

PROGRAMME SPECIFICATION

MASTER OF PERFORMANCE, MASTER OF PERFORMANCE IN POPULAR MUSIC

UCAS Code: 2 years: W310/1 year intensive: M486
2 years (Popular Music): W320
1 year intensive (Popular Music): W330

Awarding Institution: Royal Northern College of Music

Course Leader: Dr Simon Clarke, Deputy Head of Graduate School

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(parts 6-10 are contained within the separate generic Programme Specification document)

1. INTRODUCTORY COURSE INFORMATION

Award On successful completion of the course, students will receive:	Duration	Mode of study
Master of Performance or Master of Performance in Popular Music A Distinction is awarded when the Principal Study mark achieved is 70 or above, and the average mark for all other modules is 60 or above.	12 or 24 months	Full-time

No part-time study is permitted.

Teaching Institution: RNCM

Period of Registration: **Minimum:** 1 Year **Maximum:** 3 Years

Academic Year: September to July

OTHER POTENTIAL AWARDS: Programme levels and qualifications

Level/ Year of study	FHEQ* Level	Credits and Qualification For early departure or non-completion of studies.
Year 1 or 2	7	Postgraduate Diploma (requires Principal Study at 60 credits and 60-90 credits from any other modules – no classification can be included in the award) Postgraduate Certificate (requires 60-90 credits from any modules which may or may not include Principal Study - no Specialism or Degree Classification can be included in the award)

Date of Writing:	February 2019	
Programme Approval:	From: September 2019	To: August 2024

Programme Aims

The programme aims to:

1	Provide students with advanced musical training to a professional level in their Principal Study discipline.
2	Equip students with a breadth and depth of musical experience and a comprehensive understanding of the techniques applicable to their chosen discipline to enable them to enter the profession as mature, reflective, confident and creative practitioners.
3	Equip students with a systematic understanding and critical awareness of the relationship between current knowledge and performance.
4	Offer access at PG level to the RNCM's programme of public performance activities, including chamber music, as relevant and appropriate to the students' needs, in order to foster independent learning and to continue to advance their professional development.
5	Provide and equip students with advanced practical skills and materials necessary to self-promotion and dissemination of their work to a mature professional standard.
6	Equip students with advanced practical knowledge and knowledge of the music profession, its expectations and requirements in a range of areas, including the professional recording environment.
7	Provide students with highly developed skills in instrumental teaching, including appropriate practical knowledge of pedagogy.

A	Knowledge and Understanding - <i>on successful completion of the programme students will be able to:</i>
A1	Demonstrate advanced knowledge and understanding of the requirements of the Principal Study discipline, to a level of musical insight, interpretative/critical maturity, creative application and technical assurance commensurate with the ability to enter the profession in the chosen discipline.
A2	Demonstrate comprehensive knowledge and understanding of a relevant chronological and stylistic cross-section of the repertory of the Principal Study discipline.
A3	Apply systematic knowledge and understanding of the position of B2 in a broader historical and vocational context.
A4	Compare and critically assess with sophistication the musical performances of others in both technical and stylistic terms in a range of contexts.
A5	Demonstrate advanced knowledge and understanding of the principles of effective teaching and learning, including current approaches, methodologies, and resources.
A6	Demonstrate a high level of awareness of the demands and expectations of the music industry.
A7	Address and solve problems at a professional level with self-direction and originality.
A8	Apply informed and discriminating attitudes to a wide range of music and its performance.

A9	Critically evaluate the texts forming the basis of discussion in lectures and tutorials.
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B	Specialised Subject Skills - <i>on successful completion of the programme students will be able to:</i>
B1	Perform to a level of musical insight, interpretative/critical maturity, individuality and technical assurance commensurate with the ability to enter the profession.
B2	Demonstrate a significant degree of original, personal interpretation and evidence of highly developed creative instincts.
B3	Recognise, identify and critically evaluate elements of musical language and expression at a sophisticated level, and reproduce these in performance and verbal communication.
B4	Apply the principles of effective pedagogy and learning at a highly skilled practical level.
B5	Communicate sophisticated musical ideas and technical information with clarity.

C	Generic, Intellectual and Graduate Skills – <i>on successful completion of the programme students will be able to:</i>
C1	Work collaboratively, demonstrating personal and interpersonal maturity.
C2	Plan for and manage dynamic situations flexibly and positively.
C3	Work autonomously and with a high degree of self-motivation, employing sophisticated self-critical skills.
C4	Engage in (self-) reflective practice.
C5	Communicate verbally with confidence and insight.
C6	Demonstrate imagination and creativity in the solution of complex problems.
C7	Employ IT skills to an appropriate level of sophistication.

2. CRITERIA FOR ADMISSION AND ENTRY

Admission to the MPerf programme is by competitive audition. Entrants must normally hold a first degree or equivalent (or be deemed by the RNCM to be of equivalent professional standing). This qualification need not be in music, but all candidates must satisfy the RNCM at audition that they have already achieved a high standard of performance in their principal study discipline and have the potential to develop further towards a professional level of attainment. For applicants whose first language is not English, the normal standard (International English Language Testing System: IELTS, or equivalent) for entry to the MPerf is 5.5 in each component (or CEFR B2 as recognised by UKBA.) Where an applicant's IELTS score is marginally below that indicated, entry may still be possible (subject to the approval of the Course Leader) with extra language support offered through the RNCM's Pre-Sessional English Summer Course and in-session English Language provision.

There will be no partial exemption from the normal programme requirements, for example through credit accumulation and transfer or Accreditation of Prior Learning (APL). The MPerf is designed to provide a comprehensive course of study over either 1 or 2 years, with the Recording Project module and guaranteed Practical Pedagogy placements exclusive to the programme; any exemptions would lead to a dilution of the intensive performance-orientated nature of the course.

Programme Transfer

It is not possible for students to transfer from the MPerf (either 1-year or 2-year) to other PGT programmes. Students may not normally transfer onto the MPerf from other PGT programmes. If a student has successfully completed Practical Pedagogy in the MMus and wishes to take the MPerf, s/he would not be permitted to repeat it on the MPerf, but would instead be required to complete an appropriate extra Option from the *full* list available in the MMus programme, upon approval of the

Course Leader. As credit transfer via APL is not possible, students who have previously completed an MMus/PGDipAS can and must repeat any of the optional modules if necessary.

Strict conditions apply to transfer either way between the 1-year and 2-year MPerf as the core units of Practical Pedagogy requires instrument-specific tuition. A student on the 1-year MPerf may transfer to the 2-year MPerf *no later* than the end of term 1, with the approval of the Course Leader. The student would remain on the Practical Pedagogy and one other module, but drop out of the research module choice and Recording Project, taking them in Year 2. A student on the 2-year MPerf may only transfer to the 1-year MPerf *within the first two weeks* of term 1 with the approval of the Course Leader. In addition to staffing issues, this is due to the placement required for Practical Pedagogy.

Language of Study

All learning, teaching, and assessment in the Graduate School is conducted in English.

3. COURSE OVERVIEW

The MPerf is focused around Principal Study in Performance or Popular Music, which forms the major component of each year of study on either the 1 or 2-year programme. The programme's main emphasis is on establishing a practical skills base at a professional level and in several distinct and highly specialised areas. Students taking the 2-year programme will take 60 credits of assessment in the first year and 120 credits (including 60 credits of Principal Study assessment) in the second, while receiving 600 learning hours in Principal Study (and 40 hours contact time) in the first year. Students opting for the 1-year programme undertake all 180 credits of assessment within that time. Students opting for either the 1- or 2-year programme take into consideration the time they would wish to devote to practical training in their Principal Study and other factors such as cost.

The core module of Recording Project is exclusive to the MPerf, and the guaranteed placements in the core Practical Pedagogy module further underpin the distinctiveness of the programme. As a masters-level qualification, however, the overarching rationale is grounded on the development of collaborative, reflective, critical, and self-critical faculties appropriate to the pursuance of a career as a professional musician.

As principal study activities intersect all PGT programmes MPerf students are naturally integrated into the Graduate School as a whole. This is further underpinned through the option to select modules, including the research module choice, from those available to all PGT students.

Programme structure, content, credit framework

1-year Master of Performance

Principal Study

Compulsory (approximately 40 contact hours each year):	Credits (ECTS)
Major Solo Performance 1 year	60 (30)

Additional Compulsory Modules

Core Modules (approximately 24 contact hours each)	Credits (ECTS)
Practical Pedagogy 1 year (300 learning hours)	30 (15)
Recording Project 1 year (300 learning hours)	30 (15)
Research Module 1 year (300 learning hours)	30 (15)

Options:	
1 Option (300 learning hours) from list below, see module descriptors for more information on content	30 (15)

2-year Master of Performance

Principal Study

Compulsory (approximately 40 contact hours each year):	Credits (ECTS)
Solo Performance (1200 learning hours, 600 in each year, credits awarded after summative assessment at end of year 2)	60 (30)

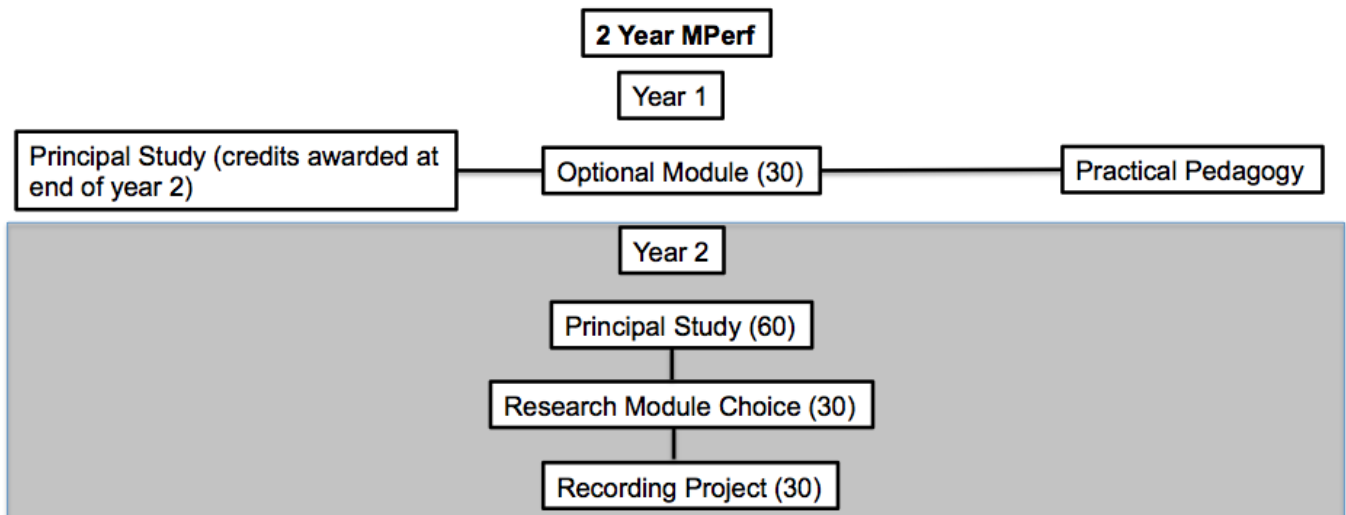
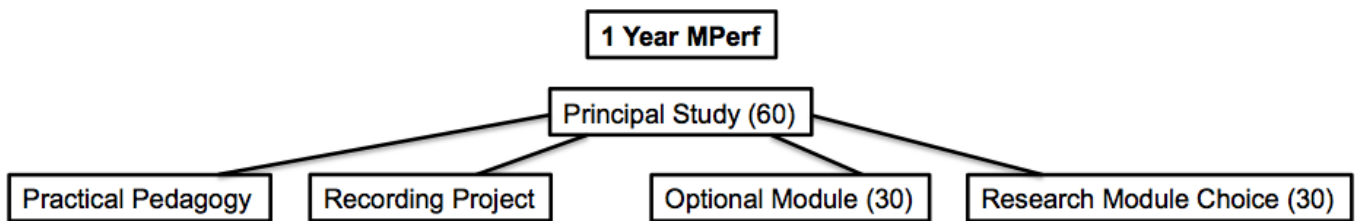
Additional Compulsory Modules

Core Modules (approximately 24 contact hours each)	Credits (ECTS)
Practical Pedagogy (year 1 or 2) 1 year (300 learning hours)	30 (15)
Recording Project (year 2) 1 year (300 learning hours)	30 (15)
Research Module (year 1 or 2) 1 year (300 learning hours)	30 (15)
Options (proposed modules in MMus/PGDip: AS programmes) (year 1) (approximately 20-40 contact hours each):	
1 Option (300 learning hours) from list below, see module descriptors for more information on content	30 (15)

MODULE MAP

<p>Core modules:</p> <p>The 60-credit Principal Study module is compulsory, taken in Performance.</p> <p>Choice of research modules:</p> <p>MPerf students must choose at least one of the Research modules below:</p> <p>Dalcroze in Context (30)</p> <p>Dissertation (minor) (30)</p> <p>Research Methods: Artistic Research, Music Education, Music Psychology or Musicology (30)</p> <p>Research Lecture Recital (30)</p> <p>Repertoire Project (30)</p> <p>If taking only one research module, this would normally be taken in the 2nd year of the 2-year MPerf. Some Research modules require a higher IELTS than 5.5 so may not be available to all MPerf students.</p> <p>Optional Modules</p> <p>Practical and vocational 30-credit modules are offered to MMus students from the list below:</p> <p>Accompaniment</p> <p>Arrangement</p> <p>Aural Analysis and Critique</p>

Composition Elective
 Conducting Elective
 Contemporary Songwriting
 Dalcroze Eurhythmics and Dynamic Rehearsal
 Electronic Experimental Ensemble
 Freelance Musician and Entrepreneurship
 Musicianship for Instrumentalists
 Musicianship for Vocalists: Consort Singing
 Performing Arts Leadership: Creative Learning in the Classroom
 Practical Pedagogy
 Professional Audition
 Professional Placement
 Small Ensemble Performance



Work-Placement	The optional Professional Placement module involves various self-directed work-placement opportunities.
Timetables	Normally available one week before term begins, although enrolment figures may lead to alterations being made during the first week of term. Students are expected to schedule their own one-to-one tuition with designated tutors and receive information on tutor and supervision allocation.

4. TEACHING AND LEARNING METHODS

The Graduate School is guided by a central aim of the College's Strategic Plan to offer programmes that are defined by their "quality, breadth and contemporary relevance." The Strategic Plan's aspiration that "performance and research will be fully integrated with all aspects of students' learning" is underpinned by practically-oriented learning and teaching informed by research throughout the programme. This aim

is further supported by the broadest range of expert tutorial staff active in the fields of performance, composition and research.

The College's position as a vibrant performing arts centre in the North West cultivates all areas of the Graduate School programmes and promotes the first aim of the College's Learning and Teaching Strategy through developing "the highest quality performance-based learning experience". The teaching and learning in Principal Study and other practical modules encourage student engagement with the widest possible range of the College's performance programme as part of their degree.

Students are advised at all stages of their study to plan for future careers in the music profession and to seek out relevant opportunities and collaborations, fulfilling the second aim of the Learning and Teaching Strategy to "inspire in students an entrepreneurial and professional ethos". Modules including Professional Placement and Freelance Musician allow students to build and reflect on these activities substantively as part of their degree, while other modules in areas such as Accompaniment, Arrangement, Composition, Conducting, Contemporary Song-writing, Dalcroze Eurhythmics and Musicianship strengthen complementary practical skills relevant to the profession.

The Graduate School promotes a diverse, innovative, and student-centred approach to learning, with the learning and teaching methods used in the delivery of the programmes designed to reflect the diversity of student experience and to meet their individual learning needs. Responding positively to the Office for Students' most recent guidance on improving access and participation, the Graduate School meets the needs of students with non-traditional qualifications and/or from overseas by providing a not-for-credit module which supports and updates students' theoretical knowledge of music. The Language Support Tutor offers seminar-based and individual support throughout the academic year across the full range of modules and a pre-session course offers incoming students an opportunity to develop the necessary language skills for successful postgraduate study. The Learning Support Tutor assists students through the design of bespoke learning plans where appropriate, gives individual guidance and further advises the Graduate School on any necessary accommodation for disabled students ensuring that all reasonable adjustments be made in accordance with the 2010 Equality Act. The Graduate School programmes are designed wherever possible to offer flexible routes in learning and teaching, including assessment. The flexible modes of delivery in various modules promote student choice and control over their scheduled commitments.

The Principal Study module reflects the College's Learning and Teaching Strategy aspirations through promoting student-teacher partnership and collaboration from the outset through bespoke learning routes and artistic decision-making.

The variety of modes of delivery reflects the practically-based pedagogical principles and values of the Graduate School's learning and teaching strategy, informed by experiential, reflective and communicative approaches to learning and teaching. The commitment to inclusive learning and teaching, where diversity of experience is valued and utilised, is acknowledged in the creation of opportunities for peer collaboration and support for learning permeating the delivery of the curriculum. Peer collaboration and problem solving are embedded in both the delivery and formative assessment processes of various Principal Study modules, while several modules make use of participant-led activity, independent study, reflective practice, and the compilation of evidence-based portfolios.

The range of optional modules in the MPerf encourages students to take ownership of their own course of study, and that they share most modules with MMus/PGDipAS students promotes integration with the postgraduate taught community. Modules without any IELTS requirements are suitable for students with an IELTS of 5.5 or higher, corresponding with the minimum entry requirements for the MPerf.

The Recording Project is exclusive to the MPerf programme and offers students the opportunity to work with a recording producer over a focused period of time, in one of the RNCM's premium recording spaces. Students are involved in the creation and editing of a professionally produced recording that they can employ for their self-promotion career development.

The following learning and teaching methods are used:

- **One-to-one Principal Study Tuition** remains the epitome of practical training in music. The student negotiates with the specialist tutor(s) the content and style of the Principal Study

learning and assessments. Lessons provide a forum for students to enhance key technical and expressive skills as well as make informed choices regarding repertoire and format for recital presentations, preparing for the professional application of their musical training.

- **Specialist Classes and Workshops** include team-teaching directed towards particular areas of the Principal Study and focuses upon specialised practical areas.
- **Masterclasses** with visiting national and international tutors offer alternative expert insights and perspectives on issues related to Principal Study.
- **Solo and Small Ensemble Performance Opportunities** consolidate core skills and techniques in support of the various solo and ensemble performance assessments of the programme.
- **Full-Cohort Lectures** ensure a parity of learning in knowledge and techniques considered essential to particular course modules.
- **Seminars** or other forms of group discussion involve individual or group presentations to develop oral presentation and communication skills, providing opportunities for students to work collaboratively.
- **Essay-Writing** develops specific research techniques, acquiring knowledge and presenting ideas and arguments in written form, from short reports on performance events to major research dissertations.
- **Practical Exercises** promote the development of creative, analytical, and aural skills, such as those needed for audition assessments.
- **Recording Project** develops studio recording and editing techniques, emulating the demands of the profession.
- **Independent Learning** forms the majority of the study within the programme, including preparation for and reflection on Principal Study lessons, directed reading, listening, portfolio and written work.
- **One-to-One Supervision** on research-related projects is delivered by an active researcher with expertise in the broad subject area.
- **One-to-One Interaction through Mentoring** with particular reference to professional placements and work-based learning support the development of self-direction, intellectual independence, and creative skills through analysis, self-reflection, and individual projects.
- **Computer-Assisted Learning** involves electronic communication and online forums, tutorial supervision, online submission of work, access to research and audio-visual library resources, via the VLE (RNCM Moodle) and other forms of ICT.
- **Fieldwork Projects** enable students to study a musical culture in situ by such methods as attending, observing and participating in events and by interviewing performers, patrons or listeners.
- **Colloquia** are delivered by visiting speakers, offering insights into musical life in the profession and at other institutions, and alternative perspectives on diverse issues of scholarship, research, and performance practice.
- **Peer-Learning** arises from students' interaction with their colleagues, critically discussing their colleagues' work, practice, and ideas, whether in Principal Study or related areas.
- A variety of **extracurricular activities**, notably engagement with concerts organised by the College, enable students to participate fully in the life of the institution and its sense of musical community, benefitting from the experience of observing music-making by a wide range of practitioners.
- Interaction with the College's **Performance and Programming** Team similarly offers students an insight into a key area of musical activity, drawing on the College's position as a fully-functioning Arts Centre.

CONTACT HOURS

You are taught through a combination of one-to-one tuition, seminars and lectures. Principal Study one-to-one tuition is at the core of the student experience, typically offering 30-40 hours during the academic year. The contact time for other modules is generally 20 hours for seminars and lectures and 3 hours for individual supervision. In addition, a large number of activities are offered throughout the year which do not directly contribute towards credits, such as orchestral rehearsals and concerts, discipline-specific masterclasses and seminars, opera rehearsals and productions and other internal and external performance events.

INDEPENDENT LEARNING

It is envisaged that a student will be involved in teaching or study for up to 10 hours for each credit awarded. When not attending lessons, tutorials, lectures, seminars or other timetabled sessions you will be expected to continue learning independently through self-study. Typically, this will involve practicing for your Principal Study, studying music through listening and/or reading scores, working on individual and group projects, reading books and journal articles in addition to undertaking research in the library, preparing coursework assignments and presentations, and preparing for examinations. Your independent learning is supported by a range of excellent facilities, including the library, practice rooms and state-of-the-art performance venues. Part of your College commitments may also include rehearsals, performances and internal and external work placements.

5. ASSESSMENT AND FEEDBACK

Percentage of the course assessed by coursework:

Summative Assessment

Summative Assessment is undertaken through live examinations and submitted coursework. The balance of assessment through either mode depends on the optional modules you choose.

Principal Study, Conducting, Performance and Popular Music is normally assessed through examination, and Composition is assessed through coursework (final portfolio) with a viva voce.

The following modules are assessed primarily through coursework, though may have examination components (such as a viva voce).

Dalcroze in Context
Dissertation (minor/major)
Research Methods: Artistic Research, Music Education, Music Psychology or Musicology
Repertoire Project
Arrangement
Composition Elective
Contemporary Songwriting
Freelance Musician and Entrepreneurship
Musicianship for Instrumentalists
Performing Arts Leadership: Creative Learning in the Classroom
Practical Pedagogy
Professional Placement

The following modules are assessed primarily through examination, though may have coursework components (such as an annotated bibliography).

Research Lecture Recital
Accompanying
Aural Analysis and Critique
Conducting Elective
Dalcroze Eurhythmics and Dynamic Rehearsal
Electronic Experimental Ensemble
Musicianship for Vocalists: Consort Singing
Professional Audition
Recording Project
Small Ensemble Performance

In all cases assessments are undertaken or submitted at the end of the module. Examinations and coursework submissions normally occur once in a module.

Formative Assessment

Formative assessment and feedback underpins the Principal Study 1-2-1 model, with students receiving feedback from their tutors on a weekly basis.

Throughout the programme opportunities for formative feedback arise in the practically-orientated modules, and through individual supervision in the research modules. The mentor system further enables formative feedback to be given to students in support of their learning across the programme, seeking to integrate a student's practical proficiency with their aptitude and motivation for research-informed music-making.

Towards the end of the first year of the two-year programme, or at the beginning of term 2 of one-year award, you are assessed through a formative mid-course performance of 10-20 minutes duration (or equivalent) (0% weighting).

Formative mid-course assessments are marked by a panel of two internal staff members; no Specialist External Assessor is involved. There is no requirement to pass the formative mid-course assessment, which is instead intended to offer you an opportunity to take stock of progress and to receive formative feedback, either in verbal or written form. The learning process may thus be tailored to your individual needs as appropriate. Where concerns are raised on progress, this is discussed initially with the Principal Study tutor(s) by the Head of School and/or Deputy, and subsequently in tutorials with the tutor(s) and student. The tutors are expected to report back on progress to the Head of School, normally within two months of the initial report. In exceptional cases a further formative assessment may be arranged. The Head of the Graduate School is kept informed throughout the process.

The Graduate School Assessment Strategy is underpinned by the following concepts:

- The purpose of assessment is to enable students to demonstrate that they have achieved the intended learning outcomes of the programme at the appropriate standard set for the award.
- Assessment must promote and support learning and therefore occurs in both formative and summative contexts.
- Assessment in the Graduate School should seek to promote independence and innovation among students, preparing them for the demands of the profession.
- Assessment is intended to provide an indication of the level of learning for students, staff, external scrutinisers, Higher Education authorities, professional bodies and other external organisations.

The assessment strategy is designed to emphasise assessment for learning. A student is expected to play a significant role in the determination of their own assessment (for example, determining the type of performance/composition assessment to be undertaken), and therefore it is essential that tutors and students are aware of the criteria by which marks are differentiated, the learning outcomes that these assessments measure and the potential for achieving the highest marks by creative enterprise, initiative and commitment to the chosen course of study.

Summative assessment is designed to meet the needs of students' real-world professional skills: in each case the student should perceive the relevance of the assessment activity to their career aspirations. Despite the flexibility at the core of the programme, the equity of assessment is assured by a rigorous process involving Principal Study panels (three examiners 'blind marking' and arriving at a mark agreed by all, one to be a specialist external), moderators (module co-ordinators), External Examiners (who observe the marking process and sample work across the programme of study) and appropriate observance of the College's Assessment Regulations.

The Graduate School will adopt a variety of different methods of assessment consistent with and appropriate to its variety of modes of learning and teaching. The purpose of using a range of methods is to:

- Provide the most appropriate and direct means of measuring the extent to which students achieve the intended learning outcomes of the programme and its constituent modules.
- Allow students to demonstrate their strengths, considering the varied nature of their prior learning experiences and their individual learning needs.
- Promote, support and develop different learning experiences and ensure that all students have fair access to the College's PGT programmes.
- Encourage student involvement.
- Encourage recognition of a range of cultural and musical values.
- Avoid excessive/ inappropriate formal examinations.

In addition, the programme assessment strategy aims to:

- Encourage the development of fair, innovative and rigorous approaches to assessing student work, considering the need for innovation to be underpinned by the concepts listed above.
- Ensure consistency and parity of assessment standards through marking, moderation and standardisation procedures, as well as the involvement of specialist external assessors and external examiners.
- Engage in regular reviews of assessment procedures through the mechanism of the Annual Review of Programmes of Study (ARPoS).
- Archive documentation of work for future reference, including training, standardisation and calibration, thereby ensuring diachronic as well as synchronic parity and consistency. The development of a dedicated system of electronic storage is currently underway.
- Provide regular staff training for those involved in the assessment of the programme.
- Allow for student views on assessment to be articulated and considered by the Programme Team.
- Offer appropriate training for students in any non-standard modes of assessment.
- Employ assessment for diagnostic purposes, e.g., at the audition stage, in order to ensure that the programme accommodates the needs of students with a diversity of needs and backgrounds.

The MPerf's assessment methods have been designed so that they will relate explicitly to the intended learning outcomes, levels, and learning and teaching methods in the modules. They aim to be inclusive, acknowledging those who are returning to formal study after a break and those who may have challenges in the area of study skills by providing creative alternative methods of presenting work wherever possible (see Modes of Assessment below).

Each Course module relates to a series of generic descriptive marking guidelines, which are summarised below. The use of marking guidelines is intended to ensure comparability of standards internally within the RNCM, to demonstrate these standards externally, and to promote transparency to the student body. Full Marking Guidelines can be found in Section 6.4 of this Postgraduate Student Handbook.

Modes of Assessment

Assessment tasks map onto the learning outcomes of modules and the programme(s), and cover a range of assessment types appropriate to FHEQ level 7, enabling students to demonstrate a variety of skills and to capitalise on their strengths.

The principal methods of assessment in the Graduate School, as they apply to the MPerf, are as follows:

(a) **Recital:** The final recital is the practical focal point of the programme for conductors and performers. The College's Schools have specific syllabus requirements within these modules which may differ from each other in certain details; this is unavoidable when dealing with such

specialised sub-disciplines, although the Course Leader monitors the requirements to ensure parity between different schools.

The 'Recital or Performance Assessment' marking criteria are applicable.

No repertoire which has been performed in any College assessment as part of a postgraduate course may be repeated. The only exceptions to this are if a student has performed one piece from a set, or a movement from a multiple-movement work, and subsequently wishes to offer the complete set/work (this must be discussed with, and approved by, the Head of School); or if either the module aims, learning outcomes, or modes of assessment are significantly different from those pertaining to the module in which the repeated material was first presented. Modules such as Research Lecture Recital may involve performance in the examination, but the performance itself is not assessed, allowing for an overlap with repertoire presented in a final recital.

(b) **Dissertation, and Other Written Project Work:** including literature review. These elements of programmes assess students' ability to engage at a high intellectual level with relevant musicological thinking on a chosen topic and demonstrate their ability to use research training creatively to assimilate published scholarship and present independent conclusions based on a rigorous, analytical and critical approach to relevant discourses. Detailed Guidelines are distributed to all students commencing Dissertations, and made available on Moodle, where detailed guidance on the preparation and layout of dissertations is provided in the Handbook. Written reports are also required in the assessment of certain experiential options within the programmes.

The 'Dissertation and Written Project Work' marking guidelines are applicable.

(c) **Small Ensemble Performance:** Assessment of an individual's achievement within the context of a chamber recital (including performance in a jazz ensemble), competition, or other forum (for example under the rubric of Small Ensemble Option).

The 'Ensemble Recital and Performance Assessment' marking guidelines are applicable.

(d) **Practical Examination:** Assessment of a range of other performance or project-based activities in the Options strand of the programmes.

The 'Ensemble Recital and Performance Assessment', 'Musicianship' and 'Practical Assessment: Audition' marking guidelines are applicable, as appropriate.

(e) **Research Lecture Recital:** Assessment of a student's ability to develop presentational skills, communicate ideas to their peers, engage in discussion, argue rationally, and give verbal expression to concepts related to the chosen subject matter. This also constitutes an important forum for training in research methods and scholarly information retrieval, in preparation for the submission of dissertations and other academic project work (Dissertations, Repertoire Project).

(f) **Self-Evaluation Reports and Portfolios,** including critical commentaries on practice-based work, evidence-based portfolios informed by tutors' reports, and reports on seminar presentations and/or performances or pedagogical practice.

The 'Self-Evaluation and Evidence-Based Portfolio' marking guidelines are applicable.

(g) **Composition Portfolio:** A portfolio, without a viva voce examination, is submitted for the optional Composition Elective for students whose Principal Study is not in Composition. Guidance on the submission is given in the Module outline.

The 'Composition Portfolio' marking guidelines are applicable.

(h) **Viva Voce Examinations** are undertaken by students in core modules on the MPerf and offer students the opportunity to respond critically to questions from examiners. Conduct of

Viva Voce Examinations are set out in the Handbook.
The 'Viva Voce' marking guidelines are applicable.

Formative Assessments

Towards the end of the first year of two-year programmes, or at the beginning of term 2 of one-year award, students are assessed through a formative mid-course performance of 10-20 minutes duration (or equivalent) (0% weighting).

Formative mid-course assessments are marked by a panel of two internal staff members; no Specialist External Assessor is involved. There is no requirement to pass the formative mid-course assessment, which is instead intended to offer students an opportunity to take stock of progress and to receive formative feedback. The learning process may thus be tailored to students' individual needs as appropriate.

Progression:

The core Principal Study (60 credits), Practical Pedagogy, Recording Project and Research Module Elective (all 30 Credits) are the core modules in the programme.

Students on the 1-year MPerf must pass all modules to achieve 180 credits.

Students on the 2-year MPerf must pass all modules (60 credits) in the first year.

It is possible to progress to the 2nd year provided 30 credits have been passed. This will only permit the student to achieve a PGDip/PGCert exit award without classification. All exit awards are detailed in the Introductory Course Information above.

Students who fail to pass any modules in the 1st year of a 2-year MPerf will not normally be allowed to progress to the 2nd year of study, and the studentship will be terminated.

The pass mark in all modules is 50%. The Board of Examiners will permit one opportunity for re-sitting any module (normally when the first mark achieved is between 40-49%), to be capped at 50%.

The College takes academic malpractice seriously and the Academic Integrity Committee meets periodically to consider any cases that arise. Penalties can vary with the most serious cases leading to termination of the studentship. The Student Information Handbook outlines the relevant procedures and policies.

Feedback

Feedback on summative assessments is given in written form and is normally delivered electronically, either through email or via Moodle. Feedback is delivered within three weeks of work being submitted, the exception being final Principal Study assessments where assessments may take place over an extended period of time and where students should not receive marks until the current examination period has been completed.

All assessment is either double marked, or single marked with moderation. Principal Study final recitals are marked by a panel of three. The panel initially submits blind marks and subsequently enters into discussion to reach a final agreed mark.

Final recitals and portfolios involve a specialist external examiner in the marking process. All marking is scrutinised by an External Examiner who samples work and monitors the examination process while visiting College.