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**Programme Specification**

**Title of Course: BMus (Hons) Music, part-time, delivered in collaboration with HKU-SPACE**

**Date Specification Produced: April 2013**

**Date Specification Last Revised: June 2020**

This Programme Specification is designed for prospective students, current students, academic staff and employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each module can be found in the Course Handbook on Canvas and in individual Module Descriptors.

**SECTION 1: GENERAL INFORMATION**

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| **Title:** | BMus (Hons) in Music |
| **Awarding Institution:** | Kingston University |
| **Teaching Institution:** | HKU-SPACE, Hong Kong |
| **Location:** | 11/F Tsui Building, Pokfulam Road, Hong Kong |
| **Programme Accredited by:** | n/a |

**SECTION2: THE PROGRAMME**

1. **Programme Introduction**

The part-time Kingston BMus delivered in Hong Kong aims to provide a broad and balanced music education that encourages creativity in composition and performance within a structured framework of musical and academic competencies. Core emphasis is placed on western classical, contemporary and popular traditions which are studied in their own right and in terms of their relationship with local culture in the territory. The programme also equips students with the necessary skills and experience to engage constructively with selected traditions from farther afield, covering a wide range of practices, beliefs and conventions overall. At all levels, the course builds skills, provides creative challenge and promotes critical enquiry. It also aims to prepare graduates to contribute distinctively and creatively to a wide range of work-based challenges or to undertake further specialist study in music or related fields.

The Kingston University part-time music degree programme for Hong Kong is delivered in collaboration with the School of Professional and Continuing Education at Hong Kong University (HKU-SPACE). The course benefits from favourable student-tutor ratios which contribute to good communication and understanding of individual needs in the non-campus-based environment. Students have borrowing rights at the Music Library of the University of Hong Kong and full access to Kingston University e-resources and materials/pedagogic tools available on VLE Canvas. Classes in Hong Kong, including music technology, take place in specially equipped rooms at the Admiralty Centre (ADC). There are grand pianos for performance work, audio facilities, a collection of keyboards and MacBooks installed with Logic Pro and Ableton for musicianship/composition classes, and a library of scores and CDs. Some materials may be borrowed for a limited period as long as they are not immediately required by teaching staff. Music technology is integrated into the course at all levels, and workstations with Sibelius and Cubase Audio software are made available for scoring writing and sequencing/mixing work respectively. External venues are usually booked for recitals to provide performance opportunities in public settings. Students are encouraged to regard these events as formal in character, and invite family and friends to them.

All level 4 and 5 modules are 30 credits and year-long which means students will take 4 of these substantial courses each academic year. The use of 30 credit modules means that topics can be studied in a holistic and multidimensional manner and that different aspects of the course are easily linked. The arrangement also facilitates clear, logical progression from one level to the next. All Performance modules are partly taught through individual instrumental or vocal lessons provided by a team of approximately 25 adjunct tutors who are all professional performers in Hong Kong. Most are also active in the SE Asian region and beyond.

1. **Aims of the Programme**

* To equip students with a broad range of musical knowledge and skills in practical musicianship, music theory and creative performance and composition techniques.
* To extend students’ knowledge of musical repertoires by exposing them to music from a wide range of genres, styles and traditions.
* To enable students to undertake creative work both individually and as a member of a team, to evaluate and refine their work and to demonstrate professionalism in its presentation to an audience.
* To enhance and develop students’ skills in aural perception and writing critically about music.
* To develop students’ knowledge and understanding of the ways in which social, political, cultural and historical contexts affect music.
* To equip students with the skills and knowledge they need to research topics in music, and to introduce them to critical issues in current music research.
* To develop students' intellectual, imaginative and creative powers; their understanding and judgement; their problem-solving skills; their ability to communicate and their ability to perceive music within a broad intellectual context.
* To equip students with a broad range of key and transferable skills that will enable them to take up further study or work in a wide range of music based and related fields.

1. **Intended Learning Outcomes**

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, skills and other attributes in the following areas. The programme outcomes are referenced to the QAA subject benchmarks for music and the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014), and relate to the typical student

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| **Programme Learning Outcomes** | | | | | |
|  | **Knowledge and Understanding**  **On completion of the course students will have:** |  | **Intellectual skills**  **On completion of the course students will be able to:** |  | **Subject Practical skills**  **On completion of the course students will be able to:** |
| A1 | knowledge and experience of musical repertoire and understanding of practices and standards in performance and composition including contemporary and multi-media techniques; | B1 | organise material, consider it from a critical and analytical perspective, select, synthesise and deploy appropriate forms of evidence to good advantage and draw conclusions; | C1 | engage with music practically through performing, arranging and improvising, demonstrating technical fluency and maturity in composition for a variety of media, functions and situations and/or demonstrated technical fluency and interpretative maturity in performance of music representing a variety of styles; |
| A2 | knowledge and understanding of the historical, social, cultural, political, philosophical and economic contexts of music and the ability to relate processes of change in music to these contexts; | B2 | identify and manipulate musical structures and patterns in an inventive and individual way; | C2 | recognise by ear and identify melodies, rhythms, timbres and instrumentation, modes and harmonies; exercise musical memory; |
| A3 | knowledge of sources of information for music research and of research methodologies appropriate to music topics; | B3 | analyse, manipulate, interrogate and create musical materials and present results and findings in a coherent and communicable form; | C3 | recognise by ear and from score, and describe musical organisation and structure, musical processes, compositional devices, textures and styles; |
| A4 | knowledge of contemporary workplaces for music graduates; | B4 | work creatively with others to devise and refine a performance and to demonstrate engagement with a variety of musical styles through creative work; | C4 | collaborate effectively in creative group work, having developed powers of sustained concentration and focus in rehearsal; |
| A5 | knowledge and understanding of musical processes, of theoretical and notational systems in music and understanding of cultural conventions associated with various repertoires, instruments and genres. | B5 | reflect critically on the rehearsal and performance of music; | C5 | employ techniques in recording, digital score preparation, MIDI sequencing and digital audio manipulation. |
|  |  | B6 | link theory to practice and demonstrate personal expression in producing both composition or performance; |  |  |
|  |  | B7 | apply insights and discoveries from one area of musical study to another. |  |  |

In addition to the programme learning outcomes identified overleaf, the programme of study defined in this programme specification will allow students to develop a range of Key Skills as follows:

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| **Key Skills** | | | | | | |
| **Self-Awareness Skills** | **Communication Skills** | **Interpersonal Skills** | **Research and information Literacy Skills** | **Numeracy Skills** | **Management & Leadership Skills** | **Creativity and Problem Solving Skills** |
| Take responsibility for own learning and plan for and record own personal development | Express ideas clearly and unambiguously in writing and the spoken work | Work well with others in a group or team | Search for and select relevant sources of information | Collect data from primary and secondary sources and use appropriate methods to manipulate and analyse this data | Determine the scope of a task (or project) | Apply scientific and other knowledge to analyse and evaluate information and data and to find solutions to problems |
| Recognise own academic strengths and weaknesses, reflect on performance and progress and respond to feedback | Present, challenge and defend ideas and results effectively orally and in writing | Work flexibly and respond to change | Critically evaluate information and use it appropriately | Present and record data in appropriate formats | Identify resources needed to undertake the task (or project) and to schedule and manage the resources | Work with complex ideas and justify judgements made through effective use of evidence |
| Organise self effectively, agreeing and setting realistic targets, accessing support where appropriate and managing time to achieve targets | Actively listen and respond appropriately to ideas of others | Discuss and debate with others and make concession to reach agreement | Apply the ethical and legal requirements in both the access and use of information | Interpret and evaluate data to inform and justify arguments | Evidence ability to successfully complete and evaluate a task (or project), revising the plan where necessary |  |
| Work effectively with limited supervision in unfamiliar contexts |  | Give, accept and respond to constructive feedback | Accurately cite and reference information sources | Be aware of issues of selection, accuracy and uncertainty in the collection and analysis of data | Motivate and direct others to enable an effective contribution from all participants |  |
|  |  | Show sensitivity and respect for diverse values and beliefs | Use software and IT technology as appropriate |  |  |  |

1. **Entry Requirements**

As a part-time programme, the HK BMus receives a mix of applications from candidates under and over the age of 21. Minimum entry requirements applied to both groups are listed below.

1. One of the following practical qualifications (or a close equivalent\*) must be offered.

* Grade 8 of the ABRSM or Trinity College of Music on one main instrument or voice.
* The two year (f/t) Diploma in Performing Arts (music specialism) from the HKAPA with good passes in practical elements.
* A level music with a good pass in the *performance* element.

\*Candidates who are accomplished popular music/jazz performers or able to offer an instrument from a non-western tradition to a high standard will be given the opportunity to audition for entry.

**2.** One of the following academic/theoretical qualifications (or a close equivalent) must be offered.

* Grade 8 Theory of the ABRSM or Trinity College of Music.
* The HKBU Foundation Diploma in Music or its successor, the pre-AD programme (music specialism) with a GPA of 2.4 or above and passes in all music modules.
* The two year (f/t) Diploma in Performing Arts (music specialism) from the HKAPA with good passes in written/theoretical elements.
* A level music with a good pass in written/composition elements.

3. Applicants must usually hold one of the following qualifications in English language to be admitted to the programme.

* HKCEE English (2007-2011) Level 3 or above
* HKDSE English (2012 onwards) Level 4 or above.
* HKCEE English (old course) Syllabus B, Grade C or above
* HKCEE English (old course) Syllabus A, Grade B or above.
* GCE O-level (pass, grade C or above).
* TOEFL 550, plus 5 in the separate test of writing.
* IELTS 6.5
* ASUE – pass
* CB TOEFL, minimum score of 213 (information obtainable from the British Council)

In line with UK faculty practice, the Course Leader may, *exceptionally*, admit strong applicants whose English falls slightly below the published entry requirements having made an assessment of their skills and if they agree to take an extra module at level 4, in English language. This course must be taken at the first opportunity and completed as a condition of progressing.

Applicants under the age of 21.

***Pre 3-3-4 group, until 2015.*** Candidates under 21 the pre-3-3-4 age bracket must hold the following qualifications.

* passes in the HKCEE new course, 2007-11, or its equivalent, with no duplication of subjects.

AND one of the following:

* one A level at Grade C or above in subjects other than music;
* a good pass in a pre-Associate Degree programme and/or first year of an Associate Degree programme (non-music);
* passes in the non-specialist subjects of the HKBU pre-AD music programme with an overall GPA of 2.4;
* one/a combination of comparable tertiary qualifications (for example, from overseas).

***3-3-4 group.*** Candidates in this age group must offer, additionally, one of the following:

* a combined score of 280+ points in the HKDSE from all subjects (including English and Music if taken) according to the following tariff: one level 3 pass = 40 points, one level 4 pass = 80 points and one level 5 pass = 120 points.
* one/a combination of comparable tertiary qualifications (for example, from overseas).

**Applicants over the age of 21**

Mature students who lack one or more standard qualifications may be admitted to the course by virtue of having satisfied the three generic requirements and/or demonstrated professional or educational equivalence, especially if they hold a points score of the 280+ on the British qualifications framework. Recognised qualifications from around the world can also be taken into account, e.g. from Australia, China, the US or Canada.

**Transfer to the UK.** Students who have gained sufficient credit from the Kingston BMus (Hong Kong) may join level 5 or 6 of the course in the UK.

**Advance Standing.** The HK BMus course is operated in accordance with the principles of Credit Accumulation and Transfer (CATS). Under this scheme, an applicant's prior educational attainment can be accepted as fulfilling some of the requirements of a validated programme if approved by the faculty upon recommendation of the course team.

Applicants and students are advised that exemption is not an automatic right but granted on a case-by-case basis in respect of qualifications that correspond closely with the requirements of the degree programme, both in content and academic demand.

The following factors are taken into account when assessing whether exemption will be awarded:

a) range of prior qualifications;

b) the strength of a candidate’s prior academic record in music, including

marks awarded for the various components of qualifications held (see below);

1. time elapsed between acquisition of qualifications and BMus application.
2. An applicant who has passed an Associate Degree in Arts (with a music specialism) will usually be eligible to claim exemption from some Level 1 modules on the basis of their academic record and in accordance with published agreements between Kingston University and other awarding bodies in Hong Kong and/or upon scrutiny of a transcript at course and faculty level.

Applicants presenting themselves for advance standing must also satisfy the English language requirements for the course and may also be required to pass Grade 8 Theory of the Associated Board Examinations in Music.

1. **Programme Structure**

This programme is offered in part-time mode and leads to the award of BMus (Hons) Music. Entry is normally at level 4 on the basis of educational attainment described in section D. Direct entry to level 5 or 6 can be offered at the discretion of the course team to candidates who are qualified to the requisite standard. There are two points of enrolment per year, in April (when the academic cycle begins) and September.

**E1. Professional and Statutory Regulatory Bodies**

N/A

**E2. Work-based learning**

MU5001 ‘The Working Musician’ affords students the opportunity to diversify their experience of working in an applied setting. Timetabled workplace or community visits are integrated into the course and fixed by the programme team. Details are published in advance and wherever possible, follow well-established patterns of timetabling to minimise disruption.

The timetabled visits allow students to observe, contribute to and appraise work environments which differ from their own. A series of lectures from local business leaders provides supporting content, and university staff examine the relationship between professional development and research. Students must respond by designing a short study of their own, or producing a piece of related critical writing.

**E3. Outline Programme Structure**

Levels 4 and 5 consist of four modules each worth 30 credit points, and level 6 comprises a compulsory capstone project worth 60 credits and two 30 credit modules. Typically a student must complete 120 credits per level. All students have full access to University regulations via VLE-Canvas, are provided annually with a Student Handbook to advise them of routine procedures, are sent revised module directories when necessary, and receive module guides at the start of each taught course.

Students receive a provisional study plan at the end of each academic cycle and they are invited to discuss it with the Course Director before it is confirmed. Typically, students progress at a rate of 60-90 credits a year. By faculty agreement, they are permitted integrate one credit-heavy year into their overall plan (the equivalent of a f/t load) if doing so affords them the flexibility to take preferred optional modules at a rate which avoids extending their study a year longer than necessary for the sake of completing one 30 credit course. Some modules are delivered by local staff on a weekly or fortnightly basis, while others are taught intensively in blocks. Students may request e-support at any time and book face-to-face tutorials according to need. Modules featuring a substantial written assignment are usually supported by individual Academic Skills sessions which are integrated into the timetable for the year and which students are expected to attend.

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| **Level 4** | | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| The Foundations of Music (a) | MU4101 | 30 | 4 | Year long |
| Writing and Repertoire (d) | MU4102 | 30 | 4 | Year long |
| Collaborative Practice and Process(c) | MU4006 | 30 | 4 | Year long |
| Performing and Composing (d) | MU4105 | 30 | 4 | Year long |

This course permits progression from Level 4 to Level 5 with 90 credits at Level 4 or above. The outstanding 30 credits from Level 4 can be trailed into Level 5 and must be passed before progression to Level 6.

Full Field students exiting the programme at this point who have successfully completed 120 credits are eligible for the award of Certificate of Higher Education in Music.

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| **Level 5** | | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |  |
| Musical Revolutions | MU5002 | 30 | 5 | Year long |  |
| Aural, Analysis and Improvisation | MU5003 | 30 | 5 | Year long |  |
| **Option modules** | | | | | **Pre-requisites** |
| The Working Musician | MU5001 | 30 | 5 | Year long |  |
| Performance 2 | MU5106 | 30 | 5 | Year long | MU4105 |
| Composition 2 | MU5107 | 30 | 5 | Year long | MU4105 |
| Songwriting and Performing | MU5008 | 30 | 5 | Year long |  |
| Creating Sound and Music for Image | MU5009 | 30 | 5 | Year long | Level 4 CMT or equivalent |

This course permits progression from Level 5 to Level 6 with 90 credits at Level 5 or above. The outstanding 30 credits from Level 5 can be trailed into Level 6 and must be passed before consideration for an award or progression to Level 7 (if appropriate).

Full field Students exiting the programme at this point who have successfully completed 120 credits are eligible for the award of Diploma of Higher Education in Music.

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| **Level 6** | | | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |  |
| Individual Project | MU6001 | 60 | 6 | Year long | \* Those offering performance will do a practical exam (50%) |
| **Option modules** | | | | | **Pre-requisites** |
| The Studio Musician | MU6002 | 30 | 6 | Year long |  |
| Current Debates in Music Education | MU6003 | 30 | 6 | Year long |  |
| Jazz Studies | MU6004 | 30 | 6 | Year long |  |
| Live Performance | MU6005 | 30 | 6 | Year long |  |
| The Psychology of Music | MU6006 | 30 | 6 | Year long |  |
| Special Study | MU6007 | 30 | 6 | Year long |  |

Level 6 requires the completion of the compulsory module and 2 option modules.

1. **Principles of Teaching and Learning**

Learning in Music entails the acquisition and utilisation of different types of knowledge and development of powers of analysis and criticism. Students are therefore expected to consult a wide variety of publications, scores, journals, audio/visual and electronic resources provided jointly by the University’s Learning Resources Centre and Hong Kong University library. E-resources and computer software packages aid independent study of music theory, harmony, scoring, analysis and aural training. The University’s online learning management system, VLE-Canvas, is used for provision of general module information, class notes, reading lists and web links. In some modules it plays an important role in module delivery by enabling virtual seminars, blogs or discussion groups.

A wide range of teaching and learning strategies is employed across the course. The medium of instruction is English and modes of oral communication and materials designed by staff (e.g. concept maps, annotated handouts, integrated audio-visual content) are created with accessibility in mind. Regular practice is essential for the development of skills in performance, composition, musicianship aural awareness, scoring and use of notation. Much of this practice is carried out on an individual basis, but students also work collaboratively to create and rehearse music in a range of contexts.

Students who take modules in performance receive individual instrumental or vocal tuition which supplements master-classes, peer sessions, and lectures focusing on sources, performance practices and the psychology of expression.

* All performance activity is reflective, equipping students with conceptual tools and supporting skills to give purpose and voice to the expressive, performative relationships they construct. Students may choose, for example, to utilise open source tools (such as the sonic visualiser) for comparative purposes, examine performance practices and related critical themes in musicology, apply analysis to performance, compare editions and recordings, or investigate psychological research which has a bearing on their preparation (e.g. memorisation, retrieval cueing, performance anxiety).
* Peer feedback, established in Music at Kingston over many years, is regularly used in performance teaching. These small-group sessions are supportive occasions which help students learn how to adjust to an audience. They also deepen understanding of the assessment criteria and of the range of factors which contribute to a successful live event, such as stage-craft.
* In ensemble contexts, students generally work in small groups and are encouraged to create content around collaboration by considering it an expression of a community of practice.

Workshops form the key mode of delivery for skills-based modules where, following staff exposition of a topic, students obtain experience and understanding through hands-on engagement. They also make a vital contribution to composition work, and in this context, are led by professional local players who realise students’ work in progress and provide feedback. These events are open to the whole student body and intended to improve reflective practice, especially awareness of the possibilities and limitations of instrumental technologies and techniques.

Large group lectures serve, in the main, the intellectual components of modules. They are used to establish major scholarly themes and directions, compare and synthesise perspectives and examine exemplar material. They help students engage directly with subject discourse, evaluate and correlate sources, and familiarise themselves with the nature and relevance of associated research tools. Student participation is strongly encouraged and often compulsory. Some modules have complementary discussion board fora to stimulate dialogue and critical reaction.

At level 4, Students study the foundations of tonal music, its processes and procedures (MU4101). They acquire academic writing skills, situate work concepts in traditions of musical practice (MU4102) and are introduced to some of factors which shape historical and contemporary narratives, for example reception, and circulation of music in print, performance and recorded formats. In order not to restrict choice at levels 5 and 6 for the sizeable majority who have no prior experience of composing on entry, MU4105 is taken by all students in HK, which includes complementary study of performance. Multimedia work, with an emphasis on Contemporary Western and Chinese contexts, will be explored in MU4006.

At level 5, ‘The Working Musician’ (MU5001) is optional. This module is designed to broaden understanding of the employment opportunities available to music graduates and provide an insight into the possibilities of post-graduate study. Students examine the expectations and values they hold of themselves as instrumental tutors/musicians, and where appropriate, those they already encounter in the workplace. Contextual scholarly study references current research in participation and musical identity, and the transactional nature of instrumental teaching. Integrated workplace visits are facilitated by opportunities that lecturing staff and alumni who participate in the local culture industries can extend to small groups of students. Musical Revolutions (MU5002) requires students to diversify their writing skills, introduces critical theory, and considers significant turning points/figures/events in the subject. Aural, Analysis and Improvisation (MU5003) provides further skills in analysis alongside different types of musical improvisation. Students can choose to further their creative studies in either ‘Performance 2’ (MU5106), ‘Composition 2’ (MU5107); ‘Songwriting and Performing’ (MU5008) or ‘Creating Sound and Music for Image’ (MU5009).

At level 6, all students take the 60 credit Individual ‘Capstone’ Project, the summation of the undergraduate course, affording students the opportunity to specialise in performance, composition or scholarly research in music. The project is taught in a variety of ways: lectures set out the parameters and methodologies, small group teaching is devoted specific topics/skills and individual supervision or instrumental/vocal teaching provides bespoke advice and support. The programme is completed by a choice of two of the following modules: ‘The Studio Musician’ (MU6002); ‘Current Debates in Music Education’ (MU6003); ‘Jazz Studies’ (MU6004); ‘Live Performance’ (MU6005); ‘Music Psychology’ (MU6006); ‘Special Study’ (MU6007).

**Assessment**

Informal, differentiated feedback which does not describe a major category of assessment (i.e. which privileges the needs and aptitudes of the small group or individual) is embedded in teaching and learning strategies. A strong feature of course pedagogy is the integration of formative class discussions/tasks, skill-orientated exercises/activities and student-initiated planning meetings for group work, all of which are designed to enhance student experience well before formal summative assessment takes place. The extent of staff involvement in these contexts is adapted to circumstance. Students are also encouraged to use social networking, for example to set up facebook groups, if it helps them reconcile the demands of part-time study with their commitment to work.

All learning outcomes are supported by and mapped on to demonstrable assessment requirements, relationships between them being explicated on individual descriptors. The value of mid-module assessment to student experience in the 30 credit arrangement (especially where progress indicators are integrated into the assessment strategy) is recognised at all levels, and provides for clear, directional, diagnostic feedback.

Diversity in assessment mirrors the breadth of the course and promotes versatility by helping students develop and hone a wide range of skills and abilities. Most formal assessment is by coursework submission, exceptions being practical performance/project events, and listening tests to support aural work. Variation in coursework type is considerable, including essays, reviews, writing for different purposes, musical analysis, arrangement, contributions to blogs/discussion boards/peer-based events, compositions (recorded and notated) and online quizzes. A generic criterion-referenced pro-forma is used by all staff to promote consistency and transparency across the programme, and instrumental tutors contribute to assessment in performance.

**Teaching and Learning Strategies for Work Based Learning**

A range of career options are considered in MU5001 and all three elements of assessment afford students the opportunity to consider in detail contexts and experiences which shape their musical identity and reflect on the future. Other modules offer complementary insights into careers frequently taken up by music graduates. MU6003 for example, examines contexts in music education, MU6001 is research-orientated, and teamworking skills are developed across the entire programme.

1. **Support for Students and their Learning**

Students are supported by:

* a Module Leader for each module;
* a Course Director to help students understand the programme structure, procedure, regulations and principles of timetabling;
* a Personal Tutor to provide academic and personal support. The Course Director is personal tutor to all students on the programme and once a year, formally invites them to discuss changes in circumstances, work-study relationship, views and concerns during the annual study planning process. The Course Director may be contacted at any time and when in Hong Kong, will see students by appointment on request;
* a local course manager with oversight of recruitment, who arranges induction activities for new students such as a visit to HKU music library and is available to help them understand course procedures and culture;
* the music librarians at Kingston University and at the University of Hong Kong;
* designated programme administrators, one in Hong Kong and one in the UK;
* the Staff-Student Consultative Committee;
* Canvas – a versatile on-line interactive intranet and learning environment;
* semi-supervised academic skills clinics for music technology for assignment-driven advice and support;
* timetabled academic skills/tutorial support, face to face and online (see below);

Four kinds of tutorial support are built into the timetable. They can be tailored to meet the requirements of students with special educational needs if details are communicated to the Course Director.

1. **English Language**. Students are able to see a language specialist with drafts of their written work. Offered to everyone on relevant modules, these one-to-one sessions provide students with bespoke feedback on their coursework and transferable advice about style and collocation. The quantity of language support attached a module is determined by the number and length of assignments involved and normally scheduled 1-2 months before assignments are due.
2. **Music Assignments: specific.**  All students also receive tutorial support from their module leaders, either face to face based on a schedule created by the module leader which is linked to the class register, or by e-mail. This scheme covers written assignments and score-based work and has a high take-up rate of ca. 90%. These sessions are generally individual, but may be group based if a flexible strategy increases student opportunity overall. In the case of MU4001 (Foundations of Music) tutorial support is embedded in the teaching strategy, providing for very frequent formative engagement (see below).
3. **Music Assignments: generic.**  Locally-based music staff also provide subject-specific tutorial support for selected assignments. It includes, for example, semi-supervised access to music technology facilities and access to staff for advice on resources such as literature or printed/ recorded music when their module leader is overseas.
4. **Foundations of Music.** A module-specific series of tutorials is integrated into the timetable of this course. Normally scheduled at 1-2 week intervals, these sessions, for many students, extend programme induction in the sense of establishing course culture and expectations. Content is linked to topics on the module guide, providing students with the opportunity to revise, share work-in-progress, try out test questions, receive early formative guidance and practice skills.

1. Ensuring and Enhancing the Quality of the Course

The University has several methods for evaluating and improving the quality and standards of its provision. These include:

* External Examiners
* Boards of Study with student representation
* Annual Monitoring and Enhancement
* Periodic review undertaken at subject level
* Student evaluation including MEQs (Module Evaluation Questionnaires), Level Surveys and the NSS (National Student Survey)
* Moderation policies

1. **Employability Statement**

Studying Music develops practical as well as theoretical and academic skills and the self-discipline necessary for focused, specialist study. In addition, specific employability skills, designed to help students diversify their future options and/or enhance their earning power, are embedded in modules right across the Music degree course. For MU4102, students produce a piece of reflective writing which examines their musical identity, their values and aspirations. Workplace/community visits are included in ‘The Working Musician’ (MU5001) and researchers/ representatives of the music industry contribute by invitation to a series of seminars in the ‘Individual Project’ (MU6001) at level 6.

Fields open to graduates include music business and administration (including arts administration), teaching (including peripatetic teaching and educational outreach work), performance, music composition and (commercial) arrangement, composition for moving image and music publishing. Music graduates are highly regarded for their versatility and the transferable skills they possess, allowing them to secure work in a wide range of commercial environments. Kingston students in HK traditionally have a strong interest in education and many graduates find that their degree enables them to diversify their options and gain greater independence as educators, sometimes becoming employers themselves. They are also equipped to access career paths typically open to graduates of other arts disciplines.

A relatively large proportion of Kingston Hong Kong music graduates go on to take postgraduate courses, either locally or overseas. Courses open to them range from specialist study at a conservatoire, subject-focused academic courses, or vocational programmes, for example, in arts administration, music therapy or teacher training.

1. **Approved Variants from the Undergraduate Regulations**

None

1. **Other sources of information that you may wish to consult**

The Quality Assurance Agency (QAA) benchmark statement for Music study in Higher Education can be downloaded from:

<http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-music-16.pdf?sfvrsn=1f9af781_10>

**Development of Programme Learning Outcomes in Modules**

This map identifies where the field/course learning outcomes are **summatively** assessed across the modules for this field/course. It provides an aid to academic staff in understanding how individual modules contribute to the field/course aims, a means to help students monitor their own learning, personal and professional development as the field/course progresses and a checklist for quality assurance purposes.

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|  |  |  | MU4101 | MU4102 | MU4105 | MU4006 | MU5001 | MU5002 | MU5003 | MU5106 | MU5107 | MU5008 | MU5009 | MU6001 | MU6002 | MU6003 | MU6004 | MU6005 | MU6006 | MU6007 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 |  | S | S | S |  |  | S | S | S | S | S | S | S |  | S | S |  | S |
| A2 |  | S |  | S |  | S |  |  |  |  |  | S |  |  |  | S |  | S |
| A3 |  | S |  |  |  | S | S |  |  |  |  | S |  | S |  |  | S | S |
| A4 |  | S |  |  | S |  |  |  |  |  |  | S | S | S |  | S | S |  |
| A5 | S | S | S | S |  | S | S | S | S | S | S | S | S |  | S | S | S | S |
| **Intellectual Skills** | B1 | S | S |  | S | S | S | S |  |  |  |  | S |  | S | S | S | S | S |
| B2 |  |  | S | S |  |  | S | S | S | S | S | S | S |  | S | S |  |  |
| B3 |  |  | S | S |  |  | S | S | S | S | S | S | S |  | S | S |  |  |
| B4 |  |  |  | S |  |  |  | S |  | S |  |  | S |  | S | S |  |  |
| B5 |  | S |  | S |  |  |  |  |  |  |  | S | S |  |  | S |  |  |
| B6 |  |  | S | S |  |  |  | S | S | S | S | S | S |  | S |  |  |  |
| B7 |  |  |  |  |  |  |  |  |  |  |  | S |  |  |  |  |  |  |
| **Practical Skills** | C1 |  |  | S | S |  |  | S | S | S | S | S | S |  |  | S | S |  |  |
| C2 | S |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| C3 | S |  |  |  |  |  | S |  |  |  |  |  |  |  |  |  |  |  |
| C4 |  |  |  | S |  |  |  |  |  |  |  |  | S |  |  | S |  |  |
| C5 |  |  |  |  |  |  |  |  |  | S | S | S | S |  |  | S |  |  |

**Students will be provided with formative assessment opportunities throughout the course to practise and develop their proficiency in the range of assessment methods utilised.**

**Technical Annex**

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| **Final Award(s):** | Full field BMus (Hons) Music |
| **Intermediate Award(s):** | Certificate of Higher Education Diploma of Higher Education |
| **Minimum period of registration:** | 4 years part time |
| **Maximum period of registration:** | 12 years part time |
| **FHEQ Level for the Final Award:** | Honours |
| **QAA Subject Benchmark:** | Music |
| **Modes of Delivery:** | Part time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Arts |
| **School:** | Performing Arts |
| **UCAS Code:** | W310 |
| **Course/Route Code:** | UPMUS1MUS01 |