

RNCM

ROYAL NORTHERN
COLLEGE of MUSIC

Learning and Language Support Handbook

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Introduction from Learning Support Tutor

My name is Cheryl Duncan. If you have informed the College of a specific learning difficulty or other condition that affects your ability to study, my role is to support you in your academic work. We will work to develop effective learning strategies so that you are enabled to achieve your academic potential.

Cheryll Duncan



Introduction from Language Support Tutor

My name is Jean Ammar and I will be your language support tutor for the duration of your course. My role is to support you in your academic work and help you to develop your English language skills so that you are able to use language flexibly for social, academic and professional purposes.

Jean Ammar



Introduction from the E-Learning Support Co-ordinator

My name is Peter Stacey. I am responsible for the RNCM Moodle. This is a website where your tutors will put a lot of important materials and information relating to your studies including details of assessments. I can help you if you have any problems accessing what you need on Moodle.

Peter Stacey



Learning support is available to students who have notified the College of a specific learning difficulty (e.g. dyslexia), mental health or long-standing medical condition which affects their ability to study. All support is via one-to-one tutorials.

Aims and Objectives of Learning Support

Learning support provision is designed to support you in your academic studies and enable you to become an independent learner. You will be helped to develop strategies for how to approach your work more effectively, including research techniques, note taking, time management, spelling, punctuation and structuring written assignments/oral presentations.

Identifying and Evaluating your Needs

When you inform the College of a specific learning difficulty or other impairment, you will be asked to produce appropriate evidence. For specific learning difficulties, this should be a diagnostic assessment carried out after the age of 16 by a suitably qualified psychologist, or for other impairments evidence from a medical practitioner. A meeting will then be arranged with the Learning Support Tutor to discuss what support is needed and agree issues of confidentiality and disclosure. If appropriate, a Personal Learning Plan will then be issued.



The Personal Learning Plan (PLP)

The PLP is designed to document and co-ordinate any additional needs you have as a result of a specific learning difficulty or other impairment. It is an agreement between you and the College: for the RNCM to provide appropriate support (known as 'reasonable adjustments'), and for the student to accept responsibility for making the most of the support offered. Common reasonable adjustments include extra time (normally 25%) in exams, extra time in sight-reading tests and additional academic support from the Learning Support Tutor.

The Tutorials

Tutorials are by appointment and take place in Room 228 on Mondays and Tuesdays during term time. Appointments are made through the Student Support and Welfare Administrator (jane.gray@rncm.ac.uk), who will inform you of available times each week. It is your responsibility to book tutorials; there is a high demand, so it is advisable to respond promptly and it is very important that you attend the appointment. During the tutorial we will discuss the academic work you have to do and review any work you have done on an assignment. The Learning Support Tutor may also ask you to prepare some work in advance of the next tutorial. It is very important that you start work on assignments as soon as possible, and well ahead of the submission date; work will not be accepted for comment or correction outside booked tutorial times.



Language support is offered to international students who are non-native speakers of English and who have an IELTS score of 6.5 or below. There are two types of support; one-to-one tutorials in support of academic work and weekly general English language lessons (see below).

Aims and Objectives of Language Support

The language support provision is designed to support you in your academic studies and your life in the UK. The aim is to help you to express yourself fluently in English and to produce clearly written, well-structured texts in an appropriate style.

The RNCM Language Test: identifying your needs

If you are an international student whose first language is not English you will be tested when entering the RNCM to confirm you meet the entrance requirements of the College and current Visa legislation.

The entrance test is in five main parts;

Test 1 Grammar

Test 2 Listening

Test 3 Reading

Test 4 Writing

Test 5 Interview

Shortly after the test, you will attend a one-to-one tutorial with the language tutor to receive feedback of your test scores. The scores are discussed and the decision is taken as to how much support you may require at the RNCM.



The Language Learning Plan

If your entrance score is low and you have an IELTS score of 6.0 you will be required to follow a Language Learning Plan with the language tutor. This means that you will need to attend tutorials on a regular basis in support of your academic work. You might also need to attend language classes which are held on a weekly basis. Your progress will be monitored carefully and your Language Learning Plan will be reviewed on a regular basis throughout the academic year. The language tutor will also provide regular updates of your language progress to your academic tutors and Head of School.

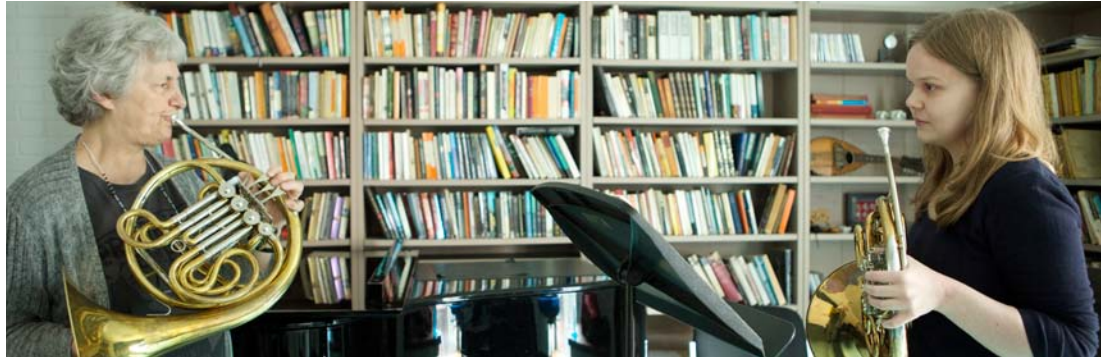
The Tutorials

Tutorials are by appointment only and take place on Wednesday/Thursday/Friday of each week. You can make an appointment by calling into room 228 on these days or by calling Dr Ammar on **07966 442 082**. You can also e-mail her on **Jean.Ammar@rncm.ac.uk**

The tutorials take place in room 228 and are usually on a one-to-one basis. During the tutorials we will discuss the academic work you need to do and any work you have done for an academic assignment. It is very important that you attend all tutorials which have been arranged for you. It is also important that you prepare for these tutorials by completing any work that the language tutor has asked you to do. Remember, I will be unable to look at your work one week before a submission date so it is up to you to make sure that you plan your tutorials with me ahead of time.

The Classes

Classes take place on Friday afternoons and are organised according to language level. The aim of the classes is to develop and consolidate your listening, speaking, reading and writing skills. Grammar and vocabulary will be taught in context and you will practice and extend these skills through a variety of theme-based topics.



Aims and Objectives of E-Learning Support

The aim of E-Learning Support is to make sure that you are able to make full use of Moodle to support your learning.

Using Moodle is vital to your studies at the college. You will need to use it to view lecture notes and additional information provided by your tutors. In some cases videos of lectures will be posted on there so you can go back over sections that you weren't sure about.

Information about assessment requirements and deadlines is also posted on Moodle and some assignments have to be submitted online using Moodle.

Many choices that you make during your studies, such as which elective modules you choose to study, have to be made through Moodle.

As well as information about the formal part of your studies Moodle is also used to give you information about performance opportunities, rehearsal schedules and concerts and masterclasses that you can attend.

Your tutors will send you important email messages using Moodle. These will be sent to your RNCM email address so it is also important that you access your email frequently.

How to access Moodle

Moodle is a website and can be accessed from any computer connected to the internet. The address you need to go to access it is:

<http://moodle.rncm.ac.uk>

You should log in using your RNCM username and password, the same as you use for accessing RNCM email, the Asimut room booking system or logging in to open-access computers.

If you have any problems accessing Moodle you should contact Peter Stacey by going to his office in the library, or send him an email at **peter.stacey@rncm.ac.uk**





You must complete your assignments by the date given by the RNCM. This means that you should take great care to organise your studies and your time-management skills. It is your responsibility to book your tutorial times with the Learning / Language Support Tutor as soon as possible. Remember that your language or learning difference will probably mean that it takes you longer to complete assignments, so it is very important to start early. The support tutors will not accept work given to them less than one week before the official submission deadline.

The following notes may help you to get started with your academic work.

- Find out when your assignments are due and make a note of the dates in your diary.
- Work backwards from that date and plan what you will need to do each week.
- Ask your tutor if you do not understand any part of the question.
- Make an appointment with the Learning / Language Support Tutor in order to plan your regular tutorials in support of the work you are required to do.
- Set aside time each day when you can concentrate on your academic studies. This is often difficult to do because of performance activities but it is very important to realise that your academic work is just as important as your performance-based work.
- Make sure that your lecture notes, hand-outs, books and materials are organised.
- Visit the library on a regular basis and look through the catalogue and the shelving to familiarize yourself with the resources which are available.
- Ask the librarians if you are unable to find a book/recording/score which you might need.
- Make sure that you have the list of books and materials for your assignment well in advance of the assignment deadline.



You must start reading for your assignment as soon as you can. Whether you have a specific learning difficulty or other condition, or English is not your first language, you will need more time to understand and assimilate information. Developing reading strategies to comprehend complex academic texts can be challenging at first but this is something we will discuss and practice in your tutorials/classes.

Think carefully about what you want to say in your essay and then make a plan of your work. Keep going back to the essay title to make sure you are answering the question correctly. Think carefully about each paragraph. You should have a topic sentence, supporting sentences and a concluding sentence (where necessary). Look back at your reading but always remember to acknowledge the words of other authors in the proper way (see section 5)

Your essays should be written in an academic style which is:

- clear and unambiguous
- concise
- properly referenced throughout

In addition, an academic style:

- uses correct punctuation, grammar and vocabulary
- has no contractions (hasn't, can't)
- does not use idioms



It is very important that the processes you have gone through to write your assignment are made clear. The resources you have used must all be properly acknowledged, so that the reader knows exactly what you have taken from others, and what you have written yourself. In academic writing, references allow readers to check the evidence on which an argument is based and to follow it up in their own reading if they wish. It is therefore important that you keep careful records of your reading, noting publication titles and page numbers as you go along.

You should refer to Section 9 of the BMus Handbook for further information regarding references, bibliography and writing style. What follows is an extract from this source.

References should appear as **footnotes**. Footnotes come at the bottom of the page to which they refer and should be single-spaced. Numbers in the text should appear in superscript.¹ Computers organize footnotes with superscript numbers automatically (Insert–Reference–footnote). Endnotes (at the end of the text) are suitable for certain types of books, but are not suitable for assignments and dissertations. References need give only enough information to identify an item in the Bibliography, and take the form: Name year, page number(s) (e.g. Cook 1990, p.81). This should be put in a footnote.

Short quotations (up to 40 words) should ideally be incorporated into your own text and introduced appropriately. The sentence as a whole must make grammatical sense.

¹ Superscript footnote numbers should be put **after** the punctuation mark.

According to Cook, a fingering ‘...embodies an interpretation of musical structure: to adopt a fingering is to take up an interpretative stance in relation to the music in question, whether or not it is one that the performer can rationalise in analytical terms’.²

The **Bibliography** must be alphabetically organized. For layout, the following format is required. Titles of publications must be in *italics*. The Bibliography is single-spaced, with a space between each author. It is usual to divide the Bibliography into **Music sources** (scores, editions, facsimiles etc.), **Literature** (books, articles etc.), and **Electronic sources** (websites etc.).

² Cook 1990: 81.



The following are specimen entries for various types of material, which you may use as a template when organising your Bibliography. Note that for entries that occupy more than one line of text it is best to use a hanging indent so that the author's name is readily visible to a reader.

Book

Surname, First Name(s), *Title and Subtitle*, Place of Publication: Publisher, date.³

Cook, Nicholas, *Music, Imagination, and Culture*, Oxford: Clarendon Press, 1990.

N.B. take book titles from the title-page, not the cover or dust jacket.

Article in a journal

Surname, First Name(s), 'Title', *Journal* vol./ no. (date of publication), inclusive pages.

Solie, Ruth A., 'The living work: organicism and musical analysis', *Nineteenth-Century Music* iv/2 (Autumn 1980), pp.147–56.

³ If the place or date are not known, put [n.p.] or [n.d.].



Chapter in a book

Surname, First Name(s), 'Title of Chapter', *Book title* (author/editor), inclusive pages, Place of Publication: Publisher, Date.

Franklin, Peter, 'Sibelius in Britain', *The Cambridge Companion to Sibelius* (ed. D.M. Grimley), pp.182–95, Cambridge: Cambridge University Press, 2004.

Grove Dictionary (print version)

Footnote references to Grove's *Dictionary* can use the abbreviated form *New Grove 2* and need not mention the author of the article, e.g. ('Rhetoric in Music', *New Grove 2*). The Bibliography entry is:

Sadie, Stanley and John Tyrrell (eds.), *The New Grove Dictionary of Music and Musicians*, London: Macmillan, 2/2001.⁴

⁴ 2/ before the year denotes a second edition. If you are using a second or later edition of a book, always give the date of that edition, not the original publication date (information about editions and reprints is normally on the reverse of the title-page). To count as a new edition there must be some changes and updating. In the case of a literal reprint, give the original publisher and publication date.



[For **Grove Music Online** see Websites below]

Thesis

Surname, First Name(s), 'Title', Degree, Institution, Date.

Dirst, Matthew Charles, 'Bach's Well-Tempered Clavier in Musical Thought and Practice, 1750–1850', Ph.D. diss., Stanford University, 1996.

Edition

Composer, First Name(s), *Title* (editor), Place: Publisher, Date.

Chabrier, Emmanuel, *Mélodies* (ed. R. Delage), Paris: Heugel, 1995.

Collected Edition

Composer, First Name(s), *Edition*, *Series number: Title*, *Volume number* (editor(s)), Place: Publisher, Date.

Bach, Johann Sebastian, *Neue Ausgabe sämtlicher Werke, Serie V: Klavier- und Lautenwerke, Band 10* (ed. H. Eichberg and T. Kohlhasse), Kassel: Bärenreiter, 1976.

Monumental Edition

Composer(s), First Name(s), *Volume Title* (editor(s)), *Series Title*, *Volume number*, Place: Publisher, Date.

Parry, Hubert, *Sonatas for Violin and Pianoforte* (ed. J. Dibble), *Musica Britannica LXXX*, London: Stainer and Bell, 2003.



Facsimile

Composer/Author, *Title* facsimile (introduction), Place: Publisher, Date.

Mahler, Gustav, *Symphony No.2 in C minor 'Resurrection'* facsimile (intro. E.R. Reilly), New York: The Kaplan Foundation, 1986.

Composer's manuscript

For photocopies of composers' manuscripts, make the entry look as similar as possible to a standard printed citation, giving the provider (e.g. a publisher or the BBC Music Library), and adding the relevant changes in square brackets:

Composer, *Title* [photocopy of composer's autograph MS], Place: Publisher, Date.

Sound recordings

For the recording:

Mahler, Gustav, *Symphony No.10* (performing edition by Deryck Cooke et al.), Berlin Philharmonic Orchestra, Sir Simon Rattle (EMI, 2000) 5 56972 2.

For associated literature:

Matthews, Colin, booklet notes for Mahler, Gustav: *Symphony No.10* [compact disc] (EMI, 2000). 5 56972 2



Websites (including sound/video recordings accessed online)

Make it as similar as possible to the usual bibliographical form, putting Uniform Resource Locator (URL) and date of access:

Author, *Title*, < URL > (date accessed).

Grinsted, Patricia, *Bach scores in Kyiv: the long-lost music archive of the Berlin Sing-Akademie surfaces in Ukraine*, < <http://www.fas.harvard.edu/~huri/work.2.html> > (accessed 12 November 2001).

Institute of Musical Research, *Brian Ferneyhough documentary 'Electric Chair Music'*, < <http://www.youtube.com/watch?v=Py5Vk9OZTak> > (accessed 11 July 2014).

Saunders, Rebecca, *Fletch*, Arditti Quartet, < <http://www.youtube.com/watch?v=t5UYvY1ducc> > (accessed 11 July 2014).

Grove Music Online

Korhonen, Kimmo and Risto Nieminen, 'Saariaho, Kaija', *Grove Music Online*. Oxford Music Online. Oxford University Press, < <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45895> > (accessed 11 July 2014).

JSTOR is not a website as such but a searchable database: cite articles accessed there as if they were the original hard copy (and do not include the URL).

Electronic Journals

Citations of articles should include the URL as found at the beginning of the article and the paragraph number; for example:

Glixon, Jonathan, *Far il buon concerto: music at the Venetian Scuole Piccole in the seventeenth century*, *Journal of Seventeenth-Century Music* i (1995), < <http://www.sscm.harvard.edu/jscm/v1/no1/glixon.html> >, par. 2.3. (plus the date you accessed it).





Who to go to if you need support during your course

Who	Their Title	What they can help with	Where you can find them
Dr Jean Ammar	Language Support Tutor	English language skills when writing academic essays and academic support	Room 228 (Wednesday/Thursday Friday) 0161 907 5277 Jean.Ammar@rncm.ac.uk
Cheryll Duncan	Learning Support Tutor	Academic support	Room 228 (Monday/Tuesday) 0161 907 5277 Cheryll.Duncan@rncm.ac.uk
Peter Stacey	E-learning Co-ordinator	E-learning and Moodle	Library Room 0161 907 5447 Peter.Stacey@rncm.ac.uk
Tatyana Yekimova	Head of International Relations	Studying at the college as an international student	Room 245c 0161 907 5432 Tatyana.yekomova@rncm.ac.uk
Clair Rigby	International Administrator	Studying at the college as an international student	Registry 0161 907 5464 Clair.Rigby@rncm.ac.uk
Jane Gray	Student Wellbeing Advisor	Students' Wellbeing	Registry 0161 907 5219 Jane.gray@rncm.ac.uk
Brian Fox	College Counsellor	Counselling	Room 318 07811 302 143 Brian.fox@rncm.ac.uk
Mags Casey	College Counsellor	Counselling	Room 318 07800 573 306 Mags.casey@rncm.ac.uk



Who	Their Title	What they can help with	Where you can find them
Stuart Sephton	Head of Registry	All issues related to your course	Registry 0161 907 5361 Stuart.sephton@rncm.ac.uk
Adam Croucher	Assistant Head of Registry Student Finance	Finance issues	Room 239 Registry 0161 907 5223 Adam.croucher@rncm.ac.uk
Ed Gaffney	Students' Union President	Everything to do with being an international student in Manchester	Room 244b 0161 907 5215 Edward.Gaffney@student.mcm.ac.uk
Yu Lee	Recruitment Officer	Everything to do with being an international student in Manchester	yule.rick@hotmail.com
Hing Yau	Student Representative	Everything to do with being an international student in Manchester	Hing.Yau@student.rncm.ac.uk



Appendix 1

UG Assessment Deadlines 2015-2016

All submission deadlines will be at 1.30pm

Year One Level 1

Course Unit	Student Submission date
Historical and Contextual Studies 1	(1) Exam –18 April 2016, 9am – 10am (2) Essay – 27 April 2016
Musicianship 1	(1) Week beginning 30th November 2015 (Dictation Exam) Week beginning 7 December 2015 (Practical Exam) (2) Week beginning 7 Mar 2016 (Dictation Exam) Week beginning 14 Mar 2016 (Practical Exam)
Performance and Repertoire Studies 1 (Term 1)	(1) Assignment 1 - 12 November 2015 (2) Assignment 2 - 14 January 2016
Language of Music 1 (Term 2)	(1) Portfolio - 16 February 2016 (2) Exam -18th March 2016, 9am - 10.30am
Professional Skills 1	(1) Portfolio - 4 February 2016



Year One Foundation Level 0

Course Unit	Student Submission date
Foundation Theory (Term 1)	(1) Exam – week beginning 7 December 2015
Introduction to Musicology	(1) Exam – week beginning 30 November 2015 (in the normal class time) (2) Portfolio – 10 March 2016
Foundation Aural	(1) 23 November 2015 (Dictation Exam) (2) 29 February 2016 (Dictation Exam)



Appendix 1 continued

UG Assessment Deadlines 2015-2016

All submission deadlines will be at 1.30pm

Year Two, Three and Four

Course Unit	Student Submission date
Language of Music 2	(1) Exam – 7 December 2015, 11am - 12.30pm (2) Portfolio - 18 March 2016
Musicianship 2	(1) Week beginning 30th November 2015 (Dictation Exam) Week beginning 7 December 2015 (Practical Exam) (2) Week beginning 7 March 2016 (Dictation Exam) Week beginning 14 March 2016 (Practical Exam)
Historical and Contextual Studies 2 (Term 1)	(1) Assignment 1 – 8 March 2016 (2) Assignment 2 – 6 May 2016
Performance and Repertoire Studies 2 (Term 2)	(1) Assignment 1 – 8 Mar 2016 (2) Assignment 2 – 6 May 2016
Professional Skills 2	(1) Portfolio – 18 May 2016



Course Unit	Student Submission date
Performance and Repertoire Studies 4 (Term 1)	(1) Essay – 10 December 2016
Performance and Repertoire Studies 3 (Term 2)	(1) Essay – 17 March 2016
Electives (Term 1)	1) Essay - 12 January 2016 *3 Year BMus
Electives (Term 2 and All year)	(1) Essay - 14 April 2016 *3 Year BMus
Professional Portfolio 1 (Year 3) Professional Portfolio 2 (Year 4)	For Each Option: (1) Practical assessment, date confirmed with relevant tutor/assessor
Work Related Learning (Placement) Year 3	(1) Portfolio: Promotional materials: 2 Mar 2016 (2) Reflective assessment: 4 May 2016 **GRNCM
Work- Related Learning: Independent / Collaborative Project (Year 4)	(1) Portfolio (Reflective Assessment): 21 April 2016

* 3 Year BMus students have a one-week extension in Term 1 and 2 for their chosen elective assignment. There will be no coursework extension for the compulsory Preparation for Masters elective.

** GRNCM Year 3 GRNCM students have a deadline for the Reflective Assessment of 1st June 2016 (rather than 4th May 2016 for all other students)

PG Assessment Deadlines 2015-2016

All submission deadlines will be at 1.30pm

Module	Assessment Mode	Deadline
Performance	Final Recital or Conducted Performance OR Performance/Conducting Portfolio OR Combination of shorter Final Recital and Performance Portfolio	9 - 29 May 2016
Composition	Final Portfolio and Viva Voce OR Combination of Final Portfolio, one Live Performance Event and Viva Voce OR Combination of shorter Final Recital and Performance Portfolio	9 - 29 May 2016
Repertoire Research	Coursework	5 May 2016
Principal Study	Final recital	9 - 29 May 2016
Practical Pedagogy	Portfolio	5 May 2016
	Viva Voce	9 - 29 May 2016
Recording Project	Coursework	June - July 2016
Repertoire Studies	Coursework	June - July 2016
Advanced Performance	Final Recital or Conducted Performance	9 - 29 May 2016
Advanced Composition	Final Portfolio and Viva Voce OR Combination of Final Portfolio, one Live Performance Event and Viva Voce OR Combination of shorter Final Portfolio and Performance Portfolio	9 - 29 May 2016
Accompaniment	Practical test	16 February – 20 March 2016
Arrangement	Portfolio	5 May 2016
	Critical commentary	5 May 2016
Composition Elective	Portfolio	5 May 2016
Conducting Elective	Performance	9 - 29 May 2016
	Self-Evaluation Portfolio	5 May 2016
	Final Performance Class	March 2016
Dalcroze Eurhythmics and Dynamic Rehearsal	Practical test	9 - 29 May 2016
	Written Assignment	5 May 2016
The Freelance Musician	Portfolio	5 May 2016
	Viva Voce	9 - 29 May 2016
Lecture Recital	Lecture Recital	February 2016

Major or Minor Project in: Musicology, Psychology, Pedagogical Project	Written Project	30 September 2016
Musicianship for Instrumentalists	Performance	9 - 29 May 2016
	Essay	5 May 2016
Musicianship for Vocalists: Consort Singing	Assessed ensemble performance	9 - 29 May 2016
	Quick study	5 May 2016
Performing Research: Methods in Music Psychology	Coursework	5 May 2016
Performing Arts Leadership: Creative Learning in the Classroom	Presentation and viva voce	9 - 29 May 2016
Practical Pedagogy	Portfolio	5 May 2016
	Viva Voce	9 - 29 May 2016
Small Ensemble Performance (Chamber Music; Historical Performance; Jazz)	End-of-Year Ensemble Recital	31 May - 5 June 2016
	Self-Evaluation Portfolio	5 May 2016
Aural Analysis & Critique	Viva Voce	7 December 2015
Electric Experimental Ensemble	Presentation	9 December 2015
	Recording & Concert	11 May 2016
Songwriting in the 21st Century/ Contemporary Songwriting	Composition and Demo	9 May 2016
Advanced Small Ensemble Performance (Chamber Music; Historical Performance; Jazz)	End-of-Year Ensemble Recital	31 May - 5 June 2016
	Self-Evaluation Portfolio	5 May 2016
Major or Minor Creative Project	Written Project	30 September 2016
Professional Audition	Professional Audition	01-20 March 2016

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