

# Programme Specification

## Postgraduate Programmes

<b>Awarding Body/Institution</b>	University of London
<b>Teaching Institution</b>	Goldsmiths, University of London
<b>Name of Final Award and Programme Title</b>	MA in Music, MA in Music (Musicology), MA in Music (Contemporary Music Studies) MA in Music (Ethnomusicology), MA in Music (Popular Music Research)
<b>Name of Interim Award(s)</b>	PgDip in Music, PgDip in Music (Musicology), PgDip in Music (Contemporary Music Studies), PgDip in Music (Ethnomusicology), PgDip in Music (Popular Music Research), PgCert in Music, PgCert in Music (Musicology), PgCert in Music (Contemporary Music Studies), PgCert in Music (Ethnomusicology), PgCert in Music (Popular Music Research)
<b>Duration of Study/Period of Registration</b>	1 year full-time / 2 years part-time
<b>UCAS Code(s)</b>	N/A
<b>HECos Code(s)</b>	(100070) Music
<b>QAA Benchmark Group</b>	Music
<b>FHEQ Level of Award</b>	Level 7
<b>Programme Accredited by</b>	N/A
<b>Date Programme Specification last updated/approved</b>	November 2017
<b>Primary Department/Institute</b>	Music

<b>Departments which will also be involved in teaching part of the programme</b>
Not Applicable

### Programme overview

The MA programme as a whole introduces you to the fundamental principles of research in music and its cultural contexts. In its most flexible format, leading to the generic award of an MA in Music, you choose either one of two core module(s) that provide you with specific research skills relevant to your preferred area of focus. Building on this, you select an individual programme of study that can incorporate a diverse range of intellectual concerns, skills and understandings, leading to a clearly focused research dissertation.

A number of specialist pathways offer specific named awards, and more focused approaches to particular areas of the music studies field:

Musicology (Pathway A) develops your ability to work effectively with original sources, and encourages a deeper understanding of your attitudes to music and the value systems implicit in notions of evidence, truth and interpretation.

Contemporary Music Studies (Pathway B) examines aspects of cultural theory and repertoire studies within a wide-ranging programme of investigation into the role of music in contemporary society. It

addresses the particular challenges of scholarly writing and musical analysis that references music of the present and recent past.

Ethnomusicology (Pathway C) emphasises the inter-relationship of theory and practice, and explores a wide range of music in terms of geographic or cultural areas, acknowledging the importance of urban ethnomusicology and the need to apply ethnomusicological theory and method to Western art and popular music.

Popular Music Research (Pathway D) encourages the development of a broad ranging, critical and imaginative approach to researching popular music. It emphasises how such research can contribute not only to the narrower field of popular music studies but to debates in the humanities and social sciences and to study of the music industry and its audiences, along with debates about technology, music and human behaviour in the natural sciences.

### **Programme entry requirements**

You should normally have, or expect to have, a first-class or upper second-class Honours degree in Music, or an equivalent qualification. Your qualification should comprise a substantial academic element relevant to the selected MA pathway and option choices. A detailed transcript of your degree is preferred.

If you are applying for one of the named specialist pathways you should write a detailed proposal explaining your areas of interest.

If you are applying for the MA in Music, but not one of the named pathways, you should include in your proposal possible module choices and explain how these choices provide a programme of study leading to dissertation or project. Advice can be given at interview or on enrolment about the suitability of the proposed choices.

We encourage applications from people without formal qualifications who can demonstrate equivalent professional experience, in which case you are advised to enclose with your application examples of your written work. Appropriate experience might take the form of careers in arts administration, music-related librarianship, journalism or broadcasting, or significant practical experience of music making in western or non-western music cultures.

You will normally be required to attend an interview, and you may be asked to submit examples of your written work in advance. If you wish to be exempted from interview, you should send at least one example of your written work in English (such as an essay of at least 1,500 words on a relevant topic), certified to be your own.

Applicants whose first language is not English must have received a score of 6.5 or more in the IELTS (or equivalent) examination for written English.

### **Aims of the programme**

The MA programme accords with Goldsmiths' declared aims to pursue intellectual curiosity, work beyond the boundaries of preconceptions and provide "a unique and creative approach" to subjects. The programme is informed by the Music Department's Learning and Teaching Strategy, as well as by external guidelines and frameworks, including the QAA qualifications framework. The MA is closely linked with the department's research strategy, and the wide-ranging research and related professional activities of academic staff.

The programme is designed with careful consideration of the opportunities, challenges and intellectual demands presented by careers in music, such as journalism, teaching, broadcasting, librarianship,

historically-informed performance, contemporary composition, and arts administration.

The programme addresses the challenges of an evolving subject discipline. It encompasses a diverse range of repertoires of music, offering pathways that reference Western art music and popular music, the music of other cultures, sound art, contemporary music and electronic music. You develop systematic, critical and creative approaches to musical study and research, exploring the procedures of musical practice in their historical, social and cultural context. You investigate and evaluate research ideas and methods in contemporary musicology, helping you develop an independent and original approach to current questions and debates. You explore the complex interrelationships between music and other subjects, between theory and creative practice, and between performance and structural interpretation. The programme helps you understand and evaluate the traditions of your discipline and its current trends, and appreciate how we, like others before us, reflect the time, place and attitudes of the milieu within which we work.

### What you will be expected to achieve

Students who exit the programme at the Postgraduate Certificate stage will demonstrate an ability to:

<b>Knowledge and Understanding</b>		<b>Taught by the following modules</b>
<b>A1</b>	apply principal theories and current debates in musicology, in areas such as criticism, analysis, ethnomusicology, cultural theory, aesthetics and historical study.	Philosophies of Music, Contemporary Music: Practices and Debates, Interpretation, Meaning and Performance, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Advanced Music Studies
<b>A2</b>	deploy advanced research methods and techniques used in musicology, as applied to notated or transcribed musical texts and their sources	Sources and Resources in the Digital Age, Soviet Music and Politics, Working with Original Musical Documents, New Directions in Popular Music Research, Popular Music and its Critics, Performance as Research (Ethnomusicology), Advanced Music Studies
<b>A3</b>	analyse coherent links between musical practice and theory, and between musicology and another disciplines, informed by a critical awareness of cultural change and diversity.	Sources and Resources in the Digital Age, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Research through Musical Performance, Advanced Music Studies
<b>A4</b>	explain selected historical repertoires of music and their sources. (PATHWAY A)	Sources and Resources in the Digital Age
<b>A5</b>	describe contemporary and 20th Century repertoires of music, their techniques and associated styles. (PATHWAY B)	Contemporary Music: Practices and Debates, Analysing Contemporary Music: From Serialism to Spectral Noise
<b>A6</b>	command theoretical language applicable to Contemporary Music Studies, in areas such as postmodernism, the avant-garde, experimentalism, and other contemporary musics.	Contemporary Music: Practices and Debates

	(PATHWAY B)	
<b>A7</b>	Explain the history and development of ethnomusicology, and its connections with related disciplines including anthropology and with other areas of music scholarship. (PATHWAY C)	Contemporary Ethnomusicology
<b>A8</b>	analyse the ethical and moral issues involved in ethnographic research focused on the study of the world's music and musical practices. (PATHWAY C)	Contemporary Ethnomusicology
<b>A9</b>	use advanced methods of conceptualising and researching popular music and an understanding of the varied uses and applications of the outcomes of such research and the history and development of popular music research and its contribution to traditional musicology and to a series of inter-disciplinary debates and dialogues. (PATHWAY D)	Critical Musicology and Popular Music, New Directions in Popular Music Research

<b>Cognitive and Thinking Skills</b>		<b>Taught by the following modules</b>
<b>B1</b>	identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	All taught modules
<b>B2</b>	self-evaluate and analyse critically, exercising independence of thought.	All taught modules

<b>Subject Specific Skills and Professional Behaviours and Attitudes</b>		<b>Taught by the following modules</b>
<b>C1</b>	collect and collate resources relevant to a research investigation, deploying IT skills as relevant, summarizing and critically evaluating resources according to concepts.	Sources and Resources in the Digital Age, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Advanced Music Studies
<b>C2</b>	assess a range of documents and other sources both primary and secondary as relevant (e.g. musical scores, historical recordings, iconographic evidence), and show a sophisticated awareness of their contextual implications.	Philosophies of Music, Sources and Resources in the Digital Age, Working with Original Musical Documents, Contemporary Music: Practices and Debates, Interpretation, Meaning and Performance, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Performance as Research (Ethnomusicology), Research through Musical Performance
<b>C3</b>	carry out a clearly defined and original project, imaginatively and expertly, using appropriate research methods and synthesizing source materials and arguments.	Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnographic Film and Music Research
<b>C4</b>	apply systematic knowledge of a variety of notational systems to their transcription into modern notation and to issues concerning the	Working with Original Musical

	construction, dating and provenance of relevant sources. (PATHWAY A)	Documents
<b>C5</b>	produce critical editions to a professional standard, showing an awareness of their typologies and purposes, and of conventional methods for presenting such editions. (PATHWAY A)	Working with Original Musical Documents, Sources and Resources in the Digital Age
<b>C6</b>	apply rigorous analytical and critical methods appropriate to recent and contemporary music.(PATHWAY B)	Popular Music and its Critics, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Analysing Contemporary Music: From Serialism to Spectral Noise
<b>C7</b>	apply and evaluate the methodologies of writing about present day musical culture, contemporary musical practices, and their current controversies. (PATHWAY B)	Popular Music and its Critics, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music
<b>C8</b>	perform music and/or critically evaluate musical performance as a specific research technique. (PATHWAY C)	Contemporary Ethnomusicology, Performance as Research (Ethnomusicology)
<b>C9</b>	critically evaluate conceptual debates, analytical methods and methodological strategies that have been used in all types of research on popular music (including texts, listeners, musicians and contexts of production, consumers and the public as individuals and groups, and various institutions). (PATHWAY D)	Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Popular Music and its Critics
<b>C10</b>	rigorously, reflexively and imaginatively apply the most suitable research methods and techniques to varied repertoires and contexts of listening, performance, production and mediation. (PATHWAY D)	Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, New Directions in Popular Music Research, Popular Music and its Critics

<b>Transferable Skills</b>		<b>Taught by the following modules</b>
<b>D1</b>	the ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when appropriate, and develop skills of communication and persuasion.	All modules

Students who exit the programme at the Postgraduate Diploma stage will demonstrate an ability to:

### How you will learn

<b>Knowledge and Understanding</b>		<b>Taught by the following modules</b>
<b>A1</b>	apply principal theories and current debates in musicology, in areas such as criticism, analysis, ethnomusicology, cultural theory, aesthetics and historical study.	Philosophies of Music, Contemporary Music: Practices and Debates, Interpretation, Meaning and Performance, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Advanced Music Studies
<b>A2</b>	deploy advanced research methods and techniques used in musicology, as applied to	Sources and Resources in the Digital Age, Soviet And Post-Soviet Music and

	notated or transcribed musical texts and their sources	Politics, Working with Original Musical Documents, New Directions in Popular Music Research, Popular Music and its Critics, Performance as Research (Ethnomusicology), Advanced Music Studies
<b>A3</b>	analyse coherent links between musical practice and theory, and between musicology and another disciplines, informed by a critical awareness of cultural change and diversity.	Sources and Resources in the Digital Age, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Research through Musical Performance, Advanced Music Studies
<b>A4</b>	explain selected historical repertoires of music and their sources. (PATHWAY A)	Sources and Resources in the Digital Age
<b>A5</b>	Describe contemporary and 20th Century repertoires of music, their techniques and associated styles. (PATHWAY B)	Contemporary Music: Practices and Debates, Analysing Contemporary Music: From Serialism to Spectral Noise
<b>A6</b>	command theoretical language applicable to Contemporary Music Studies, in areas such as postmodernism, the avant-garde, experimentalism, and other contemporary musics. (PATHWAY B)	Contemporary Music: Practices and Debates
<b>A7</b>	Explain the history and development of ethnomusicology, and its connections with related disciplines including anthropology and with other areas of music scholarship. (PATHWAY C)	Contemporary Ethnomusicology
<b>A8</b>	analyse the ethical and moral issues involved in ethnographic research focused on the study of the world's music and musical practices. (PATHWAY C)	Contemporary Ethnomusicology
<b>A9</b>	use advanced methods of conceptualising and researching popular music and an understanding of the varied uses and applications of the outcomes of such research and the history and development of popular music research and its contribution to traditional musicology and to a series of inter-disciplinary debates and dialogues. (PATHWAY D)	Critical Musicology and Popular Music, New Directions in Popular Music Research

<b>Cognitive and Thinking Skills</b>		<b>Taught by the following modules</b>
<b>B1</b>	identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	All taught modules
<b>B2</b>	self-evaluate and analyse critically, exercising independence of thought.	All taught modules

<b>Subject Specific Skills and Professional Behaviours and Attitudes</b>		<b>Taught by the following modules</b>
<b>C1</b>	collect and collate resources relevant to a research investigation, deploying IT skills as relevant, summarizing and critically evaluating	Sources and Resources in the Digital Age, Contemporary Music: Practices and Debates, Critical Musicology and

	resources according to concepts.	Popular Music, Contemporary Ethnomusicology,
<b>C2</b>	assess a range of documents and other sources both primary and secondary as relevant (e.g. musical scores, historical recordings, iconographic evidence), and show a sophisticated awareness of their contextual implications.	Philosophies of Music, Sources and Resources in the Digital Age, Working with Original Musical Documents, Contemporary Music: Practices and Debates, Interpretation, Meaning and Performance, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Performance as Research (Ethnomusicology), Research through Musical Performance
<b>C3</b>	carry out a clearly defined and original project, imaginatively and expertly, using appropriate research methods and synthesizing source materials and arguments.	Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnographic Film and Music Research
<b>C4</b>	apply systematic knowledge of a variety of notational systems to their transcription into modern notation and to issues concerning the construction, dating and provenance of relevant sources. (PATHWAY A)	Working with Original Musical Documents
<b>C5</b>	produce critical editions to a professional standard, showing an awareness of their typologies and purposes, and of conventional methods for presenting such editions. (PATHWAY A)	Working with Original Musical Documents, Sources and Resources in the Digital Age
<b>C6</b>	apply rigorous analytical and critical methods appropriate to recent and contemporary music.(PATHWAY B)	Popular Music and its Critics, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Analysing Contemporary Music: From Serialism to Spectral Noise
<b>C7</b>	apply and evaluate the methodologies of writing about present day musical culture, contemporary musical practices, and their current controversies. (PATHWAY B)	Popular Music and its Critics, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music
<b>C8</b>	perform music and/or critically evaluate musical performance as a specific research technique. (PATHWAY C)	Contemporary Ethnomusicology, Performance as Research (Ethnomusicology)
<b>C9</b>	critically evaluate conceptual debates, analytical methods and methodological strategies that have been used in all types of research on popular music (including texts, listeners, musicians and contexts of production, consumers and the public as individuals and groups, and various institutions). (PATHWAY D)	Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Popular Music and its Critics
<b>C10</b>	rigorously, reflexively and imaginatively apply the most suitable research methods and techniques to varied repertoires and contexts of listening, performance, production and mediation. (PATHWAY D)	Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, New Directions in Popular Music Research, Popular Music and its Critics

<b>Transferable Skills</b>		<b>Taught by the following modules</b>
<b>D1</b>	the ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when appropriate, and develop skills of communication and persuasion.	All modules

Students who successfully complete the full programme will be able to:

<b>Knowledge and Understanding</b>		<b>Taught by the following modules</b>
<b>A1</b>	apply a systematic and comprehensive understanding of principal theories and current debates in musicology, in areas such as criticism, analysis, ethnomusicology, cultural theory, aesthetics and historical study.	Dissertation, Philosophies of Music, Contemporary Music: Practices and Debates, Interpretation, Meaning and Performance, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Ethnomusicology Major Project, Advanced Music Studies
<b>A2</b>	deploy a systematic and comprehensive understanding of advanced research methods and techniques used in musicology, as applied to notated or transcribed musical texts and their sources.	Sources and Resources in the Digital Age, Dissertation, Soviet And Post-Soviet Music and Politics, Working with Original Musical Documents, New Directions in Popular Music Research, Popular Music and its Critics, Ethnomusicology Major Project, Performance as Research (Ethnomusicology), Advanced Music Studies
<b>A3</b>	Link e a systematic and comprehensive understanding of musical practice to theory, and relate musicology to other disciplines, informed by a critical awareness of cultural change and diversity.	Sources and Resources in the Digital Age, Dissertation, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnomusicology Major Project, Ethnographic Film and Music Research, Research through Musical Performance, Advanced Music Studies
<b>A4</b>	explore a systematic and comprehensive understanding of opportunities to contribute to research- based knowledge pertinent to current concerns developments in musicology.	Dissertation, Ethnomusicology Major Project
<b>A5</b>	analyse selected historical repertoires of music and their sources. (PATHWAY A)	Dissertation, Sources and Resources in the Digital Age
<b>A6</b>	apply advanced theories of historical musicology in depth and within a systematic framework. (PATHWAY A)	Dissertation
<b>A7</b>	draw on a comprehensive understanding of contemporary and 20 <sup>th</sup> -century repertoires of music, their techniques and associated styles. (PATHWAY B)	Contemporary Music: Practices and Debates, Analysing Contemporary Music: From Serialism to Spectral Noise, Dissertation
<b>A8</b>	apply systematic and comprehensive understanding of theoretical language to	Contemporary Music: Practices and

	Contemporary Music Studies, in areas such as post- modernism, the avant-garde, experimentalism, and other contemporary musics. (PATHWAY B)	Debates, Dissertation
<b>A9</b>	command a systematic and comprehensive understanding of the history and development of ethnomusicology, and its connections with related disciplines including anthropology and with other areas of music scholarship. (PATHWAY C)	Contemporary Ethnomusicology, Ethnomusicology Major Project
<b>A10</b>	analyse the ethical and moral issues involved in ethnographic research focused on the study of the world's music and musical practices. (PATHWAY C)	Contemporary Ethnomusicology, Ethnomusicology Major Project
<b>A11</b>	conceptualise and research popular music, deploying an understanding of the varied uses and applications of the outcomes of such research and the history and development of popular music research and its contribution to traditional musicology and to a series of inter-disciplinary debates and dialogues. (PATHWAY D)	Dissertation, Critical Musicology and Popular Music, New Directions in Popular Music Research

<b>Cognitive and Thinking Skills</b>		<b>Taught by the following modules</b>
<b>B1</b>	analyse and negotiate unstable concepts such as events (performances, orally transmitted works), meanings (languages and form), interpretations (intention-, text- and audience-based) and justifications (ethical, economic, social).	Dissertation, Ethnomusicology Major Project
<b>B2</b>	identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	Dissertation, Working with Original Musical Documents, Ethnomusicology Major Project
<b>B3</b>	self-evaluate and analyse critically, exercising independence of thought	Dissertation, Ethnomusicology Major Project

<b>Subject Specific Skills and Professional Behaviours and Attitudes</b>		<b>Taught by the following modules</b>
<b>C1</b>	collect and collate resources relevant to a research investigation, deploying IT skills as relevant, summarizing and critically evaluating resources according to concepts.	Sources and Resources in the Digital Age, Advanced Music Studies Dissertation, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnomusicology Major Project
<b>C2</b>	assess a range of documents and other sources both primary and secondary as relevant (e.g. musical scores, historical recordings, iconographic evidence), and show a sophisticated awareness of their contextual implications.	Dissertation, Philosophies of Music, Sources and Resources in the Digital Age, Working with Original Musical Documents, Contemporary Music: Practices and Debates, Interpretation, Meaning and Performance, Critical Musicology and Popular Music, , Popular Music and its Critics, Contemporary Ethnomusicology, Ethnomusicology Major Project, Ethnographic Film and Music Research, Performance as

		Research(Ethnomusicology), Research through Musical Performance
<b>C3</b>	independently design and carry out a clearly defined and original project, imaginatively and expertly, using appropriate research methods and synthesizing source materials and arguments.	Dissertation, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnomusicology Major Project, Ethnographic Film and Music Research,
<b>C4</b>	identify and carry out an individual programme of learning and research that identifies and evaluates links across selected topics.	Dissertation, Ethnomusicology Major Project
<b>C5</b>	apply systematic knowledge of a variety of notational systems to their transcription into modern notation and to issues concerning the construction, dating and provenance of relevant sources. (PATHWAY A)	Working with Original Musical Documents,
<b>C6</b>	produce critical editions to a professional standard, showing an awareness of their typologies and purposes, and of conventional methods for presenting such editions. (PATHWAY A)	Working with Original Musical Documents, Sources and Resources in the Digital Age
<b>C7</b>	apply rigorous analytical and critical methods appropriate to recent and contemporary music.(PATHWAY B)	Popular Music and its Critics, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Analysing Contemporary Music: From Serialism to Spectral Noise
<b>C8</b>	apply and evaluate the methodologies of writing about present day musical culture, contemporary musical practices, and their current controversies. (PATHWAY B)	Popular Music and its Critics, Contemporary Music: Practices and Debates, Critical Musicology and Popular Music
<b>C9</b>	collect, record, edit and appraise musical and oral data resulting from field work research, and transcribe into appropriate notation. (PATHWAY C)	Ethnomusicology Major Project
<b>C10</b>	perform music and/or critically evaluate musical performance as a specific research technique. (PATHWAY C)	Contemporary Ethnomusicology, Ethnomusicology Major Project, Performance as Research (Ethnomusicology)
<b>C11</b>	critically evaluate conceptual debates, analytical methods and methodological strategies that have been used in all types of research on popular music (including texts, listeners, musicians and contexts of production, consumers and the public as individuals and groups, and various institutions). (PATHWAY D)	Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, Popular Music and its Critics
<b>C12</b>	rigorously, reflexively and imaginatively apply the most suitable research methods and techniques to varied repertoires and contexts of listening, performance, production and mediation. (PATHWAY D)	Contemporary Music: Practices and Debates, Critical Musicology and Popular Music, New Directions in Popular Music Research, Popular Music and its Critics

<b>Transferable Skills</b>		<b>Taught by the following modules</b>
<b>D1</b>	self-motivation and initiative in planning and	Dissertation, Ethnomusicology Major

	implementing tasks, and organisation and management of a personal schedule of learning.	Project
<b>D2</b>	the organisation, articulation and presentation of ideas in a clear, systematic and professional manner, and the capacity to communicate these effectively both orally and in writing to both specialist and non-specialist audiences.	Dissertation, Ethnomusicology Major Project
<b>D3</b>	the ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when appropriate, and develop skills of communication and persuasion.	All modules

## How Will You Learn

The Department is committed to a diverse and stimulating range of learning and teaching methods that ensure the programme outcomes of each pathway are addressed rigorously. Each pathway provides a network of cross-referenced and cumulative knowledge across modules; this is further developed through your independent research and learning activities directed towards module assignments and the large-scale dissertation/project component. Similarly, each pathway affords opportunity to develop your academic skills in a structured, linear and coherent way. You achieve the outcomes relevant to your pathway through the experience of interconnected teaching and learning strategies across these various elements of the programme, in both group and individual settings, which foster new understandings and skills.

Lecture-seminar sessions, tutorials, and where relevant, workshops and performance events are designed to address the programme outcomes. All modules provide a weekly lecture-seminar or other session, which reinforces knowledge and understanding gained through preparatory reading, and other related independent research.

Practical and subject-related skills are developed through class-based tasks, either individually or in groups, (including analytic, listening-based, or discursive exercises) or by setting up or reviewing follow-up tasks undertaken outside of taught sessions. The relative extent of a lecture, seminar or task-based component in any individual session depends on the material at hand. Class discussion and debate, whether staff- or student-led, encourages collaborative engagement with questions, issues, problems and exercises that help develop your individual learning. Cognitive and transferable skills are integral to your learning experiences across all elements of the programme.

These activities are supported by a wide range of ancillary activities that pertain to various aspects of the programme, including the Department's concert series, masterclasses, guest lectures, Music Research Forum, and research activities undertaken and promoted by our various research centres. The activities of the Graduate School at Goldsmiths also offer opportunities to improve and enhance your learning experience, providing additional intellectual and social contact between students and staff within and across programmes and departments.

Independent learning requires close and rigorous engagement with primary and secondary sources, as directed by module materials and online resources, including musical scores, recordings, film, historical documents and a range of other relevant materials.

The Departmental Postgraduate Handbook and relevant library resources are referenced to help develop research-based and IT related skills. Your learning development is supported and reviewed in one-to-one tutorial meetings that occur across the academic year with a special emphasis on Term 3.

## How you will be assessed

Summative assessment of the programme outcomes occurs across the four 30 CAT modules and 60 CAT dissertation/project component. Individual modules deploy the most effective and appropriate assessment method according to the topic, and context within the given pathway.

The methods are either:

- 1) a 5000-word essay that demonstrates ability to apply critical reasoning to a set question, comparative or analytical task, conduct independent research and produce an academic argument that can be supported by evidence and examples
- 2) a project portfolio that demonstrates ability to undertake and analyse/evaluate an assessed practical task (e.g. a performance, an interview, a transcription or an ethnographic film) and write a 2000-3000-word critical evaluation

The learning outcomes are achieved and demonstrated in their most extensive and comprehensive form in the 60 CAT dissertation/project component that is compulsory for the programme.

The methods are:

- a) a critical discussion (c.12,000 words) of 1. an issue or debate in musicology or in contemporary and popular music studies, or 2. an analytical study, or 3. an appropriate repertoire, ranging over a coherent body of material, and including the evaluation of original source material as relevant.
- b) a critical edition of a single musical document (manuscript or printed), including an editorial commentary and apparatus, and an introduction discussing any problems raised by the document, situating it within its historical and social context and including a critical discussion of the music or the musical issues involved. (textual component not exceeding c. 10,000 words).
- c) An ethnographic film on a music topic of between 30 to 60 minutes in length, and a dissertation of c. 6,000 words that relates to the ethnographic film.
- d) A performance of approximately 30 minutes in length, and a dissertation of c. 6,000 words that relates to the performance.

Formative assessment occurs in class discussion of tasks set, tutorial review of your progress as well as written and oral feedback.

### Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/Exceptional)	Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. Overall the work demonstrates the conceptualisation, coherency, contextual appropriateness, theoretical sophistication, critical evaluation, accuracy and, above all, originality necessary for it to be publishable as submitted. Any omissions that occur arise as a result of a deliberate, justified focus, rather than through any lack of awareness or incompetence.  Research: The research shows independent thinking and methodological awareness to an exceptionally high standard; the range of sources employed is comprehensive and directed towards further development

		<p>of the research question; issues are discussed within appropriate theoretical frameworks which, in turn, are subjected to critical inquiry.</p> <p>Text-based assessment: the text is structured with exceptional clarity and cogency, the argument is compelling and the presentation and scholarly procedures employed are flawless.</p> <p>Edition-based assessment: the transcription is exemplary; editorial problems are negotiated in accordance with the best professional standards; editorial decisions are made with genuine understanding of all relevant factors.</p> <p>Performance: An exceptional, professional standard of music performance. Communication with the audience and verbal content and expression in the performance is exemplary. The performance shows a sophisticated and original interpretative understanding. The programme notes are excellent. Supplementary material demonstrates a thorough and comprehensive understanding of how performance illuminates research, and demonstrates evidence of original ideas and independent thought.</p>
70-79%	Distinction	<p>Represents the overall achievement of the appropriate learning outcomes to an excellent level. Overall the work shows evidence of rigorous analytical research in its conceptualisation of the project; an excellent level of response to the set tasks; the conceptual coherency of the work/project is strong and ideas are deployed within a clearly defined contextual framework.</p> <p>Research: The relevant research issues are convincingly identified and addressed; there is ample evidence of sustained academic inquiry; the research draws on a wide range of sources which are all critically evaluated; issues are readily identified and contextualised using appropriate theoretical frameworks.</p> <p>Text-based assessment: the text is extremely well structured, ideas are developed, articulated and synthesised to a high standard through cogent argument throughout. Correct scholarly procedures and theoretical frameworks are consistently employed with care, accuracy and an understanding of their purpose.</p> <p>Edition-based assessment: the transcription is correct throughout without any noticeable errors; editorial procedures and problems are reflected consistently and to a high standard; editorial decisions show good understanding of musical or notational conventions; editorial commentary and critical apparatus are detailed, accurate and clearly organised; all relevant sources are considered; the presentation is clear, tidy, well organised</p>

		<p>and with an excellent understanding of the notational/performance conventions of the given piece.</p> <p>Performance: A high standard of music performance with fluent playing. Any minor errors do not detract significantly from the overall performance. The programme is very well planned and executed. Communication with the audience and verbal content and expression in the performance is excellent. The performance shows an excellent interpretative understanding of the pieces performed. The programme notes are very informative and well presented. Supplementary material demonstrates a thorough understanding of how performance illuminates research.</p>
60-69%	Merit	<p>Represents the overall achievement of the appropriate learning outcomes to a good level. Overall evidence of good analytical research in the conceptualisation of the project; a very good level of response to the set tasks; the conceptual coherency of the work/project is good and ideas deployed within a defined contextual framework.</p> <p>Research: The relevant issues are clearly identified; the range of sources is well developed and shows both sustained academic inquiry and some critical evaluation of the sources; issues are identified and contextualised using appropriate theoretical frameworks.</p> <p>Text-based assessment: the text is well organised, the main argument is clearly focused and constructed. Correct scholarly procedures are employed throughout with accuracy.</p> <p>Edition-based assessment: the transcription is correct with only minor or superficial errors; editorial procedures and problems are reflected consistently; editorial commentary and critical apparatus are detailed, accurate and clearly organised; the presentation is convincing and well organised.</p> <p>Performance: Fluent playing, with only minor errors. The programme is well planned and executed. Communication with the audience and verbal content and expression in the performance is good. The performance shows a good interpretative understanding of the pieces performed. The programme notes are informative and well presented. Supplementary material demonstrates understanding of how performance illuminates research.</p>
50-59%	Pass	<p>Represents the overall achievement of the appropriate learning outcomes to an adequate level. Overall mainly adequate level of response to the set task; the conceptual coherency of the work/project is largely adequate.</p> <p>Research: Research shows evidence of the identification of relevant issues; the range of sources is limited but</p>

		<p>shows some initiative beyond the module bibliography; there is evidence of some analytic or contextual skills but these are mainly derivative.</p> <p>Text-based assessment: the text is structured around an argument, though not consistently focussed; scholarly procedures are employed throughout and are largely correct though routinely applied.</p> <p>Edition-based assessment: the transcription is mainly correct with no major mistakes and reflects the musical idiom accurately; reflection upon editorial procedures and problems is demonstrated, but not always consistently; editorial commentary and critical apparatus are sufficiently detailed and accurate; the presentation is generally tidy and organised.</p> <p>Performance: Generally fluent playing, although the performance will be less polished and with some noticeable errors. The programme shows evidence of planning, but is limited in scope. Communication during the performance is adequate, although verbal content and expression in the performance is limited and hesitant at times. A basic interpretative understanding of the pieces performed. The programme notes are brief and communicate little. Supplementary material demonstrates limited understanding of how performance illuminates research.</p>
30-49%	Fail	<p>Represents an overall failure to achieve the appropriate learning outcomes at Masters standard.</p> <p>Research: Research shows little evidence of the identification of relevant issues. The range of sources is inadequate, with little interpretation or analysis and there is no independent attempt to find relevant sources and resources. Awareness of methodological problems or contextual framework is not sufficiently demonstrated.</p> <p>Text-based assessment: The text lacks structure and / or sound argument; the focus is not clear; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.</p> <p>Edition-based assessment: many errors in transcribing the music which will make the edition unusable in performance; limited awareness of editorial procedures and problems, editorial decisions not reflected upon and/or inconsistent; editorial commentary and critical apparatus inadequate and underdeveloped; presentation untidy and unorganised.</p> <p>Performance: A weak performance with a basic level of organisation and revealing some significant errors. Poor programme planning. Communication during the</p>

		performance is poor, and verbal content and expression in the performance is expressed in very basic terms. Inadequate interpretative understanding of the pieces performed. Minimal programme notes. Supplementary material demonstrates little understanding of how performance illuminates research.
10-29%	Bad fail	Represents a significant overall failure to achieve the appropriate learning outcomes at Masters standard.  Research: Research shows hardly any evidence of the identification of relevant issues, and is very incompetent and incomplete. The range of sources and resources consulted is very limited and inadequate, with little interpretation or analysis. No awareness of methodological problems or contextual framework is demonstrated. Text-based assessment: the organisational structure is weak and unfocused, lacking argument, understanding or relevant examples. Scholarly procedures are misunderstood or employed incorrectly. Edition-based assessment: major errors in transcribing the music; weak grasp of notational systems; no awareness of editorial procedures and problems; lack of adequate editorial commentary and critical apparatus; presentation untidy, ill-organised and inappropriate to the musical idiom, genre or style. Performance: Very poor and revealing many obvious errors. Little sense of programme planning and very poor communication during the performance. Virtually no interpretative understanding of the pieces performed. Minimal or missing programme notes.
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes.
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

### How the programme is structured

Each pathway comprises 1. 30 CAT Core modules. 2. 30 CAT Options. 3. 60 CAT Dissertation/Project. You must take four modules (30 CAT each) and the dissertation/project option (60 CAT) designated for your pathway. Each Pathway includes a 30 CAT core module that must be taken in the first term of study.

The topic of your dissertation/project option should be closely allied to the specific programme outcomes of your pathway and the selected modules, and agreed with the MA Programme Convener. The options provide you with a choice of modules most relevant to your chosen pathway. You will receive advice from the Department at interview and/or enrolment about your choices. Please note that choices may be affected by the Department timetable.

The programme can be taken in either full-time or part-time mode. In part-time mode, the minimum enrolment is one 30 CAT module in term 1 and term 2 of each year of study.

Option module lists are indicative. Some modules may not be available in some years.



Academic Year of Study 1 MA in Music

<b>Module Title</b>	<b>Module Code</b>	<b>Credits</b>	<b>Level</b>	<b>Module Status</b>	<b>Term</b>
Advanced Music Studies	MU71079A	30	7	Core	1
AND: Dissertation	MU71046A	60	7	Core	1-3
Sources and Resources in the Digital Age	MU71060B	30	7	Optional	2
Contemporary Music: Practices and Debates	MU71054B	30	7	Optional	2
Critical Musicology & Popular Music	MU71069A	30	7	Optional	1
Contemporary Ethnomusicology	MU71014B	30	7	Optional	1
Contemporary Ethnomusicology	MU71014B	30	7	Optional	1
Philosophies of Music	MU71036B	30	7	Optional	2
Sound Agendas	MU71040B	30	7	Optional	1
Working with Original Musical Documents	MU71048A	30	7	Optional	1
Ethnographic Film and Music Research	MU71051A	30	7	Optional	1 & 2
Contemporary Music: Practices and Debates	MU71054B	30	7	Optional	2
Performance as Research (Ethnomusicology)	MU71056B	30	7	Optional	2
Analysing Contemporary Music: From Serialism to Spectral Noise	MU71058B	30	7	Optional	2
Soviet And Post-Soviet Music and Politics	MU71061A	30	7	Optional	2
Interpretation, Meaning and Performance	MU71067B	30	7	Optional	2
Critical Musicology and Popular Music	MU71069A	30	7	Optional	1
Popular Music and its Critics	MU71070C	30	7	Optional	2
New Directions in Popular Music Research	MU71071B	30	7	Optional	2
Research Through Musical Performance	MU71080A	30	7	Optional	2
Compositional Techniques	MU71065A	30	7	Optional	1
Music Management	MU71072A	30	7	Optional	2

Academic Year of Study 1 MA in Music (Musicology) (pathway A)

<b>Module Title</b>	<b>Module Code</b>	<b>Credits</b>	<b>Level</b>	<b>Module Status</b>	<b>Term</b>
Sources and Resources in the Digital Age	MU71060A	30	7	Core	2
AND: Advanced Music Studies	MU71079A	30	7	Core	1
AND: Dissertation	MU71046A	60	7	Core	1-3
Working with Original Musical Documents	MU71048A	30	7	Optional	1
Contemporary Ethnomusicology	MU71014B	30	7	Optional	2
Philosophies of Music	MU71036B	30	7	Optional	2

Contemporary Music: Practices and Debates	MU71054B	30	7	Optional	2
Performance as Research (Ethnomusicology)	MU71056B	30	7	Optional	2
Analysing Contemporary Music: From Serialism to Spectral Noise	MU71058B	30	7	Optional	2
Soviet And Post-Soviet Music and Politics	MU71061A	30	7	Optional	2
Interpretation, Meaning and Performance	MU71067B	30	7	Optional	2
Research Through Musical performance	MU71080A	30	7	Optional	2
Critical Musicology and Popular Music	MU71069A	30	7	Optional	2
Ethnographic Film and Music Research	MU71051A	30	7	Optional	1
Music Management	MU71072A	30	7	Optional	2
New Directions in Popular Music Research	MU71071B	30	7	Optional	2
Popular Music and its Critics	MU71070C	30	7	Optional	2
Sound Agendas	MU71040B	30	7	Optional	1

Academic Year of Study 1 MA in Music (Contemporary Music Studies) (pathway B)

Module Title	Module Code	Credits	Level	Module Status	Term
Advanced Music Studies	MU71079A	30	7	Core	1
Contemporary Music: Practices and Debates	MU71054B	30	7	Core	2
AND: Dissertation	MU71046A	60	7	Core	1-3
Contemporary Ethnomusicology	MU71014B	30	7	Optional	1
Philosophies of Music	MU71036B	30	7	Optional	1
Sound Agendas	MU71040B	30	7	Optional	1
Ethnographic Film and Music Research	MU71051A	30	7	Optional	1
Performance as Research (Ethnomusicology)	MU71056B	30	7	Optional	2
Research through Musical Performance	MU71080A	30	7	Optional	2
Music Management	MU71072A	30	7	Optional	2
New Directions in Popular Music Research	MU71071B	30	7	Optional	2
Compositional Techniques	MU71065A	30	7	Optional	1
Analysing Contemporary Music: From Serialism to Spectral Noise	MU71058B	30	7	Optional	2
Sources and Resources in the Digital Age	MU71060B	30	7	Optional	2
Soviet And Post-Soviet Music and Politics	MU71061A	30	7	Optional	2
Interpretation, Meaning and Performance	MU71067A	30	7	Optional	2
Critical Musicology and Popular Music	MU71069A	30	7	Optional	2

Popular Music and its Critics	MU71070C	30	7	Optional	2
Music Management	MU71072A	30	7	Optional	2

Academic Year of Study 1 MA in Music (Ethnomusicology) (pathway C)

Module Title	Module Code	Credits	Level	Module Status	Term
Contemporary Ethnomusicology	MU71014B	30	7	Core	1
AND: Ethnomusicology Major Project	MU71016C	60	7	Core	1-3
Philosophies of Music	MU71036B	30	7	Optional	2
Sound Agendas	MU71040B	30	7	Optional	1
Ethnographic Film and Music Research	MU71051A	30	7	Optional	1
Performance as Research (Ethnomusicology)	MU71056B	30	7	Optional	2
Soviet And Post-Soviet Music & Politics	MU71061A	30	7	Optional	2
Interpretation, Meaning and Performance	MU71067B	30	7	Optional	2
Critical Musicology and Popular Music	MU71069A	30	7	Optional	1
Popular Music and its Critics	MU71070C	30	7	Optional	2
New Directions in Popular Music Research	MU71071B	30	7	Optional	2
Research Through Musical Performance	MU71080A	30	7	Optional	2
Advanced Music Studies	MU71079A	30	7	Optional	1
30 Credit module (or equivalent credits) from a list, approved by the Department of Music, of modules offered by other Goldsmiths Departments		30	7	Optional	1 or 2

Academic Year of Study 1 MA in Music (Popular Music Research) (Pathway D)

Module Title	Module Code	Credits	Level	Module Status	Term
Critical Musicology and Popular Music	MU71069A	30	7	Optional	1
AND: Popular Music and its Critics	MU71070C	30	7	Optional	2
AND: Dissertation	MU71046A	60	7	Core	1-3
Contemporary Ethnomusicology	MU71014B	30	7	Optional	1
Philosophies of Music	MU71036B	30	7	Optional	2
Sound Agendas	MU71040B	30	7	Optional	1
Working with Original Musical Documents	MU71048A	30	7	Optional	1
Ethnographic Film and Music Research	MU71051A	30	7	Optional	1
Contemporary Music: Practice and Debates	MU71054B	30	7	Optional	2
Research Through Musical Performance	MU71080A	30	7	Optional	2
Advanced Music Studies	MU71079A	30	7	Optional	1

Performance as Research (Ethnomusicology)	MU71056B	30	7	Optional	2
Interpretation, Meaning and Performance	MU71067B	30	7	Optional	2
New Directions in Popular Music Research	MU71071B	30	7	Optional	2
Music Management	MU71072A	30	7	Optional	2

## Academic support

Support for learning and wellbeing is provided in number of ways by departments and College support services who work collaboratively to ensure students get the right help to reach their best potential both academically and personally.

Students are allocated a personal tutor and a Senior Tutor in each department who has overall responsibility progress and welfare. Departments arrange regular communication to students in the form of mailings and meetings as well as regular progress reports and feedback on coursework and assignments. This is in addition to scheduled seminars, tutorials and lectures/workshops.

Every student is assigned a personal tutor who will meet with their student twice a year either face-to-face, as part of a group and/or electronically, the first of which normally takes place within the first few weeks of the first term. Personal tutors are also available to students throughout the year of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This way progress, attendance, essay/coursework/assessment marks can be reviewed, and an informed discussion can be about how to strengthen learning and success.

Students are sent information about learning resources in the Library and on the VLE so that they have access to programme handbooks, programme information and support related information and guidance. Timetables are sent in advance of the start of term so that students can begin to manage their preparation and planning.

Taught sessions and lectures provide overviews of coursework themes, which students are encouraged to complement with intensive reading for presentation and discussion with peers at seminars. Coursework essays build on lectures and seminars, so students are encouraged to attend all taught sessions to build knowledge and their own understanding of their chosen discipline.

In depth feedback is provided for written assignments and essays via written feedback forms and formative feedback with module tutors/leads is provided to ensure that students' work is on the right track. Feedback comes in many forms and not only as a result of written comments on a marked essay. Students are given feedback on developing projects and practice as they attend workshops and placements.

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is clearly provided on the College Website and for new students through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with the student and communicated to the department so that adjustments to learning and teaching are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The Inclusion and Learning Support and Wellbeing Teams maintain case loads of students and provide on-going support.

The Careers Service provides central support for skills enhancement, running the Gold Award Scheme and other co-curricular activities that are accredited via the higher education achievement report

(HEAR).

The Academic Skills Centre works with academic departments offering bespoke academic literacy sessions. It also provides a programme of academic skills workshops and one-to-one provision throughout the year, which students can access directly at [gold.ac.uk/asc/](http://gold.ac.uk/asc/).

### **Links with employers, placement opportunities and career prospects**

The programme is designed with careful consideration of the opportunities, challenges and intellectual demands presented by music-related careers in journalism, teaching, broadcasting, librarianship and arts administration. It also supports the practice-based professions, for example historically-informed performance and sound recording production.

The Masters programme has attracted support in the form of Arts and Humanities Research Council awards to students.

A high proportion of Masters Graduates have progressed to MPhil/PhD at either Goldsmiths or other prestigious universities in the UK or overseas.

Alumni of the Masters programme include internationally renowned scholars, including Chris Banks (formerly Head of Music Collections at the British Library), Dame Janet Ritterman (former Director of the Royal College of Music), Edward Gregson (Principal of Royal Northern College of Music), John Heighway (Vice Principal of Trinity College of Music), Roger Parker (Professor at King's College, London) and Philip Meaden (Principal of the Leeds College of Music).

### **The requirements of a Goldsmiths degree**

#### **Master's Degrees**

All Master's degrees at Goldsmiths have a minimum value of 180 credits. Programmes are comprised of modules which have individual credit values. In order to be eligible for the award of a Master's degree students must have passed all modules on the programme.

#### **Intermediate Exit Points**

Some programmes incorporate intermediate exit points of Postgraduate Certificate and Postgraduate Diploma, which may be awarded on the successful completion of modules to the value of 60 credits or 120 credits respectively. Individual programmes may specify which, if any, combination of modules are required in order to be eligible for the award of these qualifications. The awards are made without classification.

#### **Final Classification**

There are four possible categories of final classification for Master's degrees: Distinction, Merit, Pass and Fail.

For further information, please refer to the Regulations for Postgraduate Taught Students, which may be found here: <http://www.gold.ac.uk/governance/studentregulations/>

### **Programme-specific rules and facts**

You must take four modules (30 CAT each) and the dissertation/major project option (60 CAT) designated for your pathway. Each pathway comprises 1. Core modules. 2. Options. 3.

Dissertation/Major Project. The specialism of your dissertation/major project should be closely allied to the specific programme outcomes of your pathway and the selected modules, and agreed with the appropriate Pathway Leader. The options provide you with a choice of modules most relevant to your

chosen pathway. You will receive advice from the Department at interview and/or enrolment about your choices. Please note that choices may be affected by the Department timetable.

In order to progress, students must pass at least one module to the minimum value of 30 credits.

#### Interim Exit awards

In order to be considered for the award of a Pg Cert in Music, PgCert in Music (Musicology), PgCert in Music (Contemporary Studies), PgCert in Music (Ethnomusicology), or PgCert in Music (Popular Music Research) a student must have passed modules to the value of 60 credits, which must include one of the core modules relevant to the chosen pathway.

In order to be considered for the award of a PgDip in Music, PgDip in Music (Musicology), PgDip in Music (Contemporary Studies), PgDip in Music (Ethnomusicology), or PgDip in Music (Popular Music Research) a student must have passed modules to the value of 120 credits, which must include one of the core modules relevant to the chosen pathway.

### **Programme costs**

#### **General Costs**

In addition to your tuition fees, you will be responsible for meeting standard costs associated with your study. Find out more information here: <https://www.gold.ac.uk/programme-costs>

#### **How teaching quality will be monitored**

Goldsmiths employs a number of methods to ensure and enhance the quality of learning and teaching on its programmes.

Programmes and modules must be formally approved against national standards and are monitored throughout the year in departmental staff / student forums and through the completion of module evaluation questionnaires. Every programme also has at least one External Examiner who produces an annual report which comments on the standards of awards and student achievement.

This output is considered with other relevant data in the process of Annual Programme Review, to which all programmes are subject, and which aims to identify both good practice and issues which require resolution.

Every six years all programmes within a department are also subject to a broader periodic review. This aims to ensure that they remain current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants is appropriate.

Detailed information on all of these procedures are published on the webpages of the Quality Office (<http://www.gold.ac.uk/quality/>).