**Department of Music**

**Coursework Coversheet & Feedback Form (Postgraduate: Composition work)**

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| **In submitting this form with your assignment I make the following declaration:**  I declare that the coursework submitted is my own work and has not (either in whole or in part) been submitted towards the award of any other qualification either at Royal Holloway or elsewhere. I have attributed/referenced all sources of information used during the completion of my assignment, including all direct quotes with quotation marks. I am aware that failure to do so constitutes an assessment offence. I have not submitted this work as part of any other coursework and I have included the paper ID reference on this coversheet. I understand that plagiarism is a serious academic offence that may result in disciplinary action.  If you are registered with the Disability and Dyslexia Services (DDS) and have a green sticker please make sure it is attached to this coversheet.  I understand that where work is submitted late, without acceptable extenuating cause, or where the work exceeds any set upper limit, penalties in the form of mark deductions will be applied in line with the College’s [Academic Regulations](https://www.royalholloway.ac.uk/students/study/our-college-regulations/attendance-and-academic-regulations.aspx).  I understand that any marks provided herein are provisional, and may be subject to change as part of the moderation process. | | | | |
| **Course Code** |  | **Student ID** |  | |
| **Module Title** |  | **Candidate Number** |  | |
| **Turnitin Number** |  | **Submission Date** |  | |
| **Coursework Tutor** |  | **Word Count** |  | |
| **Coursework Title** |  | | | |
| **Referencing System** |  | | | |
| **Bibliography included? (*Highlight as relevant*)** | | **Yes** | | **No** |

**Overall performance and feedback**

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| **Mark** |  | **Marker** |  | This mark is subject to revision during the examinations process |

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|  |  | **(A) Distinction**  **(70-79)** | **(B) Merit**  **(60-69)** | **(C) Pass**  **(50-59)** | **(D) Fail**  **(40-49)** |  |
| **Evidence of technique in relation to the assessment task** | **Distinction**(80-100) – See Handbook for guidance | The work shows **penetration of thought** and **advanced creativity**, clarity and organisation of material. The composition is coherent and sophisticated. Generally and, at the upper end, highly coherent and sophisticated work. | Significant evidence of **technical fluency and consistency**, and a control of larger-scale structural issues, plus clear signs of an original voice or approach. | Sustained signs of technical **competence** and consistency, with a control of larger-scale structural issues and the ability to integrate various elements. | Some evidence of technical ability and consistency, but with an incomplete awareness of larger-scale structural issues. | **Low Fail** (1-39) – See Handbook for guidance |
| **Development of ideas beyond technical exercises and processes** | Technique is assimilated into creative work of genuine **originality.** | 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. | Interesting ideas are starting to emerge, but these may be **patchily** realised. Technical limitations may hamper the development of an original voice, or produce an inconsistent analysis. The results will be sound, but perhaps conventional. | Some hints of creativity, but 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. |
| **Evidence of instrumental, vocal, and/or technical research** | Construction, sound-world and manipulation of material prove highly **idiomatic** and often, especially at the higher end, **original in voice**. | Instrumental/vocal writing is **idiomatic** on the whole, and demonstrates **reasonably detailed** research. | **Acquaintance** with, yet lack of mastery over, techniques and idioms sometimes produces a sense of loss of control of the material. Intended ideas may not always be properly notated or articulated. | Partialknowledge displayed, showing little evidence of specific research. |
| **Fluency and clarity of musical notation and/or score presentation** | **Excellent** standard throughout, with no notable errors or inconsistencies. | A **good** standard of notational accuracy and presentation, with few errors or inconsistencies. | **Straightforward** and clear. There are some errors and/or inconsistencies in writing. | Some significant errorsand/or inconsistencies. |