

Course Handbook  
MA Music  
2018/19  
Course Leader: Jon Aveyard  
School of Film, Media and Performance



Please read this Handbook in conjunction with the University's Student Handbook.

All course materials, including lecture notes and other additional materials related to your course and provided to you, whether electronically or in hard copy, as part of your study, are the property of (or licensed to) UCLan and **MUST** not be distributed, sold, published, made available to others or copied other than for your personal study use unless you have gained written permission to do so from the Dean of School. This applies to the materials in their entirety and to any part of the materials.



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## 1. Welcome to the course

Welcome to the University of Central Lancashire, to the School of Journalism, Media & Performance, and to the MA Music. During your time on this course, the other members of staff and I aim to help you develop new and exciting ways of making music, to find ways of disseminating this music to receptive audiences, and to develop important skills in research and project management. Throughout the course there is a progressive increase in the ratio of independent learning to taught learning and we hope that by the time you complete the course you will have autonomy and complete ownership of your creative innovations. If you have any questions or problems, don't hesitate to contact me. I look forward to working with you over the coming months.  
Jon Aveyard, Course Leader of MA Music

### 1.1 Rationale, aims and learning outcomes of the course

The MA Music course is intended to support students in developing their music practice, their research, their research skills and their project management skills, and in disseminating their music outputs to appropriate audiences. The aims and learning outcomes are written with these intentions in mind.

The overarching aims of your course are to:

- Use contextual research and analysis as a stimulus to advance approaches to music practice.
- Consider different models of promoting and disseminating music outputs.
- Develop skills for the effective management, disseminating, promoting and archiving of music outputs.
- Nurture articulation, academic, and professional values.
- Supervise the management, facilitation, realisation, and documentation/ archive of specialist arts praxis.
- Deepen subjective knowledge and understanding in the mastery of specialist arts praxis.
- Broaden awareness of the context(s) within which specialist arts praxis takes place.
- Enhance the rigour and pertinence of critical and reflective thinking.
- Consolidate articulation and dissemination.

These aims have been used to define the content of the modules that you are studying, and also to develop a set of Learning Outcomes, that is the educational attainments that you will have achieved upon successful completion of each module and your course.

The overarching Learning Outcomes of your course are to:

1. Articulate the artistic and theoretical context of your music outputs. (A1)
2. Identify and evaluate critical issues relevant to areas of research. (A2)
3. Define and document a self-devised specialist praxis within the arts. (A3)
4. Plan and realise a portfolio of your music outputs.. (B1)
5. Manage and facilitate self-devised specialist praxis within the arts in accordance with regulations and professional ethics. (B2)
6. Manage the realisation or a major project to a completed stage. (B3)
7. Identify and evaluate criteria relevant to the formulation of a rigorous research presentation. (C1)
8. Evaluate self-devised specialist praxis within the arts and critically reflect upon key strategic, systems, and operational aspects. (C2)
9. Conceptualise, design, and critically evaluate a pertinent research project. (C3)
10. Evidence and evaluate attempts to disseminate your music outputs. (D1)

11. Uphold professional considerations and academic protocol. (D2)

## 1.2 Course Team

The course team consists of the staff of academics who contribute to your course. The staff's academics take responsibility for the delivery of the content of your modules but they also have many other roles, including: research, overseas development, marketing and publicity, *et cetera*.

### **Jon Aveyard (MA Music course leader)**

Office – ME224. Telephone: 01772 894798. Email: JAveyard@uclan.ac.uk

### **Justine Flynn**

Office - ME224. Telephone: 01772 894294. Email: JFlynn@uclan.ac.uk

### **Josh Horsley**

Office –ME224. Telephone: 01772 894299. Email: JRHorsley1@uclan.ac.uk

### **Colin Murrell**

Office: ME224. Telephone: 01772 895343. Email: ctmurrell@uclan.ac.uk

### **Tony Rigg**

Office – ME224. Email: TRigg@uclan.ac.uk

### **Dan Wilkinson**

Office – ME224. Telephone: 01772 895999. Email: DWilkinson1@uclan.ac.uk

Your course is also supported by a number of technicians who induct you into the workshops and the use of technical resources, demonstrate craft and technical processes, and/ or assist individual students with the production of work. They are a team of well-qualified individuals who assist students across a range of courses.

### **Paul Dilworth**

Office - ME128. Telephone: 01772 893905. Email: pdilworth@uclan.ac.uk

### **Joseph Fossard**

Office – ME128. Telephone: 01772 892765. Email: jfossard1@uclan.ac.uk

### **Leon Hardman**

Office – ME128. Telephone: 01772 893905. Email: lhardman@uclan.ac.uk

### **Martin Walmsley**

Office – ME128. Telephone: 01772 895348. Email: mnwalmsley@uclan.ac.uk

### **Julie Hitchen (LIS Library and Training Services)**

Office: Library – LIB308. Telephone: 01772 892267. Email: jhitchen@uclan.ac.uk

## 1.3 Expertise of staff

### **Jon Aveyard.**

Dr. Jon Aveyard is a performer, composer and audio artist based in Preston. As a classical musician, he studied at University of Wales, Bangor. After specializing in electroacoustic composition, he studied at the University of Birmingham during which time he was a regular performer as part of BEAST (Birmingham ElectroAcoustic Sound Theatre).

His work makes use of and combines skills drawn from instrumental performance, acousmatic composition, binaural audio recording, soundwalking, interdisciplinary performance, and the use of unconventional sound sources such as found sound objects, toy instruments and no-input mixing desk.

He is a member of electroacoustic improvisation group Third City (with Dan Wilkinson) and conga drumming group Aguere (led by Ryan Dixon). Other collaborators include Carl Brown (Preston Field Audio), Josh Horsley, and Giorgio De Carolis.

Jon leads the Something for Everyone project providing space, networking and performance opportunities and specialist technical support for a number of community arts groups as well as facilitating one-off workshops from guest artists. As part of this project, he is musical director of the Worldwide Samba Drummers, accompanist and committee member for the Preston Samba Dancers, and occasional conductor for the Preston People's Choir.

#### **Justine Flynn.**

Justine Flynn is a practicing audio-visual and interdisciplinary artist who has installed, exhibited and performed conceptual and contemporary work both nationally and internationally. Her current research, 'Imponderable Sound', uses infrasonic frequencies within its composition as a stimulus for haptic perception.

#### **Josh Horsley**

Josh Horsley's primary creative and academic outputs concern the philosophical investigation of temporality within music composition, with further interests embedded in cross-disciplinary praxis between artistic and scientific disciplines. The primary focus of his current research is the phenomenological investigation of temporality within music composition from the philosophical perspectives of Martin Heidegger and Henri Bergson. The research is formed in dialogue: a musical investigation of philosophy with a philosophical investigation of music. The research involves investigation into the areas of composition, sonification, electroacoustics, soundscape composition, phenomenology, metaphysics, and perception.

In addition to these doctoral studies he researches as part of a cross-disciplinary research group that focuses upon sonification, applied psychology, and the development and application of biomechanical technologies. His role includes paper authorship, data processing, research design, software development within Max/MSP, sound design, hardware testing, and collaboration development. The current applications of this research include the investigation of gait in patients suffering from Parkinson's disease, and the investigation of ideal performance for elite athletes.

Other research collaborations have included music with dance, games design, product design, interior architecture, craft, psychology, and biomechanics.

#### **Colin Murrell.**

Colin has been creating arts (arts-health, interdisciplinary arts, music, creative writing, painting, sculpture, mixed media, photography, film, theatre, and performance) disseminated internationally via independent labels and publishers since 1981. Colin's research, publications, and performances/ events are mainly *underground*; some are released/ issued under pseudonyms; few are unique one-off research outputs/ creative products or performances/ events either personalised for the intended recipient or intended for whomsoever should stumble upon or uncover them; some are local/ regional/ community-based; some are national; most are international; some are easily accessible/ readily available within the public domain via mainstream/ well-known distributors/ outlets in large quantities; some are limited editions; some are very limited editions; most are freely available from Colin.

## **Tony Rigg**

Tony Rigg is an accomplished music industry professional who has held command positions in market leading, privately held and FTSE 250 organisations including that of Operations Director for Ministry of Sound. Having worked across the spectrum of the music industry with some of the biggest names and brands in the business, Tony has contributed to and been responsible for many successful projects, overseen the management of over 100 music venues, delivered thousands of music events, and has a chart pedigree as an artist/producer/remixer. Tony set up and operates a business consultancy practice catering to the creative industries and leisure sector, also managing a broad portfolio of self-generated and collaborative music related projects including a record label, music events, music venues, and studio and music production services.

## **Dan Wilkinson**

Dan Wilkinson is a practicing technological artist, composer and academic. His work intersects through multi-channel audio installation, electronic sculpture, multi-screen video and sensor based audio-visual environments, through which he explores mapping and sites, crossing over from the live environment to the gallery space. His current research is in the use of technology within sonic architecture.

### **1.4 Academic Advisor**

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



### **1.5 Administration details**

Course Administration Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

#### **Allen Building**

Medicine

Dentistry

telephone: 01772 895566

email: [AllenHub@uclan.ac.uk](mailto:AllenHub@uclan.ac.uk)

#### **Harris Building**

Lancashire Law School

Humanities and the Social Sciences

Centre for Excellence in Learning and Teaching

telephone: 01772 891996/891997

email: [HarrisHub@uclan.ac.uk](mailto:HarrisHub@uclan.ac.uk)

#### **Foster Building**

Forensic and Applied Sciences  
Pharmacy and Biomedical Sciences  
Psychology  
Physical Sciences  
telephone: 01772 891990/891991  
email: [FosterHub@uclan.ac.uk](mailto:FosterHub@uclan.ac.uk)

### **Computing and Technology Building**

Art, Design and Fashion  
Computing  
Journalism, Media and Performance  
Engineering  
telephone: 01772 891994/891995  
email: [CandTHub@uclan.ac.uk](mailto:CandTHub@uclan.ac.uk)

### **Greenbank Building**

Sport and Wellbeing  
Management  
Business  
telephone: 01772 891992/891993  
email: [GreenbankHub@uclan.ac.uk](mailto:GreenbankHub@uclan.ac.uk)

### **Brook Building**

Community, Health and Midwifery  
Nursing  
Health Sciences  
Social Work, Care and Community  
telephone: 01772 891992/891993  
email: [BrookHub@uclan.ac.uk](mailto:BrookHub@uclan.ac.uk)

## **1.6 Communication**



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread. You should learn to use remote access to your email address so that you can check your UCLan emails from your home or any other computer off-campus.

## **1.7 External Examiner**

The University has appointed an External Examiner to your course who helps to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. If you wish to make contact with your External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically on Blackboard. The School will also send a sample of student coursework to the external examiner(s) for external moderation purposes, once it has been marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range. The External Examiner for this course is Dr. Peter Batchelor, Senior Lecturer at De Montford University.



## 2. Structure of the course

### 2.1 Overall structure

The MA Music is a one year full-time course. Two year and three year part-time routes are available. Exit awards of PGDip and PGCert Music are also available.

STATUS	AWARD	CREDITS ACHIEVED	F/T MINIMUM DURATION
Target	Master of Arts in Music	180	1 Year.
Exit	Postgraduate Diploma in Music	120	1 Year.
Exit	Postgraduate Certificate in Music	60	1 Year.

The PGCert can be received upon successful completion of module MZ4010.

The PGDip can be received upon successful completion of modules MZ4010, DZ4001 and DZ4002.

The MA Music can be received upon successful completion of modules MZ4010, DZ4001, DZ4002 and DZ4003.

### 2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment.

The MA Music modules are:

MZ4010 Music Portfolio, in which you create, begin to disseminate, and articulate the artistic and theoretical context of music outputs.

DZ4001 Research Design, in which you identify and evaluate critical issues relevant to areas of research and its presentation.

DZ4002 Professional Arts Practice, in which you manage, document and evaluate self-devised specialist praxis.

DZ4003 Arts Research Project, in which you conceptualise, design and evaluate a research project, and manage the realisation of a major project to a completed stage.

### 2.3 Progression Information

Discussions about your progression through the course normally take place throughout the year. These are an opportunity for you to make plans for your study for the remainder of your course. The course team will tell you about the various options available and you will both agree on the most appropriate (and legal) course of study for you.

### 2.4 Study Time

#### 2.4.1 Weekly timetable

Contact time with tutors takes place in the Media Factory, Preston. Timetabled sessions usually take place in evenings. Tutorials are held in the same evening slots or at other times

mutually agreed between tutors and students. The online timetable provides details of times and rooms for the sessions at <http://www.uclan.ac.uk/students/study/timetabling.php>.

### 2.4.2 Expected hours of study

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes your private study as well as attendance at UCLan for activities such as lectures, workshops, seminars, tutorials and feedback sessions.



### 2.4.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to your module tutor or to the course leader, Jon Aveyard on [JAveyard@uclan.ac.uk](mailto:JAveyard@uclan.ac.uk).

## 3. Approaches to teaching and learning

### 3.1 Learning and teaching methods

A diverse range of learning and teaching methods are used on the course. These may include lectures, seminars, tutorials, exercises, group discussions, guided reading and listening and assessment feedback.

### 3.2 Study skills

There are a variety of services to support students including:

- Wiser one-to-one sessions in which short pieces of writing can be critiqued in order to provide guidance you can apply to the rest of your writing;
- Wiser Study Skills workshops on subjects such as academic writing and delivering presentations;
- LIS Study Smarter workshops on subjects such as software use and effective use of the library.

Speak to your course leader or search the UCLan website for more details.



### 3.3 Learning resources

#### 3.3.1 Learning Information Services (LIS)

Extensive [resources](#) are available to support your studies provided by LIS – library and IT staff. Take advantage of the 24 hour access library and the free training sessions designed to enable you to gain all the skills you need for your research and study.

Use the Library Catalogue to search for material by author, title, or subject. The Catalogue will tell you if items are in the Library's collections and, if so, on which floor, at which number, whether they are 'Oversize' (OS) therefore shelved separately, and whether they are currently on loan. If they are on loan, you can place a reservation, using your Library Card. You can use the Catalogue to look for publications devoted to particular artists and to check whether the Library has particular journals.

To trace journal articles or other publications (including exhibition catalogues) *whether or not they can be found in the Library*, you can use bibliographies, including indexes and bibliographic databases.

Journals (also called *magazines* or *periodicals*) are shelved separately at the back of the ground floor. The 700s are on the right hand side of the Library. Journals are not for loan. Library studio facilities include photocopying.

### 3.3.2 Electronic Resources

The University provides access to the Internet, and from there to the library catalogue, from any Network PC - in the Library, these are on the 3rd floor. From the Library Home Page, there are links to external internet sites relevant to the subjects taught here. As an introduction, the ADAM site ([adam.ac.uk](http://adam.ac.uk)) provides access to many worthwhile web sites.

### 3.4 Personal development planning

At the start of your course and at other key points in the course, typically at the start of modules, there will be appraisals in which the tutor discusses with you your future plans, your expectations for the course, and the skills you need for your chosen career. Much of any creative arts-based activity is about learning from mistakes, perhaps more so than it is about replicating your successes. Many of the conversations that you will have with your tutors are intended to cause you to reflect upon the work that you have completed but they also intend you to look forward and build upon this success or perhaps to challenge a working practice that is limiting your development. Within PDP, you should consider how the learning and working processes that you develop should evolve to enable greater creative success therefore greater personal satisfaction achieved through learning.



### 3.5 Preparing for your career

The course is intended to help employability by enabling you to generate content for a portfolio of music practice, by assisting you in identifying how to disseminate your music practice to appropriate audiences, by developing your skills and providing experience in research, and by developing your skills and providing experience in project management.

## 4. Student Support

Student support on most issues will be provided by one of the following:

- Your course leader, Jon Aveyard, on [JAveyard@uclan.ac.uk](mailto:JAveyard@uclan.ac.uk);
- Your module tutor (details listed in section 1.2);
- The technicians (details listed in section 1.2);
- The administrative staff (details listed in section 1.5).

These staff will be able to direct you to other areas of the university if other support is required.



### 4.1 Academic Advisors

Every student is allocated an Academic Advisor from an area the same or similar to that of the study. For MA Music students, your course leader, Jon Aveyard, will be your Academic Advisor. As a minimum, you will be met at the beginning of the course (normally within the first 4 weeks) and, thereafter, you will be offered formal opportunities to meet with your

Academic Advisor each semester. If you have an urgent problem, please phone or e-mail your tutor to book an 'emergency' slot.

Your Academic Advisor will:

- Offer academic advice throughout the year.
- Monitor your progress and attainment through the year.
- Advise you upon your progress and issues, such as option choices.
- Refer you to other staff within the School who will be able to assist you in resolving any academic problems.
- Refer you to staff within the University support services if appropriate.

- Advise upon the best course of action if you have failed any aspect of your course or feel that you are likely to do so.

You are expected to:

- Make use of your Academic Advisor.
- Make sure you know where their office is and how to contact them.
- Watch out for emails, notices, and memos asking you to make appointments or attend meetings with them.

You must meet with your Academic Advisor whether you are having any difficulties or not; please book a slot with them each semester. They are also available to help with any problems you may have at any stage during the year and will be happy to provide you with the support and guidance you need to get over the immediate but temporary difficulties that most students face at some time during their academic careers. However, if you are unable to contact your Academic Advisor and an urgent situation has arisen or if you feel that you cannot discuss an issue with your Academic Advisor, then you are able to book an appointment with an Independent Academic Adviser within Student Services (Telephone: 01772 892574).

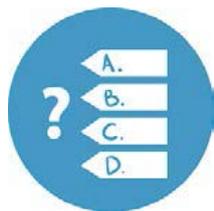
#### 4.2 Students with disabilities

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - [disability@uclan.ac.uk](mailto:disability@uclan.ac.uk) - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

#### 4.3 Students' Union One Stop Shop

The Opportunities Centre is the Union's One Stop Shop to find employment or volunteering whilst you study. With thousands of jobs and voluntary positions advertised, agency work through the Bridge and information on over 2000 volunteer positions within the Union.

### 5. Assessment



#### 5.1 Assessment Strategy

Assessment forms part of your learning process; it provides feedback information so that you can refine your judgement of your own abilities and progress, and respond accordingly. All modules will be assessed. You must attempt each modular assessment; even if your modular work is late or incomplete, we still regard the submission of this as an 'attempt' – it is always better to attempt a modular assessment that you think you will fail than to submit nothing at all for modular assessment.

You are expected to submit work at the times scheduled unless authorised extensions, special arrangements for disability, or extenuating circumstances allow you to defer your assessment. Part of the assessment process is the recognition that meeting deadlines involves realistic planning and setting achievable targets. Thus your tutors will apply deadlines rigorously, as does the University system generally.

The assessment strategy is created out of the information agreed at validation and contained within the module descriptors. Many modules have two or more assignments but it is entirely normal for a module to be only composed of one assignment. In the Module Handbook, all the assignments for that module are usually included. Read them as soon as you receive each Module Handbook because this will help you understand what we expect of you and

how the module will develop; it will also help you to time manage your workload for the semester or year.

In feedback, your tutors will explain what qualities in your modular work defined the grade you were awarded and what you could improve upon in future assessment that will assist you to improve your modular grades.

In line with most other Higher Education Institutes (HEI) delivering courses in aspects of the creative arts, there are no written Examinations within any of the level seven modules offered by the School.

The level seven modules of your course constitute postgraduate qualification. To ensure this is the equal of other subjects at a similar level, it is not only essential to test your embedded knowledge through the creation of creative work but also to test your intellectual understanding and higher level skills of research, reflection, and communication. Written works are the simplest way of testing the skills of:

1. The collection of appropriate knowledge (research) from primary and secondary sources.
2. The organisation of this knowledge in a coherent and logical way (structure).
3. The ability of you as the writer to make the material 'alive' and engaging to the reader (communication).
4. The correct use of academic conventions, such as referencing and language and grammar (accuracy).

Please remember that, unless you are told otherwise, we expect **all** written work submitted for modular assessment to be word-processed, printed on white A4 paper, using a plain font, sized either 11 or 12 points. Citations and references should be made in Harvard format. Where a specific word count is listed:

- i) Between 'two stated figures', i.e. between 2,000 and 2,500 words, you should not submit work where the word count is outside of these limits.
- ii) As 'a single figure', i.e. 1,500 words, you should submit work that is within 10% of this figure (in the case of 1,500 words, you should submit no less than 1,350 and no more than 1,650 words).

The words on the title page, in the bibliography, and in appendices are not included in the word count.

The pass mark for each postgraduate level seven assignment at UCLan is 50%; therefore, the minimum pass mark for each level seven module is also 50%. Some modules only have one assignment submission but, where there are two or more, these are weighted as outlined in the Indicative Assessment Strategy listed in each module descriptor.

Occasionally, an assignment or a whole module will be listed as Pass/ Fail (these are generally competency-based assessments). In those cases, although you must pass the Pass/ Fail assignment to pass the module, the outcome does not contribute to the module's % grade. The following table (please see Section 6.2 of this Handbook) summarises the equivalencies of the grades. Within Higher Education in the UK, the 'average' marks are in the region of 50-59%. Anything above this is obviously 'above average' and it is not normal for students to gain grades in the 70% or above region; although, obviously, we hope that you aspire to do as well as possible.

At the end of your level seven study, by putting the module marks together, we calculate your postgraduate degree classification or your potential for progression to doctorate level eight.

## 5.2 Notification of assignments and examination arrangements

The requirements for modular assessment are listed in your module's assignment briefs – occasionally further information is provided by your tutors in other documents. If you are in any doubt about deadlines, the application of assessment criteria, practical assessment or written or media submission arrangements, speak to your Module Tutor(s)/ Supervisory Team.

### 5.3 Referencing

Your written work should be referenced using the Harvard system. The LIS provides assistance for referencing and also speak to your tutors if you are unsure how to apply Harvard when citing references or compiling a bibliography for an assessment/ Examination.

### 5.4 Confidential material

Although your tutors and other staff at UCLan do not seek to limit your right to express yourself in any way, we are charged with upholding common levels of decency and to protecting unsuspecting members of the University and wider communities. Consequently, it is your responsibility to discuss fully the content and context of your work with your tutors and supervisors. You, your tutors, and your supervisors should 'risk assess' any potentially offensive or sensitive work due to enter the public domain in exactly the same way that you would consider the Health and Safety aspects of your work. If, after consultation, your tutors or supervisors feel that your work contains elements that are not suitable for the public domain, we may ask you to:

1. Present the work to tutors/ supervisors and Examiners only.
2. Present the work to an invited audience only.
3. Alter or withhold these elements.
4. Place, in waiting and entrance areas, clear warning signs that explain the nature of the work you are presenting.

### 5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

## 6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



### 7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give. Students can offer feedback to tutor's at any time, but Staff Student Liaison Committee meetings are the official mechanism for students to offer feedback.

### **7.1 Student Staff Liaison Committee meetings (SSLCs)**

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

For the MA Music course, with its comparatively small cohorts of students who often have daytime commitments, committee meetings are sometimes carried out virtually by means of an exchange of emails.

## 8. Appendices

### UNIVERSITY OF CENTRAL LANCASHIRE

#### Programme Specification: Master of Arts (MA) in Music

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/ she takes full advantage of the learning opportunities that are provided.

**Sources of information on the programme can be found in Section 17.**

<b>1. Awarding Institution/ Body</b>	University of Central Lancashire.
<b>2. Teaching Institution and Location of Delivery</b>	UCLan Preston Campus.
<b>3. University School/ Centre</b>	School of Journalism, Media and Performance.
<b>4. External Accreditation</b>	None.
<b>5. Title of Final Award</b>	Master of Arts in Music
<b>6. Modes of Attendance Offered</b>	Full-time or Part-time.
<b>7. UCAS Code</b>	Not Applicable.
<b>8. Relevant Subject Benchmarking Group(s)</b>	Not Applicable.
<b>9. Other External Influences</b>	Vitae.
<b>10. Date of Production/ Revision of this Form</b>	April 2016

#### **11. Aims of the Programme**

##### **The Master of Arts in Music aims to:**

- Use contextual research and analysis as a stimulus to advance approaches to music practice.
- Consider different models of promoting and disseminating music outputs.
- Develop skills for the effective management, disseminating, promoting and archiving of music outputs.
- Nurture articulation, academic, and professional values.
- Supervise the management, facilitation, realisation, and documentation/ archive of specialist arts praxis.
- Deepen subjective knowledge and understanding in the mastery of specialist arts praxis.
- Broaden awareness of the context(s) within which specialist arts praxis takes place.
- Enhance the rigour and pertinence of critical and reflective thinking.
- Consolidate articulation and dissemination.

<b>12. Learning Outcomes, Teaching, Learning, and Assessment Methods</b>
<b>A. Knowledge and Understanding</b>
A1. Articulate the artistic and theoretical context of your music outputs. A2. Identify and evaluate critical issues relevant to areas of research. A3. Define and document a self-devised specialist praxis within the arts.
<i>Teaching and Learning Methods</i>
Induction, lectures, seminars, tutorials, exercises, group discussions, guided reading and listening, assessment feedback.
<i>Assessment Methods</i>
Commentary; project planning document.
<i>B. Subject-Specific Skills</i>
B1. Plan and realise a portfolio of your music outputs. B2. Manage and facilitate self-devised specialist praxis within the arts in accordance with regulations and professional ethics. B3. Manage the realisation of a major project to a completed stage.
<i>Teaching and Learning Methods</i>
Induction, lectures, seminars, tutorials, assessment feedback.
<i>Assessment Methods</i>
Portfolio; major project with evaluative documentation.
<i>C. Thinking Skills</i>
C1. Identify and evaluate criteria relevant to the formulation of a rigorous research presentation. C2. Evaluate self-devised specialist praxis within the arts and critically reflect upon key strategic, systems, and operational aspects. C3. Conceptualise, design, and critically evaluate a pertinent research project.
<i>Teaching and Learning Methods</i>
Lectures, seminars, tutorials, group discussions, assessment feedback.
<i>Assessment Methods</i>
Project planning document; major project with evaluative documentation.
<i>D. Other Skills relevant to Employability and Personal Development</i>
D1. Evidence and evaluate attempts to disseminate your music outputs. D2. Uphold professional considerations and academic protocol.
<i>Teaching and Learning Methods</i>
Lectures, seminars, tutorials, group discussions, assessment feedback.

*Assessment Methods*

Journal; major project with evaluative documentation.

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit Rating	
Level 7	MZ4010(L7)	Music Portfolio	60	The <b>Master of Arts in Music</b> requires 180 Credits at Level 7.  The <b>Postgraduate Diploma in Music</b> requires 120 Credits at Level 7.  The <b>Postgraduate Certificate in Music</b> requires 60 Credits at Level 7.
Level 7	DZ4001(L7)	Research	20	
Level 7	DZ4002(L7)	Design	40	
Level 7	DZ4003(L7)	Professional Arts Practice Arts Research Project	60	

## 15. Personal Development Planning

Each student is supported in the creation of a Primary Action Plan (PAP) that synthesises their key achievements/ experiences, knowledge, and skills, - and maps these against preferences for progression, personal development, and employment to focus the broadest personal context for long-term action planning. The Primary Action Plan is referred to during strategic planning points throughout the course to key the long-term action points into course focussed medium-term action points and module focussed short-term action points. That progressive process leads to refined focus in the completion of modular assignments that are directly keyed into each student's personal development and employability goals for which evidence and further planning are collected in the form of a Personal Development Plan (PDP). Each student is supported in the completion of their PDP during formative assessments and after actual assessments to enrich learning, enhance reflective practice, self-assessment and professionalism, and to maximise employability. There are plenary sessions at the close of each module where reflective evaluation is emphasised and practiced through dialogue. Reflective practice is also facilitated through Action Learning Sets (ALS) specifically as proviso for self-reflection, peer learning, relational exchange and reflective dialogue, - and these ALS are maintained throughout the course. Each PDP contains the student's personal rationale for undertaking this course; personal aspirations for progression/ employment; course-related expectations; plus mapping of the course learning outcomes against Strengths Weaknesses Opportunities and Threats (SWOT) analysis to identify personal learning requirements. As well as assisting students to own, manage, map, focus, monitor, and review their own learning experiences, the PDP assists the tutors in identifying and understanding each student's particular learning preferences, expectations, and requirements; specific areas where additional support is required; plus specific strengths and weaknesses of the programme design and implementation. Each student's PDP should be brought in to the Induction, the plenary sessions, the formative and actual assessments, and to group and individual tutorials in order that progress can be monitored and reviewed so that action plans can be devised particular to each student's requirements. PDP include: contact details; *Curriculum Vitae (CV)*; record of achievements; personal statement; SWOT analysis; reflective diary entries; ALS minutes; career advice; tutorial records and action plans; peer feedback, assessment reports; certificates; employment opportunities; employment contacts; employment application forms/ speculative letters; plus review and evaluation with pointers for Continuing Professional Development (CPD). PDP are used to plan, document, and administrate for progression and employment. All students make a first draft or update of their PDP during Induction and further developments are guided within modules and tutorials. Students are furnished with numerous employability and CPD resources.

## **16. Admissions Criteria**

(including agreed tariffs for entry with advanced standing)

*\*Correct as at date of approval. For latest information, please consult the University's website.*

Admission is by application for a postgraduate taught course plus interview (in exceptional circumstances, we offer telephone interviews). We accept applications up until July each year. Applicants are encouraged to provide a portfolio of work at interview with example(s) of the applicant's art(s) practice(s). There are three key aspects to the interview: *for applicants to gain deeper insight in to the course in order to make the best possible informed decision; for applicants to provide some insight into their practice(s) and course-related expectations; for the interviewer(s) to determine whether the applicant(s) would benefit from the course and probably achieve timely completion.* The application procedure addresses prospective students' strengths and requirements in respect of: *professional and/ or experiential knowledge; practical skills; communication and interpersonal skills; plus academic ability.* We prefer applicants to have achieved (the equivalent of) a first/ higher second-class Bachelor of Arts (BA Hons) degree. Applicants are welcome with qualifications in subjects across the arts and are required to demonstrate understanding of and commitment to creative practice. If applicants do not have the preferred entry qualifications, they will be considered with equivalent qualifications or if they can demonstrate how they will benefit from this course and achieve timely completion.

### **International Applicants**

We welcome applications from international students and the application procedure previously described should be used. International applicants should also be able to demonstrate IELTS of at least 6.5. Forms and literature regarding study in the UK are available from the British Council Offices or British Embassies throughout the world.

### **Applicants with Disabilities/ Learning Difficulties**

We welcome applications from students with disabilities/ learning difficulties and the application procedure previously described should be used. We recommend that applicants with disabilities/ learning difficulties contact us to discover the support we can offer –

**Telephone/ Text Phone:** (+44) 01772 892593.

### **Accreditation of Prior Learning**

Accreditation of Prior Certificated Learning (APCL) or Accreditation of Prior Experiential Learning (APEL) may be claimed in relation to this course up to a maximum of 120 Level 7 Credits.

<b>17. Key Sources of Information about the Programme</b>
<p><i>Course Leader:</i> Jon Aveyard. <b>Telephone:</b> (+44) 01772 894798. <b>Email:</b> <a href="mailto:JAveyard@uclan.ac.uk">JAveyard@uclan.ac.uk</a>. <b>Office:</b> University of Central Lancashire. Preston. Lancashire. PR1 2HE. UK. School of Journalism, Media and Performance. MAMP: Dr Jon Aveyard. Media Factory: ME224.</p>
<p><i>Music Information Pack:</i> available from the Course Leader.</p>
<p><i>UCLan Web Site:</i> <a href="http://www.uclan.ac.uk/information/courses/index.php">www.uclan.ac.uk/information/courses/index.php</a>.</p>
<p><i>Postgraduate Prospectus:</i> available from the Admissions' Office or the School of Journalism, Media and Performance Office.</p>
<p><b><u>Postgraduate Open Days, Applicant Days, and Campus Tours, facilitated periodically, ordinarily on Wednesdays or at Weekends by Advancement Services: Telephone: (+44) 01772 201201 or Book Online at: <a href="http://www.uclan.ac.uk/opendays">www.uclan.ac.uk/opendays</a>.</u></b></p>
<p><i>School of Journalism, Media and Performance Office:</i> University of Central Lancashire. Preston. Lancashire. PR1 2HE. UK. School of Film, Media and Performance Office. C&amp;T Building. CM235. <b>Telephone:</b> (+44) 01772 893959. <b>Email:</b> <a href="mailto:CandTHub@uclan.ac.uk">CandTHub@uclan.ac.uk</a>.</p>
<p><b><u>Admissions' Office: Enquiry Management at the University of Central Lancashire. Preston. Lancashire. PR1 2HE. UK. Foster Building. Telephone: (+44) 01772 892400. Fax: (+44) 01772 894959. Email: <a href="mailto:cenquiries@uclan.ac.uk">cenquiries@uclan.ac.uk</a>.</u></b></p>
<p><i>Marketing Services:</i> Telephone: (+44) 01772 892700.</p>
<p><i>Support for Applicants with Disabilities/ Learning Difficulties:</i> <b>Telephone/ Text Phone:</b> (+44) 01772 892593 (<i>please note: this is not a course specific resource</i>).</p>
<p><i>UCLan Student Union:</i> <a href="http://www.uclansu.co.uk">www.uclansu.co.uk</a> (<i>please note: this is not a course specific resource</i>).</p>
<p><i>British Council's Website:</i> <a href="http://www.educationuk.org">www.educationuk.org</a> (<i>please note: this is not a course specific resource</i>).</p>
<p><i>Preston City Life:</i> <a href="http://www.visitpreston.com">www.visitpreston.com</a> (<i>please note: this is not a course specific resource</i>).</p>
<p><i>Online Application Form:</i> <a href="http://www.uclan.ac.uk/information/prospective_students/how_to_apply/postgraduate.php">http://www.uclan.ac.uk/information/prospective_students/how_to_apply/postgraduate.php</a>.</p>

## 18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being Assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP), or Option (O)	Programme Learning Outcomes										
				Knowledge and Understanding			Subject-Specific Skills			Thinking Skills			Other Skills relevant to Employability and Personal Development	
				A1	A2	A3	B1	B2	B3	C1	C2	C3	D1	D2
LEVEL 7	MZ4010(L7)	Music Portfolio	COMP	✓			✓						✓	
	DZ4001(L7)	Research Design	COMP		✓					✓				✓
	DZ4002(L7)	Professional Arts Practice	COMP			✓		✓			✓			
	DZ4003(L7)	Arts Research Project	COMP						✓			✓		

**Please Note:** any mapping to other external frameworks (for example: professional/ statutory bodies) is included within the Student Handbook.

## 19. Exit Awards

Learning outcomes for the award of Postgraduate Certificate in Music:

A1. Articulate the artistic and theoretical context of your music outputs.

B1. Plan and realise a portfolio of your music outputs.

D1. Evidence and evaluate attempts to disseminate your music outputs.

Learning outcomes for the award of Postgraduate Diploma in Music:

A1. Articulate the artistic and theoretical context of your music outputs.

A2. Identify and evaluate critical issues relevant to areas of research.

A3. Define and document a self-devised specialist praxis within the arts.

B1. Plan and realise a portfolio of your music outputs.

B2. Manage and facilitate self-devised specialist praxis within the arts in accordance with regulations and professional ethics.

C1. Identify and evaluate criteria relevant to the formulation of a rigorous research presentation.

C2. Evaluate self-devised specialist praxis within the arts and critically reflect upon key strategic, systems, and operational aspects.

D1. Evidence and evaluate attempts to disseminate your music outputs.

D2. Uphold professional considerations and academic protocol.