



DEPARTMENT OF MUSIC

# STAFF HANDBOOK

2017/18

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Department of Music  
Royal Holloway, University of London  
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#### Disclaimer

This document was published in September 2017 and was correct at that time. The Department reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

**An electronic copy of this handbook can be found on your departmental website (<https://www.royalholloway.ac.uk/music/home.aspx>) where it will be possible to follow the hyperlinks to relevant webpages.**

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## 1 Introduction to Department

### 1.1 Staff Contact Details

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<b>Instrumental / Vocal Teachers:</b>			
Elizabeth Byrne – Voice	Lorna John - Oboe	Carla Rees – Flute	
Anna Cashell – Violin	Stuart King – Clarinet	Irene Serra – Voice (Jazz)	
Simon Cook – Jazz Piano	James Kirby – Piano	Helen Sharp - Harp	
Ben Davies - Cello	Helen Leek – Piano	Matthew Stanley – Piano	
Elizabeth Drew – Clarinet	Stuart MacIntyre - Voice	Tim Travers Brown – Voice (Counter-Tenor)	
Michael Fuller – Double Bass	John Mitchell – Guitar	John Turville – Jazz Piano	
Rupert Gough – Organ	Simon Munday - Trumpet	Mark Vines - Horn	
Robert Greenhill – Voice (Musical Theatre)	Alison Myles – Flute	Diana Vivian - Voice	
Eleanor Hodgkinson – Piano	Marc Ongley – Jazz Guitar	Alison Walker – Recorder	
Kyle Horch - Saxophone	Elaine Pearce – Voice	Simon Watterton - Piano	
Emily Jeffrey – Piano	Shiry Rashkovsky - Viola	Carl Woodcroft - Tuba	
		Phillip White - Trombone	
<b>Support Staff:</b>			
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## 1.2 Staff Research Interests

**Geoffrey Baker**, BA Oxford, MMus & PhD London

(Professor of Music): music and society in colonial Latin America; popular music in Latin America, especially Cuba; Renaissance and Baroque performance practice

**Rachel Beckles Willson**, GRSM (Hons) London, MMus Glasgow, PhD London, LRAM, ARAM

(Professor of Music): performance and composition (particularly in Arab, Turkish and Ottoman idioms), also histories of music politics in the 20<sup>th</sup>-century, with current interest in migration and refugees.

**Mark Berry**, MA, MPhil & PhD Cantab.

(Reader in Music History): Musical and intellectual history from the eighteenth century onwards; Wagner; Schoenberg; aesthetics; Adorno, modernism

**Mark Bowden**, BMus Huddersfield, MMus Royal College of Music, PhD London

(Professor of Composition): composition

**Julie Brown**, BMus Melbourne, MMus & PhD London

(Professor of Music): cultural history of early 20<sup>th</sup>-century music; Schoenberg and Viennese Modernism; musical multimedia; silent film music

**Helen Deeming**, BA, MPhil & PhD Cambridge

(Reader): medieval and renaissance music; musical notations; history of the book; iconography

**Stephen Downes**, BA Exeter, MMus, PhD London

(Professor of Music); 19<sup>th</sup> and 20<sup>th</sup>-century music, particularly of central and Eastern Europe; aesthetics, analysis and hermeneutics of music

**Mary Dullea**, PhD Ulster

(Reader): piano trio performance practice, new works for solo piano, incorporating extended techniques

**Daniel Elphick**, PhD (Manchester), MRes (Keele), BA Music (Keele)

(Teaching Fellow): Twentieth-century Russian music, especially Mieczysław Weinberg, music analysis

**Samantha Fernando**, BA, DPhil Oxon, MMus Royal Academy of Music

(Lecturer): Composition

**Helen Grime**, BMus & MMus Royal College of Music

(Senior Lecturer): Composition

**J. P. E. Harper-Scott**, BA Dunelm, DPhil Oxon, FHEA

(Professor of Music History and Theory): 20th-century symphonic music (particularly Elgar, Walton, Vaughan Williams); Wagner and post-Wagnerian opera (particularly Britten and Strauss); Schenkerian theory; Continental philosophy and psychoanalysis (particularly Heidegger, Badiou, and Lacan); gender; politics; Marxist critiques of capitalism and music.

**Aaron Holloway-Nahum**, BM Northwestern University, MMus Royal Academy, DMus Guildhall (Teaching Fellow): Sound reinforcement and recording, especially in contemporary music; emerging composers and contemporary orchestral music

**Julian Johnson**, BA (CNAAB), MA, DPhil Sussex

(Regius Professor of Music): music and modernity from the 18<sup>th</sup> century to the 21<sup>st</sup> century; music and philosophy (particularly the German and French traditions); Viennese modernism (Mahler and Second Viennese School); Debussy and French musical aesthetics

**Brian Lock**, FHEA, FRSA, BA East Anglia, MPhil Cambridge, PGDip Chopin Academy Warsaw, ALCM

(Senior Lecturer): Creative music technology, especially the use of technology in composition – commercial, cross-genre, electronica/chill-out, experimental, film and media; music technological and compositional applications in music therapy, health, and community-based music; technological theory, history of music technology and music and technology interactions in general; orchestration; music production; the creative industries and music business; 21<sup>st</sup> century continental electronic, electronica and media composition, especially in France and Poland

**Rebecca Miller**

Director of Orchestras, Performance and Conducting

**Anna F Morcom**, BA & PhD London

(Professor of Music): music and performing arts of India and Tibet; music, politics, gender and media; economic ethnomusicology and capitalism

**Tina K Ramnarine**, GRSM (Hons) Royal Academy of Music, MMus Edinburgh, DPhil Manchester, LRAM (violin)

(Professor of Music): music, politics and performance (particularly Nordic and Caribbean), anthropology, ethnomusicology and global perspectives on music (e.g. orchestras).

**Stephen Rose**, BA York, MPhil & PhD Cambridge

(Professor of Music): German music and society 1500-1750; English music and society 1550-1750; performance practice; material history of music (including music printing and publishing); digital musicology

**Henry Stobart**, MPhil & PhD Cambridge, ABSM

(Reader): ethnomusicology; Latin America, especially Bolivian Andes; indigeneity, music video, music piracy, heritage declarations. Renaissance and Baroque performance practice

**Tim Summers**, BA (Oxon), MPhil, PhD (Bristol), PGCE (Cantab)

(Teaching Fellow): Music and the moving image, especially video games; virtuality and interactivity; opera, particularly Wagner; music education

**Shzr Ee Tan**, BA, MMus & PhD London, ARCM (piano), AKC

(Senior Lecturer): ethnomusicology, especially musics of the Sinophone worlds and East Asia, music and gender, music and politics, im/migration

**John Traill**, DPhil (Oxon), MMus (East Anglia), Adv. Dip Orch Conducting (Sofia), BA Music (East Anglia)

(Teaching Fellow): composition, conducting

**The Department also benefits from the contributions of emeritus professors and other honorary appointments:**

**Juan-José Carreras**, LicHist Madrid, PhD Zaragoza

(Honorary Research Associate): Spanish music in its political, social and cultural contexts

**David Charlton**, BA Nottingham, PhD Cambridge

(Emeritus Professor): 18<sup>th</sup>- and early 19<sup>th</sup>-century French music, especially opéra-comique; aesthetics and criticism in early 19<sup>th</sup>-century Germany; performance practice

**Simon Cook**, BA Cambridge, LRAM

(Associate Lecturer): Sundanese gamelan music (Indonesia); jazz

**Geoffrey Chew**, BMus London, MA MusB Cambridge, PhD Manchester, FRCO, ARCM

(Emeritus Professor): music analysis, especially theoretical and analytical issues in early music; Monteverdi; reception history; music of Austria and Czech lands, 1600-1800

**Albrecht Dümling**, PhD Berlin

(Honorary Research Associate): Music in Nazi Germany

**Katharine Ellis**, BA & DPhil Oxford, ARCM

(Visiting Professor): musical culture in 19<sup>th</sup>-century France; aesthetics and criticism; historiography; gender studies

**Michael Haas**

(Honorary Research Associate): Music in Nazi Germany

**Erik Levi**, BA Cambridge, BPhil York

(Visiting Professor): political history of music, especially under fascist regimes; music of exiled composers during the Nazi period; performance, interpretation and recording history

**Lionel Pike**, MA, BMus & DPhil Oxford, FRCO, ARCM

(Emeritus Professor): symphonic logic and questions of meaning in musical structure; the work of Robert Simpson and Ralph Vaughan Williams; Peter Phillips

**John Rink**, AB Princeton, MMus London, PhD Cambridge, Concert Recital Diploma GSMD

(Visiting Professor): 19<sup>th</sup>-century studies, especially Chopin, Liszt, Brahms; performance studies; theory and analysis

**Stephen Roe**, MA & DPHIL Oxon

(Honorary Research Associate): Head of Printed Books and Manuscripts Division at Sotheby's, London and of the Department of Printed and Manuscript Music

**Jim Samson**, BMus Belfast, Mmus & PhD Wales, LRAM, FBA

(Visiting Professor): 19<sup>th</sup>- and 20<sup>th</sup>-century music; Chopin; Liszt; aesthetics; performance and analysis



## 2 Email Protocols

- Be aware of the legal guidelines if you use College email for personal purposes.
- Familiarise yourself with the “mass mailing” guidelines.
- Keep emails short, and use unformatted text.
- Use reasonable formality - language more suited to face-to-face contact can offend or lead to misunderstanding, especially if you are not personally known to the recipient. This should include any sign off (e.g. Best wishes; Kind Regards, or similar, to avoid unwanted familiarity).
- Be legal, decent and honest.
- Don't use email for material which is strictly confidential.
- Don't include anything in an email which will cause embarrassment if revealed - emails can be disclosed in any legal process.
- Please don't take offence readily if less formal language is used in email.
- Do not send unsolicited, non work-related email (spam).
- Don't mark messages as urgent unless they really do require instant attention.
- Don't ever forward virus alerts other (most are hoaxes) – get the professionals to do it officially.
- Don't include personal or other abuse in messages.
- Only 'reply-all' when you consider this absolutely necessary.
- When forwarding an email check the contents of any message trail and delete anything irrelevant or confidential before forwarding.
- If an email exchange is becoming lengthy it is often more helpful to consider a face-to-face meeting or phone call instead.
- People generally anticipate a rapid response when sending email, although this expectation may be unreasonable. To manage this expectation you should indicate when an email enquiry will receive attention or use the out-of-office facility.
- A query or request for action should normally be answered within 3 working days either by dealing with the enquiry or by sending an acknowledgement.
- Set an 'out-of-office' message for absences of more than one day. You may also do this for your research day during term time. The message should make clear how the correspondent might proceed with an urgent query in your absence.
- A colleague may be nominated to read and respond to messages for staff who are away for long periods.

## 3 Department Sub-Committees

Committee members do not attend meetings during terms of leave.  
The first-named member normally takes the Chair of the meeting.

### **ADMISSIONS COMMITTEE**

Henry Stobart, Tim Summers

### **PERFORMANCE COMMITTEE**

Mary Dullea, Rebecca Miller, Nathan Dearden, Rupert Gough, student representative (Committee of Music Society and representatives of year groups and ensembles)

### **POSTGRADUATE STUDENT-STAFF COMMITTEE**

Student representatives (2 PGT & 2 PGR), Julian Johnson, Tina K. Ramnarine, Tim Summers, Nicola Mackenzie (PG Admin). (College procedure requires the election of a student chair)

### **RESEARCH COMMITTEE**

Paul Harper-Scott, Stephen Downes (terms 2&3), Julian Johnson, Tina K. Ramnarine.

### **TEACHING AND LEARNING COMMITTEE**

Julian Johnson (term 1 only, chair), Mark Berry (terms 2&3; chair), Aaron Nahum-Holloway, Henry Stobart, Daniel Elphick, three student representatives (one BMus, one BA, one MMus)

### **UNDERGRADUATE STUDENT-STAFF COMMITTEE**

Student representatives (two BMus and one BA/BSc from each year, one Overseas); Mark Berry (terms 2&3), Mary Dullea, Chris Whiter, Daniel Elphick, Nathan Dearden, Louise Mackay, Caroline Simmons (minutes). (College procedure requires the election of a student chair)

The Head of Department is a member of all committees *ex officio*

## **4 Standard Procedures with Respect to Teaching**

### **4.1 Student Attendance**

The Department, through the Department Office, operates a formal system of the monitoring of Undergraduate and MMus/PGDip student attendance at timetabled classes.

<http://www.royalholloway.ac.uk/ecampus/academicsupport/attendance/home.aspx>.

Attendance at meetings of first-year tutorial groups, at second- and final-year meetings with personal tutors and at supervisions of special studies etc. should also be monitored by the tutors concerned. Persistent defaulting in attendance leads to the invoking of disciplinary procedures by the Head of Department in accordance with the **College Regulations**

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

### **4.2 Marking of Coursework**

The college requires marked undergraduate course work to be returned to students within four weeks of submission and for the deadline for the return of marked work to be made clear to students when they receive their assignments. Work submitted at the end of a term should be returned as soon as possible in the succeeding term, and never later than ten days after its start. In the case of unavoidable delay, the revised date for returning work must be communicated to students as soon as possible.

MMus/PGDip coursework should be returned, having been double-marked, within

four in-term weeks of submission.

Coursework is returned with a 'tutorial' percentage mark and comments on the cover-sheet and further annotations to the body of the submission, as appropriate. Please remember that students value highly the feedback they receive on their written work and a lack of constructive comment impacts badly on their perception of our teaching. One-to-one meetings to discuss comments on marked work with students are recommended where at all possible. Staff should, where possible, fill out the coursework cover-sheets electronically and send a copy to the Department Office. (For reasons of administrative efficiency, please submit one document containing all the feedback forms for any one course, not separate documents for each student. eg. Add page breaks at the start of each new form in a long Word document, or bind together a series of pdfs.) Alternatively, if filled out by hand staff should photocopy the annotated cover-sheets and return one full set to the Department Office. For an electronic version of the UG coursework coversheet follow this link:

<https://www.royalholloway.ac.uk/music/informationforcurrentstudents/home.aspx>

Similar procedures obtain with the respect to the marking of MMus/PGDip coursework, except that first and second markers are involved at this stage. For an electronic version of the PGT coursework coversheet follow this link:

<http://www.royalholloway.ac.uk/music/documents/pdf/fill-in-ablepdfmmuscoursecoversheet.pdf>

#### 4.3 Postgraduate Teaching / Marking Assistance

Postgraduate teaching assistance requires careful guidance and monitoring by the relevant course/module tutor. **Postgraduate Tutorial Assistants** are appointed to teach tutorial classes on first-year and second-year core courses, usually in small groups, at regular intervals. Course/module tutors should liaise with their Tutorial Assistants at the start of the course to ensure that they are aware of what is expected, and attend at least one or two of their sessions to ensure that their teaching is appropriately conceived and properly delivered, and in line with the course/module content, intended learning outcomes etc. and also to satisfy the teaching observation requirements of the INSTIL course all PG Tutorial Assistants must take. In addition, **Postgraduate Marking Assistants** (many of whom will also be Tutorial Assistants on given courses) are appointed to provide specified hours of marking assistance on core first-year and second-year core courses and others by arrangement. It is the responsibility of course/module tutors to ensure that tutorial marks and comments communicated to students are appropriate and consistent with departmental and College norms and criteria; this will normally involve marking some trial essays together before a large batch arrives, and reviewing all of the marking carried out by Marking Assistants at the end of the process and making any necessary adjustments. In particular, **it is essential that course/module tutors carefully check and take ownership of the marks awarded by a Marking Assistant to any assessed work counting towards the overall mark for a course.**

#### 4.4 Student Feedback Questionnaires

Standard questionnaire forms should be handed out in the last lecture of the course or module and should be filled out during the class and should be collected by the tutor (or, alternatively, delivered individually to the Department Office when it is not possible for the tutor to receive them). Please allow time for students to fill in these questionnaires: it is important to have them for all courses/modules and, if possible, to get a 100% return. The forms will be scanned and summarised centrally and the results returned to the Department electronically. A scanned image of any written comments from the students will be included. Individual course/module tutors are asked to prepare summaries of this data, noting relevant issues identified by students as well as 'plus points' and suggestions for possible improvement. These summaries should be entered into the Course Unit Report forms which in turn feed into the Annual Review, though these forms are intended for departmental use rather than for publication.

#### 4.5 Personal Tutors and Tutorial Advice

Personal tutors are expected to see their first-year students in one-hour group sessions (weekly in term 1; fortnightly in term 2) and their second and final-year students at regular points during the year (normally at least once per term) to discuss academic progress.

Tutorials for first-year students are likely to respond to the needs of particular students, to topics raised in the first-year curriculum, and to the expertise and interests of staff members. As a minimum, however, tutorials will cover the following study-skills:

- Coping with lectures, seminars, tutorials and note-taking
- Managing independent study
- Preparing for seminars
- Skills in obtaining printed, audio and electronic resources
- Essay writing skills, including use of bibliographies and citations
- Avoiding plagiarism and collusion
- Department assessment criteria
- Planning second- and third-year studies

All staff should allocate two separate hours on different days as 'office hours' when they will normally be available for consultation without appointment; these times should be given to the Department Office and posted outside the adviser's room. These times are also available to view via the Music Department General Information page on Moodle, and may be edited by staff if changes are necessary.

Personal tutors are expected to offer advice about work, to help overcome difficulties if any, to discuss the choice of courses, and to write references for employment or for places on higher degree programmes. If necessary, they can refer the students to the [Disability and Dyslexia Service](#)

<https://www.royalholloway.ac.uk/ecampus/welfare/disabilityanddyslexiaservices/home.aspx> or the **Student Counselling Service**  
<https://www.royalholloway.ac.uk/ecampus/welfare/counselling/home.aspx>

Please note that the guidelines issued by Information Services advise that email communications are responded to within twenty-four hours of receipt, even if only by means of an Out-of-Office reply or individual acknowledgement undertaking to respond in full at the earliest opportunity thereafter. Royal Holloway staff are expected to check their email regularly.

#### 4.6 Postgraduate Students

Postgraduate students should be treated as above, *mutatis mutandis*, also having regard for the **College Code of Practice for the Academic Welfare of Postgraduate Research Students**:

<http://www.royalholloway.ac.uk/ecampus/onlinestudenthandbook.aspx>

In particular, supervisors of PGT special studies and MPhil/PhD dissertations should ensure that they see their students on a regular basis and that drafts etc. are read, commented on and returned to students within a reasonable time. It is becoming increasingly important for departments to keep a record of all supervisory sessions with students. This should be done by inviting the students themselves to prepare brief notes for submission to the supervisor/adviser prior to the annual review meetings, although the latter may wish or need to prepare notes of his/her own.

Wherever possible supervisors/advisers should arrange to meet students in the Music Department, at the College's central London base, or, if necessary, another public venue; they should not hold supervisory meetings at home.

## 5 Standard Procedures with Respect to Assessment

### 5.1 Sub-Boards of Examiners

The Department establishes two Sub-Boards of Examiners in Music, one for the undergraduate examinations in June and one for the PGT examinations in September/October. These sub-boards are constituted according to the appropriate sections of the **College Regulations**, for the purpose of conducting all aspects of the assessment of course-units in Music, and to recommend to the appropriate College Board of Examiners the classification and award of the degrees of Bachelor of Music, Bachelor of Arts with Major in Music, Postgraduate Diploma in Music Performance and Master of Music.

Membership and procedures etc. of the Sub-Boards are prescribed in the relevant sections of the **College Regulations** -

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

## 5.2 Procedures

The following procedures, consistent with those prescribed in the **College Regulations**, are followed by either or both of the Sub-Boards of Examiners in Music (undergraduate, PGT) as appropriate.

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

The Chair of the Sub-Board draws up a list of first and second markers for each course in advance of the academic year. By early January, examination papers (where appropriate) are set by the first marker for each course (normally the course tutor) and sent to the second marker for discussion. A special meeting of the Teaching & Learning Committee - for this purpose, a sub-committee of the undergraduate Sub-Board - meets in late January/early February to scrutinize the content and wording of all examination papers. The papers are then sent to the Visiting Examiners for approval.

The Internal Examiners are responsible for the marking and assessment, according to College procedures and Department criteria, of all units of assessment – scripts, dissertations, recitals, projects, portfolios, coursework, practical tests and other material – contributing to the examination. All student work is to be identified by candidate number such that marking takes place wherever possible without candidates' identities being known to markers. Assessment is carried out in accordance with the **College Regulations** and the various relevant College Handbooks, Codes of Practice and Guidelines, e.g. with regard to double-marking practices.

Apart from recitals and practical tests (which by definition are marked by a team of markers), all units of assessment which receive a fail from the first Internal Examiner are then double-marked by a second Internal Examiner, who is also required to sample remaining submissions, in particular those receiving marks at class boundaries. Overall, **the second Internal Examiner should review the marks given to at least 30% of the units of assessment in the course or course module.**

The second Internal Examiner should not attempt necessarily to agree individual marks with the first Internal Examiner; rather, he or she is asked to determine whether the general level of marking is appropriate and whether any significant anomalies exist. If the level does not seem appropriate, the first Internal Examiner's marks may need to be systematically adjusted; this should be done only in consultation with the Chair of the Sub-Board. If significant anomalies are discovered, the Chair of the Sub-Board should be informed; he or she will then either instruct the second Internal Examiner to blind double-mark the entire set of scripts, or in less severe cases nominate a further Internal Examiner as moderator, who is apprised of the anomalous marks under discussion and who will then (a) confirm the lower or higher of the two marks; or (b) propose a mark within the range of the two marks. The moderator's mark stands as the final internal mark for the unit of assessment.

In cases where agreement between internal markers and a moderator cannot be

reached, a Visiting Examiner is asked to adjudicate between the various marks proposed. The Visiting Examiner's mark is regarded as final and not open to further discussion.

Performance recitals presented for examination in the courses MU1118, MU1119, MU2205, MU2210, MU2211, MU2310, MU2323, MU2326, MU2333, MU3393, MU3407, MU5535, MU5539 and MU5551 are recorded except where held in the presence of a Visiting Examiner. Presentations delivered as part of the assessment for MU3391 Special Study: Dissertation and MU3392 Special Study: Theory & Analysis are also recorded.

Visiting Examiners are entitled to sample the work done in all units of assessment for each and every course-unit in the assessment process. Any resulting views on marking levels are taken into account and may lead to the scaling of marks accordingly.

Marks up to and including the level of the course-unit are expressed as whole numbers, rounding up from .5. At higher levels (e.g. year averages), calculations are done by the central College process and operate to two decimal places. Internal Examiners should be particularly careful when considering separate marks across a class borderline, and when agreeing a mark 1% below such a borderline. Internal Examiners are also encouraged to make full use of the 100-point marking scale and to avoid unjustifiable bunching; reference to the criteria published in this Handbook will be expected. It is likely that the marks awarded will broadly correspond to the comments made on submissions; extraordinary discrepancies not only cause confusion but can be the basis of appeal.

The work of Visiting Students who take PGT courses should be marked according to the criteria and marking scale for undergraduate work, i.e. a pass mark of 40 and the undergraduate classification bands.

Those involved in marking students' work should note College policy that:

- students have the right to view, on request, any comments written by examiners in relation to their examination scripts;
- when approached by a student for feedback on individual examination performance, the student must not be permitted to take the script(s) or copies away;
- when writing any comments on the piece of work or in other media, beyond the comments intended to provide formative feedback, academics must consider the student as a potential audience for those comments.

### 5.3 Undergraduate Marking Criteria

The criteria are as follows:

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Non submission to an assessment or a submission that is invalid or judged not to merit

marking will receive a zero.

**1-19                    Low fail**

A submission seriously flawed by excessive brevity or incoherence, or with no serious attempt to deal with the matters at hand. There is minimal intellectual, technical or musical command.

**20-39                    Fail**

A submission demonstrating little evidence of study or application, generally failing to address the matters at hand. The attempt is misconceived and/or marred by irrelevance, vagueness, errors or misunderstanding. Technical weaknesses prompt embarrassment and discomfort.

A mark at the upper end of this band (33 or higher) will reflect a submission perhaps containing some evidence of study and/or invention but with serious weakness in putting either or both to effective use. Although there may be some grasp of basic issues, and a limited sense of understanding projected, the result will be seriously marred by a lack of coherence, a failure to develop ideas, marked over-dependence on existing models, misuse of resources, an inadequate selection and use of source materials, significant and persistent technical errors and/or distracting mannerisms.

**40-49                    Third-Class Honours (III)**

A submission with some sense of design and containing evidence of thought, but somewhat limited in its demonstration of intellectual, technical and/or creative ability. The treatment of the material appears flawed or ill-balanced, and there are elements of irrelevance or misunderstanding, with a significant but not overwhelming number of technical or similar errors.

*Essays:* There is some attempt to deal with the issues but the result is one-sided and unsubstantiated, relying on over-generalisation. Poor use is made of source materials, for example by extensive paraphrasing without extension or support.

*Technical work or Composition:* Some technical control is apparent, but techniques are not always used appropriately and/or consistently, and this use reflects a limited understanding of their operation or significance. There are some hints of creativity, but these are impeded by a lack of control of, or a failure to develop, the material. The results may be impractical or dull, or too dependent on existing models.

*Performance:* The recital produces some musical results, but is based on a weak programme or one focussing just on the hollow demonstration of technical prowess. The performer has a plausible platform manner and reaches some level of achievement, if limited, in at least four of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; stylistic awareness; musical understanding and projection.

**50-59                    Second-Class Honours, Lower Division (II/ii)**

A submission based on a workable design permitting the demonstration of some intellectual, technical and/or creative ability and holding some interest. The material is dealt with tidily and efficiently, and in a manner largely devoid of crude or glaring



mechanical or similar errors. However, awareness of the issues is incomplete and their treatment is restricted and/or unbalanced, relying on convention rather than consistently demonstrating significant critical perception or real creative flair.

At the lower end of this band, the more positive of these qualities may be demonstrated in only part rather than all of the submission, or the overall submission may be let down by weaknesses in specific areas. At the upper end of this band, and just below the II/ii–II/i borderline, there may be significant signs of II/i potential which remains unrealised because of the treatment of the material, the inconsistency of the approach, and/or a general lack of fluency.

*Essays:* The main thrust of the question will have been recognised, although arguments may be limited or lack detail, and/or the evidence may be of dubious relevance. Answers reflect inadequate knowledge of the secondary literature and may rely to too great a degree on paraphrase, or offer too simple descriptions of primary sources.

*Technical work or Composition:* There is some evidence of technical competence and consistency, and an awareness of larger-scale structural issues and of integrating various elements. Interesting ideas are starting to emerge, but these may be patchily realised, and a lack of mastery over techniques and idioms produces a sense of sometimes losing control of the material. Intended effects may not always be properly notated or articulated.

*Performance:* The programme demonstrates a reasonable range of technical and musical abilities, some attempt is made to communicate a sense of occasion, and the performance is adequate in most of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; stylistic awareness; musical understanding and projection.

### **60-69                      Second-Class Honours, Upper Division (II/i)**

A submission based on a well-developed and well-structured design permitting the demonstration of a wide range of intellectual, technical and/or creative abilities and sustaining the interest throughout. There are few if any mechanical errors, and issues are handled imaginatively, reflecting careful thought, preparation and reflection.

At the lower end of this band, a poor performance in one part of the submission may mar an otherwise successful outcome. At the upper end of this band, and just below the II/i–I borderline, there may be significant signs of first-class potential but the handling of the issues may not appear challenging enough, and the overall outcome might be a little lacklustre, while worthy.

*Essays:* The adduced evidence reflects intelligent research and has been subjected to critical analysis. Breadth and depth of response could compensate for some weakness in style or some incoherence of argument. Alternatively, a well-written, thoughtful answer could compensate for a narrowness in the range of issues addressed. However, there will be little or no irrelevant material.

*Technical work or Composition:* There is significant evidence of technical competence and consistency, and a control of larger-scale structural issues, plus signs of an original

voice. Material is expanded, developed and sustained in a coherent manner, and resources are precisely controlled. Creativity could compensate for some weakness in technique – or technical fluency could compensate for some lack in imagination – but any such weaknesses do not significantly impede the overall result.

*Performance:* The programme permits the demonstration of a wide range of musical and technical abilities and sustains audience interest throughout. The performer appears assured and calm, acknowledging the audience and communicating well. The performance is strong in most of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; awareness of style and structure; musical understanding and projection.

#### **70-79                      First class honours (I)**

A submission based on an excellent design rich in challenge and variety, ordered in such a way as to convince and enlighten, and showing signs of originality.

*Essays:* The answer shows a thorough knowledge of the secondary literature and a willingness to move beyond it. The material is structured in a consistently logical manner, and presented with clarity.

*Analysis or Composition:* In the case of analytical work, a sustained argument that shows a convincing design and execution, combined with precision in presentation. In composition, the work shows penetration of thought, clarity in the organisation of material.

*Performance:* The performer is confident and in control of all aspects of the recital, able to interact with the audience's appreciation and expectations. A strong stylistic awareness enables the performer to give convincing interpretations of the chosen repertory.

#### **80-89                      First class honours (I)**

A submission characterised by its originality and creativity, showing high levels of stylistic maturity and professional potential.

*Essays:* The answer presents a convincing maturity of argument based on complete assimilation of the relevant secondary literature, to which is added original thinking and research. The material is structured logically in ways which benefit the argument; the presentation shows clarity, creativity and flair.

*Analysis or Composition:* Highly coherent and sophisticated work, showing clarity in its organisation of material. Technique is assimilated into creative work of originality; in analysis, in terms of elegant and rational argument; in composition, in terms of construction, sound-world and manipulation of material.

*Performance:* The programme is innovative and its execution memorable; it moves the audience both intellectually and emotionally. Technical command is assimilated into creative interpretation, and the performer's individual voice is evident.

**90-100 First class honours (I)**

A submission that shows outstanding levels of stylistic maturity and professionalism, and is characterised by significant creative power or arresting originality.

**Essays:** An outstanding answer that shows complete assimilation of the secondary literature, to which is added consistently original thinking and significant new research. The structure and presentation meet professional standards.

**Analysis or Composition:** A superb submission, showing advanced levels of originality, creativity and sophistication. Technique is assimilated into creative work of arresting originality. A distinct and viable individual voice is apparent.

**Performance:** The recital shows mastery of every element of performance, achieving a professional standard.

These criteria are applied, *mutatis mutandis*, to work at all stages; the distinction between stage 1, stage 2 and stage 3 courses will lie primarily in the nature of the task in hand rather than the standard achieved. A single course-unit taken by undergraduate students of more than one stage (e.g. a half-unit option taken by second- and final-year students) will not have different assessment tasks for each stage or have work marked on different scales; potential advantage or disadvantage is compensated by year-weightings.

Work is marked according to its perceived standard rather than by reference to profiles or statistical norms (which are, however, considered in annual monitoring procedures). The average of all the marks awarded by the Department in a given examination period tends to fall at the 2:2/2:1 border, which reflects a perfectly reasonable achievement in degree-level terms.

#### 5.4 Postgraduate Taught Marking Criteria

The criteria are as follows:

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Non submission to an assessment or a submission that is invalid or judged not to merit marking will receive a zero.

**1-39 Low Fail**

The bottom half of the band will be reserved for misconceived attempts, perhaps incoherent, excessively brief or marred by persistent irrelevance, vagueness, errors or misunderstanding. There will be embarrassing technical errors and a basic understanding will be insufficiently projected. Moving up the band, work will reflect a limited sense of design and evidence of thought, obviously undeveloped as a demonstration of intellectual, technical and/or creative ability. Choice/treatment of materials will be flawed or ill-balanced, with significant elements of irrelevance or misunderstanding. There will be persistent technical or similar errors.

#### **40-49**                    **Fail**

A workable design permitting demonstration of some technical and/or creative ability and holding some interest. Treatment of material may be weak and/or unbalanced; there may be some glaring technical or similar errors. Incomplete understanding of the issues is shown; treatment may rely on convention rather than demonstrating critical perception. There may, however, be signs of 'Pass' potential.

*Essays:* The main thrust of the task will have been recognised, although arguments may be limited or unbalanced, and/or the evidence may be of dubious relevance. There is inadequate understanding of primary and/or secondary sources, and/or too much reliance on paraphrase, or on simple descriptions.

*Analysis or Composition:* Some evidence of technical ability and consistency, but with an incomplete awareness of larger-scale structural issues. Material may be patchily developed, or rely overmuch on conventional models. The intended effects or results may be vitiated by improperly notated or articulated detail.

*Performance:* The programme demonstrates a reasonable range of technical and musical abilities and some sense of occasion is created. But the performance is efficient more than creative, and will be inadequate in some of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; awareness of style and structure; musical understanding and projection.

#### **50-59**                    **Pass**

A sound design permitting demonstration of a good range of intellectual, technical and/or creative abilities. Poor performance in one part of the submission may mar an otherwise consistent outcome. The main issues are understood, but the evaluation may appear conventional, and the overall outcome a little shallow.

*Essays:* The issues are understood, even if they are not developed fully. Work may be inconsistently structured, e.g. leading to rigidity in the treatment of complex issues or containing some passages of irrelevance. Appropriate primary and secondary sources are covered and evaluated with some confidence.

*Analysis or Composition:* Sustained signs of technical competence and consistency, with a control of larger-scale structural issues. Technical limitations may hamper the development of an original voice, or produce an inconsistent analysis. The results will be sound, but perhaps conventional.

*Performance:* The programme projects a range of musical and technical abilities, and sustains audience interest. The performer communicates interpretations consistently. Technical weaknesses may be outweighed by musical qualities, but overall the performance will be strong in at least three of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; awareness of style and structure; musical understanding and projection.

#### **60-69**                    **Pass 'with Merit'**

A well-developed and well-structured design permitting the demonstration of a good range of intellectual, technical and/or creative abilities, and sustaining the interest throughout. Few technical errors; issues are understood and handled imaginatively

and consistently. At the lower end of the band some shallowness may be apparent; at the upper end, a sense of assurance will be predominant, with a focussed, elegant technical command and sense of detail.

*Essays:* The adduced evidence reflects intelligent research and has been subjected to critical analysis. Creativity and originality or breadth and depth of response could compensate for some weakness in style or some incoherence of argument. Alternatively, a well-written, thoughtful answer could compensate for a narrowness in the range of issues addressed. There is little or no irrelevant material, and the submission is cogently structured.

*Analysis or Composition:* There is significant evidence of technical fluency and consistency, and a control of larger-scale structural issues, plus clear signs of an original voice or approach. Material is developed and sustained in a coherent manner moving well beyond the mechanical, and resources are well controlled. Originality could compensate for some weakness in technique; or technical fluency could compensate for some lack in imagination.

*Performance:* The programme projects a wide range of musical and technical abilities and sustains audience interest throughout even though there may be slight unevenness in the quality of the entire performance. The performer appears generally assured. The performance is strong in most of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; awareness of style and structure; musical understanding and projection.

### **70-79                      Distinction**

Submission shows unmistakable stylistic maturity and professional potential. Material is treated with technical command and developed with authority, revealing creative flexibility of approach, high intellectual standards and signs of distinct originality.

*Essays:* The answer presents a convincing maturity of argument based on a thorough knowledge of the secondary literature, to which is added unmistakably original thinking and/or research. The material is structured in a consistently logical manner, and presented with clarity and authority.

*Analysis or Composition:* In the case of analytical work, a maturely sustained argument shows originality of approach, design and execution, combined with precision in presentation. In composition, the work shows penetration of thought and advanced creativity, clarity and organisation of material. The composition is coherent and sophisticated.

*Performance:* The programme is innovative and its execution memorable, and moves the audience both intellectually and emotionally. Technical command is entirely assimilated into creative interpretation, and the performer's individual voice is clearly evident.

### **80-89                      Distinction**

Submission shows high levels of stylistic maturity and professional potential. Material is treated with absolute technical command and developed with authority, revealing

breadth and/or depth of approach of significant creative flexibility. The submission is consistently of an excellent intellectual standard, at times displaying an arresting originality.

*Essays:* The answer presents a convincing maturity of argument based on complete assimilation of the relevant secondary literature, to which is added significant original thinking and research. The material is structured logically in ways which benefit the argument; the presentation reveals a combination of clarity, creativity and professional flair.

*Analysis or Composition:* an excellent piece of work shows exceptional penetration of thought and advanced originality and creativity, clarity and organisation of material. The analysis or composition is highly coherent and sophisticated. Technique is assimilated into creative work of consistent originality; in analysis, in terms of elegant and rational argument; in composition, in terms of construction, sound-world and manipulation of material.

*Performance:* The performer exhibits complete mastery of all elements of performance (projection, structural understanding, articulation, clarity, variety of colour), but adds to this an individuality of approach commensurate with that achieved by experienced professional executants.

#### **90-100                      Distinction**

The submission shows exceptionally high levels of stylistic maturity and professionalism. Material is treated with absolute technical command and consistently developed with authority, revealing breadth and depth of approach of significant creative power. The submission is consistently of an outstanding intellectual/creative standard, and arresting in its originality.

*Essays:* The answer presents a supremely cogent case based on complete assimilation of the secondary literature, to which is added consistently original thinking and significant new research. The material is consistently structured to best effect, revealing considerable intellectual distance from the material; the presentation is superb.

*Analysis or Composition:* a superb submission, with penetration of thought and advanced originality and creativity, clarity and organisation of material at the highest level. A composition at this level is highly coherent and sophisticated; an analysis is highly sophisticated and articulated with the greatest of flair. Technique is assimilated into creative work of consistent originality: in composition, in terms of construction, sound-world and manipulation of material; in analysis, in terms of elegance and rationality of argument. A distinct and viable individual voice is highly apparent. The best possible composition or analysis that could reasonably be expected of an outstanding candidate.

*Performance:* The recital reveals complete mastery of every element of performance but adds to this an individuality of approach commensurate with that achieved by the most talented of professional soloists.

Work is marked according to its perceived standard rather than by reference to profiles

or statistical norms (which are, however, considered in annual monitoring procedures).

## 5.5 Final Meetings of Sub-boards

Final meetings of Sub-Boards deal with four separate issues:

- approving the marks for individual course-units;
- considering candidates considered to have been disadvantaged in the examinations or to be otherwise problematic;
- appraising the achievement of candidates not yet in their final year of study;
- recommending the award and classification of degrees for candidates who have completed the requirements for the BMus, BA (combined programmes) and MMus.

In all cases, the Visiting Examiners are closely involved in any discussion or decisions.

Candidate numbers only are used wherever possible until as late a stage in the process as is feasible to ensure fair judgement.

The Sub-Boards take into account documented medical evidence and written reports from the Counselling Service and Department staff where appropriate; the report of any viva panel where convened; and the advice of Visiting Examiners. All substantive discussions of recommended individual classifications are fully minuted.

Decisions on classification or on other matters relevant to the activities of the Sub-Boards are normally agreed unanimously. Should there be a division of opinion, a vote is taken of the Internal and Visiting Examiners, with the Chair of the Sub-Board having the casting vote.

The Sub-Board prepares a pass-list with candidates identified by candidate number, indicating units passed and failed. All marksheets, pass and results lists are signed by the Chair of the Sub-Board of Examiners and the Visiting Examiner(s).

At the conclusion of the final examiners' meetings, the Sub-Boards consider issues raised by the examination, taking into consideration oral reports from the Visiting Examiner(s).

## 5.6 Guidelines for Setting Unseen Examination Papers

Questions should not duplicate or resemble those set for coursework essays, and instead should represent a move away from these essays in terms of their angle on the topics in question, a new requirement for synthesis, and/or the testing of the particular skills to be developed and intended learning outcomes to be gained in the course. They should embrace a representative spread of material and approaches from the course-unit but need not cover all aspects of it. (Students should not normally be permitted to invent their own coursework essay titles, since this practice multiplies problems of duplication in unseen examination papers.)

Except in technical and certain other courses, the normal pattern is to have nine

questions for a full-unit examination (three to be answered in three hours), and six for a half-unit one (two to be answered in two hours). Either/or questions count as one but should be justified rather than being an excuse for an extra question.

All quotations in 'Discuss' questions should be **attributed** to the author (the source need be given only if relevant) **and dated**. Questions involving made-up quotations for discussion purpose should be set in another format (e.g. 'Discuss the notion that...'). Consider carefully whether a candidate is meant to discuss the quotation itself (e.g. the fact that x said y at such a time and place) or its content more broadly applied. Avoid phraseology that may be opaque to students under pressure; e.g. unspecific references to 'the period' should be avoided, as should vague statements about given views or bodies of opinion.

Avoid 'Describe' or 'List' questions, questions that impose a point of view upon the candidate, and those that might prompt a one-word answer.

## 6 Research

### (1) Research strategy

Staff research is central to the Department's activities. Our research strategy is available on the shared drive and outlines our aspirations, including:

- Collectively to ensure that staff have the time to research and complete outputs of world-class quality
- To recognise, support and value research excellence in all forms (e.g. monographs, creative practice, digital outputs) and across all subdisciplines
- To build impact or public engagement into our individual research plans
- To encourage all staff to apply for external funding, including large grants with postdocs / PhD students where possible
- To strengthen our research environment in terms of physical infrastructure and also by building intellectual links between sub-disciplines
- To cultivate collaborative links within and beyond the college that may lead to externally funded projects

Staff should maintain individual research plans, and may discuss these with the Director of Research and/or in appraisals with Head of Department.

### (2) Research expenses

Each year the Department allocates a sum to support staff research from its funds, to be administered by the Department's Research Committee. Research Committee funding should be regarded as a last resort, and staff should also seek external funding or use PI funds for their research expenses. Central college funding is available as follows:

- For training or conferences, please apply to [Staff Development](#), which will generally pay 50% of the fees.
- For seed funding for networking or activities that may lead to an application for external funds, please apply to [Research Strategy Fund](#) (department has to pay 25% of cost)



- For any activity with potential impact, please apply to the [Impact Fund](#) (same form as Research Strategy Fund; department has to pay 25% of cost).

Departmental research expenses can be claimed by members of academic research staff, whose duties include research, on contracts of 0.5 or above. They are not available for research assistants on funded research projects, nor for emeritus staff or honorary research associates.

Within any one financial year (which runs from 1 August to 31 July), staff can apply for departmental research expenses according to two schemes:

- a 'light touch' scheme for reimbursement of research expenses up to £350 in any one year. Approval will normally be given directly by the Chair of Research Committee. Retrospective applications will be considered (up to a month after the expenditure).
- a supplementary scheme covering additional research expenses up to a maximum of £1200 in any one year. In this case criteria for eligible research expenses are more stringent, and prior approval is required from Research Committee. Retrospective applications will not normally be considered. It should be borne in mind that the £1200 is a maximum and not a personal allowance or entitlement.

Because departmental funds are strictly limited, we cannot fund all the items included in the college's Travel and Subsistence Policy. Allowable costs for departmental research expenses include: travel to conferences or for research trips (e.g. fieldwork or to research libraries); conference fees; overnight accommodation on research-related trips; purchase of digital scans/microfilms from libraries; costs involved in performing or recording compositions; costs involved in organising conferences. Costs must be as economical as possible. Please note that Royal Holloway's Travel and Subsistence policy bans the use of AirBnB accommodation on college business. Departmental research funds **cannot** be used for the following: equipment; software/hardware; subsistence (i.e. meal costs apart from those included in overnight accommodation); proofreading, indexing or subventions for publishers; books or scores. (Royal Holloway library will usually obtain books and scores for you; contact the Subject Liaison Librarian.)

Applications for research funding should be made on the form on the Department website, explaining why the expenses are essential for your research and providing a full itemised budget. Please state what other sources of funding (whether college funds, external organisations, charities etc.) have been tapped. Applications are considered at meetings of the Research Committee (dates given in departmental calendar) and should be submitted to the Chair of Research Committee a week before the meeting. Advance applications are encouraged, although retrospective applications will also be considered (in which case colleagues will have to bear financial responsibility for any costs that Research Committee cannot fund). Once an application has been approved, expenditure is reimbursed online via [Agresso](#), supported by uploaded scans of receipted bills (<https://agressofinance.rhul.ac.uk/Agresso/System/Login.aspx>). Colleagues' attention

is drawn to [RHUL's Travel and Subsistence Policy](#) <http://www.royalholloway.ac.uk/iquad/collegetpolicies/home.aspx>, which must be adhered to during travel for conferences, research and other work-related purposes. Staff are encouraged to seek external research funding, although some of these sources require considerable advance planning. The Royal Musical Association runs an annual competition for research funds (<https://www.rma.ac.uk/awards/>). The British Forum for Ethnomusicology offers awards for fieldwork costs (<https://bfe.org.uk/awards>). Awards from the Music & Letters Trust cover certain research-related costs e.g. conference attendance (<https://academic.oup.com/ml/pages/grants>). Composers should investigate awards from Sound and Music (<http://soundandmusic.org>), the Hinrichsen Foundation (<http://www.hinrichsenfoundation.org.uk>), and the PRS Foundation (<http://www.prsformusicfoundation.com>). Performers may find useful advice on fund-raising from Making Music (<https://www.makingmusic.org.uk>). Where appropriate, Research Committee funds may be awarded as an underwrite against application to an external organisation; in these cases the staff member involved is required to inform the Chair of Research Committee of the outcome of the application.

Any award granted by the Department must be used for the purpose for which the application was made. If the need arises to change the proposed plans while the research is in progress, the Research Committee must be advised in good time.

Staff seeking funds for external research collaborations or for impact-generating activity should apply in the first instance to the college's Research Strategy Fund / Impact Fund (see above), and Research Committee will endeavour to supply the 25% departmental contribution.

Staff holding PI funds are eligible to apply for all the above schemes without penalty. However, as part of the reporting process, such staff are required to submit an annual statement of expenditure from their PI funds for perusal by Research Committee at its last meeting of the academic year.

## 7 Sabbaticals, Temporary Leave and Absence from College

### 7.1 Sabbatical Leave

The Department has a clear, agreed policy: that leave is awarded only for research proposals of merit leading to publication (however defined) and on the basis of past research record. Leave is awarded with reference to eligibility criteria, entitlement criteria and application procedures as set out in the [College's Sabbatical Leave Policy](#); <http://www.royalholloway.ac.uk/iquad/collegetpolicies/documents/pdf/humanresources/sableavepolicy.pdf>. Sabbatical leave is firmly a part of the Department's and College's research strategy but should not be regarded as an automatic right.

So that sabbatical can be coordinated with applications for external funding (where available), the Department normally requires applications by 1<sup>st</sup> August in the year

preceding the academic year in which leave is to be taken, using the appropriate form available from

<http://www.royalholloway.ac.uk/humanresources/policiesproceduresandforms.aspx>

which should be submitted both in hard copy and as an email attachment.

Information supplied will include:

- the number of terms accrued or 'mortgaged' in respect of the period of leave requested;
- a 500-word outline of the project(s) for which the leave is intended;
- a statement of intended publication outcomes (medium, publisher, date, contract awarded);
- evidence of the successful use of leave previously granted by the College or (where relevant) by the member of staff's previous institution;
- whether the applicant intends also to apply for external funding (where available);
- details of other financial support sought (where appropriate) for the period of leave or its equivalent.

Recommendations may be made contingent upon such other financial support being gained.

Applications will initially be vetted by the Head of Department and the Chair of the Department's Research Committee. At this point, an application may be returned to the applicant to seek further information or to advise (but not insist) on alternative possibilities. All (re)submitted applications will then be considered by the Department Research Committee (normally comprising at least three members of academic staff; the Dean of Arts is also invited *ex officio*). Applicants for sabbatical leave who are members of the Department Research Committee will be excluded from any discussion leading to a recommendation on leave. Recommendations will be forwarded to the Arts Faculty Board by the appropriate deadline, accompanied by a statement from the Head of Department giving the grounds for the recommendation and details of replacement teaching funds required. These recommendations will also be notified to all Departmental staff by that date.

Unsuccessful applicants will be given the opportunity to appeal against the decision of the Department's Research Committee, in the first instance by writing to the Head of Department stating the grounds for appeal. The Head of Department is empowered either to grant the appeal or to refer the case to the Dean of Arts for further adjudication.

Should the Head of Department be applying for leave, the Head of Department's function in the process outlined above will be carried out by a nominee.

## 7.2 Other Forms of Leave

The Department may be able to support absences outside the normal sabbatical scheme which are intended for either individual research activity (e.g. Leverhulme

professorships) or certain forms of secondment and which are funded by external grants providing partial or full replacement salary costs. Such absences, which must be approved in advance by the Head of Department (usually prior to the submission of an application for the external funding), can however place additional burdens on other members of staff, and for this reason advice should be sought at an early stage from the Head of Department. The Department will normally be unable to support more than one such absence for any given staff member within a three-to-five-year cycle (depending on the period of absence); the maximum absence of this type will normally be three consecutive terms (paragraph 8g at <http://www.royalholloway.ac.uk/iquad/collegepolicies/documents/pdf/humanresources/sableavepolicy.pdf>).

Leave of absence without stipend is covered by the College's Sabbatical Leave policy. Staff wishing to take leave of absence without stipend should consult the Head of Department in the first instance.

### 7.3 Absence from Duties (including holidays)

In cases of temporary leave to attend conferences or undertake other commitments abroad whether in term or in the vacation, it is College policy that the applicant should seek the permission of the Head of Department.

For any overseas business travel or UK overnight travel, the Insurance Officer must be informed at least five days prior to travel [by completing the College web form](#). The Insurance Officer will copy the notification of travel produced from this form to the relevant Head of Department, Dean and Department Manager (as applicable) for information.

The web form should always be used and paper leave of absence forms will not be accepted. Please note too that no reimbursement of insurance purchased personally, rather than using the College policy, will be made to a member of staff.

There are some [important guidelines](#) for all staff who travel on business at <https://www.royalholloway.ac.uk/iquad/news/articles/2015/changestotravelinsuranceproceduresforstaff.aspx>

All absence from duties (including holidays) requires the formal approval of the Head of Department; the Head of Department has a responsibility to be reasonable in such cases, but circumstances may arise where approval for absence at a given period cannot be given. Absence during term (and whether or not during teaching weeks) is problematic, for obvious reasons. The Department tries to keep vacations free of administrative and other commitments, but staff are often required at busy times (e.g. April and August) and while on sabbatical and during the summer vacation normally continue to retain relevant responsibilities for postgraduate students, who should be kept abreast of all planned absences.

For the Head of Department, Director of Graduate Studies and Undergraduate Admissions Tutor, and their deputies, a booking system will operate for absence from

duties, with the intention of ensuring that these three posts are covered whenever the College is open (i.e. excluding public holidays). Forthcoming absences should be entered in the diary in the Department Office at least three months in advance; particular care should be taken to ensure that busy periods (e.g. April and August) are properly covered.

If a member of staff needs to be away during term (subject to the conditions stipulated above), students must be informed and teaching made up in ways that do not disadvantage any student (e.g. one who cannot attend a rescheduled class).

## 8 Appraisal and Peer Review

All members of the Department are formally appraised on an annual basis. This is an opportunity to reflect and plan for the future.

The Department also operates a system of peer review in undergraduate and PGT courses, in accordance with College practice in this area (see <https://www.royalholloway.ac.uk/iquad/services/academicqualityandpolicyoffice/guidanceforacademicstaff.aspx>). It requires colleagues to review each other's courses and teaching by discussing course aims and content, looking at course materials, and possibly sitting in on classes. The aim is to work to the benefit both of individual course-units and of individual teachers. Also, both reviewer and reviewee might each expect to learn from the experience as ideas are exchanged and good practice disseminated.

For each course-unit the Department nominates a peer reviewer (normally, the second marker) who will be associated with that course-unit preferably from its outset, collaborating with the course tutor at three distinct (if ultimately overlapping) stages, performing some or all of the following tasks:

- in the design and preparation of the course-unit: discussing aims, reviewing course-outlines, assignments and similar materials;
- in the running of the course-unit: discussing its progress and any need for adaptation; sitting in and reporting on one or more classes; seeking and evaluating informal student responses;
- in the assessment of the course-unit: assessing students' work; reviewing results and making recommendations for the future.

It is College policy that each member of staff observes another staff member and is observed once a year as a minimum. With respect to sitting in and reporting on individual classes, tutor and reviewer should find time to discuss the specific class both before and after its running so that aims and outcomes are clear. The record of the peer review process should be made on the appropriate form available online and from the Department Office

(<http://www.royalholloway.ac.uk/music/documents/pdf/peerobservationproforma-forstaff.pdf>). This record remains confidential between the tutor, the reviewer and

Head of Department and cannot be used for any purpose without the tutor's consent. The tutor will be free to include peer review reports within the teaching portfolio assembled for applications for promotion. The process will be monitored by the Head of Department and reviewed regularly by the Department Board; the implications arising from it are addressed in the Department's Annual Reviews of Taught Programmes.

Where feasible, peer review is extended to the Department's non-established teachers. A process is in place for peer-reviewing the instrumental/vocal lessons given by Visiting Teachers and is run by the Director of Performance with support from the Performance Manager.

## 9 Staff Development

The Department and the College are committed to the promotion and support of staff development, recognising that developing the knowledge, skills and attitudes of all staff will improve the effectiveness and efficiency of both the individual and the institution.

The needs of the individual member of staff with respect to staff development are identified mainly at staff appraisals, when Individual Training Plans will be devised. This can lead either to the taking advantage of courses that are available or the suggestion of other courses to the College. Individuals are encouraged to apply for sabbatical leave, to attend seminars and conferences, to pursue opportunities for secondment and the updating of technical skills, and to undertake joint research projects. Peer advice, monitoring and the rotation of specific duties form part of a strategy for placing the Department and its members on a strong footing.

## 10 Promotions and Probation

Academic staff promotions and the award of discretionary increments are determined by the College's Academic Staff Review Group, in accordance with a process notified by the College's Human Resources Department to all academic staff normally in August. The Department's Promotions Committee has a role in that process, which includes making a recommendation to advance a case at College level. Administrative staff promotions are reviewed annually by the Head of Department at the time of the Clerical Staff Review. Staff are also free to make their own case to College according to the appropriate established guidelines.

The Department's Promotions Committee is constituted from the professors within the Department. The Dean of Arts is also a member *ex officio*.

Staff on probation are reviewed every year by the Head of Department in consultation with the member of staff's probation adviser, with whom probationers should hold an informal termly meeting.

## 11 Postdoctoral Fellows and other Research Appointments

### 11.1 Establishment

The Department and College support both short-term and longer-term Postdoctoral Research Fellows in various ways. The following remarks on Fellows may also apply to contracted Research Assistants depending on the nature of the post and on individual circumstances.

Long-term (12+ month) Research Fellows are considered to be full members of the Department and College, and where possible (and depending on the terms of the fellowship) they are entitled to the benefits, resources and support granted the established academic staff, and are encouraged to cultivate a similar professional profile. Fellows are also encouraged to play as full a role as possible in the Department's committee structures and will be formally represented on Department committees bearing directly on their own activities (such as the Research Committee). Even if a fellowship is granted primarily for research, the Department views reasonable involvement in teaching and administration as an important part of professional development, and will attempt to make appropriate opportunities available. Fellows are encouraged to make a significant contribution to the general academic and practical life of the Department as well as to its research environment.

### 11.2 Postdoctoral Visitors

In addition to applications under externally-funded schemes such as the British Academy Postdoctoral and Leverhulme Early Career fellowships (which are jointly handled by the Chair of Research Committee and Head of Department, and reported to Research Committee), *ad hoc* approaches may be received from individuals wishing to spend a period of time (normally between one month and one year) in the Department; this is usually to work with a specified staff member, and sometimes with external (usually EU/overseas governmental or similar) funding. Such individuals can be accommodated under the College's Academic Visitors scheme. However, while they can bring benefits to the Department in terms of networking and profile, they also have costs in terms of space, departmental resources and facilities, and staff time, particularly when there is a supervisory or similar input. In short, it only makes sense to host such visits when there is a clear benefit to the department and/or individual staff members.

These applications will normally be handled as follows: Approaches will be passed to the Chair of Research Committee, who will act in liaison with the Head of Department. The applicant will be required to provide a clear statement of the intended project, the intended period of visit to the Department, the nature of any supervisory or similar input (and from whom, if known), and any other requirements, together with a sample of written work or equivalent where necessary. At this point a member of staff will be identified who has a strong interest in the project and feels that s/he has something to gain from working with the applicant, and who if appropriate is willing to provide the necessary supervisory or similar input, as well as acting as the visitor's contact point. (This may be conditional on an interview.) Should



no such staff member be identified, the application may be declined. If this condition is met, an assessment will be made of the costs to the Department and an appropriate contribution to those costs determined under the College's Academic Visitors scheme

(<http://www.royalholloway.ac.uk/iquad/collegepolicies/documents/pdf/humanresources/guideacv.pdf>). This allows for a minimum payment of £100 per calendar month, with half the payment being credited to the host department; depending on funding and other considerations, visitors will normally be charged not less than £100 pcm if no supervisory input is required, and not less than £250 pcm if it is. The proposed fee should be agreed with Human Resources; approval to host the applicant as Academic Visitor sought from Research Committee (probably in circulation); and the required payment communicated to the applicant, where appropriate in the context of a personal meeting/interview. If there is agreement to go ahead, the Head of Department completes an Academic Visitor Form and a formal letter is written to the applicant by Human Resources.

### **11.3 Access to the Department and Facilities**

Fellows will be granted the means to gain after-hours access to their offices and to the Department. In terms of office facilities granted to fellows, these depend in part on the nature and funding of the fellowship held, but the Department will endeavour to allocate rooms to suit professional needs. Room-sharing is sometimes necessary and is standard practice throughout the College. Fellows are entitled to stationery to aid them in teaching and research, and to postal, fax and photocopying facilities in accordance with the budgetary parameters set by individual funded research projects where appropriate. Computing facilities (hard- and software) will be provided according to individual needs, and telephone and network facilities will, where possible, be made available within individual offices, once again subject to relevant budgetary parameters and/or other considerations (e.g. the provision of hardware/software as part of funded projects).

### **11.4 Professional Activities**

Fellows are expected to pursue research, to play a leading role on the national and international scene (e.g. by attending conferences and taking advantage of other networking mechanisms) and to disseminate their work through publication (whether via print, public performance, the internet or broadcasting). Fellows are also encouraged to organize or head research seminars or conferences on themes according with the Department's broad research strategies. All such activities will be supported and recognised in the same financial and other ways as those of established staff; they also have a significant bearing on the Department's research record and its scholarly standing. Should any Fellow's work be supported by the Department in this way, it is customary to acknowledge such support; indeed, it is a condition of any financial support that it is so acknowledged.

Fellows are eligible to apply for conference and research grants (covering travel, accommodation, materials, etc.) in the normal way through the Department's Research Committee, though other sources of funding should be explored first.



Fellows are required to submit an annual report (normally at the end of the academic year) on their work including: (a) a description of research completed and future plans; (b) details of professional and other activities; (c) statements of and plans for publication. This report will be used for staff appraisal purposes (see below) and also for the Department's reports to awarding bodies where necessary. Fellows should also lodge in the Department Office copies of any other reports they are required to produce on their activities for external bodies.

### **11.5 Teaching**

The Department realises that most fellowships are designed to enable Fellows to pursue new/continuing research projects. However, many awarding bodies encourage or even require the Fellow to undertake some teaching as preparation for a university career. Therefore contributions to departmental teaching are strongly recommended, be it in the form of tutorials, guest lectures or course modules. Such teaching will be paid separately at an hourly rate unless it falls under the terms and conditions of a specific award (e.g. RCUK Academic Fellowship scheme).

### **11.6 Mentoring and Appraisal etc.**

At the beginning of their appointment, Fellows will be assigned an agreed mentor within the Department, normally a senior member of the academic staff with related research interests whose primary role is to orientate the Fellow in terms of the workings of the Department and College, and to advise on professional development in terms of research strategies and outcomes. This relationship will continue for the duration of the fellowship. The Fellow can also expect to obtain detailed guidance from the mentor and/or from other colleagues on specific matters concerning teaching and administration as required.

The College has a number of training and support mechanisms for research fellows and related staff which will be notified separately. Fellows in the Department are expected to undertake any training activities specified by the College as part of their contractual commitment or as otherwise required.

Fellows are normally responsible to the Head of Department, who has the authority (within the terms of the fellowship) to require fellows to undertake any reasonable activity. The Head of Department will normally act as the appraiser of Fellows during periodic staff appraisal; however, in the case of funded research projects, the Principal Investigator as line manager will normally appraise Research Assistants on the project. Any problems or grievances should be addressed to the Head of Department or Principal Investigator as relevant in the first instance. If they cannot thus be resolved, the Fellow can approach the Dean of Arts and thereafter invoke standard grievance procedures laid down by College guidelines (available from the Human Resources Department). The Fellow can assume that the Head of Department will normally act as a referee if required: any such reference thereby produced will take account of a fellow's research, national and international standing, and contribution to Department life (however broadly defined).

## 12 Guidance for Hourly Paid Teaching Staff (HPTS)

### 12.1 Definition

'Hourly paid teaching staff' embraces a number of activities set out below and fulfilled by teachers and others who are not members of the full-time staff but who are nevertheless closely linked with the work of the Department. Our hourly paid teaching staff are an important part of our community, performing an essential role within it, and are valued accordingly.

### 12.2 Course-specific HPTS

Hourly paid teaching staff (including Postgraduate Teaching/Marking Assistants) contribute to the delivery of course-units by way of lectures, tutorials or the marking of coursework. The point of contact is a designated member of staff (in consortial courses, this is the course-convenor), who is responsible for ensuring that the associated hourly paid teaching staff is fully informed of all that is necessary as regards the timetable, the nature of the teaching required, the number of hours taught, the marking and return of coursework, and the record of students' attendance.

The staff contact should also ensure that, where appropriate, the hourly paid teaching staff completes and returns to the Department Office report forms on students' work, and likewise that student feedback forms are distributed and returned to the Department Office. Claims for payment should be completed regularly (at least termly) online via the MyView system and should include the number of hours taught, grade of teaching as appropriate (lecture, tutorial, marking) and dates worked. Click on the following link for more information on the MyView system:

<http://www.royalholloway.ac.uk/humanresources/myview.aspx>

### 12.3 Instrumental and Vocal Teaching

The point of contact for instrumental and vocal teachers is the Coordinator of Instrumental & Vocal Tutors, who will provide all necessary information on the allocation of students, teaching rooms, timetable and so on. Report forms on students will be distributed by, and should be returned to, the Coordinator of Instrumental & Vocal Tutors, who should also receive notification of problems with students' attendance and teachers' claims for payment. In addition, contact is maintained between the instrumental and vocal teachers and the Coordinator of Instrumental & Vocal Tutors, who will also provide detailed guidance on the course and other requirements of our various performance courses.

We hope that the Department's instrumental and vocal teachers feel they are full members of our community and play a significant part therein. Instrumental and vocal teachers will meet as a body with the Head of Department at least once per year to discuss matters of general concern. Also, we are glad to receive suggestions from our instrumental and vocal teachers about special workshops and masterclasses, etc.,

which they feel may be of benefit to the Department as a whole.

If instrumental/voice teachers need to take temporary leave, they should liaise with the Coordinator of Instrumental & Vocal Tutors at the earliest opportunity. No cover teacher should be arranged unless with direct departmental approval by way of the Coordinator of Instrumental & Vocal Tutors. Where a student wishes to continue learning with the cover teacher, they are within their rights to request a change of teacher. All arrangements for payment of cover teachers should be made by the Performance Manager and teachers may not claim for any hours they have not worked.

The teaching of non-music students anywhere in the Department is strictly prohibited unless with the express permission of the Head of Department. Music students wishing to have lessons in a second instrument may pay privately and such lessons will be set up initially by the Coordinator of Instrumental & Vocal Tutors. There is an agreed rate of pay in the Department and students should pay per class, rather than paying large sums in advance. A notice period for such lessons is limited to one week only.

#### **12.4 Individual Special Lectures and Other Teaching**

The individual special lecture or coaching session, etc. is likely to be part of a specific course or to be commissioned by a certain member of staff. In any case, the point of contact is the member of staff concerned, who will take care of all necessary arrangements. Claims for payment should be submitted to the Senior Faculty Administrator or Performance Manager (for performance/coaching sessions).

#### **12.5 Payment**

Hourly paid teaching staff receive a New Starter's Pack, including a formal letter of appointment prepared by the College Human Resources Department, setting out the terms and conditions of appointment.

In order to be added to the payroll system, new Hourly Paid Teaching Staff should complete and return the New Starter's Form to the Human Resources Department together with proof of identification.

Claims for payment should be submitted regularly (at least termly) via the online payroll system MyView. Further information on this system can be found here: <http://www.royalholloway.ac.uk/humanresources/myview.aspx>

Payment may take some time to work through the College system: delays are rarely caused by the Department. Tax and National Insurance, etc. are normally deducted at source unless an individual can produce the relevant Inland Revenue authorisation: this should be discussed by the individual hourly paid teaching staff with the Human Resources Department and Payroll Office as appropriate.

## 12.6 Notes for All Hourly Paid Teaching Staff

Teachers should give due notice (at least two days) to the Department Office or (where appropriate) the Coordinator of Instrumental & Vocal Tutors if for any reason they have to cancel or alter their regular teaching slot. They are also responsible for the issue of attendance sheets in lectures and other classes or noting attendance at instrumental and vocal lessons (notifying absences to the Department or Coordinator of Instrumental & Vocal Tutors as appropriate), and for completing report forms by the dates specified.

Teachers will also undergo peer-review, appraisal and staff-development procedures on a par with established staff wherever appropriate and possible.

The Head of Department is always willing to see hourly paid teaching staff about any appropriate matter, including any student who is giving cause for concern.

### 13 Appendix One – Agreed Standard Departmental Duties

- Being available for the Admissions Open Day Rota
- Being available for Departmental Research Days
- Being available for Departmental 'Away Days'
- Being available for the whole of the Recitals period: but in practice part of the rota
- Being available for the whole of the PGR Annual Reviews period: but in practice part of the rota
- Being available, if required, to sit on an appointments panel
- Attending at least 1 PG Day per year
- Attending at least 2 research seminars in the department per year.
- Attending at least 3 concerts at the college involving students per year.
- Attending at least one Graduation Ceremony per year (Summer or Winter):
  - HoD attends both
  - DUGS attend Summer (UG) ceremony
  - MMus Dir and DoGS attend the Winter (PG) ceremony
  - Supervisor attends any ceremony in which one of their PhD students graduate
  - Other academic staff attend at least one ceremony annually

## 14 Appendix Two – Departmental Diary

DEPARTMENT DIARY 2017/18					
SEPTEMBER			AM	PM	CONCERTS / EVENTS
SATURDAY	9				
SUNDAY	10				
MONDAY	11				
TUESDAY	12				
WEDNESDAY	13				
THURSDAY	14				
FRIDAY	15				
SATURDAY	16				
SUNDAY	17				
MONDAY	18	WK 1	<b>START OF TERM 1</b> Induction Week 9.45-15.55 Year 1 Induction (001)	16.00-17.00 Year 1 meetings with Personal Tutors (Various)	
TUESDAY	19		9.00-10.00 Compulsory Theory Quiz (Wettons Annexe A) 2pm-5pm I&V Lessons Enrolment for new students (101) 10.00 Department Board (003)		
WEDNESDAY	20		11.00-18.00 PG Day (001) 9.00-13.00 I&V Lessons Enrolment (101)	13.00-14.00 Library Interactive Training Lecture - Year 1 (001) 11.00-13.00 Postgraduate Students meet with DoG and Dir MMus (001) 12.00 Course Options deadline for new 1st years (004)	
THURSDAY	21		09.30-10.00 Library Interactive Training Lecture - Year 2 (001) 10.00 Returning Year 2 meet with HoD (001)	12.00 Returning Finalists meet with HoD (001) 12.30-13.00 Library Interactive Training Lecture - Finalists (001)	

			10.30 - 11.00 2nd Years careers talk (001)		
FRIDAY	22				
SATURDAY	23				
SUNDAY	24				CONCERT (19.30): 'Dance and sing and shout': Welcome Week Concert (WinAud)
MONDAY	25	WK 2	<b>TEACHING BEGINS</b> 13.00-18.30 College Orchestras Auditions - Strings (Wo2)		
TUESDAY	26		13.00-18.30 College Orchestras Auditions - Non-Strings (Wo2)	16.00 Research Seminar Series - Rebecca Herissone (001)	
WEDNESDAY	27			14.00 Teaching & Learning Committee (003)	
THURSDAY	28				CONCERT (19.30): Fidelio Trio (Picture Gallery)
FRIDAY	29				
SATURDAY	30		COLLEGE OPEN DAY		
<b>OCTOBER</b>					
SUNDAY	1				
MONDAY	2	WK 3			
TUESDAY	3				
WEDNESDAY	4				
THURSDAY	5				
FRIDAY	6			13.15 Lunchtime Recital (PG)	
SATURDAY	7				
SUNDAY	8				
MONDAY	9	WK 4			
TUESDAY	10			16.00 Research Seminar Series - Jerome Lewis (001)	
WEDNESDAY	11			14.00 Research Committee (003)	

THURSDAY	12				CONCERT (19.30): Tippett Quartet & Emma Abbate (piano) (Picture Gallery)
FRIDAY	13			13.15 Lunchtime Recital (PG)	
SATURDAY	14		COLLEGE OPEN DAY		
SUNDAY	15				
MONDAY	16	WK 5			
TUESDAY	17				
WEDNESDAY	18			14.00 UG Student- Staff Committee (003) 15.30 Admissions Committee (003)	
THURSDAY	19				
FRIDAY	20			13.15 Lunchtime Recital (PG)	
SATURDAY	21				CONCERT (13.00): Mark Simpson (clarinet) & Richard Uttley (piano) (Picture Gallery)
SUNDAY	22				
MONDAY	23	WK 6			
TUESDAY	24			16.00 Research Seminar Series - Julian Johnson (001)	
WEDNESDAY	25				
THURSDAY	26				CONCERT (20.00): New Voices Consort (Win Aud)
FRIDAY	27			13.15 Lunchtime Recital (PG)	
SATURDAY	28				
SUNDAY	29				
MONDAY	30	WK 7			
TUESDAY	30				



NOVEMBER					
				09.30 Performance Committee (003) <b>UG SUBMISSION DEADLINE 1PM</b> 14.00 Teaching & Learning Committee (003)	
WEDNESDAY	1				
THURSDAY	2				
				13.15 Lunchtime Recital (PG)	CONCERT (19.30): London Mozart Players (Win Aud)
FRIDAY	3				
SATURDAY	4				
SUNDAY	5				
MONDAY	6	WK 8			
				16.00 Research Seminar Series - Zubin Kanga (001)	
TUESDAY	7				
WEDNESDAY	8				
					CONCERT (19.30): College Music Showcase (Win Aud)
THURSDAY	9				
FRIDAY	10			13.15 Lunchtime Recital (PG)	
SATURDAY	11				
SUNDAY	12				
MONDAY	13	WK 9			
TUESDAY	14				
				14.00 Department Board (003)	
WEDNESDAY	15				
					CONCERT (19.30): Florian Mitrea (piano) (Win Aud)
THURSDAY	16				
FRIDAY	17			13.15 Lunchtime Recital (PG)	
SATURDAY	18				
SUNDAY	19				
			Periodic Departmental Review (PDR)		
MONDAY	20	WK 10			

TUESDAY	21		Periodic Departmental Review (PDR)	16.00 Research Seminar Series - Elaine Kelly (001)	
WEDNESDAY	22			14.00 PG Student-Staff Committee (003)	
THURSDAY	23				CONCERT (20.00): Jazz Session with Undergraduated (Win Aud)
FRIDAY	24		11.00-18.00 PG Day (001 - TBC)	13.15 Lunchtime Recital (PG)	
SATURDAY	25				
SUNDAY	26				
MONDAY	27	WK 11			
TUESDAY	28				
WEDNESDAY	29			14.00 Research Committee (003)	CONCERT (19.30): Royal Holloway Symphony Orchestra (Win Aud)
THURSDAY	30				
<b>DECEMBER</b>					
FRIDAY	1			13.15 Lunchtime Recital (PG)	
SATURDAY	2				
SUNDAY	3				
MONDAY	4	WK 12			
TUESDAY	5				CONCERT (17.00): Zubin Kanga (piano) (Picture Gallery)
WEDNESDAY	6			<b>MMUS &amp; UG SUBMISSION DEADLINE 1PM</b>	
THURSDAY	7			13.00 Staff Christmas Buffet (101)	
FRIDAY	8		<b>END OF TERM 1</b> MU3391/3392 Presentations (001/101/003) TBC	13.15 Lunchtime Recital (PG)	

SATURDAY	9		AVD MORNING (early applicant/offer holders)		
SUNDAY	10				
MONDAY	11	WK 13			
TUESDAY	12		<b>Winter Graduation Ceremonies - Music 12.30</b>		
WEDNESDAY	13		Winter Graduation Ceremonies		
THURSDAY	14		Winter Graduation Ceremonies		
FRIDAY	15				
SATURDAY	16				
SUNDAY	17				
MONDAY	18	WK 14			
TUESDAY	19				
WEDNESDAY	20				
THURSDAY	21				
FRIDAY	22		<b>DISCRETIONARY DAY</b>		
SATURDAY	23				
SUNDAY	24		<b>CHRISTMAS EVE</b>		
MONDAY	25	WK 15	<b>CHRISTMAS DAY</b>		
TUESDAY	26		<b>PUBLIC HOLIDAY</b>		
WEDNESDAY	27		<b>DISCRETIONARY DAY</b>		
THURSDAY	28		<b>DISCRETIONARY DAY</b>		
FRIDAY	29		<b>DISCRETIONARY DAY</b>		
SATURDAY	30				
SUNDAY	31				
<b>JANUARY</b>					
MONDAY	1	WK16	<b>PUBLIC HOLIDAY</b>		
TUESDAY	2				
WEDNESDAY	3				
THURSDAY	4				
FRIDAY	5				
SATURDAY	6				
SUNDAY	7				
MONDAY	8	WK 17	<b>START OF TERM 2 TEACHING BEGINS</b>		
TUESDAY	9			16.00 Research Seminar Series (001)	
WEDNESDAY	10			<b>MMUS &amp; UG SUBMISSION DEADLINE 1PM</b>	

THURSDAY	11		9.00 Visiting Student Induction (Jan starters) (003)	MMus mini reviews TBC 16.30 Composition Seminar Series (001)	CONCERT (19.30): Cook & Stanley Piano Duo (Picture Gallery)
FRIDAY	12		MU2326 Choral Conducting Exams (Chapel) from 9am (TBC)	MMus mini reviews TBC 13.15 Lunchtime recital (PG)	
SATURDAY	13				
SUNDAY	14				
MONDAY	15	WK 18			
TUESDAY	16			16.00 Research Seminar Series (001)	
WEDNESDAY	17			14.00 Department Board (003) 16.00 Teaching & Learning Committee (Exams mtg) (003)	
THURSDAY	18				CONCERT (19.30): College Alumni Recital: Edoardo Lenza (Picture Gallery)
FRIDAY	19			13.15 Lunchtime Recital (PG)	
SATURDAY	20		AVD - all day	AVD - all day	
SUNDAY	21				
MONDAY	22	WK 19			
TUESDAY	23			16.00 Research Seminar Series (001)	
WEDNESDAY	24			14.00 Admissions Committee (003)	
THURSDAY	25				CONCERT (19.30): <i>rarescale</i> & Friends (Picture Gallery)
FRIDAY	26			13.15 Lunchtime Recital (PG)	
SATURDAY	27				
SUNDAY	28				
MONDAY	29	WK 20			
TUESDAY	30			16.00 Research Seminar Series (001)	

				15.30 UG Student/Staff Committee (003)	CONCERT (19.30): Royal Holloway in Concert (St. John's Smith Square, London)
WEDNESDAY	31				
<b>FEBRUARY</b>					
THURSDAY	1				CONCERT (19.30): Tippett Quartet & Jon Carnac (clarinet) (Picture Gallery)
FRIDAY	2			13.15 Lunchtime Recital (PG)	
SATURDAY	3				
SUNDAY	4				
MONDAY	5	WK 21			
TUESDAY	6			16.00 Research Seminar Series (001)	
WEDNESDAY	7			10.00 Performance Committee (003) 14.00 Teaching and Learning Committee (003)	
THURSDAY	8		11.00-18.00 PG DAY (Bedford Square - TBC)		CONCERT (20.00): Jazz Session with Royal Logistic Corps (Win Aud)
FRIDAY	9			13.15 Lunchtime Recital (PG)	CONCERT (19.30): Orchestral Immersion: Chiltern Music Academy (Win Aud)
SATURDAY	10		AVD - all day	AVD - all day	
SUNDAY	11				
MONDAY	12	WK 22			
TUESDAY	13			16.00 Research Seminar Series (001)	
WEDNESDAY	14			<b>UG SUBMISSION DEADLINE 1PM</b>	

					CONCERT (19.30): Crossing Borders: Andean Band & Balkan Ensemble (BH Aud)
THURSDAY	15				
FRIDAY	16			13.15 Lunchtime Recital (PG)	
SATURDAY	17				
SUNDAY	18				
MONDAY	19	WK 23			
TUESDAY	20			16.00 Research Seminar Series (001)	
WEDNESDAY	21			14.00 PG Student- Staff Committee (003)	CONCERT (19.30): Royal Holloway Chorus: Americana (Chapel)
THURSDAY	22				CONCERT (19.30): College Chamber Music Competition (BH Aud)
FRIDAY	23				CONCERT (19.30): Dramatic Foundations from England to Italy: Early Music Ensemble (Picture Gallery)
SATURDAY	24				
SUNDAY	25				
MONDAY	26	WK 24			
TUESDAY	27			16.00 Research Seminar Series (001)	
WEDNESDAY	28			14.00 Research Committee (003)	
<b>MARCH</b>					
THURSDAY	1				CONCERT (20.00): Brit Sounds: New Music Collective (BH Aud)

FRIDAY	2			13.15 Lunchtime Recital (PG)	
SATURDAY	3		AVD (reserve day)		
SUNDAY	4				
MONDAY	5	WK 25			
TUESDAY	6			16.00 Research Seminar Series (001)	
WEDNESDAY	7			14.00 UG Student-Staff Committee (003)	
THURSDAY	8				CONCERT (19.30): Crossing Borders: Gamelan Puloganti (Picture Gallery)
FRIDAY	9			13.15 Lunchtime Recital (PG)	
SATURDAY	10				
SUNDAY	11				
MONDAY	12	WK 26			
TUESDAY	13			16.00 Research Seminar Series (001)	
WEDNESDAY	14			14.00 Department Board (003)	CONCERT (19.30): Royal Holloway Symphony Orchestra (Win Aud)
THURSDAY	15				
FRIDAY	16				
SATURDAY	17		AVD - all day Recital Rehearsals	AVD - all day	
SUNDAY	18		Recital Rehearsals		
MONDAY	19	WK 27	RECITALS WEEK		
TUESDAY	20		RECITALS WEEK		
WEDNESDAY	21		RECITALS WEEK	<b>MMUS &amp; UG SUBMISSION DEADLINE 1PM</b>	
THURSDAY	22		RECITALS WEEK		
FRIDAY	23		RECITALS WEEK <b>END OF TERM 2</b>		CONCERT (19.30): Arvo Pärt's <i>Passio</i> : Choir of Royal Holloway (Chapel)
SATURDAY	24				
SUNDAY	25				

MONDAY	26	WK 28			
TUESDAY	27				
WEDNESDAY	28				
THURSDAY	29		<b>DISCRETIONARY DAY</b>		
FRIDAY	30		<b>PUBLIC HOLIDAY</b>		
<b>APRIL</b>					
SATURDAY	31				
SUNDAY	1				
MONDAY	2	WK 29	<b>PUBLIC HOLIDAY</b>		
TUESDAY	3		<b>DISCRETIONARY DAY</b>		
WEDNESDAY	4				
THURSDAY	5				
FRIDAY	6				
SATURDAY	7				
SUNDAY	8				
MONDAY	9	WK 30			
TUESDAY	10				
WEDNESDAY	11				
THURSDAY	12				
FRIDAY	13				
SATURDAY	14				
SUNDAY	15				
MONDAY	16	WK 31			
TUESDAY	17				
WEDNESDAY	18				
THURSDAY	19				
FRIDAY	20				
SATURDAY	21				
SUNDAY	22				
MONDAY	23	WK 32	<b>START OF TERM 3</b>		
TUESDAY	24		10.00 Department Board (003)		
WEDNESDAY	25			<b>MMUS &amp; UG SUBMISSION DEADLINE 1PM</b>	
THURSDAY	26				
FRIDAY	27				
SATURDAY	28				
SUNDAY	29				
MONDAY	30	WK 33			
<b>MAY</b>					
TUESDAY	1		9.00-17.00 PG Reviews (003 & 109)		
WEDNESDAY	2		9.00-17.00 PG Reviews (003 & 109) 11.00 Research		



			Committee (003)		
THURSDAY	3		9.00-17.00 PG Reviews (003 & 109)		
FRIDAY	4		9.00-17.00 PG Reviews (003 & 109)		
SATURDAY	5				
SUNDAY	6				
MONDAY	7	WK 34	<b>BANK HOLIDAY</b>		
TUESDAY	8				
WEDNESDAY	9		11.00 Teaching & Learning Committee (003)	14.00 Admissions Committee (003)	
THURSDAY	10				
FRIDAY	11				
SATURDAY	12				
SUNDAY	13				
MONDAY	14	WK 35			
TUESDAY	15				
WEDNESDAY	16			10.00 Performance Committee (003) 14.00 PG Student- Staff Committee (003)	
THURSDAY	17				
FRIDAY	18				
SATURDAY	19		Recital Rehearsals		
SUNDAY	20		Recital Rehearsals		
MONDAY	21	WK 36	RECITALS WEEK		
TUESDAY	22		RECITALS WEEK		
WEDNESDAY	23		RECITALS WEEK		
THURSDAY	24		RECITALS WEEK		
FRIDAY	25		RECITALS WEEK		
SATURDAY	26				
SUNDAY	27				
MONDAY	28	WK 37	<b>BANK HOLIDAY</b>		
TUESDAY	29				
WEDNESDAY	30		10.00 Preliminary Examiners Meeting (101) 11.00-18.00 PG DAY (001)		
THURSDAY	31			14.00 Research Committee (003)	
<b>JUNE</b>					
FRIDAY	1				
SATURDAY	2				
SUNDAY	3				

MONDAY	4	WK 38			
TUESDAY	5		10.00 Extenuating Circumstances Meeting (Chair, HoD, Visiting Examiners only) (101)		
WEDNESDAY	6			12.30 External Examiners Buffet lunch (003) 14.00 Final Examiners' Meeting (101)	
THURSDAY	7		10.00 Department Board (003)	12.30 Department Drinks Party	
FRIDAY	8		<b>END OF TERM 3</b>		
<b>JULY</b>					
MONDAY	9		} _____ } _____ } Graduation Ceremonies		
TUESDAY	10				
WEDNESDAY	11				
THURSDAY	12				
FRIDAY	13				
<b>AUGUST</b>					
MONDAY	13		} _____ } _____ } _____ } _____ } _____ } Clearing (t.b.c.)		
TUESDAY	14				
WEDNESDAY	15				
THURSDAY	16				
FRIDAY	17				
SATURDAY	18				
SUNDAY	19				
MONDAY	20				
TUESDAY	21				
WEDNESDAY	22				
THURSDAY	23				
FRIDAY	24				
SATURDAY	25				
SUNDAY	26				
MONDAY	27		<b>BANK HOLIDAY</b>		

## 15 Appendix Three – Departmental Sub-Committee Meeting Schedule

	DB	RESEARCH	TLC	ADMISSIONS	PERFORMANCE	PG STUDENT/STAFF	UG STUDENT/STAFF
<b>CHAR</b>	<b>JB</b>	<b>PHS</b>	<b>JJ(1) / MBe(2&amp;3)</b>	<b>HS</b>	<b>MD</b>	to be elected	to be elected
<b>Term 1</b>	Tues 19/9 10.00am (003)	Weds 11/10 2.00pm (003)	Weds 27/9 2.00pm (003)	Weds 18/10 3.30pm (003)	Weds 1/11 9.30am (Rm 003)	Weds 22/11 2pm (003)	Weds 18/10 2.00pm (003)
	Weds 15/11 2.00pm (003)	Weds 29/11 2.00pm (003)	Weds 1/11 2.00pm (003)				
<b>Term 2</b>	Weds 17/1 2.00pm (003)		Weds 17/1 Exams 4.00pm (003)	Weds 24/1 2.00pm (003)			Weds 31/1 3.30pm (003)
			Weds 7/2 2.00pm (003)			Weds 21/2 2.00pm (003)	
	Weds 14/3 2.00pm (003)	Weds 28/2 2.00pm (003)			Weds 7/2 10.00am (Rm 003)		Weds 7/3 2.00pm (003)
<b>Term 3</b>	Tues 24/4 10.00am (003)	Wed 2/5 11.00am (003)					
		Thurs 31/5 2.00pm (003)	Weds 9/5 11.00am (003)	Weds 9/5 2.00pm (003)	Weds 16/5 10.00am (Rm 003)	Weds 16/5 2.00pm (003)	
	Thurs 7/6 10.00am (003)						



TERM 2 2017-2018 (SPRING TERM)										
	MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY	
	MU9407 Practical Performance II (finalists only)	SW/TKR/ PG MD	MU2210 Second Year Solo Performance	MD PG	MU2301 Traditional Music of the Andes	HS WT101	MU2003 Studies in Ethnomusicology: Lecture	TWagner WT001	MU2253 Mozart's Operas	MBe WT001
			MU1116 9am-10am Intro to World Music: Lecture	HS WT001	MU1114 9-10am A Very Short History of Music: Lecture	W001 tba/DE	MU2003 12-1pm Seminar A Seminar B Seminar C	TW WT001 WT101 WT105		
11am - 1pm	MU2000 11am-12pm Studies in Music Analysis: Lecture	SD WT001	MU1116 10am-11am Seminar A Seminar B	HS WT001 WT105	MU1114 10-11am Seminar A Seminar B	tba/DE				
	MU2000 12pm-1pm Seminar A Seminar B Seminar C	SD WT001 WT105 WT101	MU1116 11am-12pm Seminar C	HS WT101 WT105	MU1114 11am-12pm Seminar C	tba/DE	MU1112 Creative Composition Techniques (wks 17, 19, 21, 23, 25)	JT WT001 WT105 WT003	MU2335 Composing with Technology 1	CW NT Studio
	MU3393 Special Study Performance	MD PG	MU2211 Ensemble Performance	MD PG	MU2342/3 Orchestral Conducting	RM WtA	MU1113 Practical Composition Skills (wks 18, 20, 22, 24, 26)	AH-N WT001 WT105 WT003	MU2304 Issues in Sound, Music & Moving Image	tba WT001
	MU5555 Topics in World Music	MD TKR/HS WT003	MU5510 Historical Musicology 1	MBe WT003	MU5520 Techniques of Theory and Analysis	PHS/SD			MU5541 Music Since 1900	SD/DE WT101
1pm - 2pm							PY2102 Practical Ethics (R. Roache) Arts-LT2			
	MU2001 Studies in Composition (wks 18, 20, 22, 24, 26)	AH-N WT001 WT105	MU2312 Elgar's Choral & Orchestral Music, 1899-1919	PHS WT101			MU3394 Special Study Composition	AH-N/UT WT101	MU3403 Late Beethoven	JJ WT001
2pm - 4pm	MU2213 Composition Portfolio (wks 17, 19, 21, 23, 25)	AH-N WT101 WT105	MU5500 Skills in Advanced Musical Studies	TKR WT101			MU1110 2pm - 3pm Theory & Analysis: Lecture	DE WT001	MU5546 Fusion, Electronics & Sonic Arts	CW NT Studio
	MU5539/5535 Special Study Performance & Short Recital	MD PG	MU5500 Skills in Advanced Musical Studies	TKR WT101			MU1110 3pm - 4pm Seminar A Seminar B	DE WT001 WT105		
	MU1118 First Year Solo Performance (wks 17, 21, 23, 25)	SW/MD WT001	Research Seminar Series Wks 2, 4, 6, 8, 10	WT001			MU1110 4pm-5pm Seminar C Seminar D	DE WT101 WT105	MU5570 Topics in Multimedia and Film Music	tba/JB
4pm - 6pm	MU1119 Creative Ensemble Performance (wks 18, 20, 22, 24, 26)	HS/CW WT001 / W09	Careers & Employability Wks tba	WT001			MU5546 Composing for Ensemble	AH-N/UT WT001		
	MU2205 Practical Performance I	SW/MD/TK BHAud R					MU2310 4:30-6:30pm Ensemble Performance: Gamelan	SCook North Tower		
Research Day		PHS, MBe					JJ, SD, HS		TKR, MD	

Blue = 1st year courses  
Green = Intermediate Courses  
Yellow = Honours Courses  
Masters courses

#### Appendix Four – Departmental Staff Administrative Responsibilities

Professors:	Julie Brown	Head of Department; Chair of UG Sub Board (t1&2)
	Geoff Baker	Grant-funded research leave
	Rachel Beckles Wilson	Grant-funded research leave (t1&2); Chair of UG Sub-Board (t3)
	Mark Bowden	College research leave
	Steve Downes	College research leave (t1); Director of IMR (t2&3)
	Paul Harper-Scott	Director of Research; Impact (t1&2); Director of IMR (t1)
	Julian Johnson	Director of Graduate Studies (incl. PGR Admissions & TECHNE); Director of UG Studies (t1)
	Anna F. Morcom	College research leave (t1&2)
	Tina K. Ramnarine	Director of MMus; PGT Admissions
	Stephen Rose	College research leave (t1&2)
Readers:	Mark Berry	Grant-funded research leave (t1); Director of UG Studies (t2&3)
	Mary Dullea	Director of Performance
	Henry Stobart	UG Admissions
Senior Lecturers:	Brian Lock	College research leave (t1&2)
	Shzr Ee Tan	College research leave (t1&2); Director of Impact (t3)
Lecturers:	Samantha Fernando	Maternity leave (from 24 October)
Teaching Fellows	Tim Summers	Deputy Director of UG Studies (t1); Web Manager (t1)
	Daniel Elphick	Careers & Employability; Coordinator of Instrumental & Vocal Teachers
	Chris Whiter	Visiting Students; Library Liaison
	Aaron Holloway-Nahum	
	John Traill	