Programme Specification

I. Programme Details

Programme title	Music in Development			
Final award *(exit awards will be made as outlined in the [Taught Degree Regulations](#))*	BA	☐	MA	☒
	BSc	☐	MSc	☐
	Other …	☐		
Mode of delivery	Distance-learning	☐		
	On-campus	☒		
Professional body accreditation *(if applicable)*	n/a			
Academic year this specification was created	2016/17			
Dates of any subsequent amendments				

II. Programme Aims: What will the programme allow you to achieve?

1. To develop critical enquiry into the value and potential applications of music as a tool and process for development;
2. To develop a critical understanding of relevant theories in Ethnomusicology and allied disciplines;
3. To develop research and practical/applied skills from a specialist practitioner; and
4. To develop knowledge of the musical genres, meanings and performance contexts from select regions of the world.

The programme is designed to prepare students for entry into work in International Development, Social Music Therapies, Cultural Policy, Sound Archives, Media for Development, Research Consultancy; UNESCO, etc.

III. Programme Learning Outcomes: What will you learn on the programme?

There are four key areas in which you will develop:

Learning Outcomes: Knowledge
1. To acquire critical understanding of music as a human resource that may be used to structure social relations, to negotiate economic and political situations and to mobilise action,
2. To develop a deep knowledge of musical practices and processes in select regions of Asia and Africa and their diasporas;
3. To critically understand intersecting theories and methods in Ethnomusicology and allied disciplines (esp. Development Studies and Anthropology).
4. To develop research skills; to critically assess data and solve problems of conflicting sources and interpretations;
5. To acquire relevant practical skills in participatory research, and workshop design and management.
6. To gain experience in practical implementation of music research and action through specialist workshops and empirical research, and to draw on this experience as primary data for a written dissertation.

Typical Teaching Methods	Typical Assessment Methods
• Acquisition through attending the core course (Music in Development) and related Floaters, coupled to public seminars, through	• Through coursework and research essays and a 10,000-word dissertation. Coursework may be

guided and independent reading, and in the preparation of coursework addressing issues within the Development sector. • Acquisition through specialist practical training that will be built into the core course.	presented in the form of essays or an audio-visual project.

Learning Outcomes: Intellectual (thinking) skills

1. Students should become critical in their assessment of evidence, and understand through practice what audio and audio-visual recordings, live performance events and written documents (including internet resources) can and cannot tell us.
2. Students should question interpretations, however authoritative, and reassess evidence for themselves.
3. Students should acquire sensitivity towards the perspectives of Asian and African communities and development professionals in their understanding of musical meanings and values, and critically think through the problems involved in matching European and Asian and African understandings and practice. They should at all times be cognisant of ethical dimensions in their work, maintaining best practice as defined both by UK universities and the relevant international authorities.
4. Students should develop an interdisciplinary theoretical understanding of development issues in Asia and Africa, and be able to extend these understandings to include culture/music as an empowering communication process.

Typical Teaching Methods	Typical Assessment Methods
• Acquisition is fostered in all courses offered as part of the degree programme. • Acquisition is fostered through regional course at SOAS and through independent research. The learning experience is enhanced through practical sessions within the core course, through sessions with invited speakers and through primary research. • Acquisition is fostered by the combination of theoretical and thematic coverage in the core course and the content of the regional or culture-specific music course chosen by the student	

Learning Outcomes: Subject-based practical skills

1. Students should become critical in their assessment of evidence, and understand through practice what audio and audio-visual recordings, live performance events and written documents (including internet resources) can and cannot tell us.
2. Students should question interpretations, however authoritative, and reassess evidence for themselves.
3. Students should acquire sensitivity towards the perspectives of Asian and African communities and development professionals in their understanding of musical meanings and values, and critically think through the problems involved in matching European and Asian and African understandings and practice. They should at all times be cognisant of

ethical dimensions in their work, maintaining best practice as defined both by UK universities and the relevant international authorities. 4. Students should develop an interdisciplinary theoretical understanding of development issues in Asia and Africa, and be able to extend these understandings to include culture/music as an empowering communication process.	
Typical Teaching Methods	**Typical Assessment Methods**
• Acquisition through library research, class presentations, use of music archives and internet resources. • Acquisition of 2 through seminar presentations, through discussion, and through the setting of clear deadlines for the submission of written work. • Acquisition of 3 through in-class training and empirical research.	

Learning Outcomes: Transferrable skills	
1. Write critical and insightful research essays. 2. Structure and communicate ideas effectively both orally and in writing. 3. Understand a broad range of cross-disciplinary approaches towards culture and development issues. 4. Work effectively within the development or community music environment. 5. Develop workshop design and management skills to be applied in a variety of potential vocational areas	
Typical Teaching Methods	**Typical Assessment Methods**
• Acquisition through class and seminar presentations, practical sessions, discussions and essays. • Acquisition through relevant readings and course lectures, and through practical sessions and residencies.	

General statement on contact hours – postgraduate programmes
Masters programmes (with the exception of two-year full-time MAs) consist of 180 credits, made up of taught modules of 30 or 15 credits, taught over 10 or 20 weeks, and a dissertation of 60 credits. The programme structure shows which modules are compulsory and which optional. As a rough guide, 1 credit equals approximately 10 hours of work. Most of this will be independent study (see https://www.soas.ac.uk/admissions/ug/teaching/) such as reading and research, preparing coursework, revising for examinations and so on. Also included is class time, for example lectures, seminars and other classes. Some subjects may have more class time than others – a typical example of this are language acquisition modules. At SOAS, most postgraduate modules have a one-hour lecture and a one-hour seminar every week, but this does vary. More information can be found on individual module pages.

MA Music in Development

Dissertation

credits	60
module code	15PMUC999
module title	Dissertation in Music
status	compulsory module

	Taught Component		Taught Component		Taught Component		Taught Component		Taught Component
credits	15		15		30		30		30
module code	15PMUC034	**+**	15PMUH030	**+**	from List A (Area modules)	**+**	from List B (additional Music modules)	**+**	from List A (Area modules) or List B (additional Music modules)
module title	Music in Development		Theory & Method in Ethnomusicology						
status	core module		core module		guided option*		guided option*		guided option*

*List of modules (subject to availability)

Code	Title	Credits
List A: Area modules		
15PMUH017	Aspects of Music and Religion in South East Asia	15
15PMUH029	Atlantic Africa: Musical Rebels and Divas	15
15PMUH027	Atlantic Africa: Players in the Mediation of African Popular Music	15
15PMUH024	Ethnicity, Religion and Gender in Middle Eastern Musical cultures	15
15PMUH025	Indian vocal music: Styles and histories	15
15PMUH011	Klezmer Music: Roots and Revival	15
15PMUH028	Music in Africa: Critical Listening	15
15PMUH026	Music in Africa: Travelling on a Song	15
15PMUH022	Music, Nation and Conflict in Jerusalem	15
15PMUH015	Music, Place and Politics in Cuba	15
15PMUH016	Musical Traditions of East Asia (Masters)	15
15PMUH014	Pop and Politics in East Asia (Masters)	15
15PMUH018	Popular and Fusion Music in South East Asia (PG)	15
15PMUH021	Sacred Sound in South Asia	15
List B: additional Music modules		
15PMUH004	Analysing World Music: Transcription & Analysis in Ethnomusicology	15
15PMUH013	Composition	15
15PMUH009	Gender and Music (MMus)	15
15PMUH003	The Music Business (Masters)	15
15PMUH030	Theory and Method in Ethnomusicology	15
15PMSH025	Sound Recording and Production	15