**Programme Specification**  
**Postgraduate**  

Applicable to postgraduate programmes

Please click [here](#) for guidance on completing this specification template.

### Part A: Programme Summary Information

<table>
<thead>
<tr>
<th></th>
<th>Title of programme:</th>
<th>MRes Arts (Music)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Programme Code:</td>
<td>tbc</td>
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<tr>
<td>3.</td>
<td>Entry Award(s):</td>
<td></td>
</tr>
<tr>
<td></td>
<td>☐ MA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>☐ MSc</td>
<td></td>
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<tr>
<td></td>
<td>☐ PGDip</td>
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<td></td>
<td>☐ PGCert</td>
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<td>☐ PG Award</td>
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<td>☐ DPS</td>
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<tr>
<td></td>
<td>☐ CPS</td>
<td></td>
</tr>
<tr>
<td>X☐</td>
<td>Other (please specify below):</td>
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</tr>
</tbody>
</table>

**MRes**

<table>
<thead>
<tr>
<th></th>
<th>Exit Awards:</th>
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<tbody>
<tr>
<td></td>
<td>☐ PGDip</td>
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<tr>
<td>X☐</td>
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<td>PG Award</td>
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</tr>
<tr>
<td></td>
<td>CPS</td>
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</tr>
</tbody>
</table>

Exit awards will automatically bear the name of the entry award. If an exit award is to be unnamed (i.e. it will show only the qualification achieved) or if it is to have a different name from the entry qualification you must indicate this below:

<table>
<thead>
<tr>
<th></th>
<th>Date of first intake:</th>
<th>September 2015</th>
</tr>
</thead>
</table>

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**TQSD/14.15**  
2016-17 v.1
6. **Frequency of intake:** Annually in September

7. **Duration and mode of study:** Full-time, 1 year; part-time, 2 years

8. **Applicable framework:** University Framework for Postgraduate Modular Degrees
   - **Framework exemption required:**
     - X☐ No (please go to section 9)
     - ☐ Yes (please provide a brief summary below)

9. **Applicable Ordinance:** Ordinance 52(A)
   - **New/revised Ordinance required:**
     - X☐ No (please go to section 10)
     - ☐ Yes (please provide a brief summary below)

10. **Faculty:** Humanities and Social Sciences

11. **Level 2 School/Institute:** School of the Arts

12. **Level 1 unit:** N/A

13. **Campus:** Liverpool

14. **Other contributors from UoL:** N/A

15. **Teaching other than at UoL:** N/A

16. **Director of Studies:** Dr Simon Marsden (as School lead for PGT)

17. **Board of Studies:** Arts Academic Quality and Standards Sub-Committee

18. **Board of Examiners:** Department of Music

19. **External Examiner(s):**
   - Name
   - Institution
   - Position
   - To be confirmed.
20. Professional, Statutory or Regulatory body: N/A

21: QAA Subject benchmark Statements(s): N/A

22. Other reference points: Not applicable

23. Fees: Standard fees for Master of Research degree.

   Currently £3,996 (full-time) or £1,998 (part-time) for Home/EU; £12,200 (full-time) or £6,100 (part-time) for overseas.

24. Additional costs to the student: No additional costs to students are anticipated as standard. It is possible that individual dissertation projects may incur specific additional research expenses, e.g. for access to archives.

25: AQSC approval: 5th June 2015

Part B: Programme Aims & Objectives

26. Aims of the Programme

The MRes Arts (Music) programme provides students with the opportunity to undertake a substantial research and/or composition project in the field of Music as preparation for further research or for purposes of personal and/or professional development.

No. Aim:

1. To provide students with the opportunity to develop an original research project in the field of Music, directed towards either criticism or composition, with guidance from a specialist academic supervisor (or supervisors).

2. To provide training in research skills and methodology appropriate to the student's area of study.

3. To develop specialist knowledge and research expertise in the field of Music relevant to future research and/or professional activities within or outside of academia.

4. To participate in the research culture of the School of the Arts and to make contributions to new and existing academic debates.

27. Learning Outcomes

No. Learning outcomes – Master’s degree

1. To conceive and plan a research and/or composition project in the student's chosen field of study, taking into account existing scholarly and/or creative work in the field and the priorities and boundaries of the project.

2. To develop specialist subject knowledge relevant to the student's chosen field
3. To demonstrate understanding of research methodologies in Music, as appropriate to the student's chosen field of study.

4. With the guidance of one or more academic supervisors, to develop a research project culminating in the presentation of either a critical dissertation or a piece of original composition demonstrating knowledge of relevant scholarly and creative methodologies and appropriate skills of presentation including the development of a coherent 'voice' for academic writing.

### Learning Outcomes

#### No. Learning outcomes – Postgraduate Diploma

1. To conceive and plan a research project in the student's chosen field of study, taking into account existing scholarly work in the field and the priorities and boundaries of the project.

2. To develop specialist subject knowledge relevant to the student's chosen field of study.

3. To demonstrate understanding of research methodologies in Music, as appropriate to the student's chosen field of study.

4. To demonstrate skills of academic writing and the critical evaluation of sources through the presentation of research in an essay and other written work.

#### No. Learning outcomes – Postgraduate Certificate

1. To conceive and plan a research project in the student's chosen field of study, taking into account existing scholarly work in the field and the priorities and boundaries of the project.

2. To develop specialist subject knowledge relevant to the student's chosen field of study.

3. To demonstrate understanding of research methodologies in Music, as appropriate to the student's chosen field of study.

4. To demonstrate skills of academic writing and the critical evaluation of sources through the presentation of research in an essay and other written work.

#### No. Learning outcomes – Postgraduate Award

1. To conceive and plan a research project in the student's chosen field of study, taking into account existing scholarly work in the field and the priorities and boundaries of the project.

2. To develop specialist subject knowledge relevant to the student's chosen field of study.

3. To demonstrate understanding of research methodologies in Music, as appropriate to the student's chosen field of study.

### 27a. Mapping of subject-based learning outcomes:

<table>
<thead>
<tr>
<th>Learning outcome No.</th>
<th>Module(s) in which this will be delivered</th>
<th>Mode of assessing achievement of PSRB/Subject benchmark statement (if applicable)</th>
</tr>
</thead>
</table>

TQSD/14.15
2016-17 v.1

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<table>
<thead>
<tr>
<th>No.</th>
<th>Programme</th>
<th>Learning outcome</th>
<th>Applicable</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>SOTA701: Research Resources</td>
<td>Annotated bibliography</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>SOTA702: Feasibility Study</td>
<td>Assessed essay</td>
<td></td>
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<tr>
<td></td>
<td>SOTA703: Dissertation</td>
<td>Dissertation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUMA701: Major Composition Portfolio</td>
<td>Composition Portfolio</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>SOTA701: Research Resources</td>
<td>Annotated bibliography</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>SOTA702: Feasibility Study</td>
<td>Assessed essay</td>
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<tr>
<td></td>
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<td></td>
<td>MUMA701: Major Composition Portfolio</td>
<td>Composition Portfolio</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>MUMA722: Training for Music and Research</td>
<td>Assessed coursework</td>
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<tr>
<td></td>
<td>SOTA701: Research Resources</td>
<td>Annotated bibliography</td>
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<td></td>
<td>SOTA702: Feasibility Study</td>
<td>Assessed essay</td>
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<td>4.</td>
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<tr>
<td>4 (a).</td>
<td>SOTA702: Feasibility Study</td>
<td></td>
<td>N/A</td>
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</table>

### 28. Skills and Other Attributes

**No.**

**Skills and attributes:**
1. Conception and planning of an original research project.

2. Identification of scholarly resources and other research materials through the use of academic libraries, electronic databases and other appropriate facilities.

3. Critical evaluation of primary and secondary sources.

4. Written communication.

5. Oral communication.

6. Independent working.

7. Conceptualisation and development of an original piece of musical composition, including accurate presentation. (For students taking MUMA701)

### 28a. Mapping of skills and other attributes:

<table>
<thead>
<tr>
<th>Skills and other attributes No.</th>
<th>Module(s) in which this will be delivered and assessed</th>
<th>Learning skills, research skills, employability skills</th>
<th>Mode of assessing achievement of the skill or other attribute</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>MUMA722: Training for Music and Research</td>
<td>Research</td>
<td>Research Skills assessments</td>
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<tr>
<td></td>
<td>SOTA701: Research Resources</td>
<td></td>
<td>Annotated Bibliography</td>
</tr>
<tr>
<td></td>
<td>SOTA702: Feasibility Study</td>
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<td>Assessed essay</td>
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<td>Dissertation</td>
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<td>Composition Portfolio</td>
</tr>
<tr>
<td>2.</td>
<td>MUMA722: Training for Music and Research</td>
<td>Research</td>
<td>Research Skills assessments</td>
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<td>SOTA702: Feasibility Study</td>
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<td>Composition Portfolio</td>
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<tr>
<td>3.</td>
<td>MUMA722: Training for Music and Research</td>
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<td>Research Skills assessments</td>
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<td>5.</td>
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<tr>
<td>SOTA701: Research Resources</td>
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<td>MUMA722: Training for Music and Research</td>
<td></td>
</tr>
<tr>
<td>SOTA702: Feasibility Study</td>
<td>SOTA702: Feasibility Study</td>
<td>Learning, Research, Employability</td>
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<tr>
<td>SOTA703: Dissertation</td>
<td>SOTA703: Dissertation</td>
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<tr>
<td>MUMA701: Major Composition Portfolio</td>
<td>MUMA701: Major Composition Portfolio</td>
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<td></td>
</tr>
<tr>
<td>Annotated Bibliography</td>
<td>Annotated Bibliography</td>
<td>Participation in group exercises and seminar discussions</td>
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<tr>
<td>Assessed essay</td>
<td>Assessed essay</td>
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</tr>
<tr>
<td>Dissertation</td>
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<td>Research Skills assessments</td>
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<tr>
<td>Composition Portfolio</td>
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</table>

### 29. Career opportunities:

The MRes Arts (Music) may enhance the career prospects of those working or wishing to work in fields associated with the study of Arts subjects or other areas of academic work and study, including teachers, librarians, and professional writers. While managerial positions often require the ability to conduct research or project-work and to demonstrate sustained and complex organisational skills in ways encompassed by this programme, its emphasis on oral and written communication skills as well as on IT-based...
presentation skills will be useful for many types of employment. Some students may want to take this course for its own sake and for the sake of personal development and the revitalization of subject awareness. Equally, the MRes is designed to prepare students too for further research at MPhil or PhD level, and to enable them to enter postgraduate study, thus offering a first step towards a career in academic teaching and research.

The advanced study of Music on this programme equips students with powers of fine discrimination and judgement that will set them apart in workplaces of many kinds. The skills it fosters are those which enable graduates to deal logically with the complex demands of a whole range of careers. These skills include:
- the ability to process large amounts of information
- the ability to organise disparate material into a coherent argument
- the capacity to compare many different views and come to a decision about the merits of each
- the independence to define a complex project and bring it to completion with minimal input.
- imaginative and creative responsiveness to problems
- powers of expression (both written and oral) which allow for the lucid delineation of nuanced ideas.

Such skills are essential for those considering careers in, for example, journalism, publishing, management, and the law. Graduates have gone on to work in a wide variety of professions. Alumni of SotA Master's degrees include lecturers, communication specialists, broadcasters, writers, teachers, librarians, public relations managers and publishers. MRes Arts students will have access to the University's Careers and Employability Service and to careers events at both School and University level. Supervisors and other academic staff will be able to provide guidance and support to students intending to progress to doctoral study and academic careers.

Part C: Entrance Requirements

30. **Academic Requirements:**

First degree in a relevant Arts and/or Humanities subject (or combined degree with a relevant subject as a substantial component) at class 2.1 or above.

31. **Work experience:**

Not applicable

32. **Other requirements:**

Applicants for whom English is not a first language will be required to demonstrate English language proficiency by an IELTS or TOEFL qualification, achieving a score of 6.5 in IELTS (or equivalent in TOEFL).

Acceptance onto the programme is subject to the availability of appropriate academic supervision. An interview with prospective supervisor(s) and/or the programme director might be requested at the discretion of the programme director.
Applicants will be required to submit two academic references and a sample of written work (or composition if appropriate) with the application form.

## Part D: Programme Structure

### 33. Programme Structure:

The early components of the programme aim to provide training in research skills appropriate to the student’s research field and enable the student to undertake supervised exercises – including the construction of a specialist bibliography and the development of a preliminary piece of work (critical and/or creative) – as planning and preparation for the final dissertation or composition module. From semester 2 (or equivalent for part-time) the focus shifts towards completion of the dissertation or composition with guidance from the academic supervisor(s).

#### Full time (1 year):

**Semester 1:**
- MUMA722: Training for Music and Research (15 credits)
- SOTA701: Research Resources (15 credits)
- SOTA702: Feasibility Study (30 credits)

**Semester 2 (to end of year):**

Students to select either SOTA703: Dissertation (120 credits) or MUMA701: Major Composition Portfolio (120 credits)

#### Part time (2 years):

**Year 1, Semester 1:**
- SOTA701: Research Resources (15 credits)
- MUMA722: Training for Music and Research (15 credits)

**Year 1, Semester 2:**
- SOTA702: Feasibility Study (30 credits)

**Year 1, summer to end of year 2:**

Students to select either SOTA703: Dissertation (120 credits) or MUMA701: Major Composition Portfolio (120 credits)

#### Exit Award: PG Certificate

To achieve a PG Certificate, students must pass MUMA722: Training for Music and Research. They must also pass SOTA701: Research Resources and SOTA702: Feasibility Study.

#### Exit Award: PG Award

To achieve a PG Award, students must pass MUMA722: Training for Music
and Research. They must also pass SOTA701: Research Resources.

34. **Industrial placement/work placement/year abroad:**
   Not applicable

35. **Liaison between the Level 2 Schools/Institutes involved:**
   Not applicable

**Part E: Learning, Teaching and Assessment Strategies**

36. **Learning, Teaching and Assessment Strategies:**
   The learning, teaching and assessment strategies for the MRes Arts (Music) reflect the programme's aim to prepare and support students in undertaking an extended project in music criticism and/or composition. Students will typically work with a single academic supervisor (or two supervisors if appropriate to the project) for the duration of the degree. The supervisor will provide guidance on the scope, boundaries and aims of the project and will normally offer detailed feedback on the progress of the research as the student moves towards completion of the project. Throughout the degree, the emphasis will be on the student's individual learning with appropriate support from the academic supervisor(s), library and IT services and other professional services staff.

   Students are required to take 15 credits of research skills training from the existing PGT provision within the department of Music. This will normally be taught in seminars and will enable MRes students to work as part of a wider cohort of PGT students.

   The primary mode of assessment will consist of either a dissertation (typically 30-35,000 words) or composition portfolio as appropriate to the student's field of study. Other forms of assessment are intended to be preparatory for the final project and will include a bibliographic exercise and an extended feasibility study (for example, a sample chapter or piece of composition). Assessment for the research skills component will normally take the form of skills-building exercises.

36a. **Learning, Teaching and Assessment methods:**

   **Learning and Teaching Methods:**
   - Lectures
   - Seminars
   - One-to-one tutorials with supervisor(s)
   - Independent study
   - Skills development
   - Archival research (if appropriate to the student’s area of study)

   **Assessment Methods:**
   - Coursework essay(s)
   - Bibliographic exercise
37. **Assessment information for students:**

**Code of Practice on Assessment**

The University has a Code of Practice on Assessment which brings together the main institutional policies and rules on assessment. The Code is an authoritative statement of the philosophy and principles underlying all assessment activities and of the University's expectations in relation to how academic subjects design, implement and review assessment strategies for all taught programmes of study.

The Code of Practice includes a number of Appendices which provide more detail on the regulations and rules that govern assessment activity; these include:

- The University marks scale, marking descriptors and qualification descriptors;
- The framework for modular, postgraduate programmes;
- Information about students’ progress, including guidance for students;
- The procedure for assessment appeals;
- Regulations for the conduct of exams;
- The University's policy on making adjustments to exam arrangements for disabled students.
- The code of practice relating to external examining (see also below)
- The Academic Integrity Policy, which covers matters such as plagiarism and collusion and includes guidance for students;
- The policy relating to mitigating circumstances which explains what you should do if you have mitigating circumstances that have affected assessment; and
- The policy on providing students with feedback on assessment.

Please click [here](#) to access the Code of Practice on Assessment and its appendices; this link will also give you access to assessment information that is specific to your cohort:

A summary of key assessment information is also available in the 'Your University' handbook.

**Marking criteria:**

<table>
<thead>
<tr>
<th>1</th>
<th><strong>Distinction</strong> (70% or over)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Sensitive and sophisticated consideration of an extensive range of relevant primary and secondary sources; precisely focused and detailed discussion; subtle and creative use of research material.</td>
</tr>
<tr>
<td>b.</td>
<td>Compelling and original use of key theories or concepts in the discussion of the relevant issues and/or in original composition.</td>
</tr>
<tr>
<td>c.</td>
<td>Written work will show intelligent and persuasive development of a well-supported argument which goes beyond reiteration of existing views.</td>
</tr>
<tr>
<td>d.</td>
<td>Conclusions and interpretations discussed critically, coherently related to earlier discussions, and of interest to other researchers in the field.</td>
</tr>
<tr>
<td>e.</td>
<td>Lively and imaginative writing skills; ability to communicate effectively and accurately within the conventions of academic written</td>
</tr>
</tbody>
</table>
English and with an exemplary standard of layout, presentation and organisation.

f. Creative work will demonstrate originality of composition supported both by sophisticated consideration of existing scholarly, critical and artistic work and by an excellent grasp of appropriate technical, theoretical and presentational skills.

2 **Near-distinction (65% - 69%)**
   a. Strong evidence of consideration of a good range of relevant sources and research material.
   b. Persuasive and coherent use of key theories or concepts in the discussion of the relevant issues or in original composition.
   c. Written work will show careful development of a supported argument which goes beyond reiteration of existing views.
   d. Conclusions and interpretations discussed critically, coherently related to earlier discussions, and potentially of interest to a wider academic audience.
   e. Good writing skills; ability to communicate effectively within the conventions of academic written English and with a very good standard of layout, presentation and organisation.
   f. Creative work will demonstrate a high standard of originality in its conceptualisation and composition, supported by detailed consideration of existing scholarly, critical and artistic work and by a very good grasp of appropriate technical, theoretical and presentational skills.

3 **Excellent Pass (60% - 64%)**
   a. Evidence of intelligent critical analysis of a range of relevant sources.
   b. Sound use of key theories or concepts in the discussion of the relevant issues and/or in the development of new compositions.
   c. Written work will provide evidence of the development of an argument which goes beyond the reiteration of existing views.
   d. Conclusions and interpretations discussed critically, and related to earlier theoretical discussions.
   e. Ability to communicate effectively largely within the conventions of academic written English and with a good standard of layout, presentation and organisation.
   f. Creative work will demonstrate a good standard of originality in its conceptualisation and composition, supported by some consideration of existing scholarly, critical and artistic work and by a good grasp of appropriate technical, theoretical and presentational skills.

4 **Pass (50% - 59%)**
   a. Evidence of acquaintance with relevant primary sources and research methods.
   b. Written work will incorporate some discussion of the chosen issues, though with limited reference to the wider theoretical context.
   c. Evidence of reflection and an individual contribution which has added to the student's understanding though not necessarily to the wider pool of knowledge on the subject;
   d. Views expressed and judgements made with support from the evidence or from reference to recognised authorities.
   e. Ability to communicate clearly and with an adequate command of the conventions of academic writing.
   f. Creative work will show some originality of conceptualisation and composition, though aspects of the completed work are likely to be
derivative or imitative. The work will show some development of themes and concepts. There will be some evidence of consideration of existing scholarly, critical and artistic work and of appropriate technical, theoretical and presentational skills.

5 Fail (49% or below)
   a. Inadequate evidence of acquaintance with basic sources and research methods;
   b. Uncritical or unclear discussion; little awareness of theoretical context;
   c. Little evidence of reflection; no individual contribution to wider pool of knowledge, no development of student’s own understanding; little grasp of analytical approaches; low level of planning; unclear results; lack of organisation;
   d. Views expressed without proper evidential support;
   e. Inadequate commend of academic conventions.
   f. Creative work is likely to be derivative or imitative, with limited development of key themes or concepts. Evidence of limited grasp of appropriate technical, theoretical and/or presentational skills.

38. Student representation and feedback:

The School of the Arts Student Liaison Committees (SSLC) operate in accordance with the University Code of Practice on Student Representation (a copy of the code can be accessed at http://www.liv.ac.uk/tqsd/pol_strat_cop/index.htm). The ‘postgraduate’ SSLC comprises student representatives from the ‘Masters’ year of its integrated and stand-alone Masters degrees. Representatives of the academic teaching staff also sit on each SSLC. Programme Representatives are encouraged to attend the training provided for them through the Students’ Guild.

The terms of reference of SSLCs are wide-ranging and largely self-determined, but are likely to include issues associated with lectures, practicals, timetables and assessments, module evaluations, tutorial arrangements, non-curricular student activities (e.g. Student Societies), student facilities or proposed changes in University and School teaching and assessment arrangements. The Minutes of each meeting are considered by the School of the Arts Student Experience Committee.

Additional student feedback is formally solicited via routine module and programme evaluation questionnaires, the summary results from which are reviewed by the relevant SSLC, and posted on VITAL.

Finally, all students are encouraged to provide informal feedback, in person or by email, either direct with the teaching staff concerned, or via their allocated Personal and Academic tutor(s).

Part F: Status of Professional, Statutory or Regulatory Body Accreditation

39. Status of Professional, Statutory or Regulatory Body Accreditation:

Not applicable
Part G: Diversity & Equality of Opportunity and Widening Participation

40. Diversity & Equality of Opportunity and Widening Participation:

The MRes Arts programme aims to provide Masters-level research training and guidance to students with a proven record of academic success at undergraduate level. The flexibility of the degree – which is taught primarily by individual supervision and which allows students to formulate their own research projects – makes it accessible to students from a range of backgrounds. In particular, the degree is likely to appeal to three groups of prospective applicants:

1. Recent graduates who wish to undertake a Masters-level research project either as preparation for doctoral study or to develop transferable skills and/or specific subject knowledge relevant to their intended career path.

2. Graduates employed in fields associated with the Arts and Humanities, who might wish to undertake a programme of Masters-level research for purposes of professional development.

3. Members of the wider public who might wish to undertake a postgraduate research project for reasons of personal scholarly interest.

The MRes Arts programme seeks to maintain accessibility to students from a range of academic and cultural backgrounds in two primary ways:

1. By providing training in discipline-specific research skills, including scholarly methodologies, use of library and other research resources, and conventions of presentation including accurate referencing.

2. By basing its teaching methods upon individual supervision, which will allow teaching and academic guidance to be tailored to the specific needs of both the student and the project. Supervisors will normally provide guidance on specific training needs in the event that such needs are identified.

The MRes Arts invites international applications. Students undertaking the degree will be expected to meet entry requirements for English language proficiency where English is not a first language. Further support can be provided by the English Language Centre. Academic supervisors will provide feedback on written English and appropriate academic style as a normal part of the supervision process.

ANNEX 1

Annex Of Modifications Made To The Programme

Please complete the table below to record modifications made to the programme.

<table>
<thead>
<tr>
<th>Description of modification (please)</th>
<th>Minor or major</th>
<th>Date approved</th>
<th>Date approved</th>
<th>Cohort affected</th>
</tr>
</thead>
</table>

TQSD/14.15
2016-17 v.1
<table>
<thead>
<tr>
<th>Modifications</th>
<th>by FAQSC</th>
<th>by AQSC (if applicable)</th>
</tr>
</thead>
<tbody>
<tr>
<td>include details of any student consultation undertaken or confirm that students’ consent was obtained where this was required</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>