26 (Casken)</i> Workshop: Monday 12.00–13.00 <i>SL26 (Casken)</i> , wks tbc
MUSC 10112	10cr	Techniques of Tonal Harmony	Lecture: Monday 12.00–13.00 <i>SL26 (Casken)</i> , wks tbc Seminar slots (8 groups): Tuesday 10.00–11.00 <i>SU14</i> Tuesday 15.00–16.00 <i>SU14/SU15</i> Friday 14.00–15.00 <i>G16</i> Friday 15.00–16.00 <i>G16/SU14</i> Friday 16.00–17.00 <i>G16/SU14</i>
MUSC 10212	10cr	Musical Notation	Lecture: Monday 15.00–16.00 <i>G16</i> Workshop: Monday 16.00–17.00 <i>G16</i>
MUSC 10222	10cr	Musicianship skills	Tutorials (5 groups): Monday 15.00–16.00, 16.00–17.00 <i>SU15</i> Tuesday 10.00–11.00 <i>SU15</i> Wednesday 12.00–13.00 <i>SU14</i> Friday 14.00–15.00 <i>SU14</i>
MUSC 10312	10cr	Sonic Invention B	Lecture/seminar: Friday 10.00–11.00 <b>OR</b> Friday 11.00– 12.00 <i>SL26 (Casken)</i> or <i>Novars</i> Workshops: Friday 10.00–11.30 <b>OR</b> 11.30–13.00 <i>SL26</i> ( <i>Casken</i> ) or <i>Novars</i>

MUSC 10512	20cr	Music and Its Contexts	Lecture: Monday 10.00–11.00 <i>SL26 (Casken)</i> Lecture: Wednesday 10.00–11.00 <i>SL26 (Casken)</i> Tutorial: Monday 13.00–14.00 <b>OR</b> 14.00–15.00 <i>G16/SU14/SU15</i>
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## 4 Level 1 course units

### **MUSC 10011: Tonality: Form and Function**

Credits: 10

Semester: 1

Course Unit Director: Dr Camden Reeves

**Aims:** To increase the student's understanding of the musical language, structure and expressive content of tonal music, and so to enhance his/her response to it, as a listener and performer.

**Learning outcomes:** By the end of this course students should be able to: understand the harmonic, thematic and formal structure of tonal music; comprehend theoretical nomenclature, assess its relevance and apply to a specific musical extract; annotate a musical score with relevant analytical symbols and terminology and describe in prose; demonstrate enhanced analytical skills; demonstrate aesthetic awareness; use technical vocabulary for descriptive purposes; exhibit an attention to detail.

**Description:** This is an analytical course principally concerned with the musical language of the Viennese classics (Haydn, Mozart, Beethoven). The course is divided into three broad areas: harmonic analysis, thematic analysis and analysis of form. It principally draws on the theories of Arnold Schoenberg, with supporting material by more recent scholars.

**Assessment:** 2-hour written examination (100%)

**Time:** Monday 11.00 am, with supporting workshops on Wednesday at 11.00 a.m.

### **MUSC 10022: Tonality: Motive and Meaning**

Credits: 10

Semester: 2

Course Unit Director: Dr Laura Tunbridge

**Aims:** To increase the student's understanding of the language, structure and expressive content of tonal music, and so to enhance his/her response to it, as a listener and as a performer.

**Learning outcomes:** By the end of the course students should be able to: understand the harmonic, thematic and formal structure of tonal music; comprehend theoretical nomenclature, assess its relevance and apply to a specific musical extract; annotate a musical score with relevant analytical symbols and terminology and describe in prose; demonstrate enhanced analytical skills; demonstrate aesthetic awareness; use technical vocabulary for descriptive purposes; exhibit an attention to detail.

**Description:** This is an analytical course principally concerned with nineteenth-century chamber and vocal music. It examines aspects of form, harmony, motivic working and text-setting with a view to developing students' abilities to describe and understand complex musical works.

**Assessment:** 2-hour written examination (100%)

**Time:** Monday 11.00 am, supported by workshops on Mondays at 12 noon

### **MUSC 10112: Techniques of Tonal Harmony**

Credits: 10

Semester: 2

Course Unit Director: Dr Richard Whalley

**Aims:** To provide a foundation for understanding the concepts of consonance and

dissonance within the context of early tonal music; to enable students to develop practical skills in the manipulation of musical materials within the parameters of set styles.

**Learning outcomes:** By the end of the course unit students should be able to: demonstrate knowledge of the concepts of consonance and dissonance and of the interaction between line and harmony, within defined musical styles (ie., what makes a convincing line; what makes a meaningful harmonic progression); show a competence in the manipulation of musical line and harmony according to accepted conventions of early tonal music; be able to apply the skills they have acquired to the idiomatic completion of fragmentary musical textures, and to the composition of simple pastiche compositions from scratch; be able to notate their work to a high standard, so that it can be easily read by performers; demonstrate enhanced problem solving — thinking through problems in a logical way in order to determine key issues; demonstrate increased creative skills; demonstrate a flexibility of approach in application of understanding to defined musical scenarios..

**Description:** Students will study tonal harmony and counterpoint through exercises in two principal areas: (1) Chorale harmonisation in the style of J. S. Bach stimulates investigation of the structure of basic tonal chords, their relationship to one another in a given key, and their functions with respect to phrasing and cadence. It also introduces the concept of modulation and the relationships between keys in the course of a piece, and highlights some of the demands of four-part vocal writing both in terms of chordal voicing and the shaping of individual lines. (2) Two-part counterpoint in the style of Palestrina focuses on line and counterpoint at an introductory level, giving students a sense of how musical lines are shaped, and how in simple combination they interact to create a harmonically convincing whole. By focussing on the style of Palestrina, students will experience the fundamentals of Sixteenth Century counterpoint, giving additional context for their understanding of J.S. Bach. Students will have the opportunity to hear their work performed in a dedicated workshop towards the end of the semester.

**Assessment:** 3-hour examination (100%)

**Time:** Students are assigned to small tutorial groups; they also attend lectures and supporting workshops on Mondays at 12 noon.

## **MUSC 10212: Musical Notation**

Credits: 10

Semester: 2

Course Unit Director: Dr Rebecca Herissone

**Aims:** To introduce students to the techniques of reading and using primary sources of musical notation; to provide a foundation for understanding early musical notations, including mensural notation and lute tablature; to introduce students to skills of musical transcription appropriate for early notations; to encourage investigation of the role and responsibilities of the editor when working with early notations, and opportunities to practise editing techniques; to refine the student's understanding of current notation; to introduce the student to some of the basic materials of musical research.

**Learning outcomes:** By the end of this course-unit students will be able to: demonstrate an understanding of the principles of mensural notation, including notation of both pitch and rhythm; demonstrate an understanding of the principles of lute tablature notation, including notation of both pitch and rhythm; show a knowledge of the conventions used in modern transcriptions of such repertory; show an awareness of the role of the editor when working with early musical notations and the nature of the decisions s/he has to make; demonstrate the ability to transcribe from primary sources musical repertory from c. 1420 to c. 1620 preserved in mensural notation or lute tablature; demonstrate the ability to apply modern editing techniques in transcriptions of this repertory; demonstrate the ability critically to evaluate material from primary sources, and to interpret it for non-specialist users; show a developing ability to produce good-quality work independently with some guidance; demonstrate the ability to communicate ideas and information clearly in written and verbal form.

**Description:** The main aims of this course unit are to help you gain a more refined and sophisticated understanding of musical notation through the study of primary sources, and to learn to transcribe and edit music from these sources according to modern conventions. The course focuses on early notation, from c. 1420 to c. 1620, and includes study of mensural notation and lute tablature. We will consider the nature of musical sources in this period, and how the notational system used reflects the predominant styles of music at the time. We will investigate the main rules governing notation of pitch and rhythm during the period, which will allow you to interpret examples from the primary sources. The examples we work with in the course will allow you to become familiar with music by composers such as Dufay, Josquin, Ockeghem and Dowland, in the form that it would have been presented in the composers' own day.

**Assessment:** coursework (100%): students will complete six assignments, with an average of the best four marks making up the final assessment.

**Time:** Monday 3.00pm, with supporting workshop on Monday at 4.00 p.m.

### **MUSC 10221: Aural Skills**

Credits: 10

Semester: 1

Course Unit Director: Dr Kevin Malone

**Aims:** To consolidate and enhance the student's abilities in the aural discrimination of pitch, rhythm, harmony and other musical parameters; to develop skills in structural listening and aural analysis; to reinforce learning about musical theory and analysis from other music courses through structured listening; to apply aural skills to understanding of real pieces of music.

**Learning outcomes:** By the end of this course-unit students will be able to: demonstrate the ability to listen analytically, identifying specific musical information regarding pitch, rhythm, harmony and other parameters; show that they can structure logically their observations of music through listening and focusing on various parameters in turn; demonstrate increased understanding of what to listen for in order to discuss meaningfully what they hear; show that they can use their ears to aid their understanding of music and sharpen their analytical tools; demonstrate improved abilities in the aural perception of different musical parameters; demonstrate enhanced memory skills; analyse aurally musical harmony and structure; apply the above skills in their everyday listening and music-making; demonstrate enhanced analytical skills of aural events and materials; demonstrate aesthetic awareness; use technical vocabulary for descriptive purposes; exhibit an attention to detail.

**Description:** A good musical ear is invaluable to all musicians, essential for composing, performing, understanding and writing about music. This course is designed to develop and consolidate aural skills through practical tutorials. Students will be divided into three groups. These groups will receive an hour's aural class per week throughout the semester, supplemented by a full-class introductory lecture.

**Assessment:** 1.5-hour aural examination (100%).

**Time:** Students will attend classes at one of the following times:

Monday 3.00 p.m.

Tuesday 10.00 a.m.

Tuesday 2.00 p.m.

Wednesday 9.00 a.m.

There is also a supporting lecture on Friday at 12 noon in Week 1.

### **MUSC 10222: Musicianship Skills**

Credits: 10

Semester: 2

Course Unit Director: Prof. David Fanning

**Aims:** To further the development of practical musicianship in terms of traditional skills; to prepare students for the demands of jobs such as school teaching and choir training; to enable students to access the content of musical scores without recourse to recordings.

**Intended learning outcomes:** By the end of this course-unit students will be able to: demonstrate a variety of practical instrumental skills with reasonable competence; read and realise straightforward musical scores and notational conventions from the late-Renaissance onwards; demonstrate practical grasp of the building-blocks of harmony within the 'common-practice' era; identify and analyse key elements of musical compositions from the tonal tradition of Western art music; demonstrate confidence and competence in a live professional situation; and demonstrate competence in the following elements:

- keyboard harmonisation of a 'classical' melody or folk-tune;
- realisation of figured bass;
- 3-part vocal score-reading;
- score-reading of string-quartet texture;
- score-reading of 2-part texture where one instrument is a transposing instrument;
- transposition of a hymn-like texture on the piano or of a melody on the student's chosen instrument;
- simple extemporisation on either the piano or the student's chosen instrument.

**Description:** The unit teaches basic skills of practical musicianship of the kind that would be routinely expected of a music graduate employed as school teacher or conductor.

**Teaching/learning methods:** Weekly one-hour tuition in small groups. Graded exercises will allow for progress according to individual levels of ability.

**Assessment:** practical tests (100%) assessing the skills listed above; there will be an element of choice.

**Time:** Students will attend classes at one of the following times:

Monday 3.00 p.m.

Monday 4.00 p.m.

Wednesday 11.00 a.m.

Wednesday 12 noon

### **MUSC 10311: Sonic Invention A**

### **MUSC 10312: Sonic Invention B**

Credits: 10 each

Semester: 1 and 2

Course Unit Director: Dr Kevin Malone

*Sonic Invention consists of two parallel study units, one in vocal and instrumental composition, the other in electroacoustic composition. MusB students take one of the strands in semester I as MUSC 10311 and the other in semester II as MUSC 10312. Music and Drama students may take either strand in either semester (10cr) or take both (10cr + 10cr).*

**Aims:** To provide a foundation in aspects that relate to the composing of music, namely current musical notation/processing, instrumentation, as well as the creation and development of musical ideas.

**Intended learning outcomes:** By the end of the course, students will be able to: demonstrate musical literacy and an appropriate level of imagination in the development of musical ideas; demonstrate a basic knowledge of electroacoustic music composition; contextualise and argue reasons for the purpose and effectiveness of basic compositional techniques; present a musical score and performance material to a good standard; demonstrate a basic competence in writing for groups of instruments through instrumentation or composition; utilise graphic notational and recorded communication of ideas to others; coherently respond to visual and auditory stimuli to enhance sensory

experiences in listeners; demonstrate expanded methods of communication via sound and written directions..

**Description:** The course-units are designed to be of help to those who are already active in composition; those who might wish to have some experience of composing; and also those whose main interest is not in composition but who will benefit from a basic study of musical instruments, the relationship between sound and notation, issues that relate to the creation of a musical score, and an introduction to electroacoustic music.

**Teaching/learning methods:** Weekly classes comprising lectures and workshops.

**Assessment:** coursework exercises and submission of original compositions (100%).

**Time:** Friday 10.00 a.m. or 11.00 a.m. (lecture); Friday 10.00–11.30 a.m. or 11.30 a.m. – 1.00 p.m. (workshop)

### **MUSC 10511: Approaches to Musicology**

Credits: 20

Semester: 1

Course Unit Director: Dr Susan Rutherford

**Aims:** To promote active and critical engagement with different musics and cultures; to introduce a range of skills relating to researching, thinking and writing about music and its artistic, cultural and social contexts; and to provide a foundation for further study in the fields of musicology and/or ethnomusicology.

**Intended learning outcomes:** By the end of this course-unit students will be able to: demonstrate an understanding of a range of different ways of approaching musicological study, and of the inherent problems in constructing a historical narrative; demonstrate knowledge of a range of musics and cultures and the critical issues relevant to them; show a developing ability to engage critically with methodological problems in musicology; demonstrate an ability to evaluate historical methods as used in musicological discourse; show that they can access scholarly writings and resources in a range of media, including electronic resources; demonstrate developing skills in finding and using research materials, including note-taking; demonstrate developing skills in drawing together ideas from a range of sources to create a coherent argument; show a burgeoning ability to produce good-quality work independently with developing critical self-awareness; demonstrate a growing ability to communicate ideas and information clearly in written and verbal form.

**Description:** Approaches to Musicology is intended to give students an introduction to the many different ways in which music and its artistic, cultural and social contexts can be analysed and understood, and to provide a solid foundation for students' own application of these methods and approaches to their study of music. The course unit is divided into three blocks. Block A explores two strands: in 'Skills', students learn a range of studying techniques to help them make the transition to university study of Music; in 'Approaches' they consider the very wide range of ways in which people research and write about music, thinking about the problems inherent in each approach, and how these approaches influence not only the value judgements made about different types of music, but also the ways in which music is played and heard. Blocks B and C, beginning in the middle of the semester, focus on two particular musical repertoires and their contexts, and are intended to allow students to begin to apply the techniques and critical-thinking skills they have acquired in the first half of term in two contrasting case studies.

**Teaching/learning methods:** Two one-hour lectures per week, plus supporting tutorials. One dedicated consultation hour per week.

**Assessment:** Coursework: tutorial assignments (20%) and a final essay (20%); one 3-hour examination (60%)

**Time:** Lectures: Monday and Wednesday 10.00am; Tutorial groups: Monday 1.00 pm or 2.00pm

### **MUSC 10512: Music and its Contexts**

Credits: 20

Semester: 2

Course Director: Dr James Garratt

**Aims:** To promote active and critical engagement with different musics and cultures; to introduce a range of skills relating to researching, thinking and writing about music and its artistic, cultural and social contexts; and to provide a foundation for further study in the fields of musicology and/or ethnomusicology

**Intended learning outcomes:** By the end of this course students will be able to: engage intellectually with a wide range of music and its stylistic, aesthetic, cultural, social and political contexts; demonstrate an understanding of a range of different ways of approaching musicological study, and of the inherent problems in constructing a historical narrative; research and write about a range of music and cultures and relevant critical issues; analyse and evaluate historical methods as used in musicological discourse; show that they can access scholarly writings and resources in a range of media, including electronic resources; demonstrate developing skills in finding and using research materials, including note-taking; demonstrate developing skills in drawing together ideas from a range of sources to create a coherent argument; show a burgeoning ability to produce good-quality work independently with developing critical self-awareness; demonstrate a growing ability to communicate ideas and information clearly in written and verbal form.

**Description:** This course unit builds on the skills acquired in MUSC 10511, introducing a range of further musicological and/or ethnomusicological approaches. It focuses in depth on three different musical repertoires and their contexts, focusing on the theme 'Making History: Progress and Tradition'.

**Teaching/learning methods:** Two one-hour lectures per week, plus supporting tutorials. One dedicated consultation hour per week.

**Assessment:** Coursework: tutorial assignments (20%) and a final essay (20%); one 3-hour examination (60%)

**Time:** Lectures: Monday and Wednesday 10.00am; Tutorial groups Mondays 1.00 pm or 2.00pm.

### **MUSC 10600: Solo Performance I**

Credits: 20

Semester: Both

Course Director: Dr Rebecca Herissone

**Aims:** To consolidate secure technical foundation within a developing self-directed environment, such that the student is prepared to proceed to MUSC 20600 Solo Performance II if appropriate; to develop interpretative and critical skills in core repertoire at an appropriate level; to reinforce performance skills through contextual study, which increases understanding of how music works in performance and the environments in which it is performed, thus highlighting the inherent interconnections between practice and theory of performance.

**Intended learning outcomes:** By the end of this course-unit students will be able to: demonstrate through performance a developing understanding of how music works and the contexts for which it is written; show an emerging ability to assess and discuss the relationship between practice and theory of performance; show through performance that they have begun to develop skills in analysing and interpreting musical materials related to performance, together with an emerging critical awareness of the contexts of and problems associated with these processes; demonstrate developing advanced technical skills on one instrument or voice, with evidence of increasingly sensitive artistry and musicianship, strong projection and developing personal expression; produce increasingly advanced performances with a disciplined approach to time management, self-motivation and critical self-awareness; demonstrate the confidence and interpersonal skills to work effectively in small groups, showing skills relating to teamwork, negotiation, decision-making and leadership.

**Description:** Each student will undertake advanced study on their first instrument, up to public performance standard, with regular instruction from a specialist teacher and an individually tailored programme of study. Each student will attend rehearsals with an approved university ensemble or choir, thereby gaining insights into how works are prepared for public performance of a high standard. Practical studies are complemented by a block of lectures in the first half of the semester, designed to allow students to enhance their understanding of the benefits of an informed approach to performance.

**Teaching/learning methods:** Students follow an individually tailored programme of practical study designed to enhance their technical and musical skills as solo performers. A five-week block of lectures is designed to enable students to contextualize and develop their performing experiences within the broader context of the nature of musical performance. Sessions encourage students to consider the impact for their decisions about interpretation of the music that may be caused by considering the editions they use, the history of interpretation on their instrument or for particular repertoires, and issues of historically informed performance.

**Assessment:** Coursework assignment (10%); 10-minute performance assessment (90%).

**Times:** Academic block: Wednesday 11 a.m. with supporting tutorial on Monday at 1.00 p.m. or 2.00 p.m. Individual practical tuition: as arranged at the beginning of semester 1.

## **5 Information for Joint-Course Students**

### **5.1 Priority days**

The RNCM and UoM have an agreement regarding priority days. These are as follows:

- UoM classes have priority on Mondays, Wednesday mornings and Friday mornings.
- RNCM classes have priority on Tuesdays, Thursdays and Friday afternoons.

### **5.2 What to do in the event of clashes**

While every attempt is made by both institutions to avoid clashes, this is not always possible. In the event of a clash students should in the first instance respect the priority days listed above (whilst informing the relevant tutors of the situation and the Joint Course Liaison Officers at BOTH the RNCM and UoM).

In exceptional circumstances, such as the opportunity to take place in a prestigious master-class, staff at both institutions will look sympathetically at requests to miss occasional classes provided they are informed in advance. But this should not be regarded as an automatic right, and it does not apply to routine instrumental lessons or rehearsals.

If a situation should arise where there is a dispute over priority regarding a clash, students should contact the Joint-Course Liaison Officers at BOTH the RNCM and UoM. Under no circumstances should students place themselves in the middle by attempting to resolve such disputes themselves.

### **5.3 Assessment criteria for recitals**

Due to the different learning outcomes pursued at each institution, recitals at the RNCM and UoM are marked according to slightly different criteria. Students are advised to consult the relevant sections of the respective programme handbooks for details of these criteria.

### **5.4 Workload and stress**

As the Joint Course is essentially a 'double course', the workload can at times be very demanding. If at any point you feel the workload to be unmanageable or are experiencing stress, you should contact either your UoM Personal Tutor or the Joint-Course Liaison Officers. The UoM operates a number of support services. For contact details refer to Section 9 of the UoM Programme Handbook.

## **5.5 Joint Course Liaison Officers**

simon.parkin@rncm.ac.uk (RNCM)

camden.reeves@manchester.ac.uk (UoM)

## **PART 2 DETAILED FACULTY, SCHOOL AND PROGRAMME INFORMATION**

### **6 The Faculty of Humanities**

As Dean of the Faculty of Humanities, I would like to extend a warm welcome to all students in The University of Manchester. The Faculty of Humanities is one of four faculties in the University and consists of six Schools. We offer an unprecedented range of innovative programmes at undergraduate and graduate level, embracing disciplines as diverse as business and management, social sciences, law, education, languages, arts and environment and development.

This rich mix of opportunities makes study at The University of Manchester an exciting and stimulating experience, where you will benefit from the experience of leading scholars in your field and also from being part of a large, diverse and international student community.

Within the Faculty we are committed to providing a student experience of the highest standard. During this year we will be asking you how effective we are in meeting your needs and fulfilling your aspirations. I urge you to participate in this conversation, and use every opportunity to let us know how we can improve the quality of education we provide.

Keith Brown  
Vice-President and Dean, Faculty of Humanities

September, 2012

#### **6.1 What is the Faculty of Humanities and how is it run?**

The Faculty is the interface between the discipline-based Schools and the University and is headed by a Dean who is supported by a team of Associate Deans all of whom hold a particular portfolio, and these are listed below:

<u>Dean and Vice-President</u>	Professor Keith Brown
<u>Associate Deans</u>	
Research	Professor Colette Fagan
Postgraduate Education	Professor Maja Zehfuss
Teaching, Learning & Students	Dr Chris Davies
External	Professor James Thompson
<u>Assistant Associate Dean</u>	
Teaching, Learning and Students	Professor Matthew Jefferies

#### **6.2 What can the Faculty do for you?**

The work of the Faculty involves co-ordinating and developing activities to respond effectively to institutional or external initiatives or activities, encouraging best practice across Schools and facilitating the seamless operation of processes across School, Faculty and University boundaries to help make your experience at Manchester the best it can.

The Faculty is committed to gathering student views on the provision of teaching and learning and centrally operated areas of the University (such as Library; Estates; IT; Careers) and as a student you can feed into this process via the Faculty's Staff / Student Liaison Group (SSLG) which meets a minimum of 3 times a year. These meetings provide a forum for students, who are elected as Student Representatives within their School / discipline, to:

- discuss overarching issues of concern with members of staff from different areas of the University in an open manner
- engage constructively with staff to identify those areas where there is scope for improvement, bringing forward ideas and suggestions
- identify and share good practice
- respond to items brought forward by members of staff

Further information about the SSLG can be found at:

<http://www.humanities.manchester.ac.uk/humnet/stuserv/ugandpqtstudents/studentrepresentation/facultyugpqtstaffstudentliaisongroupsslg/>

The Faculty also occasionally holds consultation groups with students to find out what is being done well across the Faculty and what you feel could be done to improve your experience as a student.

The focus of your involvement as a student is likely however to be the disciplinary grouping, i.e. the School within which your studies are based, or in the case of students on interdisciplinary programmes, the office which is responsible for administering your programme. You may have contact with the Faculty if you have a problem that cannot be resolved at a local level within the School or Programme Office, e.g. breach of regulations, appeals or disciplinary matters. Otherwise it is entirely possible to complete a course of study without ever interacting directly with the Faculty.

The Faculty has a role in considering issues, such as an academic appeal or complaint, which cannot be resolved with an appropriate member of staff in your School.

Sometimes disciplinary action is required when students are in breach of The University's General Regulation XVII (Conduct and Discipline of Students), the most common breach is when students commit academic malpractice e.g. plagiarism, collusion or other forms of cheating. Any student found guilty of misconduct has the right of appeal both against the finding itself, and any penalty imposed, provided that there is: evidence of procedural irregularity on the part of the University; availability of new evidence which could not reasonably have been expected to be presented at the original hearing; or the disproportionate nature of the penalty.

The relevant Regulations / Policies and forms can be found at the link below:

<http://documents.manchester.ac.uk/studentrelatedlist.aspx>

The completed forms should be submitted to Mr Damien Tolan, Appeals, Complaints & Malpractice Coordinator, Faculty of Humanities, Room G4, Devonshire House, University of Manchester, Oxford Road, Manchester M13 9PL (telephone 0161 306 1105, email [damien.tolan@manchester.ac.uk](mailto:damien.tolan@manchester.ac.uk)).

### **6.3 Examination timetable**

The examination schedule has been produced using dedicated software for which the overarching factor is the production of a timetable with no, or as few as possible student clashes. Whilst attempts are made to ensure that you have a spread of examination dates throughout the examination period, in many cases this is not possible given the institutional constraints on the numbers of examination venues that are available, the number of examinations that are scheduled to take place and the options available to students on any particular programme of study. You should expect therefore to have examinations on two or more consecutive days and, potentially, have more than one examination within a single day.

## 6.4 Turnitin

The University uses electronic systems for the purposes of detecting plagiarism and other forms of academic malpractice and for marking. Such systems include TurnitinUK, the plagiarism detection service used by the University.

As part of the formative and/or summative assessment process, you may be asked to submit electronic versions of your work to TurnitinUK and/or other electronic systems used by the University (this requirement may be in addition to a requirement to submit a paper copy of your work). If you are asked to do this, you must do so within the required timescales.

The School also reserves the right to submit work handed in by you for formative or summative assessment to TurnitinUK and/or other electronic systems used by the University.

Please note that when work is submitted to the relevant electronic systems, it may be copied and then stored in a database to allow appropriate checks to be made.

## 6.5 IT Services within the Faculty of Humanities

Students at the University of Manchester enjoy access to a wide range of high quality IT services provided across campus. Within Humanities itself there are in excess of 500 computers located within Faculty buildings available for student use complementing the 900+ seats provided by the University in public clusters – including a public cluster at Owens Park.

All cluster computers are configured in the same way and provide access to services offered by schools, faculties and central service providers such as the Humanities ICT Office: (<http://ict.humanities.manchester.ac.uk/>); ITSservices: (<http://www.itservices.manchester.ac.uk>); and the University of Manchester Library (<http://www.library.manchester.ac.uk/>).

In addition to cluster computers wireless networking is being installed across campus enabling students with wireless equipped laptops to access IS services on campus. Full details of the services offered, including a list of available locations, can be found at <http://www.itservices.manchester.ac.uk/wireless/>.

Help and advice is available from our Service Desk which can be contacted by phone, via the web, email or in person. Physical Service desk support is available at the University of Manchester Library and the Joule Library. Details of opening hours and other contact details can be found at <http://www.itservices.manchester.ac.uk/contacts/>.

Undergraduate and Postgraduate taught students have access to a variety of online resources and courses, see the training overview <http://www.humanities.manchester.ac.uk/ictsupport/training/>

## 6.6 The University Language Centre

The University Language Centre provides courses and language learning resources for students from a wide variety of disciplines wishing to include a modern languages element within their studies. It also offers a wide range of courses and services for international students for whom English is not a first language.

**Language courses** – Offered as part of the University Language Centre's institution-wide language programme (LEAP), these courses are available to students from across the University and may be studied on a credit or on a non-credit basis to complement your

degree. Currently there are 20 languages offered, ranging from the main international languages to a number of less widely taught languages:

- French (+Scientific and Business)
- Spanish
- German
- Japanese
- Arabic
- Mandarin Chinese
- Italian
- Portuguese
- Persian
- Irish Gaelic
- Greek
- Polish
- Dutch
- Russian
- Urdu/Hindi
- Turkish
- Hebrew
- Catalan
- British Sign language
- Korean

For more information on the full range of languages and levels that are available, please consult the University Language Centre website via the link given below.

**English Language Programmes and Advice** – If English is not your native language, you may wish to enquire about the wide range of credit bearing and non-credit bearing English courses available through the University Language Centre. International students who would like advice on how they can improve their academic writing are encouraged to make use of the one-to-one writing consultation service. Around 500 individual sessions are held per year and these are free of charge. Timetabled in-session courses for international students, covering areas such as academic writing, academic speaking, pronunciation and grammar are also available at no cost. Writing is delivered on a broad disciplinary specific basis: Engineering and Physical Sciences, Life sciences, Medical and Human Sciences, Business-related disciplines, Humanities. Please refer to the Academic Support Programmes section of the ULC webpage via the link given below.

**Face to Face** –This is a reciprocal language learning scheme, in which students can meet with native speakers of the language they are learning. International students find that this is a good way to meet home students and to become more integrated into the University. Home students can prepare themselves for study abroad by finding out about their partners' home universities and cultures. For more information, please enquire at the ULC reception.

**Tandem Programme** –This programme is similar to Face to Face, but is more formal and provides credits which count towards your University degree. It is fully monitored, assessed and supported via practical workshops. For more information please refer to the Foreign Languages section via the link given below.

**Open Learning Facilities** – The University Language Centre's open learning facilities, situated in the Samuel Alexander Building, offer:

- A well stocked library of materials in text, audio, video, DVD and CD-ROM formats
- Materials in some 70 languages
- A suite of TV/VCR presenters fed by a range of satellite and terrestrial channels
- A suite of dedicated multimedia PCs for computer aided language learning.
- Support and advice for learners from expert staff and through on-line resources

A full guide to the University Language Centre's courses, services and its language learning resources is available at: <http://www.ulc.manchester.ac.uk>.

## 6.7 Student Services Centre

The Student Services Centre can offer all sorts of help and advice about tuition fee assessments or payments, Council Tax, examinations, graduation ceremonies and all sorts of documents:

<http://www.studentnet.manchester.ac.uk/crucial-guide/ssc-contact-details/>

The Centre is located on Burlington Street (campus map reference 57: <http://www.manchester.ac.uk/aboutus/travel/maps/az/>) and is open Monday to Friday, 10am to 4pm. Tel: +44(0)161 275 5000 or email [ssc@manchester.ac.uk](mailto:ssc@manchester.ac.uk)

## 6.8 Study Abroad Office

Studying abroad is an excellent opportunity to see the world, experience new cultures and study at one of Manchester's world-class partner institutions. Within the School of Arts, Languages and Cultures, students have the opportunity to study abroad in either the first or second semester of their second year. The application process begins in semester 1 of your first year, so make sure that you attend the necessary meetings if you wish to participate in the Study Abroad programme. For more information, see:

<http://www.manchester.ac.uk/undergraduate/courses/studyabroad/>

The School of Arts, Languages and Cultures has established strong links with the National University of Singapore, and students are particularly encouraged to consider studying there (the medium of instruction is English):

<http://www.fas.nus.edu.sg/home/index.htm>

## 6.9 Careers Service

As a current student you may access all the services provided by the Careers Service who can help you with:

- exploring your career options and ideas
- looking for part-time or vacation work
- finding out about specific jobs and sectors
- starting your own business
- developing and improving the skills employers are looking for
- finding graduate jobs, internships
- applications and interviews

You don't have to wait until the final year of your studies to make use of the opportunities / advice available to you via the Careers Service.

The Careers Service is located in Crawford House, Booth Street East (campus map reference 31: <http://www.manchester.ac.uk/aboutus/travel/maps/az/>)

Careers information and appointment line: 0161 275 2829

Other enquiries: 0161 275 2828

email: [careers@manchester.ac.uk](mailto:careers@manchester.ac.uk)

[www.manchester.ac.uk/careers/students/](http://www.manchester.ac.uk/careers/students/)

## 6.10 The University of Manchester Alumni Association

**Defintion:** *alumni, plural of alumnus (male), alumnae, plural of alumna (female)*  
**Noun:** *A graduate or former student of a particular school, college, or university.*

The University of Manchester Alumni Association is the main point of contact for the University's global network of over 250,000 former students. It gives you the opportunity to continue your lifelong connection with us after you complete your studies here. We want you to remain an active part of The University of Manchester community. We also don't want you to miss out on all of the advantages of being a Manchester alumnus/na; we offer exclusive discounts, benefits and services which are redeemable with your alumni card which you will receive after graduation. You will continue to gain first hand access to cutting edge research through *Your Manchester Insights* events - an exciting lecture series designed to showcase the excellence, relevance and topicality of research going on at the University. This includes the biggest alumni event of the year; the prestigious Cockcroft Rutherford lecture – exclusive and free to alumni. The 2012 lecture was delivered by Professor Brian Cox and attracted over 1200 alumni back to campus..

At Manchester we work hard to employ the talent of our vast alumni base to improve the student experience and enhance our teaching programmes. For example, Humanities graduate Janette Faherty (BA Politics and Modern History 1971), the CEO of Avanta Enterprises, returned to campus recently to give a talk to students on 'Women, Leadership and Entrepreneurship'. There have also been talks and mentoring sessions with Managing Director of Morgan Stanley, David Buckley (BSc Electrical and Electronic Engineering 1984) and Sir Terry Leahy (BSc Management Science 1977) former Chief Executive of Tesco plc.

When you graduate from Manchester you will be joining an illustrious group of professionals from every sector. We have trained highly successful performing artists such as Benedict Cumberbatch (BBC's *Sherlock Holmes* and The National Theatre's *Frankenstein*) and Ed Simmons and Tom Rowland (The Chemical Brothers); writers such as Ian King (Business Editor of *The Times*), Sam Bain and Jesse Armstrong (television writers of *Peep Show* and *Freshmeat*); architects such as Sir Norman Foster, broadcasters such as Anna Ford; and politicians such as Chuka Umunna (Shadow Secretary for Business and Skills), George Maxwell Richards (President of Trinidad and Tobago) and Jennifer Vel (the youngest member of the Seychelles National Assembly).

You automatically become a member of the Alumni Association on graduation, but to get the full benefit of being a part of the Alumni Association you should register with our online alumni community 'Your Manchester Online' [www.manchester.ac.uk/yourmanchester](http://www.manchester.ac.uk/yourmanchester) and provide your email address to receive regular updates and invitations from us.

## 7 General SALC information

### 7.1 School information

Your subject area is part of the School of Arts, Languages and Cultures. SALC brings together within a structure an exceptionally diverse and successful concentration of teachers and researchers with the aim and ambition of positioning the Arts at the core of the University's mission and at the forefront of its international reputation. The School is single-minded in its vision to provide a global beacon for the study of the Arts and Languages. The School's outlook and performance, like its staff and student body, is both international and internationally recognised. Attracting the best research and teaching talent, it aims to set the agenda both in terms of its research and the educational environment it can offer. The School's objective is to give students a learning and teaching experience of the highest quality where they are taught and guided by inspiring academics, making its graduates highly sought after by employers. It has a strong commitment to social responsibility and public engagement and seeks to create and develop knowledge that makes a difference both to those researching and studying in the School and in the wider world. Staff are engaged in a broad field of scholarship in arts, languages, and cultures and are committed to inter- and multi-disciplinarity at all levels of study and research.

The new School comprises seventeen different disciplinary areas: Archaeology, Art History & Visual Studies, Classics & Ancient History, Drama, East Asian Studies, English & American Studies, French Studies, German Studies, Linguistics & English Language, History, Italian Studies, Middle Eastern Studies, Music, Religions & Theology, Russian & East European Studies, Spanish, Portuguese & Latin American Studies, and Translation & Intercultural Studies, plus the University Language Centre. It provides teaching to over 6,500 undergraduates and postgraduates, and the School employs around 350 academic staff, more than a dozen postdoctoral research fellows, and a large cohort of teaching assistants, all supported by around 100 professional support services staff.

Research and teaching in the School are supported by rich resources within the University, in the collections of the University of Manchester Library, the Race Relations Archive, the Manchester Museum and the Whitworth Art Gallery, as well as in other distinguished Manchester archives and museums. The School also has its own cultural assets such as The Martin Harris Centre for Music and Drama and The Confucius Institute and we will maximize our use of these to the full. Outside the University, we already have excellent links with a range of cultural partners such as Cornerhouse, The Royal Exchange, Contact and Library theatres, The Halle Orchestra, the Institutio Cervantes, the Alliance Française, and the Società Dante Alighieri.

### 7.2 Key School staff

**Head of School:** Professor Jeremy Gregory (Room A3 Samuel Alexander Building; telephone: 0161 306 1242; email: [Jeremy.gregory@manchester.ac.uk](mailto:Jeremy.gregory@manchester.ac.uk))

The Head of School has ultimate responsibility for all aspects of academic activity within the School. Professor Gregory has an open hour from 11.00–12.00 every Tuesday for any student wishing to see him about any academic matter. Students should contact Fiona Cooper ([fiona.cooper@manchester.ac.uk](mailto:fiona.cooper@manchester.ac.uk)) in the School Office if they wish to make an appointment.

**Director of Undergraduate Education:** Dr James Garratt (Room SU05 Martin Harris Centre, telephone: 0161 275 4988; email: [james.e.garratt@manchester.ac.uk](mailto:james.e.garratt@manchester.ac.uk))

The Director of Undergraduate Education is responsible to the Head of School for maintaining the academic standards of each of the School's degree programmes. Dr Garratt will normally be available during his office hours of Monday 2.00–3.00 and Wednesday 12.00–1.00 to see any student who wishes to discuss academic or personal matters. To see Dr Garratt at another time please contact the Teaching and Learning Reception ([salc.reception@manchester.ac.uk](mailto:salc.reception@manchester.ac.uk)) to make an appointment.

The **Teaching and Learning Manager** is Elizabeth Nolan (Room S3.20, Samuel Alexander Building; telephone 0161 275 4494; email [elizabeth.nolan@manchester.ac.uk](mailto:elizabeth.nolan@manchester.ac.uk))

The **Programmes Manager** is Fiona Fraser (Room A19, Samuel Alexander Building; telephone 0161 306 1666; email [fiona.fraser@manchester.ac.uk](mailto:fiona.fraser@manchester.ac.uk))

The **Assessment Manager** is Morag Guilfoyle (Room W2.15, Samuel Alexander Building; telephone TBC; email [morag.guilfoyle@manchester.ac.uk](mailto:morag.guilfoyle@manchester.ac.uk))

The **Student Support and Guidance Manager** is Sara Latham (Room A17, Samuel Alexander Building; telephone 0161 2758056; email [sara.latham@manchester.ac.uk](mailto:sara.latham@manchester.ac.uk))

The **Timetabling Manager** is Lee Felvus (Room S3.25, Samuel Alexander Building; telephone 0161 275 8980; email [lee.felvus@manchester.ac.uk](mailto:lee.felvus@manchester.ac.uk))

### 7.3 Communications within the School of Arts, Languages and Cultures

Information is communicated to students normally by means of email, the undergraduate intranet, Blackboard and via noticeboards. Please note the following:

- a) Email messages initiated by staff in the School (both academic and administrative) will be sent to your University email address. All messages sent to you via email distribution lists will include your University email address.
- b) You are required to check your University email account on a regular basis. If you wish to set up auto-forwarding arrangements to a private email account, you may do so; but it is your responsibility to ensure, one way or another, that you read with minimal delay all messages sent to your University email address. **Failure to read messages delivered to your University email account will not be accepted as a legitimate excuse if you fail to act on information that has been sent to you.**
- c) You may send messages to staff from your private email address, but if you send a message from your private account, you must also check your University email account for any replies to your message. All emails to staff should be written as formal, professional correspondence, opening with 'Dear \_\_\_\_' and using paragraphs and standard grammar.
- d) **Important Note:** If you send a message from a private email address, you should be aware that, due to the increasing problems of spam and viruses, a member of staff may sometimes have legitimate cause for suspicion about your message, and may therefore be obliged to delete it without opening it. This is especially likely to apply if your name and the subject matter of your message are not clearly identified in the email address and header. **In all such cases any failures of communication are your own responsibility.**
- e) It is essential that information is kept up to date – both from us to you and from you to us. It is *absolutely vital* that you check the undergraduate intranet and noticeboards

regularly; that you check your email regularly; that you tell your Programme Administrator of *any* change in your recorded details.

#### **7.4 Changes to your information (change of course, address/phone number, etc)**

Any change of course details must be completed online via the Self-Service System, making sure that you carefully check that any changes meet your programme regulations. If you are unsure you should ask your Programme Administrator or your Academic Adviser or Programme Director. If the School (and consequently the University) record of your degree programme or courses is wrong, this can lead to problems at Examination times and with student loan applications. **Please note that no changes to courses will be possible after the second week of teaching in each semester.** You will also be able to change address/phone number details on Self-Service yourself, or in person at the Teaching and Learning Reception. It is essential that you keep contact information up to date, as often essential information is sent to you by post.

#### **7.5 Absence during the semester**

You are not permitted to absent yourself during the semester, except in special circumstances, when you should apply for permission to your Academic Adviser. If you are unable to return after vacation, you should explain the circumstances in writing and in advance either to your Academic Adviser or to the Head of Subject Area, and notify your Programme Administrator.

#### **7.6 Dates of Semesters 2011–2012**

##### **First semester**

Attendance: 17 September – 14 December 2012  
14 January – 25 January 2013

##### **Second semester**

Attendance: 28 January – 22 March 2013  
15 April – 7 June 2013

#### **7.7 Reading week**

The School operates a reading week in Semester 1: 29 October – 2 November 2012

In addition, Music operates a reading week in Semester 2: 4 February – 8 February 2013

**Some subject areas may run teaching sessions during this period. You are expected to remain studying in Manchester and take full advantage of the library and other learning facilities during reading week.**

#### **7.8 Health and safety**

All students must familiarise themselves with the procedures for dealing with an emergency, including what to do on discovery of a fire, and fire exit-points. Similarly, all students are required to familiarise themselves with the Health and Safety at Work regulations, extracts of which are posted in all School buildings. Anyone requiring first aid for themselves or for others should contact one of the first aiders situated in the building. Their names and telephone numbers are posted in commonly used areas. The Head of School is responsible for Health and Safety within the School.

## 7.9 Certification of illness and absence from the University

It is a requirement of your registration with the University of Manchester that you register with a local General Practitioner. A list of GP practices can be obtained from the Student Health Centre (campus map no 38: <http://www.manchester.ac.uk/aboutus/travel/maps/az/>), any University hall of residence or a local pharmacy. According to guidance issued by the General Medical Council, it would not be regarded as good practice for a family member to be the registered GP or to offer treatment except in the case of an emergency.

You should always consult your GP (or for emergencies the Accident and Emergency Department of a hospital) if your illness is severe, if it persists or if you are in any doubt about your health. You should also consult your GP if illness keeps you absent from the University for more than 7 days including a weekend. If you do consult a GP and they consider that you are not fit for attendance at the University, then you should obtain a note from the doctor to that effect or ask them to complete Part III of the University form "Certification of Student Ill Health" copies of which are available at local GP surgeries, and online at [http://www.cs.manchester.ac.uk/student-services/certification\\_ill\\_health.pdf](http://www.cs.manchester.ac.uk/student-services/certification_ill_health.pdf) You should hand this certificate to the Taught Programmes Reception at the earliest opportunity.

If your condition is not sufficiently serious to cause you to seek medical help, then the University will not require you to supply a doctor's medical certificate unless you are absent from the University due to illness for more than 7 days. You must however contact the Taught Programmes Reception soon as possible and "self-certify" your illness (that is complete and sign the "Certification of Student Ill Health" form to state that you have been ill), as soon as you are able to do so. You should do this if your illness means you are absent from the University for any period up to 7 days or if you are able to attend the University but your illness is affecting your studies.

## 8 Learning resources

### 8.1 Libraries

With more than 4 million printed books and manuscripts, over 41,000 electronic journals and 500,000 electronic books, as well as several hundred databases, the University of Manchester Library, located on Burlington Street, off Oxford Road (<http://www.manchester.ac.uk/aboutus/travel/maps/az/>, campus map reference 55), is one of the best-resourced academic libraries in the country. It is the principal resource for most student work, so be sure to go on the tour during Induction Week and get a printed guide. It houses the main university holding of scores, books and periodicals on music on Red Floor 2. You should also note particularly the existence of the High-Demand collection, which is used by lecturers especially for core texts relating to coursework and other assignments.

The Music and Drama Library, known as the **Lenagan Library** (Martin Harris Centre Room B15), contains a basic collection of reference and loan material – scores, books, recordings and audio-visual material. It is normally open from 9.30 am to 5.00 pm during term time and as announced during vacations. The Lenagan Library regulations are published in the Lenagan Library and must be observed.

Computers in the Lenagan Library are linked to the campus network, which gives access to the University of Manchester Library online catalogue and numerous databases, including *The New Grove Dictionary* and RILM Abstracts.

**The Listening Room** adjoining the Lenagan Library is available throughout the day and contains listening booths for listening to recordings. All faults with the equipment should be reported to the technician.

You also have access to the **Henry Watson Collection** of the Manchester Central Library, St Peter's Square (currently temporarily housed at Eliot House on Deansgate), which is one of the finest music libraries in the country. For reference only you may consult the library of the **Royal Northern College of Music**, whose CD and LP holdings are also accessible.

The Alan Gilbert Learning Commons offers a variety of flexible individual and group study facilities as well as provide access to computers, scanning and printing facilities.

<http://www.library.manchester.ac.uk/aboutus/projects/aglc/>

In addition to the main sites and Lenagan Library, there are a number of other specialist libraries located across the campus:

<http://www.library.manchester.ac.uk/aboutus/locationsandopeninghours/>

## **8.2 Specialist Facilities for Music Students**

### **8.2.1 Electroacoustic Music Studios and Recording Equipment**

Studio-based teaching, research and compositional work is carried out in four Studio spaces that incorporate the most current generation of Mac computers, Genelec monitoring, state-of-the-art software (Digital Performer, MaxMSP, Logic, GRMTools, Audiosculpt) and other studio hardware and software.

Undergraduate student work takes place primarily in the Electroacoustic Studio Cluster, which consists of 15 new iMac computers connected to a studio network server. The Studio Cluster is open for general access to all students in studio-based course units and research programmes, including postgraduates, according to regular building access hours, except during scheduled teaching, seminar and maintenance sessions. Unless otherwise noted, access to the 15 systems in this room is on a hot-desking, or 'first-come, first-served' basis. Studio 4 is available, at certain times, to undergraduates undertaking specific electroacoustic and sound design course-unit work, as indicated by the course tutors and Studios Director.

Electroacoustic Studios 1, 2 and 3 are exclusively for postgraduate and staff electroacoustic research. Access times, and booking allocations are facilitated by the Studio Director.

Use of all studios facilities, computers, software and hardware is restricted to students and coursework in Sonic Invention A & B, Electroacoustic Composition A and B, Sound Design, Sound and Digital Entertainment Technology, Composition Portfolio and Special Option in Composition, as well as to studio-based postgraduates.

All students following studio courses are required to read the **Studio Regulations** and to sign to indicate agreement to comply with them. Any breach of Studio protocol can result in denial of access to the Studio facilities, with potentially damaging effects on marks.

All enquiries about the use of the studios must be directed to Dr David Berezan, Director of Studios.

### 8.2.2 Recording Facilities

Portable DAT and minidisc recorders with microphones are available from the technician in the Taught Programmes Office (G31 Martin Harris Centre). You will be required to follow a signing out procedure. These rules must be strictly adhered to. The concert hall has its own recording booth.

### 8.2.3 Practice Facilities

The Practice Rooms are available whenever the building is open, except (i) when their use would disturb lectures/concerts in adjacent rooms (rooms will be blocked off on the booking sheet at these times); (ii) after 6.30 pm on concert nights.

Conscious of the pressure on these facilities, the Staff-Student Committee has the situation under constant review. A booking system is in operation; details are given on the relevant notice board. Members of the Music Society are entitled to use the Practice Rooms in the basement of the Martin Harris Centre, but Students studying Music at the university are reminded that they have priority over members of the Music Society at all times and that they are entitled to ask Music Society members to leave if they cannot otherwise find a practice room.

Please address any enquiries to reception in the Martin Harris Centre Office (G31)

**All use of the Concert Hall is subject to a booking system:** make your reservation in advance with the Office. The Hall can be used only by prior arrangement.

Any damage to pianos – broken strings etc – must be reported immediately to Prof. David Fanning.

### 8.2.4 Concert Hall Pianos

The Steinway grand pianos are used only for concerts and rehearsals, and for **one hour's** individual practice beforehand. They are kept locked, and performers should apply to the porters for the key. Please note that only the older of the two pianos is normally available for undergraduate use.

Food and drink must not, under any circumstances, be placed on any piano or other departmental instrument. The department places a high priority on protecting its valuable instruments against damage resulting from spillages and other abuse.

### 8.2.5 Harpsichord, Organ, Fortepiano, Square Piano

These instruments, located in the Keith Elcombe Room (Early Keyboard Room, G40), are here to be used, and you are encouraged to explore them. However, permission must be sought from Dr Rebecca Herissone before you use them, since you need to know how they work. They may be moved only with Dr Herissone's permission, and with a porter present.

### 8.2.6 Gamelan

A **Gamelan Degung** is housed in the Danel Room (G42). It may only be used by those students studying the course with the tutor or by special arrangement with Dr Caroline Bithell. After use, the instruments must be stored on the shelves provided and great care must be taken not to damage the instruments or their wooden stands. The accompanying instruments and their beaters must not be removed from the room.

### 8.2.7 Baroque and Renaissance Instruments

The department owns a complete set of reproduction Baroque stringed instruments (6 violins, 2 violas, 2 cellos), a pair of Baroque flutes, and a pair of Baroque oboes. In addition, it owns a range of Renaissance instruments, including recorders, crumhorns, cornetto and particularly a set of viols. Students who play in the department's Baroque Orchestra are permitted to borrow the Baroque instruments during the course of the academic year. Other students wishing to play the early instruments should contact Dr Rebecca Herissone.

### 8.2.8 Purchasing Books and Music

**Forsyth Bros Ltd**, 126 Deansgate, will offer a 10% concession to music students of the University for most music and some books.

**Wright Greaves Ltd**, 11 Goose Green, Altrincham, will also give a 10% concession on printed music.

**Blackwell's Academic Bookshop** is nearby in the Precinct Centre, Oxford Road, and carries a limited range of books and CDs (no concessions).

### 8.2.9 Online Resources for Music Studies

See Document G

## 9 Support arrangements

### 9.1 Support within Music

#### 9.1.1 Academic Adviser

A member of staff will be appointed as your Academic Adviser and will normally act in this capacity for the whole three years. Your Academic Adviser is concerned with your general welfare, and is available to give you help and advice on all matters, whether academic or personal. You are strongly encouraged to meet regularly with your Academic Adviser during his/her weekly consultation hours, and to attend any other meetings or activities scheduled by your Adviser. If you cannot make the scheduled consultation hours then you should contact your Adviser to arrange another suitable time.

Students will have a meeting with their Academic Adviser in Welcome Week and at least three other meetings in their first year, and two scheduled meetings in each subsequent year of study. The following table outlines the timings and functions of the Level 1 meetings:

Semester 1	
Welcome Week	You will be invited to meet informally with your Academic Adviser, either individually or in a small group, to chat about your experiences and expectations of the university so far. Your Adviser will provide practical academic information for you and you should think about any questions you have about your academic programme.

By Week 5	Your Academic Adviser will invite you to a meeting to discuss your progress so far and any problems you might have experienced during your first weeks at University.
Week 10 or 11	This meeting will be an opportunity for you to discuss the semester 1 online PDP questionnaire you will have completed and to share your experiences of the first semester. You will also have the opportunity to discuss your forthcoming exams and any coursework deadlines.
<b>Semester 2</b>	
By Week 8 or 9	This meeting will be an opportunity for you to discuss the semester 2 online PDP questionnaire you will have completed and to share your experiences of the first semester. You will also have the opportunity to discuss your forthcoming exams and any coursework deadlines, and your options choices for Level 2.

You should feel free to consult your Academic Adviser about anything that concerns you, including personal, domestic, medical, financial or legal problems. He or she will be able to put you in touch with expert professional help if you should need it; but you may rest assured that, except in formal academic matters, all communications with your Academic Adviser are privileged, and that anything you say to him or her is strictly confidential and will not be divulged to anyone else without your express permission. In academic matters your Academic Adviser will normally refer to your Programme Director. **It is essential that you keep your Academic Adviser informed of your progress and of any circumstances which may affect your work during the year or your performance in examinations**, as he or she may be able to help you resolve your problems or to act as your 'advocate', should this unfortunately prove necessary.

Students are able to request a change of Academic Adviser at any time. If you are experiencing problems with your Academic Adviser, you should contact the Senior Academic Advisor within your Subject Area, or your Programme Director or Head of Subject.

In principle, your Academic Adviser is always prepared to supply written references for applications for jobs, further study etc. As well as your academic performance, your contribution to broader departmental activities may be taken into account when your tutor writes your reference. You should always approach your Academic Adviser in advance before putting his/her name forward. This is partly in order that we do not infringe the provisions of the Data Protection Act by unwittingly releasing information to unauthorized parties, and partly because there may be circumstances in which your tutor is not best placed to act as referee.

Further information can be found in the SALC document 'Academic Advisement: A Guide for Students' <http://www.alc.manchester.ac.uk/studentintranet>

### 9.1.2 Personal Development Plan

It is important that you regularly review your skills and learning, including any problems or difficulties, throughout your university career so that you can begin to set yourself goals, focus on your skills and reflect on your learning.

To aid you in this activity, the School has developed an online Personal Development Plan (PDP), which you can use to review your progress. The PDP will be used to facilitate discussion with your Academic Advisor during your first term at university, with the aim of helping students

- become more effective, independent and confident self-directed learners;
- understand how they are learning and relate their learning to a wider context;
- improve their general skills for study and career management;
- articulate personal goals and evaluate progress towards their achievement;
- and encourage a positive attitude to learning throughout life.

You can find more information on Personal Development Plans at:

[http://www.humanities.manchester.ac.uk/studyskills/progress/career\\_planning/PDP.html](http://www.humanities.manchester.ac.uk/studyskills/progress/career_planning/PDP.html)

PDPs will also be used in your second and third year, focusing in particular on enhancing your skills and employability.

### **9.1.3 Student (Peer) Mentors**

Music operates a Peer Mentor programme. The mentors – Level 2 and 3 students on your programme – are available to give advice on courses, academic life in Manchester, and essential information to help you settle in to both student life and Manchester. You will get an opportunity to meet the mentors during registration week. Look out for information on the mentors' notice board throughout the year, and remember to check your university email account for details of social events and days out.

## **9.2 School Support Services**

The SALC Student Support and Guidance Team offer assistance to you during your studies, helping you make the most of your time at the School and University. We can work with you to address any difficulties you have during your studies, whether financial, personal or academic, and where we are unable to help you we can signpost you to other support services around the University and the city.

If you experience any problems, don't keep them to yourself – contact us and we can talk through your options with you.

We are based on the Ground Floor in Samuel Alexander Building. We offer drop-in sessions and an appointment service throughout the year. Please check out our web page or notice board for details of times, as our availability may change throughout the academic year.

### **Website**

<http://www.alc.manchester.ac.uk/studentintranet>

### **Noticeboard**

A6, Samuel Alexander Building

### **Email**

General – [salc-studentsupport@manchester.ac.uk](mailto:salc-studentsupport@manchester.ac.uk)

Sara Latham, Student Support and Guidance Manager – [sara.latham@manchester.ac.uk](mailto:sara.latham@manchester.ac.uk)

### **Telephone**

General Student Support Enquiries – 0161 275 3116

Sara Latham, Student Support and Guidance Manager – 0161 275 2056

## **9.3 University Support Services**

Sometimes, you just want to talk to somebody completely detached from the School, and it is most important that you seek assistance wherever you feel it is most appropriate.

Details of some of the University's support services are given below and may also be accessed through the Crucial Guide:

<http://www.studentnet.manchester.ac.uk/crucial-guide/>

### **9.3.1 University Student Guidance Service**

The Student Guidance Service is a student-centred service open to all Undergraduates and Postgraduates, from all departments across the whole University. We offer confidential advice on any academic matter, from information regarding course transfers, for example, to referrals for study skills courses, or guidance in Appeals procedures or advice on complex issues where a student's work is being affected in any way.

For further information visit the Student Guidance Service website at:

<http://www.studentnet.manchester.ac.uk/crucial-guide/sqs/>

### **9.3.2 Study Skills website**

The Faculty of Humanities has a Study Skills Website where you will find sources of information, hints and tips and practical activities to help you develop your study skills and become a better learner.

You'll also find advice about how to prepare for lectures, tutorials and seminars; how to deal with exam stress; organising yourself; and on personal development and career planning. See <http://www.humanities.manchester.ac.uk/studyskills/>

### **9.3.3 University Counselling Service**

The Counselling Service is available for all students at the University of Manchester, whether undergraduate, postgraduate or research students. It is free and consists of a team of professional counsellors. The service provides confidential counselling for anyone who wants help with personal problems affecting their work or well-being.

For further information visit the Counselling Service website at:

<http://www.studentnet.manchester.ac.uk/counselling/>

### **9.3.4 University Disability Support Office**

The University has a Disability Support Office (DSO), whose aim is to assist students, both prospective and current, to identify their needs whilst studying at the University. They then enable students to actually access the practical support. In addition to this they also:

- a) Deal with enquiries from prospective students with regard to all aspects of their disability-related support whilst at the university
- b) Assist students with applications to their funding body (e.g. LEA, NHS, GSCC) for Disabled Students' Allowance and undertake assessments of their support needs
- c) Liaise with other members of staff in the university (e.g. lecturers, exams officers) to ensure that they can facilitate the needs of disabled students
- d) Operate an Equipment Loan scheme for students
- e) Assist students to organise personal helpers and support workers
- f) Undertake dyslexia screenings for students who think they may have dyslexia
- g) Advise on external sources of financial support and assistance and help with application to these funds

- h) Prepare and distribute disability-related information and deliver appropriate staff/student training

For further information visit the Disability Support Office website at:

<http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/support/disabled-students/>

The School has a Disability Support Coordinator within the Student Support Office, who co-ordinates support arrangements for all taught programmes students. Please contact the Student Support Office to discuss any of your support needs.

### **9.3.5 Students Union Advice Centre**

The Students Union has advisers who can help with any matter ranging from finances to housing and beyond. On the South Campus, the Advice Centre is on the first floor in the Student Union Building, and is open Monday to Friday, 9.30 am to 4.30 pm, term time and vacation. There is no need to make an appointment:

<http://manchesterstudentsunion.com/top-navigation/advice-service/advice-service-home>

### **9.3.6 University Careers Service**

The University Careers Service can help you to find part-time work during your time at the University, to prepare your CV and applications for full time work after graduation, and to research job opportunities. In addition the Service runs several job fairs across Manchester throughout the year. The service runs monthly drop in sessions where students from Arts, Histories and Cultures can speak to advisors without a prior appointment (see the Undergraduate Intranet for further information and session dates), and also runs specially designed on-line noticeboards for different subject areas within the School.

For further information visit the Careers Service website:

<http://www.careers.manchester.ac.uk/>

### **9.3.7 University support for mature students**

The Burlington Society is the University society for mature and postgraduate students. They have their own facilities in the Burlington Rooms, next to the University of Manchester Library. Facilities include a bar, common room (quiet, non-smoking, with free tea and coffee facilities for members), and a vegetarian cafe. The Society organises events and activities on Thursday and Friday evenings during term time. In addition there are smaller groups for theatre and film visits, music, football, squash and others. The Plus 21 Group is an informal network of mature students across the University, which meets once a week at lunchtime in the Burlington Rooms, as well as holding occasional evening events. New members are welcome. Visit the Burlington Rooms website for more information:

<http://www.burlington.manchester.ac.uk/>

For further information on support for mature students, see

<http://www.manchester.ac.uk/undergraduate/maturestudents/guide/>

### **9.3.8 University Support for international students**

The International Society is a busy centre for international students based in the Greater Manchester area. It is located on Oxford Road (see map of campus). Manchester has more students from abroad than anywhere else in Britain, other than London, and International Society members come from all over the world. In fact, there were students from more than 130 different countries last year - so it's a good place to make friends and contacts during your stay here.

For further information visit the International Society website at:  
<http://www.internationalsociety.org.uk/>

## 10 Programmes of Study

### 10.1 Programmes within this handbook

Full programme specifications are available on the SALC undergraduate intranet.

### 10.2 Programmes within the Music subject area

MusB (Hons)

MusB (Hons) Joint Programme with RNCM

BA (Hons) Music and Drama

### 10.3 New Regulations for Undergraduate Degree Awards

New Regulations for undergraduate degrees at the University of Manchester came into operation in September 2012. A copy of the Regulations is included in Appendix A of this Handbook, together with a Student Guide to them. These and other related documents are available online at:

<http://www.tlso.manchester.ac.uk/degree-regulations/>

### 10.4 Programme Aims and Learning Outcomes

#### 10.4.1 Aims of the MusB (Hons) Programme and MusB (Hons) Joint Programme with the RNCM

The programme aims to:

01.	Enable students to engage in the advanced study of musical performance, musical composition and musicology (including ethnomusicology) within a research-rich and musically lively environment.
02.	Provide opportunities for students to develop specialized and high-level skills in the three sub-disciplines of musical performance, musical composition and musicology (including ethnomusicology).
03.	Stimulate students' curiosity and enthusiasm to study music in its practical, creative and intellectual contexts, and to explore the inherent interconnections between these three facets of the discipline.
04.	Enable students to investigate the innate interdisciplinarity of music by exploring the broader social, cultural, aesthetic and scientific contexts in which it is created, heard and received.
05.	Enable students both to develop their strengths and specialisms, and to explore new aspects of the discipline by allowing the maximum possible flexibility and choice of course-units within the programme.
05.	Facilitate the development of students' creative imagination and skills of critical self-awareness.
06.	Enable students to develop skills in interpreting, synthesizing and critically evaluating information.
07.	Encourage the use of technology as applicable to the study of music as a creative art.

- 08.** Prepare students for the successful development of careers—both within and outside the field of music—that involve critical judgement, creative problem-solving, teamwork and well-developed communication skills.

#### **10.4.2 Learning Outcomes of the MusB (Hons) Programme and MusB (Hons) Joint Programme with the RNCM**

##### **A. Knowledge & Understanding (Intellectual Skills)**

On graduating from the MusB (Hons) programme students should be able to:

- A1.** Demonstrate systematic understanding and broad-based knowledge of issues central to at least one—and normally at least two—of the three sub-disciplines of musical performance, musical composition and musicology (and/or ethnomusicology), including:
- a) a detailed knowledge of relevant repertoire, techniques, technologies and texts; and
  - b) an awareness of and ability critically to evaluate relevant concepts and current research in those fields.
- A2.** Demonstrate the ability to analyse, create, interpret and/or manipulate musical materials using appropriate and established techniques, together with a critical awareness of the contexts of and problems associated with these processes.
- A3.** Show an awareness of the inherent interconnectedness of the three sub-disciplines of musical performance, musical composition and musicology (including ethnomusicology), demonstrating an understanding of ways in which theory can inform practice and vice versa, and of techniques that can be used to explain and explore such inter-relationships.
- A4.** Show an awareness of and ability to reflect on the inherently interdisciplinary nature of musical study, and the broader contexts within which music is created, heard and received, including relationships between music and:
- a) social and/or cultural practices;
  - b) historical and/or political events and ideas;
  - c) philosophical and/or aesthetic issues;
  - d) the physical and/or technological sciences.

##### **B. Practical Skills and Musicianship**

On graduating from the MusB (Hons) programme students should be able to:

- B1.** Demonstrate advanced technical skills on at least one instrument or voice, with sensitive artistry and musicianship, strong projection and personal expression (where they have opted to study solo performance within the degree programme).
- B2.** Demonstrate advanced technical command in the handling of musical parameters, a well-developed aural awareness and innovation in the creation of original compositions of concert art music, together with a research-informed approach to the sub-discipline in exploring its inherent connections with performance and musicology, and the ability to realize outputs in performance (where they have opted to study composition within the degree programme).
- B3.** Demonstrate the ability to apply music technology in creative and practical contexts.
- B4.** Demonstrate the ability to identify aurally and on paper core elements of musical compositions from the Western art-music tradition—including melodic and rhythmic

characteristics, intervals and chords, and structural features—and/or an understanding of other musical systems and the manner in which they relate to concepts and practices of composition and performance in different cultural contexts.
<b>B5.</b> Demonstrate skills in participating in ensemble performance activities (where they have opted to study solo and/or ensemble performance within the degree programme).

<b>C. Generic and Graduate Skills</b>	
On graduating from the MusB (Hons) programme students should be able to:	
<b>C1.</b>	Draw together ideas from a range of sources, organizing, interpreting and synthesizing information in a systematic way in both written and verbal form.
<b>C2.</b>	Demonstrate the ability critically to evaluate evidence, concepts and data, developing appropriate questions and arguments to solve problems, and articulating them clearly in both written and verbal form.
<b>C3.</b>	Demonstrate intellectual curiosity and the potential to approach tasks in an innovative and creative way.
<b>C4.</b>	Produce high-quality outputs independently and to deadlines, with a highly disciplined approach to time management, self-motivation and critical self-awareness.
<b>C5.</b>	Demonstrate the confidence and interpersonal skills to work effectively in groups, showing skills relating to teamwork, negotiation, decision-making and leadership.
<b>C6.</b>	Communicate ideas and information clearly in written and verbal form to both expert and non-expert audiences and readers.
<b>C7.</b>	Demonstrate well-developed skills in ICT, written presentation and/or oral presentation.

#### 10.4.3 Learning Outcomes for each level of the MusB (Hons) Programme and MusB (Hons) Joint Programme with the RNCM

Year	Learning outcomes
<b>Level 1 (Certificate of Higher Education)</b>	<p>By the end of this level of study the student will be able to demonstrate:</p> <ul style="list-style-type: none"> <li>• Knowledge of issues central to the advanced study of musical performance, musical composition and musicology (including ethnomusicology), and an understanding of the changing nature of the discipline;</li> <li>• A firm understanding of established techniques used to analyse, create, interpret and manipulate musical materials and an ability to select and apply these methodologies appropriately;</li> <li>• An awareness of the inherent interconnectedness between the sub-disciplines of musical performance, musical composition and musicology;</li> <li>• An awareness of music's interdisciplinary nature, including detailed knowledge of the relationships between music and its broader social and cultural contexts as studied in several contrasting musicological topics;</li> <li>• A secure technical foundation for the pursuit of further training in performance and ensemble music-making within a structured environment, where solo performance has been studied at Level 1;</li> </ul>

	<ul style="list-style-type: none"> <li>• A secure technical foundation for the pursuit of further training in the composition of concert art music within a structured environment;</li> <li>• An awareness of the contexts, skills and techniques in music technology, and an ability to apply them in creative audio outcomes;</li> <li>• The ability to identify aurally and on paper basic elements of musical compositions from the tonal tradition of Western art music, and/or a basic awareness of other musical systems and their links to composition and performance in different cultural contexts;</li> <li>• The ability to draw together material to communicate the results of his/her study clearly and with well-structured arguments, in both written and verbal form;</li> <li>• The ability to manage time and work independently within a structured environment;</li> <li>• Interpersonal skills associated with group participation in tutorials and seminars;</li> <li>• Confidence in the use of ICT and competent presentation skills.</li> </ul>
<p><b>Level 2 (Diploma of Higher Education)</b></p>	<p>By the end of this level of study the student will be able to demonstrate:</p> <ul style="list-style-type: none"> <li>• Broad-based knowledge and critical understanding of the key issues for advanced study of at least two of the sub-disciplines of musical performance, musical composition and musicology (including ethnomusicology), and how those fields have developed;</li> <li>• An ability confidently to use established techniques for analysing, creating, interpreting and manipulating musical materials, and critically to assess the appropriateness of particular approaches for set tasks;</li> <li>• An understanding of the ways in which the sub-disciplines of musical performance, musical composition and musicology inform one another and techniques that can be used to explain these relationships;</li> <li>• A broad-based knowledge of the relationships between music and a range of interdisciplinary fields, with an understanding of techniques that can be used to study and create music from these perspectives;</li> <li>• Enhanced technical and expressive skills in performance and ensemble music-making within an increasingly self-directed environment, where solo and/or ensemble performance has been studied at Level 2;</li> <li>• Enhanced technical and creative skills in the composition of concert art music within an increasingly self-directed environment, together with a developing awareness of research-informed approaches to the sub-discipline and ability to realize outputs in performance, where composition has been studied at Level 2;</li> <li>• Enhanced knowledge of the contexts, skills and techniques in music technology, and a developing ability to apply them in creative audio outcomes, where electroacoustic composition, sound design and/or acoustics have been studied at Level 2;</li> <li>• The ability to identify aurally and on paper core elements of musical compositions from the Western art-music tradition and/or a developing understanding of other musical systems and their links to composition and performance in different cultural contexts;</li> <li>• The ability to synthesize and evaluate material systematically to produce arguments and solutions that are communicated clearly in</li> </ul>

	<p>both written and verbal form, and in a variety of formats suitable for a range of audiences/readers;</p> <ul style="list-style-type: none"> <li>• The ability to produce good-quality work independently with developing critical self-awareness and within an increasingly self-directed environment;</li> <li>• Well-developed interpersonal skills including those relating to teamwork and decision-making;</li> <li>• Developing skills in the use of ICT and in presenting work both in written form and verbally.</li> </ul>
<p><b>Level 3</b></p>	<p>By the end of this level of study the student will be able to demonstrate:</p> <ul style="list-style-type: none"> <li>• Coherent and detailed specialist knowledge and critical understanding of at least one of the sub-disciplines of musical performance, musical composition and musicology (including ethnomusicology), and of research at the forefront of this sub-discipline;</li> <li>• An ability confidently to apply established techniques for analysing, creating, interpreting and manipulating musical materials on his/her own initiative in order to extend his/her knowledge and understanding, critically to evaluate the appropriateness of these techniques and identify problems or limitations associated with them;</li> <li>• A conceptual understanding of the interconnectedness of the sub-disciplines of musical performance, musical composition and musicology together with specific techniques that can be used to explain and explore these relationships;</li> <li>• A detailed and specialized knowledge of the relationships between music and one or more interdisciplinary fields, and an ability to reflect on such interconnections within an autonomous learning environment;</li> <li>• Advanced technical and expressive skills in performance and ensemble music-making within an autonomous learning environment, where solo performance has been studied at Level 3;</li> <li>• Advanced technical and creative skills in the composition of concert art music within an autonomous learning environment, together with confidence in the use of research-informed approaches to the sub-discipline that investigate its inherent connections with performance and musicology, and a well-developed ability to realize outputs in performance, where composition has been studied at Level 3;</li> <li>• Advanced knowledge of the contexts, skills and techniques in music technology, and a secure ability to apply them in creative audio out-comes, where electroacoustic composition has been studied at Level 3;</li> <li>• The ability confidently to identify aurally and on paper core elements of musical compositions from the Western art-music tradition and/or a secure understanding of other musical systems and their links to composition and performance in different cultural contexts;</li> <li>• The ability to undertake wide-ranging synthesis and critical evaluation of material to produce sophisticated arguments and creative solutions that are communicated clearly in both written and verbal form, and in a variety of formats suitable for a range of audiences/readers;</li> <li>• The ability to produce high-quality work independently with self-</li> </ul>

	<p>motivation and critical self-awareness and within an autonomous learning environment;</p> <ul style="list-style-type: none"> <li>• A range of well-developed interpersonal skills allowing effective teamwork, negotiation, decision-making and leadership;</li> <li>• Well-developed skills in the use of ICT and in presenting work both in written form and verbally.</li> </ul>
<b>Level 4</b>	<p>Joint course with RNCM students only.</p> <p>Diploma year at the RNCM after graduation from University of Manchester.</p>

#### 10.4.4 Aims of the BA (Hons) Music and Drama Programme

The programme aims to:

<b>01.</b>	Provide the opportunity for both single and interdisciplinary study of music, theatre and film as cultural process, artistic discourse and performance event through intellectual and creative investigation.
<b>02.</b>	Encourage a rich cross-fertilisation of ideas, concepts and practices between the disciplines of music and drama
<b>03.</b>	Stimulate and support the student's individual development as scholar and practitioner within both music and drama, with particular reference to abilities of independent evaluation and research, critical analysis, technical and artistic skills, and effective written and oral communication.
<b>04.</b>	Encourage the analysis and use of technology as applicable to the study of music, theatre and film as creative practices.
<b>05.</b>	Equip students with a range of transferable skills, appropriate to later postgraduate academic and vocational study, and also engagement in the workplace in a wide range of careers in the disciplines of music, drama and related fields.

#### 10.4.5 Learning Outcomes of the BA (Hons) Music and Drama Programme

<b>A. Knowledge &amp; Understanding (Intellectual Skills)</b>	
On graduating from the BA (Hons) Music and Drama programme students should be able to:	
<b>A1.</b>	<p>Demonstrate systematic understanding and broad-based knowledge of the separate disciplinary fields of music and drama as art-form, social process and performance event, including:</p> <ul style="list-style-type: none"> <li>• a detailed knowledge of relevant repertoire, techniques, methodologies, technologies and texts;</li> <li>• critical ability to evaluate relevant concepts and current research in those fields;</li> <li>• specific knowledge of various historical and contemporary relationships and interactions between music and drama.</li> </ul>
<b>A2.</b>	Display an understanding of key theoretical concepts and creative processes in music and drama through analysis, research and practical engagement in areas such as composition, play-writing, direction, staging and performance.
<b>A3.</b>	Test and explore theory through practice, and/or apply technical and interpretative

skills through composition, play-writing, direction or performance.

**A4.** Critically reflect on the interdisciplinary nature of both music and drama, and the broader contexts within which music and drama are created, heard, seen and received in relation to:

- social and/or cultural practices;
- historical and/or political events and ideas;
- philosophical and/or aesthetic issues;
- the physical and/or technological sciences.

### **B. Practical Skills and Musicianship**

On graduating from the BA (Hons) Music and Drama programme students should be able to:

**B1.** Demonstrate creativity and practical expertise through musical and/or dramatic techniques in areas such as composition, writing, staging and performance.

**B2.** Demonstrate advanced technical command in the handling of musical parameters, a well-developed aural awareness and innovation in the creation of original compositions of concert art music, together with a research-informed approach to the sub-discipline in exploring its inherent connections with performance and musicology, and the ability to realize outputs in performance (where they have opted to study composition within the degree programme).

**B3.** Display skills in the use of technological equipment appropriate to the course units studied, such as music and sound recording, electro-acoustic composition, editing, film and video technology, and stage lighting.

**B4.** Demonstrate the ability to identify aurally and on paper core elements of musical compositions from the Western art-music tradition—including melodic and rhythmic characteristics, intervals and chords, and structural features—and/or an understanding of other musical systems and the manner in which they relate to concepts and practices of composition and performance in different cultural contexts.

**B5.** Demonstrate advanced skills in developing and participating in ensemble workshop or performance activities in both drama and music (where students have opted to study courses related to ensemble work within the degree programme).

### **C. Generic and Graduate Skills**

On graduating from the BA (Hons) Music and Drama programme students should be able to:

**C1.** Independently gather, sift, synthesise and organise a range of material including evidence, concepts and data from various sources (library, electronic and online resources), and critically evaluate its significance in both written and verbal form.

**C2.** Develop appropriate questions and arguments to solve problems in an innovative and creative way, and articulate them clearly in both written and verbal form.

**C3.** Demonstrate intellectual curiosity and independent learning ability suitable for continuing postgraduate study and professional development.

**C4.** Produce high-quality outputs independently and to deadlines, with a highly disciplined approach to time management, self-motivation and critical self-awareness.

**C5.** Demonstrate the confidence, initiative and interpersonal skills to work effectively in

	groups, showing skills relating to teamwork, negotiation, decision-making and leadership.
<b>C6.</b>	Communicate ideas and information clearly in written and verbal form to both expert and non-expert audiences and readers.
<b>C7.</b>	Demonstrate well-developed skills in ICT, written presentation and/or oral presentation.

#### 10.4.6 Learning Outcomes for each level of the BA (Hons) Music and Drama Programme

Year	Intended learning outcomes
<b>Level 1 (Certificate of Higher Education)</b>	<p>By the end of this level of study the student will be able to demonstrate:</p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of select ideas, theories and critical approaches in theatre and film, where film has been studied at Level 1;</li> <li>• A range of practical skills (including ensemble work) relevant to the exploration of drama in performance;</li> <li>• Knowledge of issues central to the advanced study of musical performance, musical composition and musicology (including ethnomusicology), and an understanding of the changing nature of the discipline;</li> <li>• A firm understanding of established techniques used to analyse, create, interpret and manipulate materials in drama and music and an ability to select and apply these methodologies appropriately;</li> <li>• An awareness of the inherent interconnectedness between the sub-disciplines of musical performance, musical composition and musicology;</li> <li>• An awareness of the interdisciplinary nature of both drama and music, including detailed knowledge of the relationships between the disciplines and their broader social and cultural contexts;</li> <li>• A secure technical foundation for the pursuit of further training in performance and ensemble music-making within a structured environment, where solo performance has been studied at Level 1;</li> <li>• A secure technical foundation for the pursuit of further training in the composition of concert art music within a structured environment, where composition has been studied at Level 1;</li> <li>• An awareness of the contexts, skills and techniques in music technology, and an ability to apply them in creative audio outcomes, where composition has been studied at Level 1;</li> <li>• The ability to identify aurally and on paper basic elements of musical compositions from the tonal tradition of Western art music, and/or a basic awareness of other musical systems and their links to composition and performance in different cultural contexts;</li> <li>• The ability to draw together material to communicate the results of his/her study clearly and with well-structured arguments, in both written and verbal form;</li> <li>• The ability to manage time and work independently within a structured environment;</li> <li>• Interpersonal skills associated with group participation in tutorials and seminars;</li> <li>• Confidence in the use of ICT and competent presentation skills.</li> </ul>

<p><b>Level 2 (Diploma of Higher Education)</b></p>	<p>By the end of this level of study the student will be able to demonstrate:</p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of selected areas of theatre &amp; cinema/tv that will deepen students' grasp of the subject and prepare them for more advanced work in the final year (where film has been studied at Level 2);</li> <li>• New skills in research methods, communication, teamwork and performance in drama, theatre and film studies (where film has been studied at Level 2);</li> <li>• Broad-based knowledge and critical understanding of the key issues for advanced study of at least one of the sub-disciplines of musical performance, musical composition and musicology (including ethnomusicology), and how those fields have developed;</li> <li>• An ability confidently to use established techniques for analysing, creating, interpreting and manipulating musical materials, and critically to assess the appropriateness of particular approaches for set tasks;</li> <li>• An understanding of the ways in which the sub-disciplines of musical performance, musical composition and musicology inform one another and techniques that can be used to explain these relationships;</li> <li>• A broad-based knowledge of the relationships between music and a range of interdisciplinary fields, with an understanding of techniques that can be used to study and create music from these perspectives;</li> <li>• Enhanced technical and expressive skills in performance and ensemble music-making within an increasingly self-directed environment, where solo and/or ensemble performance has been studied at Level 2;</li> <li>• Enhanced technical and creative skills in the composition of concert art music within an increasingly self-directed environment, together with a developing awareness of research-informed approaches to the sub-discipline and ability to realize outputs in performance, where composition has been studied at Level 2;</li> <li>• Enhanced knowledge of the contexts, skills and techniques in music technology, and a developing ability to apply them in creative audio outcomes, where electroacoustic composition, sound design and/or acoustics have been studied at Level 2;</li> <li>• The ability to identify aurally and on paper core elements of musical compositions from the Western art-music tradition and/or a developing understanding of other musical systems and their links to composition and performance in different cultural contexts;</li> <li>• The ability to synthesize and evaluate material systematically to produce arguments and solutions that are communicated clearly in both written and verbal form, and in a variety of formats suitable for a range of audiences/readers;</li> <li>• The ability to produce good-quality work independently with developing critical self-awareness and within an increasingly self-directed environment;</li> <li>• Well-developed interpersonal skills including those relating to teamwork and decision-making;</li> <li>• Developing skills in the use of ICT and in presenting work both in written form and verbally.</li> </ul>
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<p><b>Level 3</b></p>	<p>By the end of this level of study the student will be able to demonstrate:</p> <ul style="list-style-type: none"> <li>• Detailed specialist knowledge and advanced understanding of concepts, theories and praxis in selected areas of drama and of at least one of the sub-disciplines of musical performance, musical composition and musicology (including ethnomusicology), and of research at the forefront of these disciplines;</li> <li>• A sophisticated ability to apply established techniques for analysing, creating, interpreting and manipulating a range of materials in both music and drama on his/her own initiative in order to extend his/her knowledge and understanding, to evaluate the appropriateness of these techniques and identify problems or limitations associated with them;</li> <li>• A conceptual understanding of the interconnectedness of the sub-disciplines of musical performance, musical composition and musicology together with specific techniques that can be used to explain and explore these relationships;</li> <li>• A conceptual understanding of the relationship between audiences and artists in a range of music and drama (including film) performance events, and the social and cultural contexts that inform reception;</li> <li>• A detailed and specialized knowledge of the relationships between music, drama and one or more interdisciplinary fields, and an ability to reflect on such interconnections within an autonomous learning environment;</li> <li>• Advanced technical and expressive skills in performance and ensemble music-making within an autonomous learning environment, where solo performance has been studied at Level 3;</li> <li>• Advanced technical skills in creating theatre (through theatre direction, performance or playwriting) or applied theatre events within an autonomous learning environment, together with confidence in the use of research-informed approaches to the sub-discipline, where these topics have been studied at Level 3;</li> <li>• Advanced technical and creative skills in film-making within an autonomous learning environment, together with confidence in the use of research-informed approaches to the sub-discipline, where this topic has been studied at Level 3;</li> <li>• Advanced technical and creative skills in the composition of concert art music within an autonomous learning environment, together with confidence in the use of research-informed approaches to the sub-discipline that investigate its inherent connections with performance and musicology, and a well-developed ability to realize outputs in performance, where composition has been studied at Level 3;</li> <li>• Advanced knowledge of the contexts, skills and techniques in music technology, and a secure ability to apply them in creative audio out-comes, where electroacoustic composition has been studied at Level 3;</li> <li>• Advanced analytical skills in the aural and written identification of elements of musical compositions from the Western art-music tradition and/or a secure understanding of other musical systems and their links to composition and performance in different cultural contexts;</li> <li>• The ability to undertake wide-ranging synthesis and critical evaluation of material to produce sophisticated arguments and</li> </ul>
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	<p>creative solutions that are communicated clearly in both written and verbal form, and in a variety of formats suitable for a range of audiences/readers;</p> <ul style="list-style-type: none"> <li>• The ability to produce high-quality work independently with self-motivation and critical self-awareness and within an autonomous learning environment;</li> <li>• A range of well-developed interpersonal skills allowing effective teamwork, negotiation, problem-solving, decision-making and leadership;</li> <li>• Well-developed skills in the use of ICT and in presenting work both in written form and verbally.</li> </ul>
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## 10.5 Programme structure

The three-year degree is divided into three levels. At each level of your degree you are required to earn 120 credits. Most course units are worth 20 credits each. **Please note** that a 20 credit course is assumed by the School (and accordingly assessed by the subject area) to require 200 hours of your work (including contact hours, private study, preparation of written work and writing of examinations). Within each academic year a student may normally follow courses totalling not more than 70 units in any one semester. This regulation is to ensure that in any one academic year you do not overburden yourself by doing a disproportionate amount of work within a single semester. Each course is assigned to a particular 'Level', each Level corresponding in effect to a year of the degree programme. As a rule, unless there is a specific exception stated, you must take courses as follows:

In year 1	Level 1 (or higher)
In year 2	Level 2 (or higher)
In year 3	Level 3 or 2/3

This is to ensure that progression is built into your course, in other words that you progress from a relatively elementary level in year 1, through intermediate in year 2, to advanced in year 3. For more specific information on the aims and objectives of each level of attainment please see the course unit descriptor. Course unit descriptors of current courses offered at all levels can be found on the Faculty course unit database:

<http://courses.humanities.manchester.ac.uk/undergraduate/>

*Please note that the selection of course units available changes from year to year – what is displayed here may not necessarily be what is on offer when you reach years 2 or 3.*

Most degree programmes offer students the opportunity to participate in exchange programmes and study abroad for a semester or a year. Please see Section 6.8 above, and speak to your Programme Director for more information.

## 10.6 Programme overviews and regulations

### 10.6.1 MusB (Hons) and MusB (Hons) Joint Course with RNCM

<b>THE SCHOOL OF ARTS, HISTORIES &amp; CULTURES PROGRAMME REGULATIONS</b>		
For students studying on programme	MusB (Hons) and MusB (Hons) Joint with RNCM	
Level of Study	1	
Academic Year of Study	2012/2013	
<p><b><u>Please note -</u></b></p> <p>When choosing the course units you wish to take you should aim to take 60 credits per semester. You must ensure you choose a:</p> <ul style="list-style-type: none"> <li>• Minimum of 50 credits per semester</li> <li>• Maximum of 70 credits per semester</li> </ul> <p>You must also ensure you pick no more and no fewer credits than permitted from the lists below – check the minimum credits box. You must pick no more and no fewer than 120 credits overall.</p> <p>You are automatically enrolled in the optional courses MUSC 10221 and MUSC 10601. Contact your Programme Director if you wish to opt out of one or both of these course units and take alternative ones.</p> <p>You must contact your programme Director for permission to take credits in the Free Choice category</p> <p><b><u>Helpful hints –</u></b></p> <ul style="list-style-type: none"> <li>✓ The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.</li> <li>✓ Please check timetable details for courses you choose to ensure that you do not have any clashes!</li> </ul>		
<p><b>You will automatically be enrolled for the courses in the following Compulsory List by your Programme Administrator:</b></p>		
<b>COMPULSORY</b>		<b>Credit</b>
MUSC 10011: Tonality Form and Function		10
MUSC 10311: Sonic Invention A		10
MUSC 10511: Approaches to Musicology		20
MUSC 10312: Sonic Invention B		10
MUSC 10512: Music and Its Contexts		20
<p><b>If you do not wish to opt out of MUSC 10221 or MUSC 10600 choose these and up to an additional 20 credits from the list below</b></p> <p><b>If you do wish to opt out of MUSC 10221 or MUSC 10600 contact your Programme Director and choose up to 50 credits from the list below</b></p>	<b>Minimum credits 20</b>	<b>Maximum credits 50</b>
<b>OPTIONAL</b>		<b>Credit</b>
MUSC 10221: Aural Skills		10
MUSC 10022: Tonality: Motive and Meaning		10
MUSC 10112: Techniques of Tonal Harmony		10
MUSC 10212: Musical Notation		10
MUSC 10222: Musicianship Skills		10
MUSC 10600: Solo Performance 1		20
<p><b>You may choose a 10 or 20 credit course unit from elsewhere in the School, Faculty or Manchester Leadership Programme.</b></p>	<b>Minimum credits 0</b>	<b>Maximum credit 20</b>
A choice from elsewhere in the School, Faculty of Humanities or Manchester Leadership Programme.		<b>1 x 20 or 2 x 10</b>

<b>THE SCHOOL OF ARTS, HISTORIES &amp; CULTURES PROGRAMME REGULATIONS</b>		
For students studying on programme	MusB (Hons) and MusB (Hons) Joint with RNCM	
Level of Study	2	
Academic Year of Study	2012/2013	
<b><u>Please note -</u></b>		
When choosing course units to take you should aim to take 60 credits per semester. You must ensure you choose a:		
<ul style="list-style-type: none"> <li>• Minimum of 50 credits per semester</li> <li>• Maximum of 70 credits per semester</li> </ul>		
You must also ensure you pick no more and no fewer credits than permitted from the lists below – check the minimum credits box. You must pick no more and no fewer than 120 credits overall.		
<b><u>Helpful hints –</u></b>		
<ul style="list-style-type: none"> <li>✓ The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.</li> <li>✓ Please check timetable details for courses you choose to ensure that you do not have any clashes!</li> </ul>		
<b>You must choose 20 and may choose up to 60 credits from the below list</b>	<b>Minimum credits 20</b>	<b>Maximum credits 60</b>
<b>MUSIC IN CULTURE</b>		<b>Credit</b>
MUSC 20721 World Music		20
MUSC 20511 Music and Consumption in the Digital Age		20
MUSC 20822 Arts Administration		20
MUSC 20932 Early Opera		20
<b>You may choose up to 60 credits from the below list</b>	<b>Minimum credits 0</b>	<b>Maximum credits 60</b>
<b>ANALYSING MUSIC AND SOUND</b>		<b>Credit</b>
MUSC 20011 Analysis		20
MUSC 20151 Sound Design		10
MUSC 20222 Music post 1900		20
MUSC 20172 Sound and Digital Entertainment Technologies		10
MUSC 20112 Harmony and Counterpoint		10
MUSC 20212 Medieval Notation		10
<b>You may choose up to 50 credits from the below list</b>	<b>Minimum credits 0</b>	<b>Maximum credits 50</b>
<b>COMPOSITION</b>		<b>Credit</b>
MUSC 20321 Instrumental Composition A		10
MUSC 20161 Electroacoustic Composition A		10
MUSC 20362 Instrumental Composition B • <i>pre-requisite: MUSC 20321</i>		20
MUSC 20162 Electroacoustic Composition B • <i>pre-requisite: MUSC 20161</i>		10
<b>You may choose up to 50 credits from the below list</b>	<b>Minimum credits 0</b>	<b>Maximum credits 50</b>
<b>MUSIC IN PERFORMANCE</b>		<b>Credit</b>
MUSC 20630 Ensemble Performance (20 credit) <i>Choose 2 from: • instrumental chamber music • vocal chamber music • gamelan (max 16 students) • conducting (max 12 students) • accompanying • klezmer • medieval song</i>		20
MUSC 206400 Ensemble Performance (10 credits) <i>Choose 1 from: • instrumental chamber music • vocal chamber music • gamelan (max 16 students) • conducting (max 12 students) • accompanying • klezmer • medieval song</i>		10
MUSC 20600 Solo Performance II [ <i>pre requisite: MUSC 10600</i> ]		20
MUSC 20622 The Singing Actor [ <i>max. 14 students</i> ]		20
<b>You may choose up to 50 credits from the below list</b>	<b>Minimum credits 0</b>	<b>Maximum credits 10</b>

INTERDISCIPLINARY COURSES		Credit
MUSC 20031 The Art of Song		10
<b>You may choose a 10 or 20 credit course unit from among Level 1 Music courses not already taken, or course units elsewhere in the Faculty of Humanities</b> Please note - you will need to obtain permission from your Programme Director if you wish to take a course within this category.	<b>Minimum credits</b> 0	<b>Maximum credit</b> 20

THE SCHOOL OF ARTS, HISTORIES & CULTURES PROGRAMME REGULATIONS	
For students studying on programme	MusB (Hons) and MusB (Hons) Joint with RNCM
Level of Study	3
Academic Year of Study	2012/2013

**Please note -**

When choosing the course units you wish to take you should aim to take 60 credits per semester. You must ensure you choose a:

- Minimum of 50 credits per semester
- Maximum of 70 credits per semester

You must also ensure you pick no more and no fewer credits than permitted from the lists below – check the minimum credits box. You must pick no more and no fewer than 120 credits overall.

**Helpful hints –**

- ✓ The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.
- ✓ Please check timetable details for courses you choose to ensure that you do not have any clashes!

<b>You must choose one and may choose two courses from the following list</b>	<b>Minimum credits</b> 40	<b>Maximum credits</b> 80
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**CORE**

	Credit
MUSC 30300: Composition Portfolio: Vocal, Instrumental, E/A or Mixed • <i>pre-requisite: MUSC 20322 or MUSC 20162</i>	40
MUSC 30400: Dissertation • <i>pre-requisite: at least 40 credits of Level 2 Music in Culture options or other essay-based course units</i> • <i>co-requisite: MUSC 30510 or MUSC 30531</i>	40
MUSC 30600: Recital • <i>pre-requisite MUSC 20600</i>	40

<b>You must choose two and may choose up to four courses from the following list</b>	<b>Minimum credits</b> 40	<b>Maximum credits</b> 80
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**OPTIONAL**

	Credit
MUSC 30011: Analysis [ <i>pre-requisite: MUSC 20011 or 20222</i> ]	20
MUSC 30531: Special Subject in Ethnomusicology [ <i>pre-requisite: MUSC 20721</i> ]	20
MUSC 30500: Aesthetics	20
MUSC 30510: Special Subject in Musicology	20
MUSC 30542: Special Option in Composition	20
MUSC 30710: Performance Practice and Editing	20
A 10 or 20 credit course unit from among Level 2 Music courses not already taken, or course units elsewhere in the School, Faculty or Manchester Leadership Programme.  <i>Please note: you will need to obtain permission from your Programme Director if you wish to take a course within this category.</i>	10 or 20

## 10.6.2 BA (Hons) Music and Drama

<b>THE SCHOOL OF ARTS, HISTORIES &amp; CULTURES PROGRAMME REGULATIONS</b>		
For students studying on programme	BA (Hons) Music and Drama	
Level of Study	1	
Academic Year of Study	2012/2013	
<p><b><u>Please note -</u></b></p> <p>When choosing the course units you wish to take you should aim to take 60 credits per semester. You must ensure you choose a:</p> <ul style="list-style-type: none"> <li>• Minimum of 50 credits per semester</li> <li>• Maximum of 70 credits per semester</li> </ul> <p>You must also ensure you pick no more and no fewer credits than permitted from the lists below – check the minimum credits box. You must pick no more and no fewer than 120 credits overall.</p> <p><b><u>Helpful hints –</u></b></p> <ul style="list-style-type: none"> <li>✓ The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.</li> <li>✓ Please check timetable details for courses you choose to ensure that you do not have any clashes!</li> </ul>		
<p><b>You will automatically be enrolled for the courses in the following Compulsory List by your Programme Administrator:</b></p>		
<b>COMPULSORY</b>		<b>Credit</b>
MUSC 10511: Approaches to Musicology		20
DRAM 10001: Theatre & Performance 1: Texts		20
DRAM 10102: Performance Practices 2		20
<b>You must choose 20 credits from the list below</b>	<b>Minimum credits 20</b>	<b>Maximum credits 20</b>
<b>OPTIONAL A</b>		<b>Credit</b>
DRAM 10031: Screen Studies: The Art of Film		20
DRAM 10002: Theatre and Performance 2: Concepts		20
<b>You must choose 40 credits from the list below</b> Normally to include either MUSC 10311 or MUSC 10312 and at least one of the following units: MUSC 10011, MUSC 10022, MUSC 10112	<b>Minimum credits 40</b>	<b>Maximum credits 40</b>
<b>OPTIONAL B</b>		<b>Credit</b>
MUSC 10011: Tonality: Form and Function		10
MUSC 10221: Aural Skills		10
MUSC 10311: Sonic Invention A		10
MUSC 10022: Tonality: Motive and Meaning		10
MUSC 10112: Techniques of Tonal Harmony		10
MUSC 10212: Musical Notation		10
MUSC 10222: Musicianship Skills		10
MUSC 10312: Sonic Invention B		10
MUSC 10512: Music and Its Contexts		20
MUSC 10600: Solo Performance 1		20

THE SCHOOL OF ARTS, HISTORIES & CULTURES PROGRAMME REGULATIONS		
For students studying on programme	BA (Hons) Music and Drama	
Level of Study	2	
Academic Year of Study	2012/2013	
<b><u>Please note -</u></b>		
When choosing course units to take you should aim to take 60 credits per semester. You must ensure you choose a: <ul style="list-style-type: none"> <li>• Minimum of 50 credits per semester</li> <li>• Maximum of 70 credits per semester</li> </ul> You must also ensure you pick no more and no fewer credits than permitted from the lists below – check the minimum credits box. You must pick no more and no fewer than 120 credits overall.		
<b><u>Helpful hints –</u></b>		
<ul style="list-style-type: none"> <li>✓ The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.</li> <li>✓ Please check timetable details for courses you choose to ensure that you do not have any clashes!</li> </ul>		
<b>You must choose 40 and may choose up to 80 credits from the below list</b>	<b>Minimum credits 40</b>	<b>Maximum credits 80</b>
<b>DRAMA</b>		<b>Credit</b>
DRAM 20031: Contemporary British Cinema		20
DRAM 20041: Screen, Culture and Society		20
DRAM 20051: Practitioners in Context I: Modernism and the Historical Avant Garde		20
DRAM 20191: Texts in Rehearsal/Texts in Performance		20
DRAM 20711: A Score is Born: History and Ideology in Hollywood Film Music		20
DRAM 21011: Gags, Gaffs and Geeks		20
DRAM 21071: Storytelling		20
DRAM 21091: Video Project I: Documentary		20
DRAM 21141: Playmaking		20
DRAM 20012: Performing Comedy		20
DRAM 20052: Practitioners in Context II: Contemporary Theatres		20
DRAM 20092: Black on Screen: Representations of African, Asian and Caribbean people in the Media		20
DRAM 20712: A Score is Born: History and Ideology in Hollywood Film Music		20
DRAM 21042: Devising for Performance		20
DRAM 21062: Aspects of Physical Theatre		20
<b>You must choose 40 and may choose up to 80 credits from the below list</b>	<b>Minimum credits 40</b>	<b>Maximum credits 80</b>
<b>MUSIC</b>		<b>Credit</b>
MUSC 20600: Solo Performance II ( <i>pre-requisite</i> MUSC 10600)		20
MUSC 20630: Ensemble Performance (20 credits)		20
MUSC 20640: Ensemble Performance (10 credits)		10
MUSC 20011: Analysis		20
MUSC 20151: Sound Design		10
MUSC 20161: Electroacoustic Composition (Fixed & Interactive) A		10
MUSC 20321: Instrumental Composition A		10
MUSC 20511: Music and Consumption in the Digital Age		20
MUSC 20721: World Music		20
MUSC 20031: The Art of Song		10
MUSC 20112: Harmony & Counterpoint		10
MUSC 20162: Electroacoustic Composition B ( <i>pre-requisite</i> MUSC 20161)		10
MUSC 20172: Sound and Digital Entertainment		10
MUSC 20212: Medieval Notation		10

MUSC 20222: Music Post-1900	20
MUSC 20362: Composition B: Vocal, Instrumental ( <i>pre-requisite</i> MUSC 20321)	20
MUSC 20622: The Singing Actor	20
MUSC 20822: Arts Administration	20
MUSC 20932: Early Opera	20

**NOTE: You must choose at least 40 credits from any of the above courses that combine aspects of both music and drama. These can include courses in performance, composition (instrumental and electroacoustic), film music, opera, arts administration, and video production.**

**NOTE: You may NOT choose more than 60 credits in performance-based courses across both music and drama (DRAM 20141, DRAM 21071, DRAM 21141, DRAM 20012, DRAM 21042, DRAM 21062, MUSC 20600, MUSC 20630, MUSC 20640, MUSC 20622)**

**NOTE: You may NOT choose more than 40 credits in Drama Project Options (DRAM 20141, DRAM 21071, DRAM 21141, DRAM 20012, DRAM 21042, DRAM 21062, DRAM 21091)**

**Please make an appointment with your Programme Director to ensure that your course selection complies with the programme regulations.**

**THE SCHOOL OF ARTS, HISTORIES & CULTURES  
PROGRAMME REGULATIONS**

For students studying on programme	BA (Hons) Music and Drama
Level of Study	3
Academic Year of Study	2012/2013

**Please note -**

When choosing the course units you wish to take you should aim to take 60 credits per semester. You must ensure you choose a:

- Minimum of 50 credits per semester
- Maximum of 70 credits per semester

You must also ensure you pick no more and no fewer credits than permitted from the lists below – check the minimum credits box. You must pick no more and no fewer than 120 credits overall.

**Helpful hints –**

- ✓ The semester a course is taught in is identified by the last digit in the course code. A zero identifies the course unit is taught over both semesters.
- ✓ Please check timetable details for courses you choose to ensure that you do not have any clashes!

<b>You must choose 40 and may choose up to 80 credits from the following list:</b>	<b>Minimum credits 40</b>	<b>Maximum credits 80</b>
<b>CORE</b>		<b>Credit</b>
MUSC 30300: Composition Portfolio: Vocal, Instrumental, E/A or Mixed • <i>pre-requisite: MUSC 20322 or MUSC 20162</i>		40
MUSC30600 Recital • <i>pre-requisite MUSC 20600</i>		40
MUSC 30400: Dissertation (Music) • <i>pre-requisite: at least 40 credits of Level 2 Music in Culture options or other essay-based course units</i>		40
DRAM 30990 Dissertation (Drama)		40

<p><b>You must choose 40 and may choose up to 80 credits from the following list:</b></p> <p><i>Please note: check all course pre-requisites</i></p>	<p><b>Minimum credits 40</b></p>	<p><b>Maximum credits 80</b></p>
<b>OPTIONAL</b>		<b>Credit</b>
<b>Level 3 study courses (Drama, Screen Studies)</b>		
DRAM 30171 Between Stage and Screen: from Adaptation to Intermediality	20	
DRAM 30241 Discipline and Punish: The Modern Prison and Stage and Screen	20	
DRAM 30951: Approaches to Acting	20	
DRAM 31011: From Documentary to Mockumentary	20	
DRAM 31061: The A-Z of Applied Theatre	20	
DRAM 30222: Performing America	20	
DRAM 30252: Boal in Action	20	
DRAM 30792: Bollywood: Culture, Diaspora & Globalisation	20	
DRAM 31042: Falstaff and Gandalf go to the Movies: Adapting Fantastic Texts to Screen	20	
<b>Level 3 project courses (Drama)</b>		
DRAM 30211: Writing for Performance	40	
DRAM 30061: Video Project 2: Docufiction	40	
DRAM 30151: Studio Production: Theatre Practice	40	
DRAM 30112: Theatre in Prisons	40	
DRAM 30412: Directors Project	40	
<b>Level 3 courses (Music)</b>		
MUSC 30011: Analysis [pre-requisite: MUSC 20011 or 20222]	20	
MUSC 30531: Special Subject in Ethnomusicology [pre-requisite: MUSC 20721]	20	
MUSC 30500: Aesthetics	20	
MUSC 30510 Special Subject in Musicology	20	
MUSC 30542: Special Option in Composition	20	
MUSC 30710: Performance Practice and Editing	20	
<b>Level 2 courses (Drama and Music) and/or courses outside Drama and Music</b>		
<p>A 20 credit course unit or two 10 credit course units from among Level 2 Drama or Music courses not already taken, or from course units elsewhere in the School, Faculty or Manchester Leadership Programme.</p> <p><i>Please note: you will need to obtain permission from your Programme Director if you wish to take a course within this category.</i></p>	20	

## 11 Progression

### 11.1 Registration

Registration takes place at the start of each academic year. For most students this will involve going through a series of processes online, to confirm personal details and to complete financial registration with the University. Returning students will be written to by the end of August in each year, to inform them of arrangements for registration for the coming session.

### 11.2 Induction

In addition to registering with the Subject Area and University, during the first week of the academic year all level 1 students will participate in Welcome Week activities, which will include an introductory meeting within the Subject Area, an opportunity to meet with your Academic Adviser, attend academic events and meet with students from your own year and from other years on your degree programme.

If at any stage you are feeling at all uncertain or lost, please speak to someone – your Academic Adviser or Peer Mentor, or Programme Administrator.

### 11.3 Course/Programme Changes

#### 11.3.1 Changing courses

Please note that a change of course unit will not normally be approved later than the end of the **second teaching week** of the semester in which the unit is taught. This includes changing from a semester 1 to a semester 2 course. If you are experiencing real problems with an optional course you should discuss the situation with your Academic Adviser as soon as possible. If you do wish to change a course you are enrolled for, you should follow this procedure:

- a) Consult with your Programme Director and obtain his/her approval.
- b) Check that you can take the course you wish to substitute. (Do your programme regulations allow it? Is the course full? Can you meet any pre-requisite? Is there a timetable clash?). If you are unsure of programme regulations, please check with your Programme Administrator.
- c) Complete the change of course via Self-Service, or request the change at the Teaching and Learning Reception.
- d) If the course you are leaving is in a different Subject Area, inform the administration office for that Subject Area.

#### 11.3.2 Changing to another degree programme

If, for whatever reason, you are considering changing to another degree programme, you should first consult your Academic Adviser and/or Programme Director.

The formal procedure for changing degree course is as follows:

- a) Check with your Local Education Authority, or with the University's Awards and Examinations Office (see Student Services Centre website <http://www.campus.manchester.ac.uk/ssc/>), that the proposed change is acceptable.
- b) Consult the admissions officer for the programme you wish to join; if successful, you should obtain written confirmation that you can be accepted onto the new programme.

- c) Inform the Teaching and Learning Reception of the change.

### 11.3.3 Changes to Programme Handbooks

While every effort is made to ensure that course and programme details are correct at the time of publication, changes are sometimes unavoidable (as a result, for instance, of changes in staffing arrangements or in Faculty/University regulations, or of factual errors which occasionally slip past even the best proof-reader). Changes to course details or programmes of study are normally subject to validation by the School's Undergraduate Committee. If a change needs to be made to information published in this Handbook, you will be notified in one or more of the following ways:

- a) by a posting on the undergraduate intranet:  
<http://www.alc.manchester.ac.uk/studentintranet>
- b) by a notice on your Year Noticeboard: this message may be complete in itself, if the change is a simple factual one (such as a semester date, a title, code or director of a course, for instance); or it may refer you to a more substantial document which will be available for you to collect
- c) by a document put out for you to collect which replaces a section or sections in the published Handbook: you will be emailed about such documents
- d) by email or via Blackboard: this will happen if a change has to be made to a central part of a course for which you are enrolled (for instance, the class time, or the teaching or assessment method). Subject Areas are normally required to seek your agreement to any proposed change of this sort; where, however, the change is unavoidable, it will offer you the option of transferring to another course

## 11.4 Teaching Contact Time in SALC

### 11.4.1 Contact Time

Undergraduate students in SALC take on average three course units per semester of 20 credits each. Students can expect 3 hours of formal teaching contact time per week with academic staff, in lectures, seminars, workshops or the equivalent, for each 20 credit course unit.

- a) UG students have a minimum of 30 hours (normally 33 hours) of timetabled lectures, seminars, tutorials, or equivalent per 20 credit unit
- b) for each 10 credit unit, UG students have a minimum of 15 hours (normally 17 hours) of timetabled lectures, seminars, tutorials, or equivalent
- c) each 20 credit course unit includes the opportunity for an average or the equivalent of one additional contact hour per week (half an hour for each 10 credit unit). This may be offered as a designated weekly consultation hour, or made use of more flexibly (e.g. 4 hours of individual essay consultation; 4 hours of individual essay feedback; and 3 hours of revision/exam preparation). These additional hours are intended to support and consolidate the teaching provided in lectures and seminars, rather than to cover new material
- d) course units are also supported through a range of other kinds of formal or informal contact. Examples include:
- visits to local art gallery (e.g. FREN 20270)
  - visits to local museums (e.g. SALC 21112)

- workshops with outside speakers (e.g. music journalist for FREN 30002)
- one-off sessions to tie in with news events (e.g coverage of the French elections for FREN 30252)
- film screenings (e.g. DRAM 31042)
- rehearsals (e.g. MUSC 20630)
- field work (e.g. ARGY 10502)
- master classes (e.g. MUSC 30600)

NB: These will sometimes be offered at programme, discipline, or School level, rather than be attached to a particular course unit

This combination of scheduled contact, flexible consultation hours, and additional activities ensures that SALC meets – and in many cases exceeds – the requirement that all students spend 25% of their time in formal or informal contact, as specified in the Minimum Requirements for Contact Hours in the Faculty of Humanities (April 2012).

Within SALC, students taking three 20 credit units per semester can therefore expect to have a minimum of 12 contact hours per week (9 scheduled hours plus 3 flexible hours available for consultation), that is, 240 hours per year. The following exceptions apply:

- a) Level 3 dissertations, and some other units involving one-to-one supervision and centring on guided independent learning, may offer fewer contact hours than a standard unit
- b) for students completing a period of residence abroad, or on placements, the minimum applies only to their time spent studying in Manchester

#### **11.4.2 Credit Rating and Work Time**

Course units are normally credit-rated at 20 credits per course unit. One credit stands for 10 hours of work time (which includes formal and informal contact time as well as directed and independent study time). So in a 20 credit course we expect 200 hours of work time across the semester. This can normally be broken down as follows:

##### **A 20 credit unit equates to 200 hours of learning**

- 40 hours teaching contact (30 hours of class contact plus 10 hours of additional contact through consultation hours, feedback sessions, field trips and so on)
- 40 hours background reading and research
- 60 hours independent preparation for classes (including studying seminar texts, preparing formative assignments, reviewing lecture notes, and reflecting on learning)
- 60 hours assessment (actual assessment time plus preparation)

##### **A 10-credit unit equates to 100 notional hours of learning:**

- 20 hours teaching contact (15 hours of class contact plus 5 hours of additional contact)
- 20 hours background reading and research
- 30 hours preparation for classes
- 30 hours assessment (actual assessment time plus preparation)

It should be emphasised that independent study time is an extremely important aspect of student learning in the Arts and Humanities disciplines, and contributes greatly to the educational experience. It involves directed reading and other exercises, working on essays, projects and presentations and revising for exams. Students may be working

independently or in groups (building team-working skills), making use of a variety of resources including libraries, archives, practice rooms, galleries, or historic sites.

In one semester a student takes 60 credits, which means that 600 hours of work time are expected per semester including teaching weeks, examination time, and pre-semester reading.

## 11.5 Blackboard

Blackboard is a web-based system that complements and builds upon traditional learning methods used at The University of Manchester. By using the Blackboard system you can view course materials and learning resources, including multimedia, for any units that you are taking that have a Blackboard module. The software also provides tools for communicating and collaborating with your lecturer or other students about the course using discussions, chat or email.

This will allow you to participate in a number of interactive tasks which you can do at a time and place of your convenience, providing a degree of flexibility to your studying. You can complete, and electronically submit, coursework in Blackboard as well as monitoring your progress using quizzes and assignments that teaching staff have set for you. It is also possible to check your grades for Blackboard activities online. Information for students on Blackboard is available at: <http://www.studentnet.manchester.ac.uk/blackboard/>.

A Blackboard student guide is available at:

[http://www.studentnet.manchester.ac.uk/blackboard/getting\\_started/blackboard\\_student\\_guide/](http://www.studentnet.manchester.ac.uk/blackboard/getting_started/blackboard_student_guide/)

The teaching and learning activities within your courses are enhanced and supported by the use of Blackboard. You can access Blackboard through the Student Portal <http://www.studentnet.manchester.ac.uk/>. To ensure that you have access to all of your courses within Blackboard, **you must be correctly enrolled on them through the Student Records system**. Once enrolled, your courses should appear in Blackboard within 24 hours.

If you change your course enrolments there will also be a delay of up to 24 hours in acquiring your new courses and removing those you are no longer taking.

After enrolment or changing your enrolments, if your courses are not correctly listed in Blackboard after 24 hours, please let us know which course(s) you are missing by going through <http://www.manchester.ac.uk/servicedesk/>

## 11.6 My Manchester (Student Portal)

The Student Portal brings all your online services together in one place. From your portal you can access the student self-service system which will allow you to view your timetable, select course units and access your grades for assessed work. The student portal also allows you to access other services including Blackboard, your University library account and enables you to order replacement swipe cards.

You can login into your portal via the StudentNet webpage:

<http://www.studentnet.manchester.ac.uk/>

For further information on using the portal and all other aspects of university life please see the Crucial Guide: <http://www.studentnet.manchester.ac.uk/crucial-guide/>

## 11.7 Work and Attendance

These guidelines have been developed as part of the University's commitment to provide a supported learning environment in which students are encouraged to develop knowledge, understanding and the range of skills and attributes expected of a Manchester Graduate. The guidelines aim to encourage active participation in all learning activities through regular attendance.

The guidelines must be read together with:

[Regulation XX: Work and Attendance of Students](#)  
[Guidelines on monitoring student attendance and engagement with their programmes of study](#)  
[Policy on Personalised Learning](#)

**Please note:** you are expected to devote **40 hours a week to your studies** for each of the 30 weeks of the academic session (from September to June) in order to earn your 120 credits for each year. You should be spending about 200 hours on each 20 credit course unit.

This means that you should be spending:

**SEVEN HOURS PER WEEK ON EACH YEAR-LONG 20-CREDIT COURSE UNIT**

**FOURTEEN HOURS PER WEEK ON EACH SEMESTER-LONG 20-CREDIT COURSE UNIT**

All students at the University of Manchester are expected to be independent learners and as such are active participants in their own learning experiences and must take responsibility for achieving their learning outcomes and reaching their potential. Regular attendance increases engagement with the programme, will help to improve academic achievement and can facilitate the development of core skills such as teamwork and professional communication.

The University believes that by monitoring student attendance we are able to provide support and guidance to those students who, as a consequence of their non-attendance are identified as struggling with motivation and commitment to their studies.

Students are required to be in attendance throughout the academic year, including Reading Week in Semester 1 and both periods of revision and assessment. If you are prevented by illness, accident or other circumstance beyond your control from attending any tutorial class, you should notify your class tutor (through your Programme Administrator, if need be) and, as soon as you are able to, make the appropriate effort to obtain instructions from your tutor for the next meeting. In the case of absence due to ill-health during the teaching period lasting more than seven calendar days, or of any ill-health or accident during the examination period, a medical certificate must be obtained and sent to the relevant office as soon as is practicable. Students resuming attendance after more than a week's absence should call in to inform the office on their return.

Outside special circumstances, such as illness or accident, students must request permission to absent themselves for exceptional reasons only. Permission for absence may only be granted by the Head of Subject Area or the Programme Director, and will normally only be given on compassionate grounds. If you need to be absent from class for anything other than health reasons you must apply for such permission in the first instance through your Academic Adviser, who will liaise with your Programme Director or Head of Subject as necessary.

Music Subject Area Work and Attendance requirements are as follows:

- Regular and punctual attendance at tutorial, seminars, instrumental lessons, and such rehearsals, workshops and concerts as may be specified. Note that attendance at weekends may be required.

*All students taking performance are expected to participate regularly in at least one university ensemble. These are normally considered to comprise:*

- *University Symphony Orchestra*
- *Chamber Orchestra*
- *String Orchestra*
- *Vaganza (New Music Ensemble)*
- *Baroque Orchestra*
- *University Chorus*
- *Ad Solem (Chamber Choir)*
- *Cosmo Singers*
- *Manchester University Wind Orchestra*
- *TUBE (University Brass Ensemble)*
- *Big Band*
- *Brass Band*
- *Opera Scenes*

*Attendance at University Chorus is compulsory for all first-study singers. You are required to list recent rehearsals and concerts in which you have taken part in the relevant section of your PDP (Personal Development Plan), completed for each of your meetings with your Academic Adviser. Failure to complete this section satisfactorily will result in exclusion from the Performance modules MUSC 10600, 20600 and 30600.*

- The presentation of work, whether assessed or not, by dates set.
- Strict observance of Department and University Health and Safety Regulations (see Section 7.8) and of the Martin Harris Centre Rules (see Section 18).

**NB: WHEN YOU REGISTER YOU ARE REQUIRED TO SIGN AN UNDERTAKING TO OBSERVE THE ABOVE REGULATIONS.**

You should note that a student's first-semester record of work and attendance will be carried forward into the second semester, and that failure to comply with the Subject Area's regulations may lead to exclusion from University examinations or other forms of assessment. In such circumstances students are sent warning letters, and have rights of appeal; see the University Policies on Academic Appeals online at:

<http://www.studentnet.manchester.ac.uk/crucial-guide/regulations/>

If you are taking a course taught by another Subject Area, you are required to comply with the Subject Area's regulations for that course.

Within SALC, student attendance is monitored throughout the year and we will expect you to complete the attendance sheet when it is used in a class. We expect students to attend all classes, and the Course Unit Director or class convenor may directly contact students who have been missing classes. Our formal disciplinary procedures will normally begin when students meet a trigger point of 25% or more absences at certain points through the semester.

If you are taking a course taught by another Subject Area or School within the University, you are required to make yourself aware of and comply with the Subject Area or School's regulations for attendance on that course.

## Tier 4 Visa Attendance Monitoring Census

The University operates attendance monitoring census points within the academic year in order to confirm the attendance of students holding a Tier 4 Student Visa. This is to ensure the University meets the UKBA statutory requirements as a sponsor of Tier 4 students and its responsibilities in accordance with its Highly Trusted Sponsor status.

If you are a Tier 4 visa holder, you must attend these attendance monitoring census points, in addition to complying with the School's own programme attendance requirements.

### When are the census points?

In the 2012/13 academic year, the attendance monitoring census points will be during the following periods:

**1<sup>st</sup> -15<sup>th</sup> October 2012\***  
**17<sup>th</sup> -31<sup>st</sup> January**  
**16<sup>th</sup> -30<sup>th</sup> April 2013**

Please note:

- If you are a new student, registration is your first point to confirm your attendance at the University and you will not be required to attend a further census point in October 2012.
- Postgraduate taught and research students will also have an additional attendance monitoring census point in the period **17-31 July 2013**
- You will receive an e-mail from the School to confirm when and where you should attend to have your attendance confirmed. You must check your University e-mail account regularly. Failure to check your e-mail account is not a valid reason to be absent from a census point.

### What if a Tier 4 student cannot attend a census point?

If you cannot attend in person due to a valid reason which includes: illness; placement; field studies; on year abroad; research work; or any other reason connected to your programme of study, you must email the School [*insert School e-mail address*] to inform us of your absence and your inability to attend in person. In the case of illness, you must provide a copy of a medical certificate. If you are in this position you should report in person to the School as soon as possible after you return to campus.

Students who are recorded as interrupting their studies are not expected to attend during their period of interruption.

### What happens if a student does not attend a census point?

The School must be able to confirm your presence to the UKBA by the end of each census point in the academic year. If you do not attend a census point when required by your School and you do not provide a valid explanation for your absence you will be deemed to be "not in attendance".

Those students identified as “not in attendance” will be reported to the UKBA and the University will cease to sponsor the student’s Tier 4 visa. The Tier 4 visa will then be curtailed and the student must leave the UK within 60 days

### **Further information**

For more information on Tier 4 visas:

[www.ukba.homeoffice.gov.uk/visas-immigration/studying/adult-students/](http://www.ukba.homeoffice.gov.uk/visas-immigration/studying/adult-students/)

If you have any concerns about the attendance monitoring census points, or your Tier 4 visa status, please contact [pbs@manchester.ac.uk](mailto:pbs@manchester.ac.uk)

## **11.8 Consequences of Unsatisfactory Work and Attendance**

You should be aware that the University has the power to exclude any student who fails to observe work and attendance regulations; see the University Regulation XX Work and Attendance of Students at:

<http://documents.manchester.ac.uk/DocuInfo.aspx?DocID=1895>

Academic tutors keep records of students’ attendance at all classes. If you are absent from a class without satisfactory explanation this will be recorded in your student record on the Student System.

If for any reason you are unable to attend classes and/or submit written work on time, it is important that you discuss the situation with your Academic Adviser, please see further note above.

Unexplained (or unsatisfactorily explained) failure to attend classes, to hand in assessed written work, or deliver oral presentations will result in you being reported to your Academic Adviser or Programme Director, who may begin the formal disciplinary procedure which can lead to your exclusion from University examinations and thus from your degree course.

Students whose attendance is cause for concern will be written to and given a chance to explain their absences, with referral to the Student Support and Guidance Office or central support services as required.

Students who do not respond to initial warnings about their attendance will enter the formal disciplinary procedures. Following receipt of an official warning, if attendance does not improve, a final letter will be sent informing the student of the refusal of a Certificate of Satisfactory Work and Attendance. S/he will then not be permitted to take the relevant examination(s).

**First and second years only** will also be given the opportunity to attend a hearing before a decision is made as to whether to send a final letter informing them of the refusal of a Certificate of Satisfactory Work and Attendance. At this hearing the student will be given the opportunity to explain their absences with a panel made up of academic and professional support staff, including staff from the Student Support and Guidance Service. Following the hearing with the student, the panel will decide from the information available, whether to send a final letter informing the student of the refusal of a Certificate of Satisfactory Work and Attendance.

**Please note:** No student shall be refused permission to enter for his or her examination, or to have his or her coursework assessed, on the grounds of unsatisfactory work or attendance unless he or she has been sent an early warning letter. However, failure to receive a warning letter as a result of not updating your registered address(es) in the

administration office will be regarded as your own responsibility and will not be accepted as an excuse.

Your right of appeal against a decision to refuse you permission to take examinations or submit yourself for assessment, or against exclusion due to academic failure, is set out in [Regulation XIX, Academic Appeals](#).

### 11.9 Interruptions to Study/Repeating Year

In an exceptional situation a student may be allowed to interrupt or retake a year of their studies. This would usually only be permitted when mitigating circumstances (see *Section 12*) prevent a student completing the year or from passing their assessment. **A year of study cannot be repeated purely in order to improve performance.** Where mitigating circumstances have affected a student's performance, the School would expect to be kept fully informed and therefore be able to give appropriate advice. Such circumstances could be discussed with an Academic Adviser, the Programme Director, Head of Subject Area or Student Support and Guidance Office staff. Information given in confidence to a member of staff will not be disclosed to other members of staff, however, information that is provided with a student's permission to disclose can be used to support an application to interrupt or repeat the year.

If, after discussing your situation, you wish to apply for an interruption or to repeat the year you should put your request in writing to the Student Support and Guidance Office.

During your period of interruption **you will not be a registered student of the University** and your right to be on University premises will be that of a member of the public. You may not undertake work on University premises as you are not covered by our insurance agreements. **You should also note that you will lose onsite IT and student library access; however, you can retain remote email access to your student email account. You do need to ensure, however, that, if necessary, you save work and provide alternative contact email details to your School.**

More information about the implications of interrupting your studies can be found on the Crucial Guide website at: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/formal-procedures/interruption/>.

### 11.10 Withdrawing from your programme

If you are considering withdrawing from the programme, speak to your Academic Adviser, Programme Director and/or the Student Support Office staff immediately. They may be able to present an alternative perspective on your situation, and will certainly be able to offer advice on how to proceed.

You are also strongly advised to read the information available on the Crucial Guide website to help you in your decision-making: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/formal-procedures/withdrawal/>

If, for whatever reason, you firmly decide to withdraw from the programme, inform the Student Support Office as soon as possible. The School is required to notify both the Student Records Office and the Awards & Examinations Office of your withdrawal from your course and of your last date of attendance. We will ask you to state, in writing, the fact of your withdrawal and the reasons affecting your decision.

## **12 Mitigating circumstances**

### **12.1 What are Mitigating circumstances?**

Mitigating Circumstances are personal or medical Circumstances which are unforeseeable and unpreventable that could have a significant adverse effect on your academic performance. You should only submit a Mitigating Circumstances application if you consider it serious enough, and the timing critical, to have affected your performance in your assessed work and examinations.

Please refer to the full University Policy on Mitigating Circumstances available at: <http://documents.manchester.ac.uk/display.aspx?DocID=4271>

For complete guidance on the Mitigating Circumstances process in the School, please contact [salc-studentsupport@manchester.ac.uk](mailto:salc-studentsupport@manchester.ac.uk) or go to the student intranet at

[www.alc.manchester.ac.uk/studentintranet](http://www.alc.manchester.ac.uk/studentintranet)

#### **How do I submit a Mitigating Circumstances application?**

You will need to submit a Mitigating Circumstances application using the online form available on the Student Intranet [www.alc.manchester.ac.uk/studentintranet](http://www.alc.manchester.ac.uk/studentintranet) and medical or other supporting evidence can be submitted either in hardcopy to the Teaching and Learning Reception, A6, Samuel Alexander Building, or in some cases it is appropriate for electronic copies to be submitted to [salc-studentsupport@manchester.ac.uk](mailto:salc-studentsupport@manchester.ac.uk).

#### **Do I need to submit supporting evidence?**

Yes. All Mitigating Circumstances applications must be supported by independent third-party evidence. Please see the section at the end of this advice sheet for more information.

#### **When should I submit an application?**

You should submit your Mitigating Circumstances application before the submission deadline or examination.

You are responsible for submitting your Mitigating Circumstances application on time, and if you submit your application after the submission or examination date then you should include an explanation to explain why the application was late.

#### **What happens next?**

All Mitigating Circumstances applications will be considered at the Mitigating Circumstances Committees, which meet regularly throughout the semester.

#### **How will my application be considered?**

The Mitigating Circumstances Committees will assess whether to accept or reject your application based on the information and supporting evidence you have provided. Please note, the Committee may decide that they do not have enough information from you and so the decision will be held as pending and we will contact you by email or letter to ask for further information.

#### **If my application is accepted how will mitigation be applied?**

Mitigation can be applied in the following ways:

### **In the case of handing in coursework late:**

Any coursework submitted after the submission deadline will be subject to mark deduction in accordance with the late submission policy of the course unit owning School. If you have valid Mitigating Circumstances to explain the late submission and the committee accept that your Circumstances warranted the length of time you took to submit the work, then it will be recommendation of the Committee that your full marks are reinstated.

Please note that in the case of handing in work late, you should request a reasonable amount of extra time in accordance with your Circumstances and which can be supported by your third party evidence. As an example, if you were ill for 7 days, and unable to work, then the Committee would expect you to take no more than an extra 7 days, from the submission date, to complete your work.

### **In the case of your performance being affected:**

If you submitted / sat the piece of assessment or exam on time, but you feel that your performance was affected by your Circumstances, then the Mitigating Circumstances Committee will recommend to the Final Examinations Board that this will be taken into consideration when they review your marks at the Final Examination Board, which meets in June.

The Board of Examiners will consider the full run of marks for a year and determine whether your performance in the affected unit as a whole has shown to have been adversely affected by your Mitigating Circumstances. Therefore mitigation can only be applied if your mark for the affected unit is adversely and significantly out of line with unaffected units.

Mitigation will not result in the changing of any marks. Instead, mitigation may result in some marks being disregarded and the assessment being excused because it was adversely affected. You may also be given a mark for a whole unit based on your performance in the parts that were not adversely affected, or you may be asked to submit / sit the affected assessment again. The way in which mitigation is applied will depend on the amount of assessment completed which was affected by Mitigating Circumstances.

### **In the case of you being unable to sit your exam or submit the work:**

If you have been unable to submit / sit a piece of assessment it will be the recommendation of the Committee to the Board of Examiners that you will be given another opportunity to submit / sit the piece of work and this will be classed as a first-sitting.

In the case of an exam, this will normally be re-scheduled for the August examination period. If you are a final year student we will try where possible to reschedule this to the May/June examination period so that you can graduate with your cohort; however, this may not be possible.

In the case of a non-submission, you will be issued with a new submission date which will be set by the Mitigating Circumstances Committee and will be dependent on the seriousness of the Circumstances you have presented. If you are a final year student we will try to give you the option of submitting by a date so that you can graduate with your cohort.

### **How will I find out the result of my application?**

You will be notified of the outcome of your application by email, following the Mitigating Circumstances Committees.

All marks are provisional until the Final Examinations Board. If the Committee have recommended to the Board of Examiners that mitigation should be considered then you will be notified of the outcome of the board's decision by email following the Exam Board.

## 13 Assessment

### 13.1 Methods of Assessment

By the end of the degree programme, each student will have experienced a variety of formative and summative assessment methods, which will have developed and tested different skills in written or oral communication. Formative assessment (which may award the student a notional mark and/or offer detailed feedback on the student's progress) is often used in Level 1 courses; however, only the marks awarded in summative assessment count towards the student's final mark. Formative assessment (whether informally or formally assessed) may, in some course-units, be written up into a final version that is then summatively assessed.

The following are some types of the types of summative assessment that are used in the School of Arts, Languages and Cultures:

- a) written examination
- b) assessed essay
- c) dissertation
- d) oral/group presentations
- e) web CT
- f) portfolio
- g) class tests

On certain course-units, students' performance may be assessed solely by means of an invigilated formal **examination** in an examination room (in January and/or May/June).

More usually, however, marks for **assessed essays** (or other assessed work) submitted in the course of the year (and not done under examination conditions) are added to the examination result and contribute a certain percentage to the overall mark for the course-unit. These essays or other pieces of work should be completed as directed by the lecturer or tutor concerned. You should check most carefully the instructions and deadlines issued in each course unit you are taking, especially as the requirements will probably vary from unit to unit.

A number of course units also use **oral presentation** as a method of assessment. Students are required to give one or more short talks to tutors and students on a selected topic relevant to the course. The marks awarded for the presentation contribute a certain percentage to the overall mark and may be combined with one or more other methods of assessment. In their final year, students on most degree programmes are **required** to submit a **Dissertation, Long Essay or equivalent**.

The particular method(s) of assessment used in each course can be found in the **Course Unit database**: <http://courses.humanities.manchester.ac.uk/undergraduate/#ahc>

In order to satisfy the Board of Examiners, you must gain the necessary 120 units at each Level by passing all course units taken. You will normally be expected to have achieved a pass mark (40 or above) in each course unit. If by the beginning of the subsequent year

you have not achieved sufficient units you may take up to 20 units from the previous Level's courses. You will not be allowed to proceed if you need to make up more than 20 units from the previous Level. See the Student Guide to the Degree Regulations (Appendix A) and the section on Compensation in the Degree Regulations (Appendix B).

All assessed work within the School of Arts, Languages and Cultures, whether by written examination, essay or project, is set and marked by the Board of Examiners, which includes all full-time members of the academic staff. Candidates' examination scripts and assessed coursework are marked according to the *Grade Descriptors for Written Work* given below. All examination papers, scripts, coursework and marks are open to the scrutiny and approval of external examiners, who are senior members of relevant Subject Areas in other universities.

### **13.2 Assessment Criteria**

Music uses marking criteria that have been specifically designed to be appropriate for the wide range of assessment types used in the subject area. The following grade descriptors are given in full in Section 3 of this handbook:

- The School of Arts, Languages and Cultures Grade Descriptors for Written Work (Document H)
- The School of Arts, Languages and Cultures Grade Descriptors for Oral Presentations (Document I)
- Grade Descriptors for Composition Assignments (Document J)
- Grade Descriptors for Harmony and Counterpoint Assignments (Document K)
- Grade Descriptors for Recitals (Document L)

### **13.3 Plagiarism and other forms of Academic Malpractice**

[NB: Plagiarism and other forms of academic malpractice are covered by the University's *Regulation XVII: Conduct and Discipline of Students* (see separate section below).]

#### **Definition of academic malpractice**

Academic malpractice is any activity – intentional or otherwise – that is likely to undermine the integrity essential to scholarship or research. It includes plagiarism, collusion, fabrication or falsification of results, and anything else that could result in unearned or undeserved credit for those committing it. Academic malpractice can result from a deliberate act of cheating or may be committed unintentionally. Whether intended or not, all incidents of academic malpractice will be treated seriously by the University.

As a student, you are expected to cooperate in the learning process throughout your programme of study by completing assignments of various kinds that are the product of your own study or research. For most students this does not present a problem, but occasionally, whether unwittingly or otherwise, a student may commit what is known as plagiarism or some other form of academic malpractice when carrying out an assignment. This may come about because students have been used to different conventions in their prior educational experience or through general ignorance of what is expected of them.

This guidance is designed to help you understand what we regard as academic malpractice and hence to help you to avoid committing it. You should read it carefully, because academic malpractice is regarded as a serious offence and students found to have committed it will be penalized. At the very least a mark of only 30% would be awarded for the piece of work in question, but it could be worse; you could be awarded zero (with or without loss of units), fail the whole unit, be demoted to a lower class of degree, or be excluded from the programme.

Academic malpractice includes **plagiarism, collusion, fabrication or falsification** of results and anything else intended by those committing it to achieve results that they do not properly deserve. In addition to the advice that follows, your School will give you advice on how to avoid academic malpractice in the context of your discipline. It will also design assessments so as to help you avoid the temptation to commit academic malpractice. Finally, you should take note that work you submit may be screened electronically to check against other material on the web and in other submitted work.

**Plagiarism** is presenting the ideas, work or words of other people without proper, clear and unambiguous acknowledgement. It also includes 'self-plagiarism' (which occurs where, for example, you submit work that you have presented for assessment on a previous occasion), and the submission of material from 'essay banks' (even if the authors of such material appear to be giving you permission to use it in this way). Obviously, the most blatant example of plagiarism would be to copy another student's work. Hence it is essential to make clear in your assignments the distinction between: the ideas and work of other people that you may have quite legitimately exploited and developed, and the ideas or material that you have personally contributed.

To assist you, here are a few important dos and don'ts:

**Do** get lots of background information on subjects you are writing about to help you form your own view of the subject. The information could be from electronic journals, technical reports, unpublished dissertations, etc. Make a note of the source of every piece of information at the time you record it, even if it is just one sentence.

**Don't** construct a piece of work by cutting and pasting or copying material written by other people, or by you for any other purpose, into something you are submitting as your own work. Sometimes you may need to quote someone else's exact form of words in order to analyse or criticize them, in which case the quotation must be enclosed in quotation marks to show that it is a direct quote, and it must have the source properly acknowledged at that point. Any omissions from a quotation must be indicated by an ellipsis (...) and any additions for clarity must be enclosed in square brackets, e.g. "[These] results suggest... that the hypothesis is correct." It may also be appropriate to reproduce a diagram from someone else's work, but again the source must be explicitly and fully acknowledged there. However, constructing large chunks of documents from a string of quotes, even if they are acknowledged, is another form of plagiarism.

**Do** attribute all ideas to their original authors. Written 'ideas' are the product that authors produce. You would not appreciate it if other people passed off your ideas as their own, and that is what plagiarism rules are intended to prevent. A good rule of thumb is that each idea or statement that you write should be attributed to a source unless it is your personal idea or it is common knowledge. (If you are unsure if something is common knowledge, ask other students: if they don't know what you are talking about, then it is not common knowledge!)

**Do** make sure that all the texts you draw on are cited in your bibliography, and that your references give a complete record of the sources you have used. Be particularly careful with **secondary quotation**: that is, when quoting material from a book or article you have not read via another text.

- Where possible, quotations in your coursework should be taken directly from the original source. In cases where the original text is not available to you, it is normally acceptable to use material from it which is quoted in a secondary source. Using quotations without acknowledging their origin is a form of plagiarism. Make sure when using secondary quotations, therefore, that your footnotes refer both to the original text and the source you have used, e.g.

Lucien Lévy-Bruhl, *Les fonctions mentales dans les sociétés inférieures* (Paris, 1910), 30, as quoted in Steven Lukes, *Moral Relativism* (London, 2008), 7.

As you can see, it is most important that you understand what is expected of you when you prepare and produce assignments and that you always observe proper academic conventions for referencing and acknowledgement, whether working by yourself or as part of a team. In practice, there are a number of acceptable styles of referencing depending, for example, on the particular discipline you are studying, so if you are not certain what is appropriate, consult your programme handbook or ask your tutor or the course coordinator for advice! This should ensure that you do not lay yourself open to a charge of plagiarism inadvertently, or through ignorance of what is expected. It is also important to remember that you do not absolve yourself from a charge of plagiarism simply by including a reference to a source in a bibliography that you have included with your assignment; you should always be scrupulous about indicating precisely where and to what extent you have made use of such a source.

So far, plagiarism has been described as using the words or work of someone else (without proper attribution), but it could also include a close paraphrase of their words, or a minimally adapted version of a computer program, a diagram, a graph, an illustration, etc taken from a variety of sources without proper acknowledgement. These could be lectures, printed material, the Internet or other electronic/AV sources.

**Remember:** no matter what pressure you may be under to complete an assignment, you should never succumb to the temptation to take a 'short cut' and use someone else's material inappropriately. No amount of mitigating circumstances will get you off the hook, and if you persuade other students to let you copy their work, they risk being disciplined as well (see below).

**Collusion** is any agreement to hide someone else's individual input to collaborative work with the intention of securing a mark higher than either you or another student might deserve. Where proved, it will be subject to penalties similar to those for plagiarism. Similarly, it is also collusion to allow someone to copy your work when you know that they intend to submit it as though it were their own and that will lay both you and the other student open to a charge of academic malpractice.

On the other hand, collaboration is a perfectly legitimate academic activity in which students are required to work in groups as part of their programme of research or in the preparation of projects and similar assignments. If you are asked to carry out such group work and to collaborate in specified activities, it will always be made clear how your individual input to the joint work is to be assessed and graded. Sometimes, for example, all members of a team may receive the same mark for a joint piece of work, whereas on other occasions team members will receive individual marks that reflect their individual input. If it is not clear on what basis your work is to be assessed, to avoid any risk of unwitting collusion you should always ask for clarification before submitting any assignment.

**Fabrication or falsification of results.** For many students, a major part of their studies involves laboratory or other forms of practical work, and they often find themselves undertaking such activity without close academic supervision. If you are in this situation, you are expected to behave in a responsible manner, as in other aspects of your academic life, and to show proper integrity in the reporting of results or other data. Hence you should ensure that you always document clearly and fully any research programme or survey that you undertake, whether working by yourself or as part of a group. Results or data that you or your group submit must be capable of verification, so that those assessing the work can follow the processes by which you obtained them. Under no circumstances should you seek to present results or data that were not properly obtained and

documented as part of your practical learning experience. Otherwise, you lay yourself open to the charge of fabrication or falsification of results.

**Finally:** If you commit any form of academic malpractice, teaching staff will not be able to assess your individual abilities objectively or accurately. Any short-term gain you might have hoped to achieve will be cancelled out by the loss of proper feedback you might have received, and in the long run such behaviour is likely to damage your overall intellectual development, to say nothing of your self-esteem. You are the one who loses.

More information on how to avoid plagiarism can be found via the Faculty of Humanities study skills website:

[http://www.humanities.manchester.ac.uk/studyskills/essentials/writing/avoiding\\_plagiarism.html](http://www.humanities.manchester.ac.uk/studyskills/essentials/writing/avoiding_plagiarism.html)

The School reserves the right to submit any work handed in by students for assessment to electronic systems for detecting plagiarism or other forms of academic malpractice. This includes the JISC plagiarism detection service (TurnitinUK).

## 13.4 Assessed Work

### 13.4.1 Submission of assessed work

Submission deadlines are distributed over a number of weeks in each semester and measures are taken to try to avoid students having multiple simultaneous deadlines. **However, it is not always possible to avoid simultaneous deadlines and it is your responsibility to ensure that you manage your time effectively and spread your workload evenly over the semester rather than leaving everything to the few days before a piece of work is submitted.**

Your course tutor will inform you of the deadline for submission of a piece of assessed work. When submitting the piece of assessed work, a number of rules apply. If you fail to follow them properly, your work may have to be resubmitted, in which case a penalty for late submission may apply.

- a) To enable anonymous marking, your coursework must not have your name on it (though you will put your name on the sealed section of the cover sheet).
- b) To avoid the risk of material being lost, your coursework should carry a header on each page, which should include your **student registration number** (found on your library card) and the **code and name of the course**.
- c) Since a copy of your coursework has to be kept for the examiners' meeting, you must submit two copies: it is also recommended that you keep a copy for yourself in case of loss.
- d) Fill in the cover sheet supplied by the Martin Harris Centre Reception and attach this to both pieces of coursework.
- e) Submit the work to the Martin Harris Centre Reception. You will be given a receipt as proof of submission. You must keep this receipt safe – if work is misplaced you may be asked to produce this receipt at a later date.
- f) You may submit assessed work to the office between 9.00 am and 5.00 pm. If you miss the 5.00 pm deadline, the School has a coursework submission box outside room A6 in the Samuel Alexander Building, where you may post coursework after the School Reception has closed. You may submit work to this box until the building closes

(approximately 8.00 pm Monday to Thursday). Work submitted to the box before the building closes on the day the work is due in will not be marked late.

As the time of closure may vary, students should not rely on being able to enter the building after Reception has closed. The use of the late submission box, therefore, is at students' own risk.

- g) Coursework may be returned by the Course Unit Director or through the Martin Harris Centre Reception. Work that has not been collected by a given date will be destroyed. Students will be notified of the date in writing. Second copies of student work will be retained for a year following Graduation and then destroyed.

### 13.4.2 Word length

All subject areas have agreed assessment lengths for written assessments (such as essays, reports etc.) within their degree programmes. At each level the target word count or range for a written piece is indicative of the optimum length required to compose a successful essay at that level, and is designed to correspond as closely as possible to the weighting that the assessment has within the course unit.

The purpose of enforcing word limits is (a) to ensure parity and fairness by creating a level playing field; (b) to help students produce well-focused and cogent written work; (c) to instil the discipline essential for real-life writing tasks, where word limits are often rigid; and (d) to ensure that students acquire the ability to edit their writing effectively and cut away inessential material, skills invaluable both for academic work and the workplace.

- students must observe the word limit specified for each assessment.  
**THE UPPER LIMIT IS AN ABSOLUTE MAXIMUM AND MUST NOT BE EXCEEDED (THERE IS NO '10% RULE')**
- the word count for each piece of written work must be displayed clearly on the top right-hand side of the first page
- word count is here defined as including quotations and the footnotes or endnotes in the essay itself. It does not include the bibliography or any appendices. Appendices are for supporting, illustrative material only; they may not be used to elaborate or extend the argument
- material that exceeds the upper limit will not be read or considered in the marking

It is not expected that staff will check individual submissions unless they are concerned that the stipulated length has been exceeded. In such cases, markers may request electronic copies of work in order to verify the word count.

### 13.4.3 Penalties for late submission

#### Late Submission

In common with the other Schools in the Faculty of Humanities, SALC operates a 'sliding scale' system of penalties for coursework submitted late. Any assessed coursework submitted after the deadline without good cause will incur a penalty determined by the lateness of its arrival:

- **ten marks will be deducted for the first day after the deadline**
- **ten additional marks will be deducted for each day thereafter (including weekends)**

This penalty also applies to long essays and dissertations/theses.

Late work will be logged by the Programme Administrator, and students can expect to receive feedback on it in the normal way.

### **Mitigation**

When coursework is submitted after the deadline, or where a candidate is aware in advance that the deadline will not be met, then a Notification of Mitigating Circumstances form explaining the reasons for the late submission, together with supporting documentary evidence (e.g. medical or self certification, counselling or police reports) as appropriate, must be submitted via the online form ([www.alc.manchester.ac.uk/studentintranet](http://www.alc.manchester.ac.uk/studentintranet)). Members of the School Mitigating Circumstances Committee, will discuss with Assessment Coordinators, as necessary, to adjudicate on whether the penalties for late submission that would otherwise apply should be waived. The decisions will be communicated to the School Boards of Examiners and marks will be amended accordingly.

## **13.5 Examinations**

The University has a policy on examinations designed to ensure *'that students do not obtain unfair advantage for themselves or cause unfair advantage to other students'*.

The Policy can be found in Section D of the Assessment Framework at:

[http://www.campus.manchester.ac.uk/medialibrary/tlao/MAP09/assessment\\_framework.pdf](http://www.campus.manchester.ac.uk/medialibrary/tlao/MAP09/assessment_framework.pdf)

### **13.5.1 Timing of examinations**

You will be entered for examinations on the basis of courses you were enrolled for at Registration, or which you subsequently have changed on the Self Service function of Campus Solutions. It is essential that you are registered for the correct course units, otherwise you will not be entered for the correct exams.

Examination timetable information is available via the student portal and is also available at: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/exams/timetable/>

### **13.5.2 Missing examinations**

University policy on resitting exams states that students are not likely to be offered a resit opportunity if they have not attempted the first sitting of that examination. This means that you cannot decide simply not to attend on the basis that you will be able to take examination again later. More information on this can be found in Crucial Guide: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/exams/missing-examinations/>

It is entirely your responsibility to check that your examination entry details (i.e. the course title(s) and code(s)) are correct. It is also your responsibility to ensure that you are in the right room at the right time for the right examination, and that you receive the correct question paper (check the paper code). **Absence from an examination, except under mitigating circumstances, is counted as a failure in that examination.** Misreading of your timetable is not accepted as a satisfactory explanation for absence from an examination. If you miss an examination through misreading the timetable, you must report immediately to the Taught Programmes Reception or your Programme Administrator.

### **13.5.3 Examination papers**

Examination paper rubrics give you information about the structure of your exam paper (how many questions you must answer, whether the paper is divided into sections, etc) and you should pay particular attention to this. Course tutors will normally discuss the nature and the structure of the exam paper with you in class.

Copies of previous years' examination papers are held in the Short Loan Collection of the JRULM) or published on the web:

<http://www.library.manchester.ac.uk/searchresources/exampapers/>

#### 13.5.4 Moderation, anonymity and external examiners

Examination scripts remain anonymous to markers. Anonymous marking also applies to all written work which contributes to your end of year results or your degree result. In addition, candidates' identities remain concealed during meetings of the Examination Boards that decide the award of qualifications. It should however be noted that the marking of oral presentations, group work and performances (where applicable) is by definition not anonymous.

All examination scripts, pieces of assessed work and theses are also made available to the External Examiners, who review a sample of scripts to ensure that standards are maintained and that marking is consistent. External Examiners are requested to advise in particular on first class marks, on borderlines between classifications and between passing and failing marks. Discrepancies between markers are also referred to the External Examiners.

#### 13.5.5 Resit Arrangements

Where a course unit is assessed both by examination and by coursework, a student who passes the examination but fails the coursework may be permitted to submit fresh coursework in lieu of failed coursework by the start of the August/September examination resit period or may be required to take an examination in lieu of resubmission of coursework. Where a course unit is assessed by coursework alone, such a student may be permitted to submit fresh coursework or required to take an examination instead. All decisions regarding resit requirements will be made by the relevant Examination Board and Course Unit Director. First attempt candidates sitting in the resit period will be assessed on the same basis as the original assessment, including both examination and coursework where appropriate.

You should be aware that the University charges an **administration fee** to all resit candidates. (At the time of publication this was a flat fee of £75.) NB: this does not apply to candidates who are sitting an exam during the August/September period as a **first sit**.

If a student has failed a course (whether by failing the exam or the coursework element, or both), under certain circumstances s/he may be permitted a resit opportunity. However, if an Examination Board has documented evidence that a) a student's work or attendance or both have been unsatisfactory, and b) the student has been formally warned of the unsatisfactory work or attendance but has not shown significant improvement acceptable to the Board, then the Board has the right to refuse the student reassessment. If a student was not able to sit the exam due to illness, s/he may be allowed to take the exam in August/September but it will count as a first sitting.

Students are normally permitted to resit a limited number of failed courses on no more than one occasion (for limitations and exceptions see below). The opportunity to pass a resit is given in order to allow the student to proceed into the following year. The resit is designed **only** to restore missing credits so that you may proceed towards the degree, and does not affect the marks recorded for you.

(N.B. in the paragraphs below Part-Time Students are understood as progressing from "first year" to "second year" and from "second year" to third year when they have amassed 120 and 240 units respectively. We refer to "years" rather than "levels" here to make clear that it is the status of the student, and not the year-level of the course, that is in question.)

**Refer to the Undergraduate Degree Regulations (Additional Document B) for details of resit opportunities in each year of your degree programme.**

It is important to understand that Boards of Examiners have the right to refuse an individual student a resit opportunity in **any** year of study if there has been a formal warning of unsatisfactory work and/or attendance. Resits may also be refused at the discretion of the Board of Examiners if the student has absented herself or himself without valid special circumstances.

**All students are required to make themselves available for resit examinations.** Holiday or other arrangements will not be accepted as an excuse for missing resit exams.

### **13.5.6 Recording and use of Examinations Results**

Where a candidate fails a course but achieves a pass either by compensation arrangements or by resitting and passing the examination:

- a) For the purpose of carrying forward marks and for the classification of the degree or other qualification, the mark used should be the original fail mark agreed by the examiners;
- b) For the purpose of transcripts issued by the University for external use, any compensated marks will be recorded with a C suffix. Resit examinations will be recorded with a R suffix, provided that the course has been passed on resit and regardless of the actual marks achieved.

## **13.6 Feedback**

### **What is feedback?**

Feedback is information which enables you to improve your skills. As such, it is a crucial part of the learning process, and is central to the academic relationship between tutor and student. As general principles, the School requires that written feedback should be legible, that it should give students the chance to improve their work, and that it should be provided in a timely manner.

### **Seven principles of good feedback practice have been identified:**

- Facilitates the development of self-assessment (reflection) in learning
- Encourages teacher and peer dialogue around learning
- Helps clarify what good performance is (goals, criteria, expected standards)
- Provides opportunities to close the gap between current and desired performances
- Delivers high-quality information to students about their learning
- Encourages positive motivational beliefs and self-esteem
- Provides information to teachers that can be used to help shape teaching

Charles Juwah, Debra Macfarlane-Dick, Bob Matthew, David Nichol, David Ross and Brenda Smith, *Enhancing Student Learning through Effective Formative Feedback* (Higher Education Academy, 2004)

### **Academic staff in SALC aim to provide feedback which is:**

- Prompt (where there is further assessment to be completed for a course unit, feedback will be provided to students no later than 15 working days after the submission date and before the completion of the next assessment)
- Related to the learning outcomes of the assignment
- Individualised to the assignment
- Oriented towards improving future performance

## **What means do subject areas in SALC use to provide feedback?**

Feedback can be provided in a number of different ways. In SALC these may include:

- Written comments on coursework assessments, including essays, and on SALC feedback sheets
- Advice given during and following discussion in seminars; this advice can be spoken or via email or other electronic means
- Advice given on a one-to-one basis during your course tutor's or Academic Adviser's office hours
- Feedback on examinations

**The School's feedback forms are designed to enable tutors to give students feedback on both assessed, non-assessed coursework and examinations. As you will have noted above, all assessed coursework must be submitted in duplicate; one copy is returned to you with feedback. A provisional mark and comments on assessed coursework are written on the *Feedback for Written Work* form, one copy of which is returned to you attached to your copy of the marked essay. Marking of assessed coursework is carried out under conditions of anonymity, and your identity is not known until after the provisional mark has been recorded.**

You may collect a copy of the *Feedback for Written Work* form and essay from your Programme Administrator once it has been released by the marker. Some tutors may distribute this work within the tutorial/seminar. Following examinations, an exam feedback form can be collected from your Programme Administrator. Examination scripts are not returned to students.

In addition, some subject areas will use a *Feedback for Presentations* mark sheet in order to give you feedback for oral presentations where these form a part of the assessment for a course. Your feedback will include an indicative mark. You should note that any mark given to you at this stage is provisional: it may go up or down during the moderation process.

Feedback on dissertations and other 40cr submissions is provided following the Examination Boards in June.

## **When is feedback given?**

Feedback can be given at a number of points during your course unit, or degree programme, for example:

- As general advice given in class when discussing essay or presentation strategies;
- As part of an on-going discussion about research and writing (for example, during supervision meetings in preparation for an undergraduate dissertation);
- As oral or written comments after you have submitted a coursework essay/given a class presentation.

## **What is the difference between formative and summative feedback?**

Formative feedback is feedback which you can use in order to help improve your performance in future assignments. Feedback that is purely formative does not carry a mark that counts towards your final module mark.

Summative feedback is feedback given at the end of a period of study, for example, at the end of a level 3 dissertation or level 2 long essay.

During the course of your degree you will find that feedback can be both formative and summative. This means that the mark you are given for the piece of work submitted counts towards your final module mark and that the comments you are given can help you to improve your performance in future assignments across a number of modules.

## What happens if I want more feedback?

If, after you have received feedback on your work, you would like more information then you should contact your course tutor or Academic Adviser. Course unit tutors will

- be available during two consultation hours per week during semester (these hours must be clearly advertised on the course tutor's office door)
- make alternative arrangements to see students who are unable to make use of these consultation hours
- respond to student email queries within 3 working days

The SALC policy on Feedback can be found at:

[www.alc.manchester.ac.uk/studentintranet](http://www.alc.manchester.ac.uk/studentintranet)

## 13.7 Undergraduate Regulations

Refer to the Undergraduate Degree Regulations, Appendix B. Also see the 'Student Introduction to the Degree Regulations' at Appendix A.

### 13.7.1 Degree Classification

For degree classification purposes the weighting for year 2 (level 2) is 33% and for year 3 (level 3) 67%.

### 13.7.2 Compensation Arrangements

The compensation arrangements described in the Degree Regulations (Additional Document B, Section E) and the Student Introduction to the Degree Regulations (Additional Document A) are applied at the discretion of the Examination Boards. They are conditional on satisfactory attendance and coursework submission.

## 13.8 Prizes and Awards

Music awards a number of prizes in recognition of exceptional performance among its undergraduates. These normally include:

- Keith Elcombe prize for the highest final-year average mark
- Procter-Gregg prizes for performance (all years)
- Hargreaves prizes for excellence in examinations (all years)
- P.J. Leonard prize for electroacoustic composition (final year)

Prizes are awarded annually, at the discretion of the examination board.

## 14 Academic Appeals

The University has an academic appeals procedure, full details of which can be found in Crucial Guide: <http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/formal-procedures/academic-appeals/>.

An academic appeal is the process that you must go through in order to have the decision of a board of examiners, or a progress committee, or a graduate committee or equivalent body which affects your academic status or progress reconsidered. Appeals can only be made on certain grounds and so you must be able to show that **AT LEAST ONE** of the following apply:

- That you can bring forward evidence to show that your performance may have been adversely affected by circumstances that you did not make the relevant board/committee aware of before the decision was made AND that you can explain why it was that you did not let anyone know about these circumstances prior to the board/committee meeting
- That you can show that there has been a significant administrative or procedural irregularity which means that the decision might have been different if this irregularity had not taken place
- That there is evidence of prejudice or bias or lack of proper assessment on the part of one or more of the examiners
- That your supervision or training in respect of research for a dissertation or thesis or equivalent work was unsatisfactory to the extent that your performance was seriously affected.

You cannot make an appeal on the basis of querying academic judgement or professional competence.

You can only appeal on your own behalf. If you want a representative, e.g. a parent, to appeal for you, you must send a letter with your appeal explaining that you have given them permission to act for you.

The University encourages students to try to settle the issue with their School in the first instance and only when this process has been concluded to proceed to a formal appeal if necessary. **Make sure that you fully understand the process by which degree results are calculated before making an appeal. See in particular Appendix 1 of the Undergraduate Degree Regulations (Additional Document B).**

Prior to taking a final decision as to whether to request a review or not, a student is advised to contact his or her Academic Adviser or the Programme Director or the School's Director of Undergraduate Education informally to attempt to resolve the issue at School level.

If, after trying to resolve the issue informally in the School, students are unsatisfied they may submit a formal appeal in writing with supporting evidence to Mr Damien Tolan, Appeals, Complaints & Malpractice Coordinator, Faculty of Humanities, Room G4, Devonshire House, University of Manchester, Oxford Road, Manchester M13 9PL (telephone 0161 306 1105, email [damien.tolan@manchester.ac.uk](mailto:damien.tolan@manchester.ac.uk)) within twenty working days of the publication of the student's examination results or decision to be appealed. Students can contact the Students' Union for assistance in drafting an appeal. For further information on submitting a formal appeal and the support available to you from the University, and to obtain the relevant form visit the Crucial Guide information on Academic Appeals via the link above.

## 15 Study Skills

While every effort is made by teaching staff to deliver their courses effectively, and to encourage active learning, the quality and success of the learning experience ultimately depends on a corresponding commitment on the part of students. Studying at university requires a high degree of responsibility for your own learning. If you are to benefit from the unique experience of university study, acquiring not only specialist knowledge but also the capacities for critical, analytical thought and clear expression, then you personally, and your peers collectively, must contribute to the creation of an active learning environment. This entails:

- a) preparing adequately for lectures, seminars and tutorials, whether by reading alone or by organising ideas for group discussion;
- b) participating actively as appropriate, by engaging in discussion, asking questions, or giving oral presentations;
- c) following up the class in independent study (reading, making notes, rationally organising your material).

**Think in terms of skill acquisition and your intellectual development, not just in terms of amassing and then reproducing information, and remember: even if assessment is usually based on individual achievement, the best way to maximise learning resources and to prepare for life after university is by learning to work collaboratively.**

The Faculty of Humanities has recently launched a Study Skills website, which offers practical advice about how to prepare for study at university, and to improve your skills whilst studying. The website can be found at:

<http://www.humanities.manchester.ac.uk/studyskills/>

## **16 Student Feedback and Representation**

### **16.1 Course/Programme Evaluation**

The University runs a centrally coordinated survey (Unit Evaluation Questionnaire, or UEQ) for all UG course units taken by full-time students at the University of Manchester. The results of the survey are used to feed into the planning and resource allocation systems of the University, and to facilitate trend analysis, and are published, at a general level, to the University. Detailed results on each individual course will be transmitted to Schools and used to inform quality assurance. Towards the end of every semester you will be asked to complete a UEQ for each course you have taken. Results of these surveys are posted onto the Undergraduate Intranet.

In addition, the University runs an online Student Satisfaction Survey, which covers all aspects of your study in Manchester, from accommodation to library facilities and quality of teaching. You will be informed of this survey by email.

### **16.2 Committee Structure and Student Representation**

In common with other schools, the School of Arts, Languages and Cultures is governed through a combination of bodies representing schools, staff and students. There is a School Board, which is held at least twice a year on which staff from all areas of the School, academic and support staff, are represented. The School Board is consultative and involves a broad range of staff. The School's Policy and Resources Committee consists of the Head of School, Head of School Administration, Directors, Managers and Heads of Divisions and assists the Head of School on issues of policy and resourcing. The School also has an Advisory Group comprising the Head of School, School Directors and the Head of School Administration, which meets regularly.

### **16.3 Undergraduate Committee Structure**

The **Undergraduate Programmes Committee** consists of the Director of Undergraduate Education, Teaching and Learning Manager, Programme Directors and other Administrative Managers. Student representatives are invited and encouraged to sit on this Committee.

The **Assessment Committee** discusses policy relating to examinations and assessed coursework. Student representatives are invited to sit on this Committee.

In addition, each subject area has a **Teaching and Learning Subcommittee** which discusses undergraduate and postgraduate taught matters relating to that subject area.

Each subject area also has a **Staff-Student Liaison Committee**. This is a consultative body, which deals with both academic and non-academic matters relevant to each subject area. These have student representatives from each undergraduate year elected early in the first semester and have an unrestricted remit. Student members represent their year and are expected to be proactive in bringing ideas and problems to the notice of the committee.

Student representatives in each subject area have a noticeboard and often areas on the School undergraduate intranet. If you have a problem or view you wish to air on any aspect of subject provision, you can contact your year group's Student Representative, who will put your issue, if appropriate, on the agenda of the next SSC meeting. Student representatives are also invited to attend the **School Staff-Student Consultative Committee**, which is chaired by the Head of School and meets four times per year.

If you wish to become a student representative, please contact Dr Laura Tunbridge (Room SU12, Martin Harris Centre; tel. 0161 275 8982; email: [laura.tunbridge@manchester.ac.uk](mailto:laura.tunbridge@manchester.ac.uk))

## 17 Complaints

The University has a complaints procedure, full details of which can be found in Crucial Guide:

<http://www.studentnet.manchester.ac.uk/crucial-guide/personal-life/academic-problems/complaints/>.

Minor problems concerning your degree programme should be brought to the attention of your Academic Adviser, Course Unit Director or Programme Administrator at the earliest opportunity. However complaints should normally be reported to the Programme Director or Head of Subject Area. The nature and outcome of any complaint will be recorded by the Programme Director and made available for the annual programme review.

If you are dissatisfied with your subject area's response to a complaint, you should write to the School's Director of Undergraduate Education.

## 18 Conduct and Discipline

The University defines misconduct as: 'the improper interference, in the broadest sense, with the proper functioning or activities of the University or of those who work or study in the University or action which otherwise damages the University or its reputation'.

The University's *Regulation XVII: Conduct and Discipline of Students* covers behaviour, actions and academic malpractice/ plagiarism.

If you find yourself the subject of a disciplinary procedure you are strongly advised to take advice from either the Students Union or the Academic Advisory Service (see above).

More information and a link to Regulation XVII can be found on the Crucial Guide website at:

<http://www.studentnet.manchester.ac.uk/crucial-guide/academic-life/formal-procedures/conduct-and-discipline/>.

## **19. Martin Harris Centre opening times**

During term time, the Martin Harris Centre is open as follows:

Monday to Friday:	8.30 a.m.–9.00 p.m.
Saturday and Sunday:	10 a.m.–5.00 p.m.
Bank Holidays:	Building closed

Outside term time, the Martin Harris Centre is open as follows:

Monday to Friday:	8.30 a.m.–9.00 p.m.
Saturday and Sunday:	Building closed
Bank Holidays:	Building closed

## **20. Rules of the Martin Harris Centre**

- NO SMOKING anywhere in the Martin Harris Centre.
- Consumption of food and drink in the Centre is permitted only in the Foyer and other designated areas. Food and drink must on no account be taken into the concert hall, practice rooms, studios or other work places.
- Bicycles are not allowed in the building. They must be parked in the cycle racks adjacent to the building.
- No property of the University (other than library material which has been issued through normal channels) may be taken out of the building without permission.
- Students may not place orders for music or equipment on behalf of the Subject Area.
- Library regulations, which are displayed in the Library, must be observed. Overdue loans are subject to a system of fines.

## PART 3 ADDITIONAL DOCUMENTS

### Document A – An introduction to Undergraduate Degree Regulations for Students (September 2012)

Undergraduate degrees at the University of Manchester are based on the National Framework for Higher Education Qualifications (FHEQ). This framework requires students to achieve credit at every level of the award. For a standard undergraduate programme this will normally mean passing 120 credits in each of your three years of study.

The University sets standards relating to your performance on every unit but also on your progression from one year to the next. Your programme and course unit specifications will set out the requirements for passing the credit on individual units; however, the University requires that you pass all 120 credits in order to progress to the next year of an undergraduate degree programme.

#### ***What happens if I fail some units?***

First of all don't panic, but the first thing to do is sit down with your academic adviser or Programme Director who will take you through your options. **The regulations require you to pass a minimum 40 credits at the first attempt in each year, including any compulsory units specified by your School.** If you don't manage this the Exam Board will make a decision on whether you will be permitted to repeat the year. **Remember, you will have no more than one opportunity to repeat a year during your time as an undergraduate student, and that opportunity is subject to conditions being met.**

If you pass a minimum 40 credits but have failed to meet the expected standard in up to 80 of the remaining credits, you will normally be able to have one more try at the assessment. This is known as a 'referred assessment' (or a 'resit') and these assessments will normally take place over the summer period. This will all happen in good time for the examination board to make decisions on your progression for next year's enrolment. The pass mark for undergraduate degrees is 40%. **Referred assessments (resits) will be capped in principle at 30% and this is the mark that will be shown on a transcript of results, as 30R.** It is this mark that will be used to calculate your final degree classification. **Remember you may be able to resit up to 80 credits, per year.**

If you manage to achieve the minimum pass of 40 credits and only just fail some of your units, there may be a possibility of the examination board compensating this failed credit (that is, allowing you to progress without taking resits). For undergraduate units this means if your mark was between 30–39% the examination board is able to compensate up to a maximum of 40 credits, per year. Your transcript of results will show the actual mark achieved (38C) and this will be used to calculate your final degree classification.

#### **What happens if I fail my resits?**

Upon taking the referred assessment, if you fail to achieve 120 credits the examination board will make a decision with regards your progression. The possible options available may include carrying forward a maximum of 20 credits into a subsequent year (you will have to have passed 100 credits) in order to retake these units in attendance, repeating the year or be awarded an exit award once you've exhausted all the opportunities to retrieve failed assessment.

Referrals (resits) may also be compensated; so if you manage to achieve a mark at resit of between 30–39%, this may be compensated providing you haven't already used your

quota of 40 compensatable credits per year. The Examination Board makes this decision. **Compensated referrals (resits) will be capped at 30%R** and this is the mark that will show on your transcript of results and be used to calculate your final degree classification.

### ***What if I fail Units in my final year?***

Unfortunately compensation does not apply in the final year and you will not be able to take referred assessments (resits). However, you may be eligible for 'special' compensation of up to 60 credits in your final year. But it is important to remember that a penalty may be applied and your classification reduced to below that which would have been awarded had you passed everything.

### ***How is my degree calculated?***

To be considered for a Bachelors degree with honours a student must have achieved 120 credits in each year of a three year programme, totalling 360 credits. Don't worry if you have had a referral or compensation as these still count towards your credit total. Bachelors degree classification will be decided using weighted total points for three-year degrees using the following weightings **Year 1 0.0, Year 2 0.33, Year 3 0.67**

### ***When and how are decisions made about my results and my Progression?***

There are normally three available assessment opportunities: January, May/June and August/September within each academic year. It is expected that all your attempts at referral assessment will take place in the same academic year in which the assessment was first taken.

After each assessment period there is an 'Examination Board'. Members of the Examination Board normally include your course unit tutors, programme directors and an external examiner from another university. It is the job of the Exam Board to anonymously review all the results and make decisions on the awarding of credit, who can resit exams, who has to repeat the year and who can progress to the next year. It is also the job of the Examination Board to decide who cannot continue and may leave the University with an exit award.

Some students will narrowly miss the threshold for a degree classification and so we look at their pattern of marks (Mark Distribution) and may look at their examined work (Mark Review). Some programmes include a viva voce (oral examination) as part of Mark Review. Your programme does/ does not include of Viva Voce, (if programme contains Viva option, provide details).

### ***What do I do if I disagree with the Exam Board's decision?***

The University has clear and fair procedures which set out the course of action should you wish to appeal against an Examination Board decision or make a complaint. **You should study these procedures and the degree regulations carefully before making an appeal or complaint.** The procedures can be found at:

<http://documents.manchester.ac.uk/display.aspx?DocID=1872>

In the first instance, we would urge you to contact the School Support and Guidance Office, who will be able to talk you through the decision-making process.

## **Document B – Undergraduate Degree Regulations (September 2012)**

### **Undergraduate Degree Regulations (including Integrated Masters)**

#### **Context**

The Undergraduate and Postgraduate Taught Degree Regulations were approved by Senate on the 2 May 2012 and implemented for all new students from September 2012. All students commencing their studies from September 2012 will be subject to the 2012 degree regulations.

Progressing students will use the degree regulations version current when they commenced their studies.

Students may not self select the degree regulations under which their work is assessed.

- A. Credit and Award Framework
- B. Title of Taught Awards
- C. Accreditation of Prior and Experiential Learning (AP(E)L)
- D. Assessment and Progression
- E. Compensation
- F. Reassessment
- G. Carrying forward failed credit on Undergraduate Programmes
- H. Repeating the Year
- I. Exit Awards
- J. Final Year of an Undergraduate (including Integrated Masters) programme
- K. Classification of Integrated Masters Programmes
- L. Classification in Bachelors Programmes
- M. Examination Board Arrangements

Appendix A – Undergraduate Classification Scheme

Appendix B – Glossary of terms

## REGULATIONS

### A. Credit and Award Framework

1. All awards of the University of Manchester will be given on the basis of the accumulation of credit as mapped out in table 1. This table is based on the credit/awards and levels required by the national Framework of Higher Education Qualifications (FHEQ):

**Table 1: Credit and Award framework:**

Name of Award	Minimum credit for the award	ECTS	Minimum credits at the level of qualification required for an award	ECTS	FHEQ level
Integrated Masters Degree	480	240	120	60	7
Bachelors Degree with honours	480	240	180	90	6
Bachelors Degree with honours	360	180	90	45	6
Ordinary Bachelors Degree	300	150	60	30	6
Diplomas of Higher Education (DipHE)	240	120	90	45	5
Certificate of Higher Education (CertHE)	120	60	90	45	4

*Note 1: The table refers to the levels as defined in the FHEQ. Level 7 of the FHEQ relates to a Masters, while **levels 4, 5 and 6 correspond to years 1, 2 and 3 of an undergraduate degree.***

*Note 2: One ECTs (European Credit Transfer System) is equivalent to two UK credits.*

*Note 3: The column titled 'minimum credits at the level of qualification required for an award' is to be used when making awards only and is not to be used for the purpose of deciding progression.*

2. All students who exit prior to completion of the programme on which they registered will receive an exit award if they have achieved the appropriate amount of credit in accordance with that award, as specified in table 1.
3. A student must achieve the minimum amount of credit at the level of the qualification in accordance with table 1. However, (subject to the programme requirements) students can take credit at a higher or lower level in order to achieve the minimum credit for the award.

**B. Title of Taught Awards**

4. Titles of degrees can be found in the University's Regulation XI "Titles of Degrees and other Distinctions" at <http://www.manchester.ac.uk/medialibrary/governance/generalregulations.pdf>

**C. Accreditation of Prior Learning - AP(E)L**

5. A maximum of 120 credits of a three year Bachelors degree, and 240 credits for four year Bachelors degree can be considered for AP(E)L. A maximum time limit of 5 years should apply between award and consideration of AP(E)L.
6. AP(E)L may be used in exceptional circumstances for entry into Level 6 (or 7 of an Integrated Masters). However, a case must be made to and approved by the Faculty.
7. Students can receive an exit award if they have AP(E)L credit in their profile, providing their performance in University of Manchester also satisfies the award requirements in table 1 and at least half of the credits have been awarded by the University of Manchester.
8. Schools can stipulate when AP(E)L is not allowed due to Professional Body requirements.

**D. Assessment and Progression**

9. Undergraduate students must pass a minimum of 40 credits on the first attempt at each level, including any compulsory units, specified by the School, in order to progress. When a student fails to do this they will have failed the level (see section on repeating the year or exit awards).
10. Undergraduate students progress on the basis of credit accumulation in accordance with the programme requirements. Students can progress once they have achieved enough credit as specified in the programme handbook at each level of their programme.
11. Where a student has failed more than the required credits on the first attempt or fails to meet progression requirements after compensation or reassessment, the Examination Board has the following options at its discretion:
  - Withdraw the student and award an Exit Award if criteria are met in accordance with table 1.
  - Permit the student to retake the year (see section on repeating the year)
  - Permit the student to carry over up to 20 credits (see section on carrying over credit) in exceptional circumstances, as defined by an examination board

- Consider reassessment, where there is approved and verified mitigation.
12. The progression rules, D9 to D11 apply to progression to and from any year of study, regardless of level, except when progressing to the final year (level 7) of an integrated masters degree (see D14).
  13. Schools may have alternative progression and assessment regulations where these are required by Professional, Statutory and Regulatory Bodies (PSRBs). However, should students fail to meet PSRB standards, but have succeeded in achieving University standards then a 'non professional' alternative award may be awarded by an Examination Board (see I41).
  14. Students progressing to the final year (level 7) of an integrated masters must achieve an average of at least a lower second classification in order to progress.

#### **E. Compensation**

15. The compensation zone is defined by the Standard Unit Marking Scheme.
16. A maximum of 40 credits, per level, can be compensated at Level 4 and 5 of an undergraduate programme.
17. Compensated units will keep the original mark and this is used in the weighted average for the calculation of the final classification/ award.
18. Referred assessment is compensatable.
19. Schools can specify when a unit is not compensatable or when PSRB rules take precedence.

#### **F. Reassessment**

20. Where the overall unit mark is below the compensation zone or the maximum amount of compensation has been exceeded, reassessment may be taken unless in the final year (or level 6) of a Bachelors degree (see section E) or the final years of an integrated masters (level 6 or 7). This is known as a 'Referral' and the referred assessment must be designed to assess the achievement of the same intended learning outcomes but need not be of the same form as that originally used. The referred assessment will normally take place in the same academic year as the original assessment to enable the students to progress as originally intended.
21. If an Examination Board has documented evidence that, (a) a student's work or attendance or both have been unsatisfactory, and (b) the student has been formally warned of the unsatisfactory work or attendance but has not shown significant improvement acceptable to the Board, then the Board has the right to refuse referred assessment. See ordinances/regulation XX - Work and Attendance of Students.
22. The Examination Board must specify the minimum circumstances to enable the student to progress and any remedial action required by the student, subject to teaching capacity not being exceeded. The examination board will decide which referred assessment should be taken, to achieve the credit to enable them to progress.
23. An Examination Board may allow a student one attempt, per unit, at referred assessment (two attempts in total). This principle does not apply to attempts with approved and verified mitigating circumstances. Additional attempts at assessment as

a result of mitigating circumstances are known as 'Deferrals', are considered a first attempt and no cap is applied.

24. When a student fails to achieve the required credit after referred assessment, the Exam Board may decide to allow them to take the whole course unit again, on one further occasion, in attendance (see section H), subject to teaching capacity not being exceeded. This only applies to level 4 or 5.
25. Undergraduate students can be offered referrals in up to 80 credits, per level, except level 6 and 7 (see F28 for exceptions relating to PSRBs). The authority to decide which units are retaken rests with the Examination Board.
26. Referrals are capped at the lowest compensatable mark (30%) and this is recorded on the transcript.
27. If a student fails a referred assessment that was previously in the compensated zone, the first mark stands and the student has failed to achieve the required credit (see section G on carrying forward failed credit).
28. Students cannot be referred in order to improve their marks at level 6 or 7. However, for students on programmes accredited by a PSRB, the following applies:
  - A student who fulfils the requirements for the award of a degree may seek to be reassessed in some units in the final year in order to achieve higher marks required by a relevant professional, statutory or regulatory body. However, the marks originally obtained will be used to determine the class of degree awarded to the student.

#### **G. Carrying forward failed credit on undergraduate programmes**

29. An Examination Board may exceptionally permit an undergraduate student to carry forward up to 20 failed credits. This decision will be based on a student's academic standing and in cases of mitigating circumstances. The student should resit, in attendance, at the next available opportunity subject to teaching capacity not being exceeded. There may be restrictions imposed on programmes which have PSRB accreditation.
30. Credit for compulsory units cannot be carried over to subsequent levels.
31. Whole units must be repeated in attendance, with assessment taken in full and marks are capped to the lowest compensatable mark.
32. Students can only have one attempt at regaining credit carried over to a subsequent year/ level. If they fail to regain the credit, they will be considered for an exit award.
33. Optional units can be substituted but a replacement unit should not be considered a first sitting and there will be no further opportunities to regain the credit if the unit is failed after assessment/ reassessment.
34. Students should be advised by the Examination Board that if they fail the credit then they may not qualify for an Honours degree. Because 'carrying' extra units imposes a significant additional burden on the student, the Examination Board should give permission only where it judges that, in the light of previous results, the student is likely to be able to cope adequately.

## **H. Repeating the Level**

35. Examination Boards are permitted to make a decision on academic grounds when deciding whether or not a student is academically suitable to repeat a level of study. This outcome of this decision is also subject to teaching capacity not being exceeded.
36. An undergraduate can normally only repeat the level on one occasion during the whole programme, at level 4 or 5 subject to teaching capacity not being exceeded. Exceptions may be permitted in cases of mitigating circumstances.
37. Fees are payable when levels are repeated as a result of a failure, without approved and verified mitigating circumstances.
38. A student who is repeating a level cannot carry over credit from the level that is repeated.
39. Schools may seek approval for alternative arrangements where professional body requirements take precedence. Professional Bodies might stipulate extra conditions or may not allow students to repeat any part of the programme.

## **I. Exit Awards**

40. Once a student has exhausted all the opportunities to retrieve failed assessment they will be given an exit award in accordance with table 1, subject to the accrual of the appropriate number of credits, as defined in the Programme Specification.
41. All programmes must have approved exit awards.
42. If a student decides to withdraw, they will automatically be awarded the relevant exit award in accordance with table 1 and as defined in the Programme Specification.

## **J. Final year of an undergraduate (including integrated masters) programme**

43. There will be no reassessment in the final year (level 6 or 7) unless it is a PSRB requirement (F32), in which case the originally obtained marks will be used to determine the class of degree awarded to such a student.
44. In order to qualify for an award, students must meet the credit criteria as stated in the credit and award framework (See: Table 1) and passed assessment as specified in the Unit/ Programme Specifications.
45. In year three (level 6) of a four year Integrated Masters programme, reassessment can be considered at the discretion of the Examination Board and based on the academic standing of the student and/or mitigating circumstances.
46. When considering classifications for classes 1<sup>st</sup>, 2:1 or 2:2, an Examination Board may award 'special' compensation for up to 40 credits at level 6 of a Bachelors degree programme or levels 6 or 7 of an integrated masters, for any failed unit, providing they meet the following criteria:
  - Has passed at least 80 credits at the level of the award.
47. When considering classifications for classes 1<sup>st</sup>, 2:1 or 2:2, an Examination Board may award 'special' compensation for up to 60 credits at level 6 of a Bachelors degree

programme or levels 6 or 7 of an integrated masters, for any failed unit, providing they meet the following criteria:

- Has passed at least 60 credits at the level of the award. However, there is a penalty applied due to the failure of 60 credits and the student will have the classification reduced to the classification below that which would have been awarded on the bases of the weighted average for the programme.
48. When considering classifications for a third class degree, an Examination Board may award 'special' compensation for up to 60 credits at level 6 of a Bachelors degree programme for any failed unit, providing they meet the following criteria:
- Has passed at least 60 credits at the level of the award.
49. Where 'special' compensation is given, this is for credit only and the original unit marks are recorded and used to calculate the degree classification.
50. Where up to 20 credits have been carried over from level 5 to level 6, this credit may be considered under the 'special compensation' regulations providing the maximum allowable has not been exceeded. This also applies to credit carried over from level 6 to level 7 of an Integrated Masters (see section G).
51. Ordinary Degrees can only be awarded at the end of a programme of study where a student has obtained 300 credits, 60 of which must be at the level of the qualification (FHEQ level 6). Special compensation does not apply to ordinary degrees.

#### **K. Classification of Integrated Masters programmes**

52. Integrated Masters classifications will be decided using weighted total points for four year degrees. Schools can choose to implement either of the following options: **1 to Y4 (L4 to L7 FHEQ) using weights of 0.0 (L4), 0.2 (L5), 0.4 (L6) and 0.4 (L7);** or **1 to Y4 (L4 to L7 FHEQ) using weights of 0.06 (L4), 0.19 (L5), 0.375 (L6) and 0.375 (L7);** unless there are alternative requirements for external accreditation, (see Appendix A for boundaries for classification and boundary zone demarcation).
53. Decisions with regards to 'borderline' classifications for individual students should be resolved using the mechanisms outlined in appendix A.

#### **L. Classification in Bachelors programmes**

54. To be considered for a Bachelors Degree a student must have achieved the requisite minimum credits listed in table 1 in accordance with the unit marking scheme and grade descriptors. Students who have not achieved the minimum credit requirement for an honours degree will be awarded an ordinary degree in accordance with table 1.
55. Bachelors degree classification will be decided using weighted total points for three year degrees. Schools can choose to implement either of the following options: **Y1 to Y3 (L4 to 6 FHEQ) using weights of 0.0 (L4), 0.33 (L5), and 0.67 (L6)** or **Y1 to Y3 (L4 to 6 FHEQ) using weights of 0.1 (L4), 0.3 (L5), and 0.6 (L6).**
56. Four-year Bachelors programmes, including a year studying abroad or in Industrial Placement will be classified using L55 as a guide. Programme Handbooks must specify how/ if the year abroad/ on placement is assessed and credit weighted.
57. Four-year taught Bachelors programmes will be will be classified using L55 as a guide. Programme Handbooks must specify how the programme is weighted.

58. Decisions with regards to 'borderline' classifications for individual students should be resolved using the mechanisms outlined in appendix A.

#### **M. Examination Board Arrangements**

59. There are normally three available assessment opportunities; January, May/ June and Aug/ September within each academic year. It is expected that all reassessment will take place in the academic year in which the assessment was first attempted.

60. There must be an opportunity after every assessment period for a chaired forum to make decisions regarding student's attainment on completed units.

61. Examination Boards will take place at the end of each academic year or at points in the calendar were decisions are required with regards to progression, overseen by an External Examiner.

#### **Appendix A Undergraduate Degree Classification Scheme**

This scheme should be used in conjunction with 'Table 1 of the Undergraduate Degree Regulations'. Table 1 has been extracted from the Framework for Higher Education Qualifications, and students must meet the credit requirements of Table1, prior to the classification being calculated, using the weightings, thresholds and boundaries below:

The Undergraduate Degree Classification Scheme is based upon weighted average using a 0-100 mark range calculated to one decimal place, where marks for individual course units are recorded as whole numbers.

#### **Weightings**

Bachelors degree classification will be decided using a weighted average for three year degrees (see L55). These weightings will also be used as a guide for four year Bachelors programmes and those which also include with a study abroad year or placement; unless there are alternative requirements for external accreditation by a PSRB.

Integrated masters programmes will be classified using the weightings in K52; unless there are alternative requirements for external accreditation by a PSRB;

#### **Stage 1: Classification Thresholds and Boundaries**

##### **(a) Bachelor degree classification using 0-100 mark range and 120 credits**

The following boundaries inform classification when the weighted average falls below a classification threshold.

#### **Table A1**

Bachelors degree classification and boundary zone using weighted average with mark range 0-100:

Bachelors Degree classification weighted to 120 credits	Classification thresholds: weighted average (0 to 100 mark range)	Boundary zone weighted average
First class	70.0	68.0 to 69.9

Upper Second class	60.0	58.0 to 59.9
Lower Second class	50.0	48.0 to 49.9
Third class	40.0	37.0 to 39.9

### **Consideration of bachelor degree students within the boundary zone by mark distribution**

After allowances have been made for mitigating circumstances, a student whose weighted average at the first assessment is within the boundary zone specified above, must be considered for the higher award as long as the following are satisfied (see also notes on AP(E)L).

- 2/3 of the credits at level 6 are equal to/or higher than the final award (for example if the student is in the boundary between a 2.1 and a first, 2/3 of the credits must be at 70% or higher to fulfil this criteria and award the students a first class degree).

### **(b) Integrated Masters degree classification using 0-100 mark range and 120 credits**

The following boundaries inform classification when the weighted total average falls below a classification threshold.

#### **Table A2**

Integrated Masters degree classification and boundary zone using weighted average with 0-100 mark range

Integrated Masters classification-based on 120 credits	Classification thresholds: weighted average (0 to 100 mark range)	Boundary zone weighted average
First class	70.0	68.0 to 69.9
Upper Second class	60.0	58.0 to 59.9
Lower Second class	50.0	48.0 to 49.9
Fail	Below 49.9	

### **Consideration of integrated masters students within the boundary zone by mark distribution**

After allowances have been made for mitigating circumstances, a student whose weighted average at the first assessment is within the boundary zone specified above, must be considered for the higher award as long as the following are satisfied (see also notes on AP(E)L),

- 75 credits out of 120 in the final year (level 7) are equal to/or higher than the final award (for example if the student is in the boundary between a 2.1 and a first, 75 out of 120 credits must be at 70% or higher to fulfil this criteria and award the student a first class degree).

### **Stage 2: Mark Review and use of Viva Voce**

If a student is in the boundary zone of the average mark and does not satisfy the additional criteria, Schools will apply a further stage of 'Mark Review', overseen by an External Examiner. The process of 'Mark Review' should not change unit marks and can only influence the classification awarded.

Schools may choose to viva students once the process of 'Mark Review' has taken place and the results considered to be inconclusive. However, this option must be applied consistently across a whole School, be approved by the Faculty and programme handbooks must clearly articulate to students that it is an option.

In addition, Schools must prepare all students for vivas by offering them similar experiences and opportunities to gain the necessary skills within the assessment of the programme. Further advice on the use of vivas in 'Mark Review' can be found in the 'Guidance and Glossary: Taught Degree Regulations'.

**n.b. the Faculty of Humanities does not make use of vivas**

## **Appendix B Additional notes**

These notes are taken from the Guide to the Taught Degree Regulations (June 2012):

<http://documents.manchester.ac.uk/display.aspx?DocID=13144>

### **Recording of results**

The recording of results is based upon course unit final mark calculated as a whole number; whereas weighted degree averages for the determination of classification are calculated to one decimal place (see appendix A in the PGT and UG regulations).

A student's final results after graduation will not indicate any special circumstances, but will have annotated course unit marks which have been compensated (c) and/or subject to referral (r). Undergraduate students marks will be reported by the Higher Education Achievement Report (HEAR).

### **Accreditation of prior learning**

While we wish to acknowledge prior learning it is a principle that at least half of the programme should be assessed at the University of Manchester, for UG programmes, unless (see C6) exceptional circumstances apply.

The time limit on the period between prior learning and award is normally five years, but may be extended to take account of part-time study. The principle is that prior learning is relevant and current to the award.

### **Compensation**

Compensation of failed course units is a measure to reduce the need for referral assessment where the student has demonstrated academic ability through passing at least two thirds i.e. 80 credits at levels 4 and 5. In the final year a different process applies and is referred to as 'Special Compensation' (see section J). Compensation for undergraduates applies to marks between 30 and 39 (see appendix A of the UG Degree Regulations and Table A in this guide). Please see the following example:

#### **An example of end of year compensation and referral decisions for a 120 credit undergraduate programme**

Course unit	credit	mark%	(P pass, C compensatable pass, R uncompensatable fail)
A	20	55	P
B	20	38	C
C	20	60	P

D	20	40	P
E	10	70	P
F	10	65	P
G	10	25	R
H	10	35	C

In this example the student has passed 80 credits, they have gained a compensatable pass in course unit B and course unit H but have failed course unit G. The student would normally be compensated in course units B and H, to a total of 30 credits, which is within the maximum allowable of 40 credits, (assuming the compensated course units are not compulsory and that additional accreditation rules do not apply: if there are such additional requirements e.g. for professional degree programmes they will be explained in the programme handbook).

The student in this case has failed course unit G and will have to resit this examination known as a referral. If the mark gained after the resit examination is 45% the student will have gained sufficient credits i.e. 120 to progress to the next year of study. The mark recorded for this student in course unit G will be 30 as this is the maximum allowable for a referral when the first sitting mark was an uncompensatable fail.

### Reassessment

Reassessment is available for undergraduate course units with marks below compensation i.e. 29 or less; or where more than 40 credits are in the compensation zone. Note that reassessment is not available for improving marks.

In order to record student achievement rather than failure the uncompensatable fail mark can be replaced in final degree classification with the mark gained in referral to a maximum of the lower limit of compensation, which is 30%. This will show on a student's transcript as 30R. The reason for capping a referral mark is not to disadvantage students who have already been compensated hence not allowed to resit such courses for a higher mark.

### An example of end of year compensation and referral decisions for a 120 credit undergraduate programme

Course unit	credit	mark%	(P pass, C compensatable pass, R uncompensatable fail)
A	20	30	C
B	20	38	C
C	20	60	P
D	20	40	P
E	10	70	P
F	10	65	P
G	10	25	R
H	10	35	C

In this example the student has passed 60 credits, they have gained a compensatable pass in course unit A, B and H but have an uncompensatable fail in course unit G (assuming the compensated course units are not compulsory and that additional accreditation rules do not apply: if there are such additional requirements e.g. for professional degree programmes they will be explained in the programme handbook). As the student has compensatable fails of more than 40 credits, in this case 50 credits, they cannot all be compensated. In these circumstances the regulations require the Examination Board to make the decision which course unit (s) should be compensated fails and which are uncompensatable fails. The reason for this is that the composition of the assessment might need to be taken into account, also the course unit credits along with the need to pass compulsory courses.

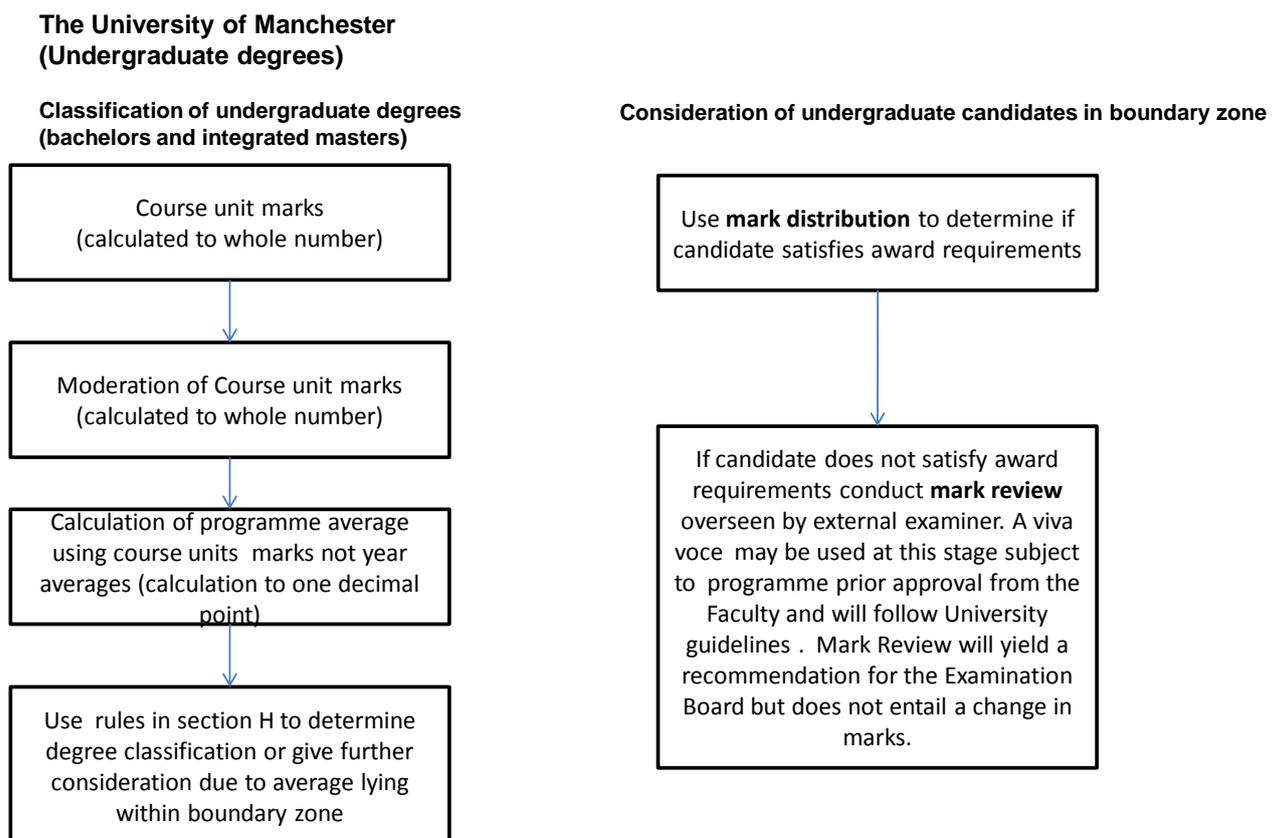
In this example let us assume the Examination Board concludes the 10 credit course H should not be compensated, the two 20 credit course units A and B are compensated and the student will resit course units G and H.

### Repeating the year

This is a decision for the School and the Examination Board, and is not a right.

### Undergraduate degree classification

The figure below presents the steps for calculation of programme average, determination of classification, consideration of students in the boundary zone through mark distribution followed by mark review:



Mark distribution, i.e. pattern of final year assessment, is conducted before mark review and those students who gain a higher classification based on their mark distribution are not then subject to mark review. Mark review is based upon inspection of a final year student's work to determine whether there are any academic grounds for the award of a higher degree. Note that **this does not involve changing marks** and that External Examiners should support this process (e.g. through advice on standards: they are not expected to act as a 'third examiner'). This holistic approach is to ensure that every consideration has been given to marginal candidates. Mark review will make recommendation to the Examination Board, which will take the decision on degree classification.

### Undergraduate unit marking scheme

Mark (class) descriptor	Mark range (whole numbers)
First Class	70 to 100
Upper Second	60 to 69
Lower Second	50 to 59
Third	40 to 49
Compensatable fail	30 to 39
Uncompensatable fail	Less than 30

## Appendix C

## Glossary

'Academic grounds'	Decisions made on 'academic grounds' are taken using a 'holistic perspective' of a student's overall academic performance.
'Academic standing'	Relates to a student's overall level of academic achievement.
Academic Year	Normally, a 12 month period, beginning and ending in September (UG) & October (PGT), in which programmes are taught and assessed.
Accreditation	Used in reference to programmes with professional accreditation by a independent Professional, Statutory and Regulatory Body (PSRB). (see also AP(E)L)
AP(E)L	Accreditation of Prior (or Experiential) Learning: The identification, assessment and formal acknowledgment of leaning and achievement that occurred prior to entry to a programme, but may not be in the context of formal education or training.
Assessment/ Reassessment	Process by which a judgment can be made as to whether a standard of attainment has been achieved, when judged against the intended learning outcomes.
Award	The degree, certificate or diploma which is conferred following the successful completion of a defined programme of study.
Bachelors degree with honours	An undergraduate award, awarded following the successful completion of 360 credits, 90 of which must be at FHEQ level 6. The University also has bachelor degrees with 480 credits, 180 of which must be at FHEQ level 6.
'Borderline' students/ cases/ classifications	Used to describe those students who fall in the defined boundaries, between classifications and could be considered for the higher classification.
Boundary Zone/ Boundary/ Boundaries	The defined area, between classifications where a student falling into the 'zone' may be considered for the higher award if they meet the criteria defined in Appendix A of the UG and PGT taught regulations.
Cap, capped, capping	Course unit marks that have been limited in some way, usually due to referred assessment being taken and passed or as a penalty for academic misconduct.
'Carry over'/ 'Carry forward'/ 'Carried over'	Undergraduate students are permitted to carry over up to 20 credits in exceptional circumstances, as defined by an exam board. This applies to FHEQ levels 4 & 5 only and is subject to teaching capacity not being exceeded.
Classification	The process by which it is decided what award should be conferred on a student who has successfully completed the defined programme. For bachelor honours degrees the classifications are 'first', 'upper second', 'lower second' & 'third' (nb no third class classification for integrated masters. There is no classification for an ordinary degree, or for the award of diploma or certificate in HE.
Certificate of Higher Education	An undergraduate award of 120 credits, at FHEQ level 4, usually as an exit award or as an award for continuing professional development.
Compensation, Compensated	Where students have failed to achieve the required standard to pass a unit, but have shown enough ability and they are within the compensation zone. The mark can be compensated for credit only. The original mark will stand. (see Special Compensation).
Compensated Credit/ Pass	Credit or a pass achieved as a result of compensation.
Compensation	The zone in which marks fall for them to be considered for

Zone	compensation.
Compulsory Course Units	Units which cannot be substituted and must be taken in order to meet the intended learning outcomes of the programme (see pre-requisites). Compulsory units are not compensatable.
Core Course	Curricula can identify course units that are optional which are distinct from those that must be studied and are called 'core courses'. Core courses need not be compulsory course units (which must be passed, see above).
Course Unit	A self-contained unit of study on a particular topic, with defined level and credit values, aims and intended learning outcomes, mode(s) of delivery, defined assessment and possibly pre- or co-requisites.
Course Unit Mark	A numerical designation (0-100%), recorded as whole numbers, which is awarded to a student on completion of a course unit, which reflects the achievement of the defined intended learning outcomes.
Course Unit Marking Scheme	The University approved marking scheme is between 1-100% and specifies pass/ fail and compensatable marks.
Course Unit Specification	The approved course unit description. Includes details on credits, level, intended learning outcomes and types of assessment.
Credit	A measure of units or programmes of study according to a value of students work required. One credit corresponds to a notional 10 hours of student workload.
Deferral	A second attempt at summative assessment, which will be considered a first attempt, without penalty as a result of approved mitigating circumstances.
Diploma of Higher Education	An undergraduate award of 240 credits, at FHEQ level 5, usually as an exit award or an award for continuing professional development.
European Credit Transfer System (ECT)	1 ECT = 2 UK credits and is the European system for accommodating credit transfer.
Examination Board	A chaired forum, with School and External representation, which ensures the standards of the marking and awards in accordance with institutional policy and regulation.
Exit Award	An award of the institution which is given when a student fails to meet the intended learning outcomes of the programme, thereby not accumulating enough credit.
External Examiner	Academic from a peer University who is paid a fee for undertaking moderation duties as outlined in University guidance on External Examining.
Fail	A student does not meet the Intended learning outcomes of a unit or programme of study and is therefore not awarded the credit or an award of the University.
FHEQ	Framework for Higher Education Qualifications, assigns levels on the basis of achievement of outcomes and attainment, rather than the year of study.
Integrated Masters Degree	An undergraduate award of 480 credits, of which 120 must be at FHEQ level 7.
In attendance	When studying in attendance, it is expected that students will attend lectures, undertake assessment and pay full fees.
Intended Learning Outcomes	At programme and unit level, set out in Programme and Unit Specifications.
Level	Describes the intellectual demands of units and programmes of study. A unit will be assigned a level, corresponding to Table 1 (taken from the FHEQ). Levels 4,5 & 6 correspond to the typical demands of successive years of a Bachelors degree; or level 7 to the

	typical demands of a Masters Degree programme. Levels 4,5 & 6 correspond to the years of a 'traditional' 3 year undergraduate degree programme.
Mark	A numerical designation (0-100%), recorded as whole numbers, which is awarded to a student on completion of a unit, which reflects the achievement of the defined intended learning outcomes.
Mark Distribution	The process by which students in the boundary of a classification, who have met the requirements, as stated in the degree regulations are considered for the next classification. <i>Note: marks do not change, just the classification.</i>
Mark Review	The process by which students in the boundary of a classification, who have not met the requirements for 'mark distribution', are considered for the next classification based on the review of marks, overseen by an External Examiner. <i>Note: marks do not change, just the classification.</i>
Masters Degree	Normally an award of 180 credits, 150 of which must be at FHEQ level 7.
Mitigating Circumstances	Unanticipated circumstances relating to the student's achievement in any particular assessment. The process is set out in University guidance on applying for and approving mitigating circumstances.
Minimum credit for the award (see table 1)	To receive an award, students must have achieved the minimum required credit, at the level of the award in accordance with Table 1 in the Degree Regulations.
Non-professional award	This describes an award for a professionally accredited programme, where a student has gained enough credit for University award but has not met the professional requirements of the programmes accreditation.
Optional units	Free choice units, or electives.
Ordinary Bachelors Degree	An undergraduate award of 300 credits (see Table 1: Credit and Award Framework).
Pass	Has achieved the intended learning outcomes at unit level and has been awarded the credit, without compensation. Also used to classify Masters degrees with a weighted average of less than 60%.
Postgraduate Certificate	Postgraduate (exit) award of 60 credits, 40 of which are at the level of the award (FHEQ 7).
Postgraduate Certificate in Education (PGCE)	Postgraduate award of 60 credits, 40 of which are at the level of the award (FHEQ 7).
Postgraduate Diploma	Postgraduate (exit) award of 120 credits, 90 of which are at the level of the award (FHEQ 7).
Pre-requisite course units	Pre-requisite course units are defined within programme specifications, and are units that must be passed prior to taking subsequent units further on in programme. Pre-requisite units contain essential knowledge required for the study of subsequent course units (see compulsory course units).
Programme	A cognate programme/ or course of study, made up of approved units (compulsory or optional) with agreed intended learning outcomes, the details of which are contained with the programme specification and Student Handbook, which define modes of delivery and agreed assessment methods. UG programmes are 'usually' 120 credits at FHEQ level 4,5 & 6. A masters programme is 'usually' 180 credits at FHEQ level 7.
Programme	The definitive, approved programme details.

Specification	
Progression/ Progress	For undergraduate students this refers to the transition between FHEQ levels 4 to 5 & 5 to 6. The term can also be used to describe the process by which postgraduate students are able to reach appropriate attainment levels in 'taught' elements Masters programmes in order to commence 'research' elements.
Professional, Statutory and Regulatory Body (PSRBs)	External Bodies which accredit Professional programmes, who may require stricter rules and regulations in order to meet professional/ clinical standards.
Profile	Relates to the attainment of a student over the period of their registration. A 'profile' might also include AP(E)L as well as compensated marks, which show an overall 'picture' of a student's performance.
Referral (see also reassessment)	A second attempt at summative assessment, with penalty, as a result of the failing the first attempt.
Registration	The process by which an individual becomes a student of the University.
Rescind	To hand back an award of the University in order to receive a higher award.
Special compensation	Special compensation is given at FHEQ level 6, for up to 40 credits or at FHEQ level 7 of an integrated Masters only. Special compensation is for credit only, the student must have passed at least 80 credits at the level of the award and have achieved pass average overall. The original unit marks are used to calculate the degree classification.
Taught Credits (PGT only)	Credit achieved as a result of successful completion of 'taught' units on PGT programmes are specified in programme handbooks. This is to enable programmes to formally distinguish between delivered teaching and independent research, where this exists.
Viva	An oral examination (not used in the Faculty of Humanities).
Weighted Average	The weighted average of a programme of study, calculated to 1 decimal place.

## Document C – SALC Guidelines on Written Work

### WRITING ESSAYS

An essay is a relatively free, extended written response to a given problem or question. It calls upon the student to organise information to support a structured argument, and to communicate the argument clearly and concisely. The essay is the normal method of developing the student's abilities. It is also the normal method of assessment, whether in assessed essays written during the academic year, or in the two or three hour examination. Developing your skills in writing essays is therefore a crucial part of your studies.

#### 1. THE PURPOSE OF ESSAYS

One of the purposes of essays is to test and assess students. However, it also serves other intellectual purposes:

- To organise your thinking historically.
- To bring a wide range of material to bear on a given historical problem or issue.
- To respond critically and with your own ideas to the historical issue.
- To select and use information to support an argument.
- To present this argument in a clearly structured and literate way.

None of this will happen at once. Try to see your essay writing as a continuing process of learning and improvement. Pay attention to the feedback you receive from your tutors. Talk to them about their comments. Try to work out what your weaknesses are, and try to engage with them. Reading other students' essays can also be a useful way of thinking about your own.

#### 2. THE QUESTION

One of the first things a tutor or examiner will look for in an essay is how far the question has been answered. The wording of the essay title is absolutely vital. Your first task is to decide exactly what it means, what precisely is being asked of you. If you get this wrong, the essay could be a complete disaster.

Make sure you understand the meaning of key words. These are of two types:

Instructional: e.g. Discuss, Assess, Compare, Contrast, Describe, Examine...

Conceptual: e.g. Nationalism, Absolutism, Feudalism, Orders, Classes...

Spend some time thinking about the key words of the essay title, and what exactly it is asking you to do. It may be worth rewriting the essay title in your own words if it is at all complex or confusing. You might want to incorporate this into the essay, defining the terms and drawing out the overall meaning of the question in your introduction.

Think also about any built-in assumptions in the essay title. For example, "To what extent did the House of Commons increase its power in the sixteenth century?" almost invites you to agree with the assumption that the House of Commons did increase its power. You may think that it didn't. Remember that you can disagree with such assumptions, or treat them critically. Your argument will, of course, have to be well supported with evidence and rational argument.

### 3. READING FOR THE ESSAY

The important thing here is not to get bogged down in the reading and become overwhelmed by the material. You can do this by breaking up the reading process into stages, and by keeping your purpose in mind as you read.

A step-by-step approach to the reading is useful. Start with general text books and review articles for factual background and an introduction to the historical debates. Move on from these to more specialised articles and monographs.

After your initial general reading, it is often helpful to note down a rough plan, perhaps just a few headings. What will your main lines of argument be? In what order might they appear?

As you read in more detail, use the essay title and your rough plan to direct your note-taking. But be flexible. Don't be too restrictive in your idea of what may be relevant to the essay. And be prepared to change your rough plan, sometimes radically. The reading will develop and deepen your understanding of the essay title.

The key point is that you should not start to plan your essay after you have taken all your notes. You should be planning it while you are taking notes.

### 4. PLANNING THE ESSAY STRUCTURE

Once you have finished the reading, you should draw up your essay plan in detail. Avoid the temptation to skip this stage and get on with writing, for these reasons:

- The plan allows you to write more quickly, and to concentrate on developing a more fluent style
- It focuses your thoughts on the essay question.
- It gives you a chance to think through and develop your arguments.
- It helps you to avoid repetition and confusion.
- It tells you whether you are ready to write or not.

In its simplest form, you are aiming to produce an essay structure that lays out the main points in your argument, in the order that you intend to make them. This might be paragraph by paragraph, or at least sub-heading by sub-heading. How much detail you go into in planning inside each paragraph or sub-heading is up to you. It depends on the complexity of the essay.

Your intention is to answer the essay question. You set out this intention in your Introduction and you review what you have done in the Conclusion. The intervening paragraphs make up the body of the essay.

#### The Introduction

The Introduction should be concise and direct. It should contain a general idea of your understanding of the question. It should outline the argument you intend to adopt in the body of the essay, and how this relates to the existing historiography. It should also state briefly how you intend to develop this argument; for instance, the case study, period, event, country, region, social group you will refer to. Don't go into detail about what is to come, or deluge the reader with lots of factual information. To repeat: The Introduction introduces the argument of the essay. Tip: weigh your first sentence harshly when reading over your completed essay: is it short, punchy and purposeful? Or flabby, meandering and

expendable? does it just repeat the title? would the second sentence make a sharper first impression?

### The Body of the Essay

This should contain a number of logically connected paragraphs and arguments – perhaps six to eight in a standard course essay. Do not just summarise your notes. You must select those ideas, points, and facts that are relevant to the question. And you must put them together to form a logical argument. You need to give this a good deal of thought. Consider alternative ways of ordering your points. Are there any weaknesses in the structure you have provisionally settled on?

### The Conclusion

The Conclusion should refer back to the question, and it should restate your main argument. Ideally it should also add some concluding thoughts. If you have spent some of the essay attacking a particular view or historian, you could state whether there is anything you still valuable in that view. Or, having discussed a subject in some depth, you could suggest the sort of research that would allow a fuller answer to the essay question. Tip: is the last sentence short, crisp and right to the point of the essay-question? have you finished with a firm-jawed opinion or a wimpy seat on the fence ? are you a man or a mouse ?? a woman or a worm ??

## **5. WRITING THE ESSAY**

Having drawn up a detailed plan, you will find writing much easier. Many students will now write the final version of the essay straight away. There are good reasons, however, for writing a first draft, reading it through carefully, then writing an improved final draft. This allows you to improve the structure and style, to check whether the essay is too long or too short, to correct any factual or stylistic mistakes, and to decide whether your essay has overall coherence and final impact..

### The First Draft

Work closely from your essay plan. Your first draft will test whether your essay plan works in practice. Don't rush the first draft or allow it to become a mess. This simply makes more work for yourself later.

Make sure the reader knows why you are including pieces of information. Be explicit. Try to use the model of 'Statement, followed by reasons'. Don't be afraid to leave something out if it doesn't fit. Make sure everything you write is relevant, accurate and clear. Tip: check especially the first and last sentence of every paragraph for "punch" – these are the ones that catch the judges' eyes and score or lose most points for you.

### The Review

Read through your first draft carefully and ask yourself the following questions:

Have you answered the question? Have you done what the Introduction said you were going to do?

Is the logical progression of the argument clear for the reader?

Is there a good balance between discussion and factual detail? Are your general arguments supported by evidence?

Are there any errors of grammar and spelling? Could the style be improved?

Has anything important been left out?

Does the Conclusion show how you have answered the question, and firmly?

### The Final Draft

Put your name (or registration number, if the essay forms part of the course assessment), year, course and the essay title at the top of the first page. Number your pages, and leave adequate margins as well as space at the end, for the tutor's comments. Fill in the relevant cover sheet and sign the relevant plagiarism declaration form.

Include a bibliography of books and articles you have used at the end of the essay. You will also be expected to include properly presented footnotes (see under the project section for guidance). Please read Appendix B for more details of this.

## **6. FORMATTING AND LAYOUT OF WRITTEN WORK**

In order for your work to be easily legible, and so that tutors can write comments on it, there are rules about how the work must be presented. Here is a simple checklist for you to work through:

- All work must be double line spaced.
- Leave a blank line before each new paragraph.
- Longer quotes and citations (more than two lines) need to be single line spaced and indented. Indented quotes do not have 'quotation marks'.
- Pages should be numbered in the top right-hand corner.
- You should use Times New Roman font, size 12, for the main part of your essay and bibliography.
- Leave a large margin (about one inch, or 2.5 cm) around all work.

Many of these settings will be automatic on university computers, but some formatting will have to be done by you. For anything which you are unsure of, click on 'Help' in Microsoft Word, and follow the instructions there.

## **7. BIBLIOGRAPHIES AND FOOTNOTES**

Full guidelines for the presentation of bibliographies and footnotes are provided in Document E below.

## Document D – Additional Music Guidelines on Coursework and Presentation

### ESSAY-BASED COURSEWORK

The guidelines given in Document C above will prove invaluable to you when preparing musicology essays. However, in most Music essays there will be some vital additional work you need to undertake at Step 3: Reading for the Essay – you will also need listen to and study the scores of the musical works that your essay topic focuses on. Just as it is not sufficient to write an essay based on lecture notes, you cannot hope to write knowledgeably and intelligently about music that you have not got to know at first hand. It is **always** obvious to your tutor when you have only learned about music by reading about it in books.

Depending on the topic about which you are writing, you may need to use musical quotations as examples in your essays. In coursework submissions music examples should normally be processed on a music-processing program such as Sibelius (which is available on the computer clusters in the Martin Harris Centre). Please note that if you take a music example from a published score (even when you re-copy it) you must acknowledge the source just as you would for a published article or book. More details are given in Document F below.

### NOTATION-BASED COURSEWORK

This may include techniques exercises, such as Harmony and Counterpoint or Orchestration and also Notation-based Composition Work.

It is vital that you allow plenty of time to think what you really want to write, and write it clearly and accurately in a legible and musically grammatical score. The following formats are required for submitted work:

MUSC 10112:	Must be handwritten except for the Minuet, which may be computer-processed
MUSC 10212	Must be handwritten
MUSC 10311/2:	First notation-based piece must be hand-written; thereafter students may choose
MUSC 20112:	May be handwritten or computer processed
MUSC 20321:	First piece must be hand-written; thereafter students may choose
MUSC 20362:	First notation-based piece must be handwritten; thereafter students may choose
MUSC 30300:	Notation-based portfolio submissions may be handwritten or computer processed

### Format of Composition Submissions

#### Notation

The notation employed in scores and parts should follow standard editorial practice wherever possible. Specialised notations can be acceptable for certain genres. A page at the beginning of a score or part should be devoted to the explanation of any

unconventional practices employed. Before inventing your own notation check that there is not a better conventional system already available. If you do need your own notational system, make sure that it is clear, intelligible, and used consistently, avoiding extensive use of keys/legends that require the players to memorise unique symbols.

*It is **necessary** to include boxed rehearsal letters/bar numbers at beginnings of phrase groups, significant events and structural points for every piece you rehearse and submit. You may wish to include bar numbers at the beginning of each line or every 10 bars as well.*

Always use black ink or dark black pencil and photocopy. Do not submit originals.

For Level 3 and all postgraduate submissions, hand-written and computer-processed scores are equally acceptable.\* In either case, knowledge of editorial conventions is essential; do not rely on DTP packages' decision when typesetting. Use *standard* Maelzel metronome tempi (unless your piece requires non-standard tempo numbers due to mathematical relationships between tempo strata).

*Poor notation will lower the mark of your portfolio.*

## **Paper**

Choice of paper is important. For the submission of scores, use white paper which should be in portrait format (long side vertical), although landscape format can be used if there is no alternative. Professionally published scores normally employ portrait format. Use the size of paper appropriate for the forces employed in the music, so that the notes are not too small and can be read easily at a distance. There should also be enough space for margins. *The binding should not obscure any part of the score.*

For parts, again use white paper, and always of portrait format. It is best to use 10 stave B4 size paper (or B3 if the paper is to be folded and spine stapled), which allows for all ledger lines, performance indications, and cues when necessary, (see "Parts" below). Blank manuscript paper can be printed from both Sibelius and Finale; please give careful consideration to spacing, stave size etc.

\*Various Level 1 and 2 courses will require either all or at least some submissions to be hand-written only.

## **Scores**

Submissions should comprise a professionally bound photocopied score (i.e. spine stapled and taped over, or spiral bound). The front cover should state the title of the work and the name of the composer; the cover or the introductory page should contain the duration. To spine staple a score or part you will need to photocopy pages onto two, three or four sides of a piece of paper that will be twice as large as the final size. (i.e. if the score is to be A4 then the relevant pages will have to be photocopied onto an A3 sheet and folded).

Scores can be written transposed or at sounding pitch (with usual octave transpositions), but in either case this must be clearly indicated on the introductory page or the first notated page, as failure to do so will mean that the score cannot be read. Do not write the transposition status of the score on the front cover of the score. Do not write "Score in C" for a work in which all the instruments are non-transposing; this is incorrect. (And please make sure that atonal works *do not* have key signatures for transposing instruments; Bb clarinets and trumpets do not play atonal work in D major!) **Failure to comply with this will result in your mark being lowered.**

The first page should include a list of instruments/voices employed in the work with all the transpositions and doublings. All pages of music, other than those containing introductory information, should be numbered, with pages 3, 5, 7, etc. marked in the top right corner and pages 2, 4, 6, etc. in the top left corner; alternatively, the page number can appear centred at the top of each page. Page 1 of the music should therefore appear on the right hand side, although it will not have a “1” printed on it (standard professional practice). Throughout the score each line should be preceded by a standard abbreviation of the instrument/voice, and, when a page contains two or more systems, they must be clearly separated preferably by at least one blank staff. *Scores should always be submitted with pages photocopied back-to-back.* One exception is if the score is only two pages long; common sense suggests that the two pages would then face each other, avoiding a page turn, and the left-hand page would be labeled as page “2”.

In scores employing *senza misura* sections, particular attention must be paid to the issue of practical realisation. Consult relevant printed scores as models of good practice, particularly with regard to the coordination and timing of events. In conventionally notated scores, always ensure that the alignment between parts is accurate, and that stems and beams are straight. Accidentals should be as large as the noteheads; avoid squashed or “shy” notation.

Coursework scores should be submitted in plastic wallets so that any accompanying recording is securely linked to the score. *Never submit a score with each sheet in a plastic sleeve.*

*Poor presentation will lower the mark of your portfolio.*

## **Parts**

Parts must be transposed when appropriate. Attention must be given to page turns, legibility and use of appropriate cues. Ensure that all expressive indications written in the parts are also in the score, and vice-versa; pay particular attention to tempo changes appearing all parts.

Normally parts should be bound with covers. Ring binding, comb binding and spine stapling are all acceptable. The latter option enables page turns to be quieter.

Unbound parts are not recommended, as single sheets can be easily lost. (There are unusual cases in which performers ask for loose sheets; however, they will specifically request this format.) If unbound parts are unavoidable remember to leave sufficient time (several bars rest) at some point on each page so that it is possible to slide the paper across. Unbound parts should be presented to performers in folders.

The front cover of each part should state the title of the work and the name of the composer, with the name of the instrument for which it is written listed in the top right- or left-hand corner. The instrument name should also be written in the top centre of each page.

Poor part copying can seriously affect any workshop, recording or other performance opportunity you receive, and in some composition courses, lower your mark.

## **Text**

Texts set to music and lyrics should be printed in a Preface at the front of the score. Works that employ a text must acknowledge the source by:

*Author, title, work, publisher, city of publication and date*

**Students should be aware that under copyright legislation, public performance of works employing texts in copyright (including recent translations of old texts) are prohibited unless permission is granted by the author, translator, writer's estate or publisher.**

**The text used in the work cannot be printed in the programme without written permission from the publisher.**

Copyright lasts for seventy years after the author's death.

### **Graphic Scores**

Graphic scores can be extremely useful in certain circumstances, e.g. education pieces, electro-acoustic music and improvisation. However, they should be drawn with care, and reflect the study of scores designed for this type of music. Always ask yourself what information is being communicated and whether there is enough information to realise the work.

In electro-acoustic works make sure that the graphic symbols have some connection with the sound employed. Always include time information, i.e. minutes and seconds, effectively creating a time-line with major events clearly indicated. If performers are to follow the score remember that it is important for them to know what they are reacting to and what to listen for.

### **Multimedia works**

Any works in which the music forms only part of a collaborative venture should include a detailed written description of the whole project. In the case of such works, the appropriateness of the music to the project will form an important part of the assessment. It is therefore essential in the case of works for the theatre that texts/libretti be submitted, and in the case of music for film/video that editing scripts and video tapes are presented. A libretti should be bound into the score (if it is a short libretto) or presented in its own bound format. Similarly, with a project involving music and dance, a video of the production must be submitted. Videotape should always be in VHS format. Video DVDs should be in standard home format. Data discs should use standard MPEG-4 or H.264 format, unless the nature of the video work demands alternative formats.

Works employing extracts from commercial recordings or extensive musical quotations

If extracts from recordings are used, (e.g. audio recordings, sampler CDs, sound effects recordings etc.), all such recordings should be acknowledged by: *composer(s), artist(s), title of recording/work, title of track/movement, position in track (start and end points in hours, minutes, seconds format), record label, record number and year (if available).*

If quotations are included from existing musical compositions, these must similarly be acknowledged by: *composer, title of work, bar number etc., publisher, date and city of publication*

You should be aware that under copyright legislation, public performance of works employing fragments of pieces in copyright is prohibited unless written permission is granted by the composer, composer's estate, publisher/record label and performers.

Copyright lasts for seventy years after the composer's death.

## Submission of audio recordings and videos

A recorded element of portfolio submissions may be made on standard audio CD, minidisk and video DVD disk. Please note that in the profession organisations like Sound and Music (formerly, the SPNM: Society for the Promotion of New Music) as well as most publishers will not accept recordings on minidisk. All such submissions must be clearly marked with name of the composer, title of the piece(s), name(s) of the performer(s), the occasion at which the recording took place and the duration of each item. The order of pieces thus detailed must correspond to the order of pieces on the recording itself. Track IDs to be assessed on CD or minidisk must be accurately identified on the discs themselves. CDs and minidisks can only be submitted in standard stereo playback.

Both the disks *and* the cases they are in must have your student ID number, course number, assignment name or number, and the name of your piece clearly listed on them. Disks can easily be separated from their cases, resulting in unlabelled disks remaining unidentifiable and therefore unmarkable.

Do not use LP or EP formats, data disk, mp3, etc. formats unless these were agreed in writing with your tutor ahead of time. You must not submit any media which requires the listener to fast-forward through the recording to get to the beginning of your piece(s). However, the CD or minidisk may contain other tracks to be ignored by listener.

Failure to present this information clearly will adversely affect your mark.

The quality of the recordings will be taken into consideration and, if it is clear that poor quality has resulted from negligence on the part of the composer, this will adversely affect your mark.

Where recordings are considered an assessed part of submission, you will be required to submit all performance material (parts, etc.). If it is clear that poor part copying has resulted in weak performances, this will adversely affect your mark.

Your mark could also be adversely affected if it is clear that composer negligence during rehearsals, concerts, workshops or studio sessions has affected the quality of performances and/or recordings.

## Portfolios

The outer cover of the final portfolio should contain your name, course and number, and for Level 3/MusM/MPhil/PhD information that the portfolio is submitted for the degree of (or in part requirement of)...., followed by University of Manchester, Department of Music, and then the month and year.

For further information regarding copying, notation and presentation please consult:

Susan Homewood and Colin Matthews, *The Essentials of Music Copying: a Manual for Composers, Copyists and Processors* (London, 1990).

Elaine Gould, *Behind Bars: The Definitive Guide to Music Notation* (London, 2010).

## Document E – Guidelines for Bibliography and Footnote Presentation

### Introduction

Accurate, consistent referencing methods in bibliographies and footnotes in your essay assignments enable you to:

- acknowledge correctly other people's ideas and research (if you don't do this you are plagiarising);
- demonstrate to the examiners that you have read a broad range of relevant and appropriate literature;
- present your work in a professional manner, suitable for both academic writing and various documents produced in other areas of employment.

As you may know, there are a number of different referencing systems. The one outlined here (often known as the 'short-title system') has been chosen because it is the system most commonly used in academic musicological publishing and is easy to learn.

**NB.: Remember that careless layout of referencing systems (missing information, incorrect use of punctuation, inconsistent formatting, lack of attention to detail) will result in a lower mark for your essay.**

### Bibliography

A bibliography must always be included in the finished essay (unless otherwise stated by the course director).

#### What should I include in my bibliography?

As a general rule, you should only include in your bibliography the works that you have cited in your footnotes. You may occasionally include other books and articles that have been important sources of information in the preparation of your essay — but be aware that your examiners will know from your essay whether or not you have actually read them!

#### Where do I find the information to put into my bibliography?

Keep a note of all the information that will be going into the bibliography for each book and article that you use during your research. The following sections tell you what information you will need for each type of publication.

For books and editions of music, note down the title as it occurs on the **main title page** inside the book: titles on spines and covers are sometimes abbreviated. Full publication details usually occur on the following page, on which copyright details are printed. On these introductory pages also look out for the title of any series to which the book or music edition may belong.

#### Referencing Methods for a bibliography

The following table provides the most common examples of sources. If you need more specific advice on how to reference a particular source, consult Chapters 9-11 of Trevor Herbert's *Music in Words: A Guide to Researching and Writing About Music* (2001), or contact your course director.

Source	Example for bibliography	Tip
Book with single author	Smith, Michael, <i>The Decline of Sheep-Farming in the Western World</i> (Oxford: Oxford University Press, 1992).  Walker, Harriet, <i>Herds, Not Flocks: The Rise of the Alpaca Industry</i> (London: Fleeson, 2012).	Note the use of punctuation here, which must be reproduced exactly.  Begin with the author's surname, followed by his/her first name in full (not initials).  Italicize all book titles and subtitles.  Include place of publication (town or city, <b>not</b> country), publisher's name, and date of publication, precisely in the order laid out here.
Book with multiple authors	Cox, Simon, and Gary Bovis, <i>The Role of the Shepherd in Modern Farming</i> (Edinburgh: Upland, 1996).  Johnson, Sally, Barbara Tomkins and Jennifer Leighton, <i>Flocks Together</i> (Carlisle: Cumbria University Press, 2010).	Place the authors' names in the order in which they appear on the title page; place surname first for the first author, but don't invert the names for the second or subsequent author(s).
Edited volumes	Brown, Elizabeth, and Ella Green (eds.), <i>Hair Today and Gone Tomorrow: Essays on the Leicester Longwool</i> , (Lancaster: Shearer Press, 1987).	Follow the name of the editor or editors with 'ed.' (one editor) or 'eds.' (more than one editor).
Books in multiple volumes	Edwards, Jonathan (ed.), <i>The Encyclopedia of Sheep</i> , 5 vols. (London: Wooller, 1980-83).	If a work is published in more than one volume, give the number of volumes after the book title in roman type. If the volumes were published over a number of years, give the first and last dates only.
Books in series	Smith, Edwina, <i>Ewes and Lambs</i> , Cambridge Sheep Studies (Cambridge: Cambridge University Press, 2012).	Place the title of the series in roman type after the book title.
Revised editions of books	Evans, Douglas, <i>The Complete Guide to Sheep-Shearing</i> , 3rd edn. (New Haven: Smithson and Jones, 1997).	If a book has been republished in a significantly altered version, acknowledge the new edition as in the example (but ignore straightforward new impressions and reprintings, where no substantial changes are made)
Electronic editions of books	Walker, Harriet, <i>Herds, Not Flocks: The Rise of the Alpaca Industry</i> (London: Fleeson, 2012), Kindle edition.	Identify clearly the use of electronic editions of books in the bibliography, as these often do not provide page numbers (see below under footnote referencing).
Chapter or essay in a	Golding, Claudia, 'Lucy Lamb and Other Stories: The Feminist Depiction of Sheep	The title of the chapter or essay should be placed in roman type in

book	<p>in English Literature', in Lorna Mitchell (ed.), <i>Farcing Around: Essays in Honour of Pretentious People</i> (Oxford: Barbaar, 1993), 47–63.</p> <p>Rainworth, Mary, 'A "Home from Home": Constructing Sheep Shelters', in Bert Hodge (ed.), <i>Caring for Your Flock</i> (York: John Shepherd, 2007), 93-122.</p>	<p>inverted commas.</p> <p>If the article title itself includes inverted commas, exchange them for double quotation marks (see second example).</p> <p>Include the full page numbers of the chapter or essay.</p>
Article in an encyclopedia or dictionary	<p>Birkett, Naomi, 'Shepherd's Farewell', in Stanley Sadie and John Tyrell (eds.), <i>The New Grove Dictionary of Music and Musicians</i>, 2nd edn, 29 vols. (London: Macmillan, 2001), Vol. 16, 429–30.</p>	<p>Place the number of volumes in the series after the title, and the specific volume used after the date.</p>
Article in an academic journal	<p>Cooper, John, 'Sheep in Wolves' Clothing: Cumbrian Hill-Farmers Fight Back', <i>The Sheep-Farmer's Quarterly</i>, 25 (1998), 2: 15–25.</p>	<p>Put the volume number of the journal after the title, the number of the edition (if available) after the date followed by a colon, and then the page range of the article.</p>
Theses and dissertations	<p>Keane, Sarah, 'Cross-Breeding in Welsh Varieties of Mountain Sheep, 1957-81', PhD diss., University of East Anglia, 1996.</p>	<p>Place the dissertation title in single inverted commas and roman type, followed by type of dissertation, and then the awarding institution and date of award.</p>
Website	<p>Birkett, Naomi, 'Shepherd's Farewell', <i>Grove Music Online</i>  <a href="http://www.oxfordmusiconline.com">http://www.oxfordmusiconline.com</a>          (accessed 12 June 2011).</p> <p>'National Sheep Association',  <a href="http://www.nationalsheep.org.uk/sheep-farmer.php">http://www.nationalsheep.org.uk/sheep-farmer.php</a>          (accessed 3 August 2012).</p>	<p>Not all websites include titles and authors' names for particular articles — this can be a sign that the website is not an authoritative source.</p> <p>Where such information is not available, you should simply include as much as possible of the data cited, as in the second example.</p>
Music editions	<p>Prokofiev, Sergei, <i>Peter and the Wolf</i>, ed. Charles Mouton (Munich: Henle, 1972).</p> <p>Handel, George Frideric, 'All We Like Sheep Have Gone Astray', <i>Messiah</i> (Mineola, N.Y.: Dover, 2001).</p>	<p>Provide the same kind and order of information as for printed books.</p> <p>Give foreign cities in their English form; eg., 'Florence' (not 'Firenze'), Vienna (not 'Wien').</p>
Recorded music	<p>Bach Johann Sebastian, <i>Er rufet seinen Schafen mit Namen</i>, The Monteverdi Choir and The English Baroque Soloists, cond. John Eliot Gardiner, Deutsche Grammophon DG-CD 439 885-2, 1997 (reissue of 1984 recording).</p>	<p>Generic titles, such as 'Symphony No. 9', or 'Piano Concerto' do not require italics.</p>

## Formatting the Layout of your Bibliography

The standard and clearest method of formatting the layout of a bibliography is to use a hanging indent, like this:

- Cooper, John, 'Sheep in Wolves' Clothing: Cumbrian Hill-Farmers Fight Back', *The Sheep-Farmer's Quarterly*, 25 (1998), 2: 15–25.
- Cox, Simon, and Gary Bovis, *The Role of the Shepherd in Modern Farming* (Edinburgh: Upland, 1996).
- Keane, Sarah, 'Cross-Breeding in Welsh Varieties of Mountain Sheep, 1957-81', PhD diss., University of East Anglia, 1996.
- Rainworth, Mary, 'A "Home from Home": Constructing Sheep Shelters', in Bert Hodge (ed.), *Caring for Your Flock* (York: Crook and Shepherd, 2007), 93-122.
- Smith, Michael, *The Decline of Sheep-Farming in the Western World* (Oxford: Oxford University Press, 1992).

Bear in mind the following key points:

- Your bibliography should be placed at the end of your essay or dissertation (after appendices etc.), and begin on a new page;
- Entries should be placed in alphabetical order by the surname of the author or editor, or the first author or editor in the case of books with multiple authorship or editorship; if more than one entry needs listing for a particular author, follow chronological order of publication;
- There is no need to separate different genres of work (such as books and journals), but music editions and discographies are usually given in separate sections after the main bibliography.
- Each entry should begin on a new line and end with a full stop.
- If in doubt about publication details, consult printed or online catalogues, such as COPAC at <http://copac.ac.uk/>

## Footnotes

### When do I need to use a footnote?

You MUST provide footnotes indicating the precise source of information whenever:

- You quote directly from someone else's material;
- You paraphrase the views or ideas of another author (even if you do not directly quote his or her words).

In fact, the only time that footnotes are not needed is when you are citing generally accepted ideas or facts (for example, the earth is round, the piano is a musical instrument, Beethoven was a German composer), or when you are expressing your own opinions. Full details about where footnotes are needed are given in the *Guidelines for Avoiding Plagiarism*.

Footnotes can sometimes also be used to expand upon points you are making, if such discussion would distract the flow of the argument within the main body of the text. Supplementary bibliographical information can be included within footnotes—as, for example, in order to direct the reader to sources where a subject is covered in more depth than in your work.

## Where do I insert footnote numbers on the page?

Footnote numbers in the main text are placed at the end of the passage to which they refer. For example:

Smith is of the opinion that ‘there are only two sheep in Lancashire’.<sup>1</sup> According to Cooper, however, such views are now greatly out-dated.<sup>2</sup>

As you can see, a superscript number is used, and it is slightly smaller than the size of your main text. Note also that the footnote number comes *after* the punctuation, and that there is no space between the end of the text and the footnote number.

## Referencing methods in footnotes

The first reference you make to any book, article, or other item on your bibliography, should be a *full citation*. This will be identical to the entry for that item in your bibliography—and so incorporates the publisher, place of publication and date in the case of a book—with two important differences:

- Do not invert the author’s name: ie., write ‘Jane Smith’ (rather than ‘Smith, Jane’);
- You must also give the page number(s) of the passage to which you are referring (see examples below).

Any subsequent references to the same work can be made in *short-title* form. Here, you abbreviate the citation to author’s surname only, plus a shortened version of the book or article title, and omit publication details (again, see examples below).

First footnote reference	Subsequent footnote reference
Michael Smith, <i>The Decline of Sheep-Farming in the Western World</i> (Oxford: Oxford University Press, 1992), 14-15.	Smith, <i>The Decline of Sheep-Farming</i> , 23.
John Cooper, ‘Sheep in Wolves’ Clothing: Cumbrian Hill-Farmers Fight Back’, <i>The Sheep-Farmer’s Quarterly</i> , 25 (1998), 2: 15–25; here, 17.	Cooper, ‘Sheep in Wolves’ Clothing’, 17.
Simon Cox and Gary Bovis, <i>The Role of the Shepherd in Modern Farming</i> (Edinburgh: Upland, 1996), 126-128.	Cox and Bovis, <i>The Role of the Shepherd</i> , 88-89.

Use ‘*ibid.*’ (an abbreviation of the Latin term *ibidem*, meaning ‘in the same place’) when a footnote reference is made to the same work as that cited in the immediately preceding footnote. When the two footnotes refer to the same page, ‘*ibid.*’ can be used on its own; otherwise a new page reference must be given after ‘*ibid.*’. For example:

<sup>1</sup> See Michael Smith, *The Decline of Sheep-Farming in the Western World*, Oxford, 1992, 23.

<sup>2</sup> *Ibid.*

<sup>3</sup> Simon Cox and Gary Bovis, *The Role of the Shepherd in Modern Farming* (Edinburgh: Upland, 1996), 126-128.

<sup>4</sup> See also the comments in Smith, *The Decline of Sheep-Farming*, 45–7.

<sup>5</sup> Further details are given in *ibid.*, 58.

Note that 'ibid.' is not italicised and, because it is an abbreviation, is always followed by a full stop.

A full citation of an article or chapter within a book should include the page range for the whole article, followed by the page number(s) of the passage to which you are referring (see examples below):

First footnote reference	Subsequent footnote reference
John Cooper, 'Sheep in Wolves' Clothing: Cumbrian Hill-Farmers Fight Back', <i>The Sheep-Farmer's Quarterly</i> , 25 (1998), 2: 15–25; here, 17.	Cooper, 'Sheep in Wolves' Clothing', 17.
Rainworth, Mary, 'A "Home from Home": Constructing Sheep Shelters', in Bert Hodge (ed.), <i>Caring for Your Flock</i> (York: John Shepherd, 2007), 93-122; here, 95.	Rainworth, 'A "Home from Home"', 101.

Books published in electronic form (such as Kindle editions) often do not provide page numbers, as the page is not fixed but varies according to screen and font size. In this instance, use chapter or subtitle headings (see example below):

First footnote reference	Subsequent footnote reference
Harriet Walker, <i>Herds, Not Flocks: The Rise of the Alpaca Industry</i> (London: Fleeson, 2012), Kindle edition, Chapter 5.	Walker, <i>Herds, Not Flocks</i> , Ch. 9.
Michael Smith, <i>The Decline of Sheep-Farming in the Western World</i> (Oxford: Oxford University Press, 1992), Kindle edition, Chapter 3, section 4b.	Smith, <i>The Decline of Sheep-Farming</i> , Ch. 6, section 2.

Where possible, quotations in your coursework should be taken directly from the original source. In cases where the original text is not available to you, it is normally acceptable to use material that is quoted in a secondary source. Using quotations without acknowledging their origin is a form of plagiarism. Make sure when using secondary quotations, therefore, that your footnotes refer **both** to the original text **and** the source you have used. For example:

<sup>6</sup> Lucien Lévy-Bruhl, *Les fonctions mentales dans les sociétés inférieures* (Paris, 1910), 30, as quoted in Steven Lukes, *Moral Relativism* (London: Profile Books, 2008), 7.

Your bibliography should only include those texts that you have consulted directly.

## Formatting footnotes

Bear in mind the following key points:

- Footnote numbers in both the main text and the footnotes are usually formatted in superscript.
- Like footnote numbers in the main text, footnote text is also usually formatted in a slightly smaller font-size (10 pt) than the main text (12 pt).

- Always remember to insert a space between the footnote number and the start of the footnote.
- As in bibliographical references, omit the abbreviations 'p.' or 'pp.' before page numbers (see above examples).
- Each footnote entry must end with a full stop.

### **Footnotes on your computer**

Incorporating footnotes into a word-processed document is very easy because almost all word-processing programs nowadays include automatic footnoting systems. (In both Microsoft Word for Mac and Apple Macintosh's Pages, for example, you can simply choose 'Footnote' from the 'Insert' menu; in Microsoft Word for PC, look under 'References'.) There are three major advantages of using such systems:

- They automatically number your footnotes sequentially. This means that, if you go back and add a footnote to your text, the numbers of the other footnotes are adjusted accordingly;
- They automatically ensure that footnotes and footnote numbers are placed in a smaller font-size than that of the main text;
- The computer will automatically place the footnotes in the right place.

Do please make sure that your word processor is set to 'footnotes', not 'endnotes' (which are placed at the end of the document instead of at the foot of the page).

## Document F – Guidelines for Avoiding Plagiarism

The following guidelines are intended to help you become familiar with UK academic conventions for acknowledging sources of information. In particular, they are designed to help you avoid inadvertent plagiarism, which can occur when you fail to give sufficient references to materials you have used in an essay or other piece of work. The university regards plagiarism as unacceptable, and the consequences of serial plagiarism can be very serious indeed. It is therefore in your interests to make sure you understand where you are expected to cite sources of information in your work.

These guidelines do not tell you in any detail *how* to cite your sources: instead they concentrate on telling you *where* you need to cite them.

Although some of the principles described below may seem to be more relevant to essay writing than to other types of assignment, you should be aware that the rules for avoiding collusion (working together with other students) and for including appropriate references to your sources apply equally to all other types of work. It is just as important that your work is your own if you are completing a technical exercise, a composition, or a recording, as it is if you are writing an essay.

### 1. What is plagiarism?

The University of Manchester's Guidance to Students on Plagiarism (found online at [http://www.currentstudents.arts.manchester.ac.uk/ug/plagiarism\\_guide/](http://www.currentstudents.arts.manchester.ac.uk/ug/plagiarism_guide/)) defines the offence as follows:

Plagiarism is presenting the ideas, work or words of other people without proper, clear and unambiguous acknowledgement. It also includes self-plagiarism (which occurs where, for example, you submit work that you have presented for assessment on a previous occasion), and the submission of material from essay banks (even if the authors of such material appear to be giving you permission to use it in this way). Obviously, the most blatant example of plagiarism would be to copy another student's work. Hence it is essential to make clear in your assignments the distinction between:

1. the ideas and work of other people that you may have quite legitimately exploited and developed,

**and**

2. the ideas or material that you have personally contributed.

The vast majority of students who plagiarise are not deliberate cheats: they would never dream of trying to buy an essay from the Internet, or of stealing another student's work. Rather, their lack of experience in university-level referencing conventions can lead them to fall foul of the rules almost by accident. Whereas at school/college you may have been actively encouraged to use freely information from the Internet and from books, at university you need to acknowledge *all* sources, and therefore have to learn to adjust your referencing methods accordingly.

You need to remember that at university we do not want you simply to gather and collate information, but to *make something of it*. In reading books and other sources, you should be seeking to extract and digest the information they present, so that you can use it in constructing an argument of your own, rather than simply duplicating the information they contain.

## 2. General Guidelines for Avoiding Inadvertent Plagiarism

### 2.1 Avoiding collusion

Always complete your coursework on your own (unless your work is a group project). While it may be acceptable in the very early stages of an assignment to, say, go to the library with friends to find books, you should *never* work together on any other aspect of the coursework, including note-taking, problem-solving, creation of tables and diagrams, or creation of music examples. In techniques exercises (e.g. harmony and counterpoint) it is particularly unwise to approach the problem you have been set as a group. If in doubt, do it on your own. You should be warned that it is very easy for course tutors to detect collusion between students.

### 2.2 Where to include references

Wherever you use someone else's material in your own work (essays and all other assignments), you *must* provide a full written acknowledgement of your source(s) of information. It makes no difference whether the source is written, musical, or in some other form: if someone else did the work, the material belongs to him/her. This means that you have to include references to all the books, essays, journal articles and pamphlets you have used as sources in your coursework, as well as websites, editions of music and music recordings.

A footnote can *only* be omitted when you are citing generally accepted ideas or facts—things, for example, that you have read in several different books and that are clearly not contentious—or when you are expressing your own opinions.

### 2.3 Acknowledging direct quotations

If you include a direct quotation of someone else's material, you must always identify the quotation clearly. If it is of written text and is relatively short (roughly 60 words or fewer), you should normally include it within the main body of your text, but enclose the quotation within single inverted commas, thus:

According to Adams, *Dido and Aeneas* 'has also proved an invigorating stamping ground for academic controversy'.<sup>1</sup>

A longer quotation should be set as a separate block of text, and offset from the main body by indenting the left margin. In print, you should also use a smaller font size for the quotation:

One of the main problems for anyone interested in studying *Dido and Aeneas* is that the earliest surviving source dates from at least eighty years after Purcell's death, and therefore cannot be considered wholly reliable. However, the manuscript in question, usually known simply as 'Tenbury', appears to have links back to the seventeenth century. As Price notes:

Tenbury shows many signs of having been copied from an early manuscript, one used for a theatrical rather than a concert performance. Fortunately, the copyist made practically no attempt to modernize its antiquated notation: the viola part is in the mezzo-soprano clef; the key signatures of C minor and F minor mostly omit the flats on the sixth degree of the scale; except in two instances ... sharps and flats rather than natural signs are used to cancel accidentals; and accidentals are not necessarily cancelled by the bar-line.<sup>2</sup>

It is nevertheless clear that the Tenbury score could not have been derived from the 1689 performance of *Dido* for which the earliest libretto survives.

At the end of each quotation you should insert a footnote reference number (if you use Microsoft Word, you can do this by choosing 'Footnote' from the 'Insert' menu). The small superscript numbers given at the end of each of the above quotations are examples of footnote reference numbers. Each footnote must include enough information for the

person reading your work to be able to find each of your references for themselves. The footnote references for the two quotations given above would be as follows:

1. Martin Adams, *Henry Purcell: The Origins and Development of his Musical Style* (Cambridge: Cambridge University Press, 1995), 277.
2. Curtis Price, 'Dido and Aeneas in context', in *Henry Purcell: Dido and Aeneas—An Opera*, ed. Curtis Price, Norton Critical Score (New York and London: Norton, 1986), 3–41 at 19.

Full details of referencing conventions such as this for books, journal articles, web pages, music scores and music recordings are given in the *Guide to Bibliography and Footnote Presentation*.

Make sure that all the texts you draw on are cited in your bibliography, and that your references give a complete record of the sources you have used. Be particularly careful with **secondary quotations**: that is, quotations you have taken from a book or article without reading the original text from which the quotation comes.

- Where possible, quotations in your coursework should be taken directly from the original source. In cases where the original text is not available to you, it is normally acceptable to use material that is quoted in a secondary source. Using quotations without acknowledging their origin is a form of plagiarism. Make sure when using secondary quotations, therefore, that your footnotes refer **both** to the original text and the source you have used.

## 2.4 Acknowledging paraphrased material

Even if you merely paraphrase (rewrite in your own words) what someone else has written, rather than quoting them directly, you need to refer to your source of information in a footnote: whenever the material you have used involves the views, original ideas or deductions of the author it must be acknowledged. In the following example, both of the sentences that are followed by footnote reference numbers have been paraphrased from written sources:

The relationship between the Tenbury score and the 1689 libretto is far from exact, and it is clear that *Dido and Aeneas* underwent significant alterations between the printing of the libretto and the creation of the source from which Tenbury was copied. As Harris describes, whereas the 1689 libretto divides the six scenes into three acts, each containing two scenes, Tenbury groups them as two sets of three scenes.<sup>3</sup> It is now generally accepted that this reorganization, together with the loss of some of the movements, resulted from the adaptation of *Dido* as an entertainment inserted between acts of a production of *Measure for Measure* in 1700.<sup>4</sup>

3. Ellen T. Harris, *Henry Purcell's Dido and Aeneas* (Oxford: Clarendon Press, 1987), 69.
4. This idea was first put forward by Eric Walter White in 'Early Theatrical Performances of Purcell's Operas', *Theatre Notebook*, 13 (1959), 2–24, and was later explored in more detail in Curtis Price, *Henry Purcell and the London Stage* (Cambridge: Cambridge University Press, 1984), 234–8. It has subsequently also been treated in Harris, *Henry Purcell's Dido and Aeneas*, 45–68.

It is important to remember that acceptable paraphrasing means recasting virtually everything in your own words. It is not acceptable to include even one or two keywords from the original text without placing them in quotation marks.

## 2.5 Music Examples

Where you need to include notated music examples in an assignment, you are strongly advised to create them yourself, by using a music-processing computer program (e.g.

Sibelius); computers with the appropriate software are available in the Martin Harris building. Neatly handwritten examples are usually also acceptable, unless you have been specifically instructed otherwise. If you have used a printed music edition to create your examples, you should be aware that the normal copyright rules apply, and you must acknowledge the editor and publisher of the source you have used.

If you photocopy part of a published score, it is very likely that you will be breaking copyright laws (this usually includes material taken from the Internet). In the rare case where copyright has expired, examples may be photocopied, but you must include an acknowledgement of the editor and publisher of the source you have used. On the whole, try to avoid photocopying examples, because a page from an edition rarely illustrates a specific point about a passage of music very clearly.

You must always prepare your music examples and related diagrams (e.g. Schenkerian graphs) yourself. It is not acceptable for students to 'share' such materials, and any instances found will be treated as collusion.

## 2.6 Using the Internet

Although you may often have used the internet at school as a source of information, most sites are an unreliable medium for your work at university. In using the Internet, it is *crucial* to distinguish between open-access sites and subscription services:

- An open-access site is one that is available to anyone for free. Anything you find by typing keywords into a search-engine like Google is likely to be open-access (where you can access the full text this way), and well-known sites like Wikipedia come into this category. Open-access sites are **unreliable** as sources of information for your work at university because there is usually no 'quality control' governing the information they include: you have no way of knowing whether the person who wrote the web page is an expert on the subject, or a complete fool who gets everything wrong.
- A subscription service is an online academic tool for which the university pays. Almost all the sites available via the University Library website are subscription services, including articles you find through JSTOR, *New Grove Online*, the RILM database, and all the library's electronic journals. These are the sorts of services that require you to use your Athens username and password when you are off-campus. The crucial feature of materials you can access via subscription services is that they are subject to 'quality control' and are therefore **reliable**: in order for an article to be published in an electronic journal (most of which also appear in paper form, incidentally), it will have been judged by experts in the field, so you can be confident that it is factually correct.

Where you do need to use information from a source you accessed via the Internet, you must acknowledge both direct quotations and paraphrased material, in just the same way as you would for a paper article, book or music edition. You must always give the complete URL that is the source of the information, the author and title of the page or site (if this is evident), and the date on which you last accessed the page. Be careful to distinguish between electronic resources that are simply a *means* of accessing material and those that are genuine online resources: JSTOR is not itself a source of information: it is a way of accessing electronic journals. Thus if you found an article from the journal *Music and Letters* on JSTOR, you wouldn't list JSTOR as your source in your footnote and bibliography, but *Music and Letters*, and you would need to cite the volume number and year of publication when the article you had used appeared in *Music and Letters*.

## 3. Check your understanding!

Below is given a passage of text by Peter Holman, which, we will suppose, has been used as a source for an essay entitled 'Assess the reasons why Purcell did not write any all-

sung operas after *Dido and Aeneas*'. Sections 3.1 and 3.2 give examples from two imaginary students' essays, in which the source is used first in a plagiaristic way, then with appropriate paraphrasing and acknowledgement. In both cases, the right-hand column is used to explain what is and is not acceptable about the use of the source. You should bear in mind that in a real essay you would not rely so heavily on a single source!

*Dido and Aeneas* was probably never performed in public in the composer's lifetime, and does not seem to have made much of an impression, even on Charles Gildon, who must have known it well. He did not mention it when he praised Purcell in his *Life of Mr. Thomas Betterton* (London, 1710), p. 167, though he compared several pieces from the semi-operas favourably with the music of Italian operas put on in London in the first decade of the eighteenth century: 'Let any Master compare Twice ten hundred Deities, the Music in the Frost scene, several Parts of the Indian Queen, and twenty more Pieces of Henry Purcel, with all the Arrieto's, Dacapo's, Recitativo's of Camilla, Pyrrhus, Clotilda, &c. and then judge which excels.' Similarly, Roger North, who knew Purcell and played with him on several occasions ... discusses several pieces from the semi-operas with enthusiasm, including the Frost Scene from *King Arthur*, but does not mention *Dido*.

We find this hard to understand, but that is because our culture regards all-sung opera as the principal type of music theatre. Works that mix speech and music tend to be thought less important, at least by opera critics. But the spoken theatre was the mainstream in seventeenth-century England, and the men who ran the commercial playhouses saw no reason to put on all-sung works, particularly when it involved ordinary mortals singing when there was no rational reason for them to do so. 'Irrational' behaviour of this sort was considered acceptable from personifications, allegorical characters, and gods and goddesses; a work concerned with them, Dryden pointed out in a famous phrase in his preface to *Albion and Albanus*, 'admits of that sort of marvellous and surprizing conduct, which is rejected in other Plays'.

Peter Holman, *Henry Purcell*, Oxford Studies of Composers (Oxford and New York: Oxford University Press, 1994), 196–7.

### 3.1 Examples of plagiarism

Essay (one continuous paragraph broken into blocks only for illustration; problem text in bold)	Comments
When assessing the reasons why <i>Dido and Aeneas</i> was Purcell's only all-sung opera, it is important to remember that <b>the spoken theatre was the mainstream in seventeenth-century England.</b>	Text directly quoted from Holman without acknowledgement
<b>There is no evidence that <i>Dido</i> was given a public performance in Purcell's lifetime, and there are no references to it in the writings of commentators like Charles Gildon and Roger North, even though both writers did comment on the semi-operas.</b>	Text paraphrased without acknowledgement: sentence includes information in which Holman draws his own conclusions from specialist contemporary texts
<b>We find this hard to understand, but that is because our culture regards all-sung operas as the principal type of music theatre.</b>	Text directly quoted from Holman without acknowledgement
In the Restoration period, it was considered <b>irrational for ordinary, mortal characters to sing. Only the special status of gods and goddesses, according to Dryden,</b>	Too close a paraphrase of Holman, with some key words reproduced exactly
<b>'admits of that sort of marvellous and surprizing conduct, which is rejected in other Plays'.</b>	Although quotation is acknowledged as being Dryden's, the source from which the student has taken it is uncredited

### 3.2 Examples of correct referencing and acceptable paraphrasing

Essay (one continuous paragraph broken into blocks only for illustration)	Comments
When assessing the reasons why <i>Dido and Aeneas</i> was Purcell's only all-sung opera, it is important to remember, as Holman writes, that <b>'the spoken theatre was the mainstream in seventeenth-century England'</b> . <sup>1</sup>	Direct quotation acknowledged with footnote reference
One explanation for the difficulty of dating <i>Dido's</i> première is almost certainly that it was not performed in public.	Some connection with Holman, but generally accepted information
<b>Its relative obscurity is attested to by a complete lack of references to the opera in contemporary writings.</b> <sup>2</sup>	Less direct paraphrase; Holman's examples now used as an illustration
If modern commentators such as Westrup have been disappointed that Purcell did not write more 'true' opera like <i>Dido</i> , <sup>3</sup> <b>'that is because our culture regards all-sung operas as the principal type of music theatre'</b> . <sup>4</sup>	Sentence less reliant on Holman; quotation correctly acknowledged
<b>Opinion in the Restoration period was that it was unnatural for human characters to sing;</b> <sup>5</sup> <b>thus singing was usually reserved for supernatural figures, who made acceptable, according to Dryden,</b>	Less exact paraphrase, avoiding keywords
<b>'that sort of marvellous and surprizing conduct, which is rejected in other Plays'</b> . <sup>6</sup>	Quotation now correctly acknowledged as having been taken from Holman
<p>1. Peter Holman, <i>Henry Purcell</i>, Oxford Studies of Composers (Oxford and New York: Oxford University Press, 1994), 197.</p> <p>2. Holman, for example, quotes passages on Purcell's semi-operas by Charles Gildon and Roger North, which conspicuously omit to mention <i>Dido and Aeneas</i>; see <i>ibid.</i>, 196–7.</p> <p>3. See Jack Westrup, <i>Purcell</i>, The Master Musicians Series, ed. Stanley Sadie (repr. Oxford: Oxford University Press, 1995), 125.</p> <p>4. Holman, <i>Henry Purcell</i>, 197.</p> <p>5. <i>Ibid.</i>*</p> <p>6. From Dryden's preface to <i>Albion and Albanus</i>, quoted in <i>ibid.</i></p>	

\* 'Ibid.' is short for 'ibidem', meaning 'in the same place' in Latin. In modern usage, 'ibid.' occurs when a footnote reference is to the same work as that cited in the immediately preceding footnote. When the two footnotes refer to the same page, 'ibid.' can be used on its own (as here); otherwise a new page reference must be given after 'ibid.'

## 19 Document G – Basic Electronic Library Resources

Blackboard portal <https://online.manchester.ac.uk/webapps/portal/frameset.jsp>  
Library home page <http://www.manchester.ac.uk/library>  
Search library resources <http://www.library.manchester.ac.uk/searchresources/>  
Music subject area web pages:  
<http://www.library.manchester.ac.uk/academicsupport/subjects/music/>

The **Search Resources** section of the library webpages is your gateway to a number of different search engines for different kinds of resources.

**Library catalogue:** to find books, scores, CDs etc. if you know the author/composer/title

- typing an author's surname and the main title word in the search box are the most straightforward means to track down the books on your reading list
- you could use 'More search options' before you search, or filter your results using 'Refine your search' (e.g. Sound Recordings or Printed Music or Electronic Resources) to narrow things down
- the journal articles on your reading lists cannot be found on this catalogue: search the journal *title* to find the location of the hard copies (Collection: Journals), or follow the web link to 'Full text from the JRUL FindIt service' for e-journals.

**Library search:** the best way to find e-journal articles if you know the article title: just type the full title into the search box, and use 'Refine my search' if necessary.

You can in fact search nearly all of the Library's resources – books, journals, articles, images, manuscripts, video – using this single search box.

**Electronic journals A-Z:** to find journals by title

- Type in the name of the journal, e.g. Music & Letters
- The result of this search will be a list of links. Choose the service provider that covers the relevant date span:
  - e.g., if the *Music & Letters* article you are searching for is from 1999, choose either *JSTOR Arts and Sciences Collection 1920-2001* or *JSTOR Music Collection 1920-2001*

Note: *JSTOR* is not the only service provider for electronic journals, and many journal issues – particularly recent ones – are available from other providers (please be aware that lecturers tend to use the phrase 'available on *JSTOR*' loosely, meaning simply that an item is available in electronic form).

The **hard copies of music journals** are available in the Music Reading Room (JRUL Red Floor 2), where they are handily placed near the hard copies of *New Grove*. Please note that for many music journals (e.g. *Beethoven Forum*), online versions exist only for a small fraction of issues, so you will need to track down the hard copies.

**Music subject area library webpage** <http://www.library.manchester.ac.uk>

- Academic Support
  - A to Z of Subjects
    - Music
- Do read the [Guide to Printed Stock](#), as this will help you find your way around the Music Reading Room
- The [Databases](#) page will point you to some of the most important databases for Music, including [Oxford Music Online](#) (for Grove online), the [Classical Music Library](#) and the [Naxos Music Library](#)

**Databases: GROVE, RILM**

Here's another way to get to *Grove Music Online* from the library homepage:

- <http://www.library.manchester.ac.uk>
  - Search Resources
    - Databases A–Z
      - Choose the letter 'O'
        - Oxford Music Online
- The biographies and work lists of composers are a vital resource for your studies, as are the articles on concepts and terms
- bear in mind that the bibliographies at the end of each Grove article are highly selective, and many have not been updated since the 1990s, so search RILM too

Similarly, for *RILM Abstracts of Music Literature*:

- <http://www.library.manchester.ac.uk>
  - Search Resources
    - Databases A–Z
      - Choose the letter 'R'
        - RILM Abstracts of Music Literature
- This gives more information than the article bibliographies in *Grove*, since the listings are (or aim to be) comprehensive
- Another plus is that this resource enables you to read abstracts of articles and books (a useful means of deciding what is directly relevant to your needs)
- You can adjust the search levels to filter out unwanted information (e.g., texts that are out of date or in languages that you do not read)
- Bear in mind that not all the material on RILM will be available in the JRUL, and that some is not suitable for your needs

### Online scores

Online scores can be found on the following free sites:

<http://imslp.org/wiki/>

[downloadable PDF files]

[http://www4.uwm.edu/libraries/Music/Web/online\\_scores.cfm](http://www4.uwm.edu/libraries/Music/Web/online_scores.cfm)

[useful links]

Bear in mind that only old, out of copyright scores are readily (and legally) available on the Internet, and that the most accurate scores are normally available only in hard copies in the library (e.g. the collected edition of Bach's music, the *Neue Bach Ausgabe*). So you need to use scores from the library too!

*Manchester Central Library (Eliot House)*

Catalogue: <http://catalogue.manchester.gov.uk>

Join online: <http://www.manchester.gov.uk/libraries>

*RNCM Library*

Homepage: <http://www.rncm.ac.uk/research-mainmenu-52/library-mainmenu-79.html>

Catalogue: <http://catalogue.rncm.ac.uk/vs/Vubis.csp>

## Document H: School Of Arts, Languages And Cultures Grade Descriptors For Written Work

Grade Descriptors	Exceptional First Class (90.0-100)	Excellent First Class (80.0-89.9)	First Class (70.0-79.9)	Upper Second Class 2.1 (60.0-69.9)	Lower Second Class 2.2 (50.0-59.9)	Third Class (40.0-49.9)	Compensatable Fail (30.0-39.9)	Fail (16.0-29.9)	Poor Fail (0.1-15.9)	Zero (0)
<p><b>Structure and Argument</b></p> <p><i>How the argument is introduced, developed and concluded</i></p>	<p>Outstanding with respect to cogency of argument, exhibiting exceptional analytical and critical skills.</p> <p>Exceptional work of the highest quality. Likely to be of publishable quality.</p>	<p>Excellent in terms of structure and clarity of argument,</p> <p>Excellent analytical and critical skills, with high level of accuracy and relevance.</p> <p>Exemplary range and aptness of exemplification.</p>	<p>Introduction lucidly sets out issues and methodology.</p> <p>The candidate's argument is proposed clearly and developed systematically.</p> <p>Conclusion expresses the candidate's own independent judgement in a mature way.</p>	<p>Introduction sets out problem(s) and method of approach systematically.</p> <p>Different arguments presented clearly.</p> <p>Concludes with a synthesis that is not just a summary and which shows some independence of view.</p>	<p>An attempted argument, even if it does not always flow smoothly, with a conclusion which summarises the position argued and shows some critical awareness of relevant issues.</p> <p>Not always clearly structured.</p>	<p>A discussion of relevant points in some order.</p> <p>Deals with some of the issues but treats them superficially; too descriptive.</p> <p>Does not answer the question directly, or come to a justifiable conclusion.</p>	<p>Inadequate structure.</p> <p>Argument difficult to follow and/or mostly irrelevant.</p>	<p>Argument confused and ineffective, and/or virtually impossible to follow.</p> <p>Totally/almost totally irrelevant.</p>	<p>Poor and extremely inadequate work.</p> <p>Argument virtually impossible to follow and/or totally/almost totally irrelevant.</p>	<p>Absent, work not submitted or unacceptable performance, work of no merit.</p> <p>Penalty as a result of misconduct or academic malpractice.</p>
<p><b>Knowledge and Understanding</b></p> <p><i>How the student grasps the relevant issues and concepts</i></p>	<p>Outstanding work that is thoroughly independent, original and insightful.</p> <p>Exceptional understanding of all issues with all aspects covered.</p>	<p>Exemplary accuracy and originality, demonstrating a comprehensive knowledge.</p> <p>Very clear understanding of the issues with all aspects covered.</p>	<p>Deep and detailed knowledge and understanding, with sophisticated use of concepts.</p> <p>Shows wide-ranging awareness of context and an independent approach to the issues.</p> <p>Makes interesting and/or original connections, and independent judgements.</p>	<p>Good knowledge and understanding with accurate and well-contextualized use of concepts/technical terms.</p> <p>Shows awareness of the implications of issues raised.</p> <p>Shows some independent judgement.</p>	<p>Work shows general knowledge and understanding.</p> <p>Relevant issues are discussed and concepts/technical terms are used, but not always appropriately.</p>	<p>The work shows some knowledge of the subject, but the candidate has not identified the key issues and/or has handled material inaccurately.</p>	<p>Only isolated instances of attempts to engage with the topic and/or of limited appropriate knowledge.</p>	<p>No serious attempt to engage with the topic or evidence of appropriate knowledge.</p>	<p>No attempt to engage with the topic or evidence of appropriate knowledge or understanding.</p> <p>The work is also seriously deficient in quantity. In some cases, no real effort has been made to provide an answer.</p>	<p>Absent, work not submitted or unacceptable performance, work of no merit.</p> <p>Penalty as a result of misconduct or academic malpractice.</p>

<p><b>Use of Sources</b></p> <p><i>How critically and accurately the student handles the sources</i></p>	<p>Exceptionally impressive response to primary/secondary sources.</p>	<p>Impressive evidence of critical engagement with primary/secondary sources.</p>	<p>Wide-ranging and insightful use of primary/secondary sources, at least some of which are located by the candidate.</p> <p>Excellent range and depth of reference to primary sources.</p> <p>Engages critically with evidence in secondary sources.</p>	<p>Critical use of sources, showing ability to make comparisons between different secondary interpretations, to quote aptly and to reference accurately.</p> <p>Good range and depth of reference to primary sources and to relevant critical and background material.</p>	<p>Use of and reference to several sources, though summarizing rather than analysing.</p> <p>Based largely on secondary sources and class notes.</p> <p>Shows adequate reading but little originality.</p>	<p>Limited use of sources with inconsistent referencing.</p>	<p>Work below the standard for an Honours degree. Inaccurate handling of sources.</p>	<p>Deficient or no use of sources. No examples given or not deployed effectively.</p>	<p>No evidence of appropriate use of sources.</p>	<p>Absent, work not submitted or unacceptable performance, work of no merit.</p> <p>Penalty as a result of misconduct or academic malpractice.</p>
<p><b>Style and Presentation</b></p> <p><i>Use of grammar, punctuation and academic conventions (e.g. footnotes, bibliography)</i></p>	<p>Exceptionally well presented and clear using all academic conventions appropriately.</p>	<p>Excellent presentation and style using academic conventions appropriately.</p>	<p>Excellent standard of work.</p> <p>Efficiently and lucidly written.</p> <p>Excellent presentation, expression and bibliography.</p> <p>Carefully presented with judicious use of academic conventions.</p>	<p>Accurate and lucid expression.</p> <p>Good standard of written English.</p> <p>Clear and correct presentation with very few errors of form or style.</p> <p>Footnotes and bibliography follow appropriate conventions as detailed in course unit descriptions and handbooks.</p>	<p>Moderately good standard, though room for improvement in matters of stylistic expression and/or grammar and punctuation.</p> <p>Some capacity to present work with appropriate references and, in coursework, a bibliography.</p>	<p>Needs to be improved in most respects. Writing is unsophisticated.</p> <p>A basic knowledge of grammar, syntax, spelling and punctuation.</p> <p>Weakened by inappropriate or inaccurate language.</p>	<p>Poor use of language with less than basic knowledge of grammar, syntax, spelling and punctuation.</p> <p>Inappropriate use of academic conventions, often with limited or no use of footnotes or bibliography.</p>	<p>Deficient and in style and presentation.</p> <p>Muddled and poorly written.</p>	<p>Highly deficient and weak in style and presentation.</p> <p>Only a few short sentences have been written.</p>	<p>Absent, work not submitted or unacceptable performance, work of no merit.</p> <p>Penalty as a result of misconduct or academic malpractice.</p>



## 20 Document I – Grade Descriptors for Oral Presentations

*The grade descriptors for undergraduate work will normally incorporate the following headings:*

**1. Structure and Communication of Ideas**

*How the material is introduced, developed and concluded.*

**2. Knowledge and Understanding**

*How the student grasps and explores the relevant issues and concepts.*

**3. Use of Sources**

*How critically and accurately the student handles the sources, and how well s/he has identified appropriate sources (where applicable).*

**4. Use of Visual and other Aids**

*Appropriateness of use of visual and other aids, including handouts, OHP and Powerpoint.*

***These criteria will not necessarily have equal weight, and the weighting will depend on the nature of the task.***

*All work will be assessed according to the criteria below:*

In addition to the criteria for first class, an 'excellent' first will meet the following criteria:

**90-100%**

Outstanding material in all aspects that is thoroughly independent, original and insightful, with exceptionally imaginative use of visual and other aids and oral presentation which could not be improved. Work of this quality would be deemed of the highest professional standard.

**80-89%**

Exemplary material, highly accurate, innovatively analytical and critical, demonstrating rigorous and insightful judgement, thoroughly original approaches and an innovative and illuminating use of sources. Visual and other aids are highly imaginative and oral presentation exceptional.

In addition to the criteria for first class, a 'good' first will meet the following criteria:

**75-79%**

Excellent material, very accurate, demonstrating high levels of analysis, insightful judgement, original critical approaches and a thoroughly illuminating use of sources. Visual and other aids are exceptionally well chosen and appropriate, and oral presentation is excellent.

	<b>1<sup>st</sup> (70-100%)</b>	<b>2.1 (60-69%)</b>	<b>2.2 (50-59%)</b>	<b>3 (40-49%)</b>	<b>Fail (30-39%)</b>
<p><b>Structure and Communication of Ideas</b></p> <p><i>How the material is introduced, developed and concluded.</i></p>	<p>Material has entirely lucid structure; audience is guided systematically through presentation.</p> <p>Material is presented with full account taken of the oral/aural context; the use of the voice and eye contact is highly effective; body language is entirely appropriate.</p> <p>Candidate presents a clear, balanced and well-developed argument that remains entirely focused.</p> <p>Candidate includes an entirely appropriate amount of information (neither too much nor too little).</p> <p>The candidate manages discussion and audience interaction in an entirely confident and professional manner.</p>	<p>Material is well structured for the most part; main ideas are clearly identified for audience.</p> <p>Attention is paid to the need to make material suitable for oral delivery; effective use of the voice and eye contact; body language is appropriate.</p> <p>Material remains focused and a coherent argument is developed.</p> <p>Quantity of material is generally appropriate but clarity may be somewhat hindered at times by inclusion of too much or too little material.</p> <p>The candidate manages discussion and audience interaction effectively.</p>	<p>A discernible attempt is made to structure material, but organisation may at times be unclear and ideas may not always flow smoothly.</p> <p>Little attention is paid to the oral/aural context; candidate may read from a 'script' with little or no eye contact; the voice may not always be used effectively; body language is not always appropriate.</p> <p>Material may be somewhat unfocused and descriptive, although there is some attempt to construct an argument.</p> <p>Presentation includes too much or too little material.</p> <p>The candidate does not always manage discussion effectively. There is some interaction with the audience.</p>	<p>Relevant points are introduced in some order, but without a clear structure.</p> <p>No attempt to mould material to make it appropriate for oral delivery; the voice is rarely used effectively; eye contact is extremely poor; body language is rarely appropriate.</p> <p>Material is unfocused, is dealt with too superficially and is too descriptive, with a poorly developed argument.</p> <p>The presentation may include much too much material, or be very short of substance.</p> <p>Discussion is not managed effectively. There is little interaction with the audience.</p>	<p>An assortment of points is made without apparent structure.</p> <p>Material is presented in a manner entirely inappropriate to oral delivery; the voice is inaudible; eye contact is not used; body language is not appropriate.</p> <p>Material is entirely superficial; no attempt to construct an argument.</p> <p>Quantity of material is extremely inappropriate.</p> <p>The candidate makes no attempt to manage discussion. There is no interaction with the audience.</p>

	<b>1<sup>st</sup> (70-100%)</b>	<b>2.1 (60-69%)</b>	<b>2.2 (50-59%)</b>	<b>3 (40-49%)</b>	<b>Fail (30-39%)</b>
<p><b>Knowledge and Understanding</b> <i>How the student grasps the relevant issues and concepts.</i></p>	<p>Material shows deep and detailed knowledge and understanding with sophisticated use of concepts/technical terms</p> <p>Candidate shows wide-ranging awareness of context, and an independent approach to the issues raised</p> <p>S/he makes interesting and/or original connections and independent judgements.</p>	<p>Material shows good knowledge and understanding with accurate and well-contextualized use of concepts/technical terms.</p> <p>Candidate shows awareness of the implications of issues raised.</p> <p>Candidate shows <i>some</i> independent judgement.</p>	<p>The presentation demonstrates general knowledge and understanding of the topic. Issues are discussed and concepts/technical terms are used, but not always appropriately.</p>	<p>The presentation demonstrates some knowledge of the topic, but the candidate has not identified the key issues and/or has handled material inaccurately.</p>	<p>The material misses the point of the title/question/ exercise.</p> <p>Material has been misunderstood and concepts/technical terms are mishandled</p>
<p><b>Use of Sources</b> <i>How critically and accurately the student handles the sources, and how well s/he has identified appropriate sources (where applicable).</i></p>	<p>Presentation prepared through wide-ranging and insightful use of primary and secondary sources, which are clearly identified and distinguished.</p> <p>There is excellent range and depth of reference to primary sources.</p> <p>Candidate engages critically with evidence in secondary sources.</p>	<p>Presentation demonstrates critical use of sources, showing ability to compare different secondary interpretations and to acknowledge sources of information.</p> <p>There is good range and depth of reference to primary sources and to relevant critical and background material</p>	<p>Presentation prepared with reference to several sources, though these are summarized rather than analysed, and may not always be clearly identified.</p> <p>Material is based largely on secondary sources and class notes.</p> <p>Material shows adequate reading but little originality.</p>	<p>There is limited use of sources, but these are very restricted and not clearly identified.</p> <p>There is no critical engagement with sources.</p>	<p>Material is compiled from lecture notes and own opinion without evidence of adequate reading.</p>

	<b>1<sup>st</sup> (70-100%)</b>	<b>2.1 (60-69%)</b>	<b>2.2 (50-59%)</b>	<b>3 (40-49%)</b>	<b>Fail (30-39%)</b>
<b>Use of Visual and other Aids</b> <b>Appropriateness of use of visual and other aids, including handouts, OHP and Powerpoint.</b>	<p>Visual and other aids are excellent and carefully designed to complement and illustrate content of presentation without being unnecessarily complex or distracting.</p> <p>Visual aids are presented to a professional standard, are visually attractive, clear, and easy to follow.</p> <p>The text used in accompanying material, such as PowerPoint, overhead projections, handouts, is always relevant, well written, grammatical and without errors.</p>	<p>Presentation makes appropriate use of visual and other aids to illustrate content; images are generally well integrated and do not just decorate material.</p> <p>Visual aids are well presented and clear with good design that is easy to follow.</p> <p>The text used in accompanying material, such as PowerPoint, overhead projections, and handouts, is relevant, grammatical and largely correct, with very few errors of form or style.</p>	<p>Visual and other aids are used, but do not always clearly illustrate points made in the presentation, and may at times appear peripheral or distracting.</p> <p>Visual aids are coherent, but may show some errors of judgement in design and may lack clarity in places or be difficult to see or follow.</p> <p>The text used in accompanying material, such as PowerPoint, overhead projections, and handouts, is mostly relevant produced to a moderately good standard, though with some stylistic and grammatical errors.</p>	<p>Little consideration given to the appropriateness of visual and other aids; unclear or peripheral links to content of presentation.</p> <p>Visual aids are poorly designed and difficult to follow.</p> <p>The text used in accompanying material, such as PowerPoint, overhead projections, and handouts, is rarely relevant, contains a large number of errors; writing is unsophisticated and needs to be improved in most respects.</p>	<p>Visual and other aids not used at all, where they would have been appropriate; or they are extremely inappropriate to the task set.</p>

### **20-29% Fail**

A presentation that seriously fails to fulfil the criteria for a third-class mark at the appropriate level (e.g. serious shortfall in quality, serious lack of factual information and academic framework, significant errors, inadequate length, or extremely poor visual and oral presentation).

The presentation fails to address the set task and shows no sign of relevant knowledge of the subject or understanding of the issues involved.

### **10-19%**

A presentation that suffers from the above shortcomings to a more extreme degree.

### **5-9%**

A presentation that finishes very seriously short of the time allocated and/or which makes no real effort to address the set task.

### **0-4%**

A presentation that entirely fails to address the set task.

## 21 Document J – Grade Descriptors for Composition Assignments

*The grade descriptors for undergraduate work will normally incorporate the following headings:*

1. **Content, structure and treatment of materials**
2. **Use of instrumental/electroacoustic resources**
3. **Presentation/notation and copying (as appropriate)**

***These criteria will not necessarily have equal weight, and the weighting will depend on the nature of the task.***

*All work will be assessed according to the criteria below:*

In addition to the criteria for first class, an 'excellent' first will meet the following criteria:

### **90-100%**

The composition displays exceptional flair and creative innovation. The student demonstrates outstanding expressive fluency and sophistication in the handling of musical parameters in the delineation of materials and the articulation of musical structures. Work of this quality would be deemed of the highest professional standard.

### **80-89%**

The composition is exemplary in its imagination and technical execution. The student handles musical parameters in a controlled and directed manner such that materials are highly profiled and structures clearly articulated with powerful expressive intent. Work in this class would be deemed to be of a good professional standard.

In addition to the criteria for first class, a 'good' first will meet the following criteria:

### **75-79%**

The composition is excellent in most respects. The handling of musical parameters is mature, materials strong and structure clear. Work in this class would be deemed to be approaching a good professional standard.

	<b>1<sup>st</sup> (70–100%)</b>	<b>2.1 (60–69%)</b>	<b>2.2 (50–59%)</b>	<b>3 (40–49%)</b>	<b>Fail (30–39%)</b>
<b>Content, structure and treatment of materials</b>	Impressive technical command in the handling of musical parameters and a highly developed aural awareness. Materials/gestures are well profiled and are located within a compatible musical structure that is clearly articulated.	Strong control of musical parameters and good aural awareness. Materials/gestures are well defined and developed in a coherent manner. The work has a clear structure and good sense of proportion.	Modest control of several musical parameters in the construction of musical materials/ gestures and these are developed with some effectiveness in a well-heard manner. There is a discernible musical structure.	A basic technical control of a limited number of musical parameters and some aural awareness. There is evidence of some attempt to articulate structure.	The control of musical parameters and aural awareness is insufficient to delineate musical materials. There is little or no evidence of structure.
<b>Use of instrumental/ electroacoustic resources</b>	A consummate knowledge of the instrumental/vocal/ electroacoustic resources employed, an acute sensitivity to the invention, shaping and combination of sounds and strong practical awareness.	The use of instrumental/ vocal/electroacoustic resources employed is good, demonstrating a strong command of the relevant medium in the shaping of sounds and is sympathetic to practical issues.	The use of the instrumental/vocal/ electroacoustic resources employed is competent, exploring timbral combinations with some effectiveness and acknowledgement of practical issues.	The use of the instrumental/vocal/ electroacoustic resources employed is limited but demonstrates a basic control and understanding of the relevant medium.	Inadequate understanding of the relevant medium such that the use of instrumental/vocal/ electroacoustic resources is misjudged, unidiomatic and/or impractically conceived.
<b>Presentation, notation and copying (as appropriate)</b>	Professional (or very near professional) standard in the production of scores, parts and/or audio outputs. Notation (where appropriate) demonstrates an accomplished level of professional literacy and thorough attention to detail. Superb practical consideration in the preparation of any performance materials.	Good standard in the production of scores, parts and/or audio outputs. Notation (where appropriate) is clear, literate, and communicates all the necessary information. Any performance material is appropriate and practical.	The production of scores, parts and or audio outputs is adequate. Notation (where appropriate) is adequate in providing most of the essential information, but further attention to detail and quality is required. Performance material is adequate.	The standard of scores, parts and/or audio outputs is low, providing only the basic means necessary for a realization in performance. Notation (where appropriate) communicates some relevant information and a basic level of literacy, but requires much greater attention to detail. Performance material requires significant revision.	The production of scores, parts and/or audio outputs is of an unacceptable standard. Notation (where appropriate) displays significant shortcomings in terms of literacy and inadequate attention to detail. Performance material may be unfit for purpose.



**20-29% Fail**

A composition that seriously fails to fulfil the criteria for a third-class mark at the appropriate level (e.g. serious shortfall in quality, absence of material or information, significant errors or misjudgements, or standards of presentation/notation that are so low that the musical intention is severely impinged).

The composition fails to address the set task and shows no sign of relevant technical skills or understanding of the issues involved.

**10-19%**

A composition that suffers from the above shortcomings to a more extreme degree.

**5-9%**

A composition that falls very seriously short of the requirements of the set task and very little effort

**0-4%**

A composition that entirely fails to address the set task.

## 22 Document K – Grade Descriptors for Harmony and Counterpoint Assignments

*The grade descriptors for undergraduate work in harmony and counterpoint are based on general standards of musicianship, and are intended to be indicative rather than comprehensive. They will normally incorporate the following headings:*

**1. Technical capabilities and stylistic awareness**

*The ability of the student to produce coherent harmony and counterpoint, working within accepted conventions of the different styles encountered on the course.*

**2. Notation and presentation**

*The student's capacity to communicate harmonic intentions, accurately and intelligibly, in written form.*

***Candidates should note that although the teaching of harmony and counterpoint is intended principally to develop the skills assessed under the first of these criteria, serious or consistently encountered lapses in the standard of notation may be interpreted as evidence of technical and/or stylistic deficiencies. As a result, the relative weighting of the criteria (and of the more detailed descriptions below) may vary.***

*All work will be assessed according to the criteria below:*

In addition to the criteria for first class, an 'excellent' first will meet the following criteria:

**90-100%**

Outstanding work in all respects, combining a highly creative harmonic approach with a profound understanding of and respect for the relevant stylistic conventions. Technical errors are entirely absent, and the work is presented impeccably. Work of this standard is in the highest range of the class and might be considered to be of an equivalent standard to a published or professionally performed completion of a comparable work that survives only partially.

**80-89%**

Exemplary work, combining a creative harmonic approach with a well-developed understanding of the relevant stylistic conventions. Technical errors are entirely absent, and the work is presented to the highest standards. Such work might be considered to be of an equivalent standard to a publicly performed completion of a comparable work that survives only partially.

In addition to the criteria for first class, a 'good' first will meet the following criteria:

**75-79%**

Excellent work, combining an imaginative harmonic approach with a good understanding of the relevant stylistic conventions. Technical errors are almost entirely absent, and the work is presented to the highest standards. Such work might be considered to be approaching the standard of a publicly performed completion of a comparable work that survives only partially.

	<b>1st (70–100%)</b>	<b>2.1 (60–69%)</b>	<b>2.2 (50–59%)</b>	<b>3 (40–49%)</b>	<b>Fail (30–39%)</b>
<p><b>Technical capabilities and stylistic awareness</b>  <i>The ability of the student to produce coherent harmony, working within accepted conventions of the different styles encountered on the course.</i></p>	<p>Work that is competent throughout, with many stylish moments; problematic passages are capably handled and show signs of an imaginative approach.</p> <p>There are very few, if any, voice-leading errors.</p> <p>Dissonance is used creatively, and in accordance with the conventions of the given style.</p> <p>The work successfully engages with the potential of given materials, rather than simply realising their implications.</p> <p>Particular harmonic events and procedures are introduced for calculated harmonic and formal purposes.</p> <p>The work exploits particular idiomatic characteristics of the ensemble and/or instrument(s) in question.</p>	<p>Work that is generally competent, and at times stylish. Most problematic passages are dealt with effectively, though ambitious handling may occasionally over-stretch technical resources or stylistic propriety.</p> <p>Voice-leading errors are mostly avoided.</p> <p>Dissonance is usually handled competently according to the conventions of the given style.</p> <p>The implications of given materials are recognised and sensitively realised.</p> <p>Harmonic events and procedures are well related to their contexts both at a local level and with respect to overall form.</p> <p>The work is idiomatically suited to the ensemble and/or instrument(s) in question, both in terms of technical possibilities and conventional textures.</p>	<p>Most of the work is competent, but unimaginative. Attempts at more problematic passages demonstrate awareness of the difficulties, but do not always find viable solutions.</p> <p>Voice-leading errors are common, but some attempt has been made to eliminate them.</p> <p>Handling of dissonance shows awareness of stylistic conventions, but is not always successful and may result in the introduction of further basic errors.</p> <p>Most implications of given materials are appropriately realised, though some may be misinterpreted (e.g. failure to recognise implied modulations).</p> <p>The ensemble and/or instrument(s) in question are usually handled idiomatically, though some textures may be poorly executed or stylistically inappropriate.</p>	<p>Some of the work is competent, but passages requiring more than the most basic treatment are poorly handled; simple or familiar procedures are employed in inappropriate contexts.</p> <p>Basic voice-leading errors are rife, to the extent that they weaken the underlying progressions. Little attempt is made to eliminate them.</p> <p>Handling of dissonance is frequently incompetent and/or stylistically inappropriate.</p> <p>Implications of given materials are often insufficiently understood, resulting in inappropriate harmonisations and/or short passages left incomplete.</p> <p>The work shows poor understanding of the technical capabilities of the instrument(s) in question, and frequently employs inappropriate textures. Parts of the texture are left incomplete.</p>	<p>The work shows little evidence of familiarity with even the most basic harmonic procedures.</p> <p>Intended harmonies are obscured by the number of basic voice-leading errors.</p> <p>The work consistently fails to differentiate between the handling of consonant and dissonant intervals.</p> <p>The implications of given materials are either completely misunderstood or ignored; harmony is selected arbitrarily, with little attention to the characteristics of phrase or overall form. Long passages are left incomplete.</p> <p>The demands of idiomatic writing are either entirely ignored, or undermined by inadequate knowledge of the instruments, textures and styles involved.</p>

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	<b>1st (70–100%)</b>	<b>2.1 (60–69%)</b>	<b>2.2 (50–59%)</b>	<b>3 (40–49%)</b>	<b>Fail (30–39%)</b>
<p><b>Notation and presentation</b>  <i>The student's capacity to communicate harmonic intentions, accurately and intelligibly, in written form.</i></p>	<p>The work is notated to a high standard of clarity and legibility, and conforms with appropriate modern notational conventions.</p> <p>Rhythms are notated accurately, and care is taken with the vertical alignment of notes in different parts on the same system.</p> <p>Careful attention is paid to the provision of appropriate accidentals for music in minor keys, and in passages that have modulated. Cautionary accidentals are used to clarify intentions where potential ambiguity exists.</p> <p>Any marks of tempo, expression and articulation are used in a manner that is appropriate to the style in question.</p>	<p>The work is generally notated clearly and legibly, and conforms with appropriate modern notational conventions.</p> <p>Rhythms are notated accurately, with attention to the vertical alignment of notes in different parts on the same system.</p> <p>Modulating passages and passages in minor keys are mostly supplied with the necessary accidentals.</p> <p>Any marks of tempo, expression and articulation are generally used in a manner that is appropriate to the style in question.</p>	<p>The work is legible, and most modern notational conventions are observed.</p> <p>Most rhythms are notated accurately, though some notes are poorly aligned with simultaneous notes in different parts.</p> <p>Accidentals are usually supplied where required, but there are significant lapses, some of which may indicate harmonic problems rather than simple notational omissions.</p> <p>Use of notational abbreviations sometimes results in ambiguity.</p> <p>There is occasional disparity between symbols used by the candidate to indicate planned harmonies, and the music as notated.</p> <p>Marks of tempo, expression and articulation are usually stylistically appropriate, but may be too scarce or, conversely, clutter the notation unnecessarily.</p>	<p>Untidily notated work, in which some details of the harmonic treatment are made ambiguous and notational conventions are poorly observed.</p> <p>Rhythm is notated inaccurately and notes are frequently poorly aligned, impairing the conveyance of harmonic intentions in the notation.</p> <p>Accidentals are erratic enough that it becomes difficult to differentiate notational carelessness from lack of harmonic competence.</p> <p>Notational abbreviations are used inappropriately, or in a manner in which intentions are not made clear.</p> <p>Symbols used by the candidate to indicate planned harmonies often do not match up with the notated music, indicating inability to realise harmonic intentions.</p> <p>Marks of expression are stylistically inappropriate, perhaps largely absent or unnecessarily exhaustive.</p>	<p>The work is very untidy, leading to frequent obfuscation of harmonic intentions, and demonstrates ignorance of basic notational conventions.</p> <p>Harmonic intentions are obscured by a careless approach to the notation of rhythm and the vertical alignment of simultaneous notes in different parts.</p> <p>Accidentals are either entirely absent or indiscriminately applied.</p> <p>Apparent abbreviations are unintelligible to the reader.</p> <p>The degree of mismatch between symbols used by the candidate to indicate planned harmonies, and the notated music, is sufficient to impede evaluation of harmonic intentions.</p>

**20-29% Fail**

Work that seriously fails to fulfil the criteria for a third-class mark at the appropriate level (e.g. complete ignorance of any conventions of tonal harmony, inability to form and manipulate simple triads and cadence patterns, serious deficiencies in the standard of notation and presentation).

The candidate shows little sign of having understood the requirements of the assessment.

**10-19%**

Work that suffers from the above shortcomings to a more extreme degree.

**5-9%**

Work that is left substantially incomplete and/or fails to follow the given instructions.

**0-4%**

A blank piece of work, or work that entirely fails to demonstrate any knowledge of harmony and counterpoint or musical notation.

## 23 Document L – Grade Descriptors for Recitals

*The grade descriptors for undergraduate recitals are based on the general criteria for judging professional performances and are intended to be indicative rather than comprehensive. They will normally incorporate the following headings:*

### **1. Technical Command**

*The student's technical control of the instrument/voice (including intonation and tone quality) and the accuracy with which pieces are performed.*

### **2. Musicianship and Communication**

*How well the student communicates the character and structure of the music; his/her musicality and grasp of style; presentation and stage manner.*

***Candidates should note that these criteria will not necessarily be given equal weight.***

*All work will be assessed according to the criteria below:*

In addition to the criteria for first class, an 'excellent' first will meet the following criteria:

#### **90-100%**

An outstanding performance in all respects, showing flawless technical command and accuracy, artistry and musicianship of the highest order, with a profound understanding of the music, and exceptional projection and communication. Performances in this class would be deemed of a high professional standard.

#### **80-89%**

An exemplary performance in all respects, showing exceptional technical command and accuracy, artistry and musicianship of a high order, with an impressive understanding of the music, and highly developed projection and communication. Performances in this class would be deemed to be of a good professional standard.

In addition to the criteria for first class, a 'good' first will meet the following criteria:

#### **75-79%**

An excellent performance in all respects, showing very high levels of technical assurance and accuracy, highly sensitive artistry and musicianship, with excellent understanding of the music, and extremely strong projection and communication. Performances in this class would be deemed to be approaching a good professional standard.

	<b>1<sup>st</sup> (70-100%)</b>	<b>2.1 (60-69%)</b>	<b>2.2 (50-59%)</b>	<b>3 (40-49%)</b>	<b>Fail (30-39%)</b>
<p><b>Technical Command</b>  <i>The student's technical control of the instrument/voice (including intonation and tone quality) and the accuracy with which pieces are performed.</i></p> <p><i>Note that the examiners will apply these criteria sympathetically to singers in their late teens/early twenties due to the physiological factors affecting their development.</i></p>	<p>The performance is technically assured, with no obvious areas of weakness.</p> <p>The programme is performed with a very high degree of fluency and accuracy, reflecting very careful attention to detail (e.g. in following notated dynamic and articulation markings).</p>	<p>The performance shows good technical control, although minor flaws may very occasionally be evident.</p> <p>The programme is performed fluently and accurately, and notational details on the score are followed consistently and with precision.</p>	<p>The performance demonstrates a reasonably sound technique overall, but there is repeated evidence of some problems or flaws that require attention.</p> <p>The programme is performed accurately for the most part, but with some errors, slips, or untidy passages.</p> <p>Attention to notational detail such as dynamic and articulation markings may be inconsistent and lacking in places.</p>	<p>The performance indicates technical weaknesses that are sufficient to hinder the fluency of the playing/singing and/or communication of the music.</p> <p>The performance includes numerous inaccuracies that may lead the player/singer to break down.</p> <p>The performer pays little attention to notational details such as dynamic and articulation markings, and may demonstrate inaccurate realisation of other aspects of notation.</p>	<p>The performance is severely impaired by major technical weaknesses.</p> <p>The programme is inadequately prepared resulting in a very inaccurate performance, with numerous and serious breakdowns.</p> <p>The notation is realised very inaccurately and with no attention to details such as dynamic and articulation markings.</p>

	<b>1<sup>st</sup> (70-100%)</b>	<b>2.1 (60-69%)</b>	<b>2.2 (50-59%)</b>	<b>3 (40-49%)</b>	<b>Fail (30-39%)</b>
<p><b>Musicianship and Communication</b> <i>How well the student communicates the character and structure of the music; his/her musicality and grasp of style; presentation and stage manner.</i></p>	<p>The performance shows very good command of style.</p> <p>The player/singer gives an entirely confident performance that is very well projected and engaging for the audience, with very good presentation.</p> <p>The performance demonstrates a clear understanding of the music's structure and content.</p> <p>The performance is very sensitive and expressive, resulting in a musically mature interpretation.</p> <p>Communication between the soloist and his/her accompanist(s) is very strong and balance between the performers is entirely appropriate</p>	<p>The performance shows good stylistic awareness.</p> <p>The player/singer is assured and acknowledges the audience, although projection may be lacking to some degree. The performance is well presented.</p> <p>The performance indicates good musical understanding for the most part.</p> <p>The player takes into account the expressive requirements of the music, and his/her interpretation shows promise, although it may lack sensitivity or maturity at times.</p> <p>Communication and balance between the soloist and accompanist are good.</p>	<p>The performance shows some awareness of stylistic considerations, but is inappropriate or inconsistent in some respects.</p> <p>The player/singer makes some attempt to communicate with the audience, but projection may be problematical. Presentation is adequate.</p> <p>The performance suggests some deficiencies in musical understanding.</p> <p>The player follows expression markings in the notation, but his/her interpretation is not well developed and lacks sensitivity or maturity.</p> <p>Communication and/or balance between soloist and accompanist are considered but may be inconsistent and there may be some problems with ensemble.</p>	<p>The performance is stylistically inappropriate and/or shows ignorance of the need for stylistic differentiation between pieces in the programme.</p> <p>The player/singer makes little or no attempt to communicate with the audience, and may play as if practising on his/her own. Presentation is problematical, and may include long and/or inappropriate gaps between pieces, or excessive time spent setting up or tuning.</p> <p>The performance indicates poor musical understanding, and insensitive interpretation with little or no expressiveness.</p> <p>There is poor communication and/or balance between soloist and accompanist, leading to notable problems with ensemble.</p>	<p>The performance is highly inappropriate stylistically.</p> <p>The performer does not acknowledge the presence of the audience at all. Presentation is unacceptable.</p> <p>The performance indicates no understanding of the music and is entirely inexpressive.</p> <p>Communication and balance between soloist and accompanist is very poor, resulting in major problems with ensemble.</p>

**20-29% Fail**

A recital that seriously fails to fulfil the criteria for a third-class mark at the appropriate level (e.g. very serious technical weakness, entirely inadequate preparation, very significant errors and breakdowns, a complete lack of musicianship, or unacceptably poor communication and projection).

The performer shows little sign of understanding the requirements of the assessment.

**10-19%**

A recital that suffers from the above shortcomings to a more extreme degree.

**5-9%**

A recital that finishes extremely short of the time allocated and/or which the player is unable to complete because of a severe breakdown in performance.

**0-4%**

A recital that entirely fails to fulfil the requirements.

## 24 Document M – Additional Guidelines for Performance Assessments

1. Students taking MUSC 20600 or MUSC 30600 are required to submit their proposed programmes for approval by the Director of Performance by a specific date in March (usually about a week before the Easter Break). They will receive a recital proposal form to complete and submit early in the Spring semester.
2. Students are not allowed to duplicate any part of a formally examined recital programme in subsequent performance assessment at the university. It is therefore not permissible to perform the same piece or pieces in more than one examination. Students are required to sign a statement confirming that they have not contravened these regulations when they submit their recital-programme proposal form.
3. Joint-course students may programme up to half the duration of their university solo performance recitals with music they have performed for credit at the RNCM.
4. All performance examinations take place in the Cosmo Rodewald Concert Hall in the Martin Harris Centre. Exceptions can only be made in the case of organ recitals; organ pupils must consult with the Director of Performance to discuss arrangements for their recitals.
5. A standard lighting set-up is used for all performance examinations, and students may not request alterations to this standard set-up.
6. Performers must bring to their recital printed programmes, including the date and time of their recital, and their name. These should be neatly word-processed. Programme notes are not required and do not form part of the assessment.
7. Performers must bring to their recital **full scores** of the music they play for the examiners; providing the solo part alone is not acceptable. If the score includes extended techniques, non-standard notation, or improvisation, the full score plus any explanatory notes should be provided. They must ensure scores are handed to the examiners in the correct order. Students should collect scores from the examiners at the end of the examination; photocopies will be retained by the examiners to be destroyed.
8. First-year recitals for MUSC 10600 are not public recitals, and are performed within each candidate's tutor group only. Candidates taking MUSC 20600 may invite audience members if they wish to do so, and recitals for MUSC 30600 are public recitals.
9. Performers should enter the hall via the side door when they are called. Entrance to the hall for audience members is by the foyer doors only.
10. It is important that any setting up of instruments, stands, etc. takes place **within the allotted time** for each candidate's recital. Extra time is allocated for performers with complicated arrangements (e.g. percussionists) for this purpose. Time allowed between recitals is required for discussion between the examiners.

### Guidelines for Students on Selection of Examiners

#### *MUSC 10600*

Two examiners are to be present at each recital, comprising:

1. The candidate's tutor
2. Another member of academic staff within the department. Normally this examiner attends the examinations of several tutor groups, or the entire year group, to help ensure consistency.

#### *MUSC 20600*

Three examiners are to be present at each recital, comprising:

1. A senior member of academic staff within the department. Where possible, this examiner should attend the entire block of examinations to help ensure consistency.
2. An additional member of academic staff within the department. Normally this staff member attends for a complete day of examinations.
3. A senior member of instrumental teaching staff or professional employed to conduct one of our orchestras. Where possible, this examiner should attend the entire block of examinations to help ensure consistency.

An additional member of academic staff will attend where both a soloist and an accompanist are assessed within a single recital.

### *MUSC 30600*

Three or four examiners are to be present at each recital, comprising:

1. A senior member of academic staff within the department. Where possible, this examiner should attend the entire block of examinations to help ensure consistency.
2. An additional member of academic staff within the department. Normally this staff member attends for a complete day of examinations.
3. A senior member of instrumental teaching staff. Where possible, instrumental teachers are appointed to cover whole or half days, and to examine recitals on groups of instruments in which they have related professional expertise.
4. The external examiner, who may attend all recitals, or a selection, and whose primary role is to ensure that procedures are correctly followed and that marking is in line with equivalent standards at other UK universities.

An additional member of academic staff will attend where both a soloist and an accompanist are assessed within a single recital.

### *MUSC 30600 CONDUCTING*

#### Performance

Students taking conducting as their first instrument (available through audition) will be assessed through performance of two works, of roughly 30 minutes duration in total, usually split across two MUMS concerts which will take place during February and/or March. Repertoire will be decided in consultation with the conducting tutor. The assessment panel will consist of the Head of Performance, an additional member of academic staff and a professional conductor from outside the university.

#### Rehearsal

Students taking this option are required, as part of their assessment, to submit a DVD demonstrating their rehearsal technique. The DVD should consist of a single 15-minute extract of a rehearsal, at a date to be agreed with the conducting tutor. The purpose of this is to demonstrate how the conducting student communicates with players, both verbally and through their conducting abilities. The DVD should be submitted to the Head of Performance prior to the second of the two performance dates.

## 25 Document N – Complete Music Timetable 2012–13

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9.00		<u>MUSC 20161</u> lecture/seminar NOVARS	<u>MUSC 10221</u> seminar G16  <u>MUSC 20630</u> Conducting Hall		
10.00	<u>MUSC 10511</u> lecture SL26  <u>MUSC 20630</u> Gamelan practical G42	<u>MUSC 10221</u> seminar SU14, SU15  <u>MUSC 20161</u> lecture/seminar NOVARS	<u>MUSC 10511</u> lecture SL26  <u>MUSC 20630</u> Conducting Hall  <u>MUSC 30531</u> seminar G16	<u>MUSC 20011</u> lecture SL26  <u>MUSC 40021</u> seminar SU14  <u>MUSC 60021</u> seminar SU15	<u>MUSC 10311</u> lecture/seminar/ workshop SL26/NOVARS
11.00	<u>MUSC 10011</u> lecture SL26  <u>MUSC 20630</u> Gamelan practical G42  <u>MUSC 30500</u> lecture/seminar SU15  <u>MUSC 40011</u> seminar SU14	<u>MUSC 20721</u> lecture G16	<u>MUSC 10011</u> (wks 1, 3, 8, 10, 12) workshop SL26  <u>MUSC 10600</u> (wks 2, 4, 7, 9, 11) lecture SL26/Hall  11.30 <u>MUSC 20021</u> lecture/seminar G16	<u>MUSC 20011</u> lecture SL26  <u>MUSC 40021</u> seminar SU14  <u>MUSC 60021</u> seminar SU15	<u>MUSC 10311</u> lecture/seminar/ workshop SL26/NOVARS  11.30 <u>MUSC 30510</u> Shostakovich SU14
12.00	<u>MUSC 20630</u> Gamelan practical G42  <u>MUSC 20721</u> seminar G16  <u>MUSC 30500</u> lecture/seminar SU15  <u>MUSC 40011</u> seminar SU14	<u>MUSC 20721</u> lecture G16	<u>MUSC 20021</u> lecture/seminar G16	<u>MUSC 20600</u> (wks 1-5; optional sessions wks 7-8) lecture SL26  <u>MUSC 30710</u> seminar SU14	<u>MUSC 10221</u> (wk 1) lecture SL26  <u>MUSC 10311</u> workshop SL26/NOVARS  <u>MUSC 20511</u> seminar G16  <u>MUSC 30510</u> Shostakovich SU14
1.00	<u>MUSC 10511/</u> <u>10601</u> tutorial SU15/G16	<u>MUSC 20151</u> lecture/seminar NOVARS	Baroque Orchestra G16	<b>Concert Hall</b>	<b>Recital Hall</b>
2.00	<u>MUSC 10511/</u> <u>10601</u> tutorial SU14/SU15/G16	<u>MUSC 10221</u> seminar SU14  <u>MUSC 20151</u> lecture/seminar NOVARS  <u>MUSC 20721</u> seminar SU15	Baroque Orchestra G16	2.30 Danel seminar Hall or Guest lecture G16 or <u>MUSC 30400</u> workshop G16	<u>MUSC 20011</u> seminar G16  <u>MUSC 30510</u> Verdi SU14
3.00	<u>MUSC 10221</u> seminar SU15  <u>MUSC 20511</u> lecture/seminar G16  <u>MUSC 30710</u> lecture SU14	<u>MUSC 20321</u> lecture/seminar Hall/SU14		Danel seminar Hall or Guest Lecture G16 or <u>MUSC 30400</u> workshop G16	<u>MUSC 20011</u> seminar G16  <u>MUSC 30510</u> Verdi SU14 (to 3.30 p.m.)
4.00	<u>MUSC 20511</u> lecture/seminar G16  <u>MUSC 30300</u> seminar Hall  <u>MUSC 30510</u> Wagner SU14	<u>MUSC 20321</u> lecture/seminar Hall/SU14  <u>MUSC 30531</u> lecture G16		4.15 Composers'/ Musicologists' forum G16	<u>MUSC 20511</u> seminar G16
5.00	<u>MUSC 30300</u> seminar Hall  <u>MUSC 30510</u> Wagner SU14 (to 5.30 p.m.)	<u>MUSC 30531</u> lecture G16		Composers'/ Musicologists' forum G16	

## Semester 1 by course:

MUSC 10011	10cr	Tonality Form and function	Lecture: Monday 11.00–12.00 <i>SL26 (Casken)</i> Workshop: Wednesday 11.00–12.00 <i>SL26 (Casken)</i> (wks 1, 3, 8, 10, 12)
MUSC 10221	10cr	Aural	Lecture: Friday 12.00–13.00 <i>SL26 (wk 1)</i> Seminar: Monday 15.00–16.00 <i>SU15</i> Tuesday 10.00–11.00 <i>SU14</i> Tuesday 10.00–11.00 <i>SU15</i> Tuesday 14.00–15.00 <i>SU14</i> Wednesday 9.00–10.00 <i>G16</i>
MUSC 10311	10cr	Sonic invention	Lecture/seminar: Friday 10.00–11.00 <b>OR</b> Friday 11.00–12.00 <i>SL26 (Casken)</i> or <i>Novars</i> Workshops: Friday 10.00–11.30 <b>OR</b> 11.30–13.00 <i>SL26 (Casken)</i> or <i>Novars</i> EA optional tutorials: Wednesday 12.00–13.00 <i>Novars</i>
MUSC 10511	20cr	Approaches to Musicology	Lecture: Monday 10.00–11.00 <i>SL26 (Casken)</i> Lecture: Wednesday 10.00–11.00 <i>SL26 (Casken)</i> Tutorial: Monday 13.00–14.00 <b>OR</b> 14.00–15.00 <i>G16/SU14/SU15</i>
MUSC 10600	20cr	Solo Performance I	Lecture: Wednesday 11.00–12.00 <i>SL26 (Casken)</i> (wks 2, 4, 7, 9) <i>Hall (wk 11)</i> Tutorial: Monday 14.00–15.00 (x1) Individual tuition
MUSC 20011	20cr	Analysis	Lecture: Thursday 10.00–12.00 <i>SL26 (Casken)</i> Seminar: Friday 14.00–15.00 <i>G16</i> Friday 15.00–16.00 <i>G16</i>
MUSC 20151	10cr	Sound Design	Lecture/seminar: Tuesday 13.00–15.00 <i>Novars</i>
MUSC 20161	10cr	Electroacoustic A	Lecture/seminar: Tuesday 9.00–11.00 <i>Novars</i>
MUSC 20321	10cr	Instrumental Composition A	Lecture/seminar: Tuesday 15.00–17.00 <i>Hall/SU14</i>
MUSC 20511	20cr	Music and Consumption in the Digital Age	Lecture: Monday 15.00–17.00 <i>G16</i> Seminar: Friday 12.00–13.00 <i>G16</i> Friday 16.00–17.00 <i>G16</i>
MUSC 20600	20cr	Solo Performance II	Lecture: Thursday 12.00–13.00 <i>SL26 (Casken)</i> (wks 1-5; optional sessions wks 7-8)
MUSC 20630 & MUSC 20430	20cr & 10cr	Ensemble Performance	Gamelan: Monday 10.00–13.00 <i>G42</i> Inst Chamber Music: tbc Vocal chamber music: tbc Klezmer: tbc Medieval Song: Sem. 2 ONLY, tbc Accompaniment: tbc Conducting: Wednesday 9.00–11.00 <i>Hall</i>
MUSC 20721	20cr	World music	Lecture: Tuesday 11.00–13.00 <i>G16</i> Seminar: Monday 12.00–13.00 <i>G16</i> Tuesday 14.00–15.00 <i>SU15</i>
MUSC 20021	10cr	The Art of Song	Lecture/seminar: Wednesday 11.30–13.00 <i>G16</i>
MUSC 30300	40cr	Composition Portfolio	Seminar: Monday 4.00–6.00 <i>Hall</i> Individual tutorials
MUSC 30400	40cr	Dissertation	Workshops: Thursday 14.00–16.00 (4 in total), <i>G16</i> Individual supervision
MUSC 30500	20cr	Aesthetics	Lecture/seminar: Monday 11.00–1.00 <i>SU15</i>
MUSC 30510	20cr	Special Subject	Verdi: Friday 14.00–15.30 <i>SU14</i> Wagner: Monday 16.00–17.30 <i>SU14</i> Shostakovich: Friday 11.30–13.00 <i>SU14</i>
MUSC 30531	20cr	Special Subject in Ethnomusicology	Lecture: Tuesday 16.00–18.00 <i>G16</i> Seminar: Wednesday 10.00–11.00 <i>G16</i>
MUSC 30710	20cr	Performance Practice and Editing	Lecture: Monday 15.00–16.00 <i>SU14</i> Seminar: Thursday 12.00–13.00 <i>SU14</i>
MUSC 40011	30cr	Research skills in musicology	Seminar: Monday 11.00–13.00 <i>SU14</i>
MUSC 40021	30cr	Current issues in musicology	Seminar: Thursday 10.00–12.00 <i>SU14</i>
MUSC 60021	30cr	Current issues in Ethnomusicology	Seminar: Thursday 10.00–12.00 <i>SU15</i>

## MUSIC TIMETABLE 2012–13: Semester 2

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9.00			<u>MUSC 20630</u> Conducting G16	<u>MUSC 20212</u> seminar SU14	
10.00	<u>MUSC 10512</u> lecture SL26  <u>MUSC 20630</u> Gamelan practical G42	<u>MUSC 10112</u> seminar SU14  <u>MUSC 10222</u> tutorial SU15  <u>MUSC 20162</u> seminar NOVARS	<u>MUSC 10512</u> lecture SL26  <u>MUSC 20630</u> Conducting G16  <u>MUSC 30710</u> seminar SU14	<u>MUSC 20822</u> seminar G16  <u>MUSC 30012</u> seminar SU15	<u>MUSC 10312</u> lecture/seminar/ workshop SL26/NOVARS  <u>MUSC 20112</u> seminar SU15
11.00	<u>MUSC 10022</u> lecture SL26  <u>MUSC 20630</u> Gamelan practical G42  <u>MUSC 30500</u> lecture/seminar SU15	<u>MUSC 20162</u> seminar NOVARS  <u>MUSC 20622</u> lecture/seminar Hall	<u>MUSC 20932</u> lecture G16  <u>MUSC 30012</u> lecture SU15  <u>MUSC 30542</u> tutorial NOVARS	<u>MUSC 20822</u> seminar G16  <u>MUSC 20932</u> seminar SU14  <u>MUSC 30510</u> Shostakovich SU15	<u>MUSC 10312</u> lecture/seminar/ workshop SL26/NOVARS  <u>MUSC 20222</u> seminar G16  <u>MUSC 30510</u> Wagner SU15
12.00	<u>MUSC 10022</u> workshop SL26  <u>MUSC 10112</u> lecture SL26  <u>MUSC 20212</u> lecture SU14  <u>MUSC 20630</u> Gamelan practical G42  <u>MUSC 30500</u> lecture/seminar SU15	<u>MUSC 20622</u> lecture/seminar Hall	<u>MUSC 10222</u> tutorial SU14  <u>MUSC 20932</u> lecture G16  <u>MUSC 30012</u> lecture SU15  <u>MUSC 30542</u> tutorial NOVARS	<u>MUSC 20932</u> seminar SU14  <u>MUSC 30510</u> Shostakovich SU15 (to 12.30 p.m.)	<u>MUSC 10312</u> workshop SL26/NOVARS  <u>MUSC 20222</u> seminar G16  <u>MUSC 30510</u> Wagner SU15 (to 12.30 p.m)
1.00	<u>MUSC 10512</u> tutorial G16/SU15	<u>MUSC 20622</u> lecture/seminar Hall  <u>MUSC 20822</u> lecture G16	Baroque Orchestra G16	<b>Concert Hall</b>	<b>Recital Hall</b>
2.00	<u>MUSC 10512</u> tutorial G16/SU14/SU15	<u>MUSC 20622</u> lecture/seminar Hall  <u>MUSC 20822</u> lecture G16  <u>MUSC 30542</u> lecture/seminar NOVARS	Baroque Orchestra G16	<b>2.30</b> Danel seminar Hall or Guest lecture G16 or <u>MUSC 30400</u> workshop G16	<u>MUSC 10112</u> seminar G16  <u>MUSC 10222</u> tutorial SU14  <u>MUSC 20112</u> seminar SU15  <u>MUSC 20172</u> lecture/seminar NOVARS
3.00	<u>MUSC 10212</u> lecture G16  <u>MUSC 10222</u> tutorial SU15  <u>MUSC 20222</u> lecture SL26  <u>MUSC 30710</u> lecture SU14	<u>MUSC 10112</u> seminar SU14/SU15  <u>MUSC 20362</u> seminar Hall/G16  <u>MUSC 30542</u> lecture/seminar NOVARS		Danel seminar Hall or Guest Lecture G16 or <u>MUSC 30400</u> workshop G16	<u>MUSC 10112</u> seminar G16/SU14  <u>MUSC 20112</u> seminar SU15  <u>MUSC 20172</u> lecture/seminar NOVARS
4.00	<u>MUSC 10212</u> workshop G16  <u>MUSC 10222</u> tutorial SU15  <u>MUSC 20222</u> lecture SL26  <u>MUSC 30300</u> seminar Hall	<u>MUSC 20362</u> seminar Hall/G16  <u>MUSC 30510</u> Verdi SU14		<b>4.15</b> Composers/ Musicologists' forum G16	<u>MUSC 10112</u> seminar G16/SU14  <u>MUSC 20112</u> seminar SU15
5.00	<u>MUSC 30300</u> seminar Hall	<u>MUSC 30510</u> Verdi SU14 (to 5.30 p.m.)		Composers/ Musicologists' forum G16	

## Semester 2 by course:

MUSC 10022	10cr	Tonality Motive and Meaning	Lecture: Monday 11.00–12.00 <i>SL26 (Casken)</i> Workshop: Monday 12.00–13.00 <i>SL26 (Casken)</i> , wks tbc
MUSC 10112	10cr	Techniques of Tonal Harmony	Lecture: Monday 12.00–13.00 <i>SL26 (Casken)</i> , wks tbc Seminar slots (8 groups): Tuesday 10.00–11.00 <i>SU14</i> Tuesday 15.00–16.00 <i>SU14/SU15</i> Friday 14.00–15.00 <i>G16</i> Friday 15.00–16.00 <i>G16/SU14</i> Friday 16.00–17.00 <i>G16/SU14</i>
MUSC 10212	10cr	Musical Notation	Lecture: Monday 15.00–16.00 <i>G16</i> Workshop: Monday 16.00–17.00 <i>G16</i>
MUSC 10222	10cr	Musicianship skills	Tutorials (5 groups): Monday 15.00–16.00, 16.00–17.00 <i>SU15</i> Tuesday 10.00–11.00 <i>SU15</i> Wednesday 12.00–13.00 <i>SU14</i> Friday 14.00–15.00 <i>SU14</i>
MUSC 10312	10cr	Sonic Invention B	Lecture/seminar: Friday 10.00–11.00 <b>OR</b> Friday 11.00–12.00 <i>SL26 (Casken)</i> or <i>Novars</i> Workshops: Friday 10.00–11.30 <b>OR</b> 11.30–13.00 <i>SL26 (Casken)</i> or <i>Novars</i>
MUSC 10512	20cr	Music and Its Contexts	Lecture: Monday 10.00–11.00 <i>SL26 (Casken)</i> Lecture: Wednesday 10.00–11.00 <i>SL26 (Casken)</i> Tutorial: Monday 13.00–14.00 <b>OR</b> 14.00–15.00 <i>G16/SU14/SU15</i>
MUSC 10600	20cr	Solo Performance I	Individual lessons
MUSC 20112	10cr	Harmony and counterpoint	Seminars: Friday 10.00–11.00 <i>SU15</i> Friday 14.00–15.00, 15.00–16.00, 16.00–17.00 <i>SU15</i>
MUSC 20172	10cr	Sound and Digital Entertainment	Lecture/seminar: Friday 14.00–16.00 <i>Novars</i>
MUSC 20212	10cr	Medieval Notation	Lecture: Monday 12.00–13.00 <i>SU14</i> Seminar: Thursday 9.00–10.00 <i>SU14</i>
MUSC 20222	20cr	Music post 1900	Lecture/seminar: Monday 15.00–17.00 <i>SL26 (Casken)</i> Seminar: Friday 11.00–12.00 <i>G16</i> Friday 12.00–13.00 <i>G16</i>
MUSC 20362	20cr	Instrumental Composition B	Lecture/seminar: Tuesday 15.00–17.00 <i>Hall/G16</i>
MUSC 20162	10cr	Electroacoustic Composition B	Lecture/seminar: Tuesday 10.00–12.00 <i>Novars</i>
MUSC 20600	20cr	Solo Performance II	Individual lessons
MUSC 20622	20cr	The Singing Actor	Workshop/seminar: Tuesday 11.00–15.00 <i>Hall</i>
MUSC 20630 & MUSC 20640	20cr & 10cr	Ensemble Performance	Gamelan: Monday 10.00–13.00 <i>G42</i> Inst Chamber Music: tbc Vocal chamber music: tbc Klezmer: tbc Medieval Song: Sem. 2 ONLY, tbc Accompaniment: tbc Conducting: Wednesday 9.00–11.00 <i>G16</i>
MUSC 20822	20cr	Arts Administration	Lecture: Tuesday 13.00–15.00 <i>G16</i> Seminar: Thursday 10.00–11.00 <i>G16</i> Thursday 11.00–12.00 <i>G16</i>
MUSC 20932	20cr	Early Opera	Lecture: Wednesday 11.00–13.00 <i>G16</i> Seminars: Thursday 11.00–12.00 <i>SU14</i> Thursday 12.00–1.00 <i>SU14</i>
MUSC 30012	20cr	Analysis	Lecture: Wednesday 11.00–13.00 <i>SU15</i> Seminar: Thursday 10.00–11.00 <i>SU15</i>
MUSC 30300	40cr	Composition Portfolio	Seminar: Monday 16.00–18.00 <i>Hall</i> Individual tutorials
MUSC 30400	40cr	Dissertation	Workshops: Thursday 14.00–16.00 <i>G16</i> (4 in total) Individual supervision
MUSC 30500	20cr	Aesthetics	Lecture/seminar: Monday 11.00–13.00 <i>SU15</i>
MUSC 30510	20cr	Special Subject	Verdi: Tuesday 16.00–17.30 <i>SU14</i> Wagner: Friday 11.00–12.30 <i>SU15</i> Shostakovich: Thursday 11.00–12.30 <i>SU15</i>
MUSC 30542	20cr	Special Option in Composition	Lecture/seminar: Tuesday 14.00–16.00 <i>Novars</i> Wednesday 11.00–13.00 <i>Novars</i>
MUSC 30710	20cr	Performance Practice and Editing	Lecture: Monday 15.00–16.00 <i>SU14</i> Seminar: Wednesday 10.00–11.00 <i>SU14</i>