



A. Course Information				
Final award title(s)	BA / BSc (Hons) Music and Sound Design			
Intermediate exit award title(s)	Cert HE Music & Sound Design Dip HE Music & Sound Design			
UCAS Code	W390	Course Code(s)	5219	
	London South Bank University			
School	<input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS			
Division	Creative Technologies			
Course Director	Justin Randell			
Delivery site(s) for course(s)	<input checked="" type="checkbox"/> Southwark <input type="checkbox"/> Havering <input type="checkbox"/> Other: please specify			
Mode(s) of delivery	<input checked="" type="checkbox"/> Full time <input type="checkbox"/> Part time <input type="checkbox"/> other please specify			
Length of course/start and finish dates	Mode	Length years	Start - month	Finish - month
	Full time	3	September	June
	Full time with placement/ sandwich year			
	Part time			
	Part time with			

	Placement/ sandwich year			
Is this course generally suitable for students on a Tier 4 visa?	Please complete the International Office questionnaire Yes No Students are advised that the structure/nature of the course is suitable for those on a Tier 4 visa, but other factors will be taken into account before a CAS number is allocated.			
Approval dates:	Course(s) validated / Subject to validation	09-05-2018		
	Course specification last updated and signed off	Sept 27 th 2019		
Professional, Statutory & Regulatory Body accreditation				
Reference points:	Internal	Corporate Strategy 2015-2020 Academic Quality and Enhancement Manual School Strategy LSBU Academic Regulations		
	External	QAA Quality Code for Higher Education 2013 Framework for Higher Education Qualifications Music Subject Benchmark Statements 2016 Communication, Media, Film and Cultural Studies Subject Benchmark Statements 2016 Competitions and Markets Authority SEEC Level Descriptors 2016		
B. Course Aims and Features				
Distinctive features of course	The Music & Sound Design degree at LSBU enables students to develop their sound and music practice, whilst preparing them to work in areas of the creative industries such as music, film post-production and game audio.			

	<p>Graduates of the course have gone onto a variety of career paths, including releasing albums with critically acclaimed record labels, working for post-production houses, or setting up their own successful creative agencies.</p> <p>As students progress through the course they can determine a creative or technical direction in their studies. This is developed at level 4 and 5 through a blend of practical assessments, and leads up to a final year (L6) where they can commit to their final award (BA/BSc) at the beginning of level 6 as part of the “Advanced Project” practical module which forms a key part of the student’s graduation portfolio. This choice is designed to encourage the exploration of different production roles in the music and sound industry.</p> <p>Students on the course have access to a range of industry standard facilities, including a sound studio that enables students to experiment with vintage analogue gear alongside cutting edge digital tools.</p> <p>Throughout the course, a range of guest speakers from industry are invited to talk about their work to students alongside visits to studios and cultural venues. Students are able to embed their professional development through internships and placements at level 6 as part of the curriculum.</p>
Course Aims	<p>The BA / BSc Music and Sound Design aims to:</p> <ol style="list-style-type: none"> 1. To provide a rigorous educational experience in the field of music and sound design and its relationship to the broader field of media and the creative industries. 2. To develop and refine students’ cognitive, analytical, critical and research skills, and to apply these critically and self-reflexively within a critical approach to sound, music and creative media, both individually and as part of a team. 3. To develop in students an understanding of sound and music cultures and their mediation within the framework of convergent media and collaborative practices.

	<ol style="list-style-type: none"> 4. To equip all students with the technical and professional skills appropriate to the music industry and sound production in film and games. 5. To provide students with a conceptual framework for the exploration of the emergent creative possibilities in sound design and music. 6. To enable students to manage and direct their own learning in an increasingly autonomous fashion and develop in students their full creative and imaginative potential in the real-world context of the media industries.
<p>Course Learning Outcomes</p>	<p>a) Students will have knowledge and understanding of:</p> <p>A1 Knowledge of the history and development of sound design and music production and understanding of the different ways in which these have evolved in relation to cultural change.</p> <p>A2 Awareness of the ways in which critical and cultural theories have developed within the contemporary fields of music and sound design.</p> <p>A3 Understanding of key production processes and professional practices relevant to sound design and of ways of conceptualising creativity and authorship, together with an understanding of the professional, technical and formal choices, which realise, develop or challenge existing practices.</p> <p>A4 Understanding of the aesthetic, cultural and formal qualities and formal qualities of sound design and music and their relationship to the production of meaning.</p> <p>A5 Understanding of the broader traditions and convergent forms of sound design and music, which generate different kinds of aesthetic pleasures.</p> <p>b) Students will develop their intellectual skills such that they are able to:</p>

	<p>B1 Demonstrate the ability to analyse sound and music design artefacts in detail, and from a variety of standpoints (e.g. aesthetic, formal, technological).</p> <p>B2 Show a critical understanding of the key theoretical approaches and debates relating to the academic study of the media, culture and the creative industries and their relationship to music and sound design.</p> <p>B3 Exercise critical judgement in the selection and use of various tools, applications and techniques within the domain of music and sound design.</p> <p>B4 Demonstrate an understanding of how audio software and hardware systems structure the possibilities and limits of cultural forms of music and sound design.</p> <p>B5 Demonstrate self-reflexivity and creative independence towards one's own work.</p> <p>c) Students will acquire and develop practical skills such that they are able to:</p> <p>C1 Produce work that demonstrates competence in a full range of forms, techniques and professional practices as they relate to sound design and music production.</p> <p>C2 Produce sound design and music work that is informed by, and contextualised within relevant theoretical issues and debates, and which demonstrate an understanding of forms, structures and audiences.</p> <p>C3 Utilise a range of research, time management, planning and organisational skills in the production of work of professional standing.</p> <p>C4 Experiment with forms, conventions, languages, techniques and practices to initiate, develop and realise distinctive sound design work.</p>
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	<p>C5 Identify appropriate practices within a professional and ethical framework and understand the continuing need for professional development.</p> <p>d) Students will acquire and develop transferrable skills such that they are able to:</p> <p>D1 Work in flexible, creative and independent ways, showing self-discipline, self-direction and reflexivity.</p> <p>D2 Organise and manage supervised and self-directed creative sound design and music projects.</p> <p>D3 Communicate effectively in interpersonal settings in writing, orally and in a variety of media.</p> <p>D4 Work productively in a group or team demonstrating, at different times, the ability to listen, contribute and lead effectively.</p> <p>D5 Apply entrepreneurial skills in dealing with audiences, clients and consumers.</p>
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C. Teaching and Learning Strategy

Overview of Teaching and Learning Strategy:

The course learning outcomes are acquired through a combination of:

- Lectures
- Seminars
- Oral presentations
- Essay work on subject theory and industry practice
- Collaborative and independent tasks
- Project tutorials
- Studio sessions
- Technical workshops
- Research and writing workshops

Students have the opportunity to develop their knowledge and understanding through:

- Visits to studios, galleries and other cultural and commercial spaces
- Guest speakers by a diverse range of practitioners
- Critical review and feedback sessions on work-in-progress
- Production and discussion of practical projects
- Reflective writing (essays, production blogs, etc.)
- Exploration of case studies
- Visits from and to industry experts, such as musicians, sound designers and producers

Practice modules will provide students with an opportunity to undertake research for production, explore new technical skills through a series of mini-projects, before embarking on major assessed coursework at L5 and L6. Practical briefs are deliberately set with scope for independent interpretation and creative exploration, with greater autonomy at L5 and L6. At L6, students commit to either a BA/ BSc route before embarking on their “Advanced Project” module. This will allow students to specialise in their practical work, so that their portfolios are relevant to the needs of their specialism and those of the creative industries.

Music and Sound Design students work collaboratively with Film and Games students from Level 4 and specialise further in either game audio or film sound disciplines at Level 5. Further collaborations are also offered with students from the Music Industry Management course at level 5. The teaching and learning strategy develops convergent media practices while recognising the identifiable practice of the student’s professional development.

Communication and intellectual skills are developed within a range of contexts, from formal and informal presentations, writing (reflective writing, professional documentation, academic writing, writing for blogs/web), class discussion and group work. Additionally, briefs for production projects encourage students to explore theoretical frameworks in relation to their work and industry practice.

Students can expect, as part of the teaching and learning strategy, to be tutor-led and pro-active participants in the development of intellectual skills through discussion and peer presentation, and subject reporting.

The course is full-time with classes typically spread across three days. Each class is around 3-4 hours and depending on the module will be broken up into a range of activities. Independent learning outside of class is essential to cement the skills acquired in class. This will consist of reading and writing, as well as production tasks in preparation for classes and module assessments.

Overview of Learning Support:

The course team includes academics, musicians, and sound technologists currently working widely across the creative industries on events with national and international profiles.

Students on the course are supported through personal tutorials at all levels, with constructive feedback on student performance in class and on coursework throughout the programme. Additional tutorials are also available outside of scheduled classes through direct appointments.

Learning support is also available through the University Virtual Learning Environment (VLE) – Moodle. Course content is available in each module page, and provides access to previous lectures, workshop notes, video content as well as reading lists.

University staff are on campus 9-5pm throughout the week, with additional access to studio facilities outside of taught classes.

Resources:

Students on the course can expect access to:

- A professional sound studio consisting of an acoustically treated control and separate live room, equipped with 24-channel state of the art analogue and digital equipment to record and mix in stereo through to multi-channel formats.
- Access to edit suites for basic recording and
- Access to facilities with computers, soundcards and a range of sound software.

Students can access rooms and equipment through the School's online booking system. Additional facilities include a project room with a 16-channel analogue recording setup, baby grand piano and a range of electronic instruments. Portable recorders a range of microphones, and additional MIDI devices are also available from the kit room.

The library provides a wide range of text and media, and reading lists are provided through the course module pages on the VLE (Moodle). Books can either be accessed online (where possible) or be reserved ahead of collection through the university website.

D. Assessment

A variety of assessment methods are used to test learning outcomes: creative sound and music production work, essays, production analyses, technical reports and oral presentations. Most modules test learning outcomes through two weighted assessment methods and assessment is both formative and summative:

Formative assessments are tested through formal pitching and oral presentations; engagement in seminars, critical review of production work and individual contribution to group projects.

Summative assessments typically consist of practical projects or essay work. Production work is assessed through contribution to group-based projects, individual production assignments, and through project documentation including pre-production research reflective analysis. For practice modules the typical split is 75% for production and 25% for documentation.

As students progress through the programme, assessment methods reflect the expectation that students will exhibit greater autonomy in their learning, will refine their intellectual skills and will approach their work in a more critical and analytical way. Through project-based learning, at Level 6 students will be able to specialise further in technical aspects of music production and sound design (leading to a BSc award) or creative management of sound design and music production (leading to a BA award). Students are required to pass all modules in each year to progress (120 credits per year).

E. Academic Regulations

The University's Academic Regulations apply for this course.

F. Entry Requirements

To be considered for entry applicants will ideally have the following qualifications:

Standard Entry Requirements

For entry into Level 4 of the course, applicants will be required to hold a UCAS tariff equivalent between 96-106 points based upon:

- BCC at A Level (104 UCAS points)
- Pearson BTEC National Diploma MMM (96 UCAS points)
- An equivalent combination of A Level and Level 3 BTEC qualifications
- Access to HE qualifications with 9 Distinctions and 36 Merits, or equivalent Level 3 Access qualifications worth 106 UCAS points
- Applicants must hold 5 GCSEs A-C including Maths and English or equivalent (reformed GCSE Grade 4 or above)
- We welcome qualifications from around the world. English language qualifications for international students: IELTS score of 6.0, Cambridge Proficiency or Advanced Grade C.

Direct Entry to Levels 5 and Level 6

For direct entry into Level 5 of the course, applicants will be required to hold:

- 120 credits at Level 4 or above in a relevant subject

For direct entry into Level 6 of the course, applicants will be required to hold:

- 120 credits at Level 4 and 120 credits at Level 5 in the relevant subject area.

Mature Students

Access students and mature students, over the age of 21, are encouraged to apply and will be considered based on their overall qualifications and work experience or engagement in the subject area.

All applicants are invited for interview, where they will be asked to present a portfolio of previous work and experience relating to music and / or sound production, including evidence of their own music recordings and production work, of music performance (which may be a brief DJ-mix) and/or of Foley, music and sound design for, film, theatre or games.

G. Course structure(s)

Course overview

BA/BSc (Hons) Music and Sound Design – Full time

As students progress through the course they can determine a creative or technical direction in their studies. This is developed at level 4 and 5 through a blend of practical assessments, and leads up to a final year (L6) where they can commit to their final award (BA/BSc) at the beginning of level 6 as part of the “Advance Project” practical module which forms a key part of the student’s graduation portfolio. This choice is designed to encourage the exploration of different production roles in the music and sound industry.

The choice of assessment criteria is defined as:

1. **BA assessments focus on brief led production processes and the creative context for the work (e.g. music composition, meaningful and affective sound design for a game or film)**
2. **BSc assessments focus on how the music / sound design is produced from a technical perspective (e.g. mix engineering, sound synthesis, object-oriented programming, game audio programming)**

	Semester 1		Semester 2	
Level 4	Sample and Sequence	20	Creative Music Technology	20
	Introduction to Film Sound	20	Introduction to Game Audio	20
	Contemporary Music Industry	20	Introduction to Studio Practice	20
Level 5	Studio Production: Recording	20	Studio Production: Mixing	20
	Sound Design: Specialism 1	20	Sound Design: Specialism 2	20
	Music, Image, Text	20	Performance	20

Level 6	Advanced Project	60
	Research Project	40
	Professional Practice	20

Placements information

Placements and internships are allowed to take place during the professional practice module at level 6. The placement or internship will be agreed with the tutor and will be documented as part of the assessment.

H. Course Modules

There are no optional modules on the course, all of the below are core modules.

Module Code	Module Title	Level	Semester	Credit value	Assessment
AME_4_SSQ	Sample and Sequence	4	1	20	CW1 Production 75% CW2 Portfolio 25%
CRT_4_IFS	Introduction to Film Sound	4	1	20	CW1 Production 75% CW2 Portfolio 25%
CRT_4_CMI	Contemporary Music Industry	4	1	20	CW1 Essay 100%
CRT_4_CMT	Creative Music Technology	4	2	20	CW1 Production 75% CW2 Portfolio 25%
CRT_4_IGA	Introduction to Game Audio	4	2	20	CW1 Production 75% CW2 Portfolio 25%
TBC	Introduction to Studio Practice	4	2	20	CW1 Production 75% CW2 Portfolio 25%
TBC	Studio Production: Recording	5	1	20	CW1 Production 75% CW2 Portfolio 25%

TBC	Sound Design: Specialism 1	5	1	20	CW1 Production 75% CW2 Portfolio 25%
TBC	Performance	5	2	20	CW1 Practical project 75% CW2 Reflective Commentary 25%
CRT_5_SPM	Studio Production: Mixing	5	2	20	CW1 Production 75% CW2 Portfolio 25%
TBC	Sound Design: Specialism 2	5	2	20	CW1 Production 75% CW2 Portfolio 25%
AME_5_MIT	Music, Image, Text	5	1	20	CW1 Essay 100%
TBC	Advanced Project	6	1 & 2	60	CW1 Proposal & Prototype 40% CW2 Production 60%
TBC	Research Project	6	1 & 2	40	CW1 Essay 100%
TBC	Professional Practice	6	1 & 2	20	CW1 Professional Practice Portfolio 100%

I. Timetable information

- Students can expect to receive a confirmed timetable via the MyLSBU website 4 weeks before teaching starts. The timetable is typically spread out over three days of the week, and where possible these are consecutive. Some additional on-site activities may occur outside of the regular timetable and these will be communicated in advance by the teaching staff.
- Wednesday afternoons are kept clear of teaching activities for tutorials and other cultural outings

J. Costs and financial support

Course related costs

Specialist Equipment:

- Headphones (closed) for recording sessions
- External Hard Disk (preferably USB3) for personal Backup
- USB Stick (4Gb minimum) to transfer projects
- A selection of cables and adapters for headphones and recording equipment

Books:

- Hugill, A. (2012) *The Digital Musician: Creating Music with Digital Technology*, Routledge. (Very good introduction to critical and creative sonic production).
- Cox, C. and D. Warner (Eds) (2016) *Audio Cultures: Readings in Modern Music* (second edition). New York and London: Bloomsbury. (A collection of short relevant conceptual texts by producers and philosophers in sonic culture).
- Additionally, you may also wish to purchase van Leeuwen, T. (1999) *Speech, Music, Sound*. Macmillan. (useful in the planning and analysis of your production work as it shows how sound affects and produces meaning).

Tuition fees/financial support/accommodation and living costs

- Information on tuition fees/financial support can be found by clicking on the following link - <http://www.lsbu.ac.uk/courses/undergraduate/fees-and-funding> or
- <http://www.lsbu.ac.uk/courses/postgraduate/fees-and-funding>
- Information on living costs and accommodation can be found by clicking the following link- <https://my.lsbu.ac.uk/my/portal/Student-Life-Centre/International-Students/Starting-at-LSBU/#expenses>

List of Appendices

- Appendix A: Curriculum Map
- Appendix B: Educational Framework (undergraduate courses)
- Appendix C: Personal Development Planning (postgraduate courses)
- Appendix D: Terminology

Appendix A: Curriculum Map

This map provides a design aid to help course teams identify where course outcomes are being developed, taught and assessed within the course. It also provides a checklist for quality assurance purposes and may be used in validation, accreditation and external examining processes. Making the learning outcomes explicit will also help students to monitor their own learning and development as the course progresses.

Modules			Course outcomes																			
Level	Title	Code	A1	A2	A3	A4	A5	B1	B2	B3	B4	B5	C1	C2	C3	C4	C5	D1	D2	D3	D4	D5
L4	Sample and Sequence	AME_4_SSQ	TD	D	TA	TA	TD	TD	D	D	TA	TD	TA	TA	D A	TA	TD	D	D	D	D	D
L4	Contemporary Music Industry	CRT_4_CMI	TA	T	TA	TA	TA	TA	TA	TA	D	D	D	T	TA	D	TD	TD	D	D	D	T
L4	Introduction to Studio Practice	TBC	TD	TD	TA	TA	TD	TA	D	D	TA	TD	TA	TD	D A	TA	TA	D	TD	D	D	D
L4	Introduction to Film Sound	CRT_4_IFS	TD	TD	TA	TD	TD	TD	D	TA	TA	D	TA	TA	D A	TA	TD	D	TD	TA	TA	D
L4	Creative Music Technology	CRT_4_CMT	TA	D	TA	TA	TD	TA	D	D	TA	TA	TA	TA	D	TA	D	D	D	A	D	D
L4	Introduction to Game Audio	CRT_4_IGA	TD	TD	TA	TA	TD	TA	D	TA	TA	D	TA	TA	D A	TA	TD	D	TD		TA	D
L5	Sound Design: Specialism 1	TBC	D	D	TA	TA	TA	TA	A	TA	TA	TA	TA	TA	D	TA	TD	TD	TA	TA	TA	D
L5	Sound Design: Specialism 2	TBC	D	D	TA	TA	TA	TA	A	TA	TA	TA	TA	TA	D	TA	TD	TD	TA	A	TA	D
L5	Music Image Text	AME_5_MIT	TA	TA	TA	TA	TA	TA	TA	TA	TA	TD	D	T	TA	D	TD	TD	TA	D	D	TA
L5	Studio Production: Recording	TBC	TA	TA	TA	TA	TA	TA	A	TA	TA	TA	TA	TA	D A	TA	TA	TA	TA	TA	TA	TA
L5	Studio Production: Mixing	TBC	TA	TA	TA	TA	TA	TA	A	TA	TA	TA	TA	TA	D A	TA	TA	TA	TA	TA	TA	TA
L5	Performance	TBC	TA	TA	TA	TA	TA	TA	TA	A	TA	A	A	A	TA	A	D	A	A	D		A
L6	Professional Practice	TBC	TA	TA	TA	A	D		D	A	D	TA	D	D	TA	D	TA	TA	TA	A	TA	TA
L6	Research Project	TBC	TA	TA	TA	TA	A	TA	T	TA	TA	TA	D	D	TA	TA	TA	TA	D	D	D	D
L6	Advanced Project	TBC	T	A	TA	TA	A	TA	A	A	A	TA	TA	TA	TA	A	A	TA	D A	D A	A	A

Appendix B: Embedding the Educational Framework for Undergraduate Courses

The Educational Framework at London South Bank University is a set of principles for curriculum design and the wider student experience that articulate our commitment to the highest standards of academic knowledge and understanding applied to the challenges of the wider world.

The Educational Framework reflects our status as University of the Year for Graduate Employment awarded by *The Times and The Sunday Times Good University Guide 2018* and builds on our 125-year history as a civic university committed to fostering social mobility through employability and enterprise, enabling our students to translate academic achievement into career success.

There are four key characteristics of LSBU's distinctive approach to the undergraduate curriculum and student experience:

- Develop students' professional and vocational skills through application in industry-standard facilities
- Develop our students' graduate attributes, self-awareness and behaviours aligned to our EPIIC values
- Integrate opportunities for students to develop their confidence, skills and networks into the curriculum
- Foster close relationships with employers, industry, and Professional, Statutory and Regulatory Bodies that underpin our provision (including the opportunity for placements, internships and professional opportunities)

The dimensions of the Educational Framework for curriculum design are:

- **informed by employer and industry** needs as well as professional, statutory and regulatory body requirements
- **embedded learning development** for all students to scaffold their learning through the curriculum taking into account the specific writing and thinking requirements of the discipline/profession
- **high impact pedagogies** that enable the development of student professional and vocational learning through application in industry-standard or authentic workplace contexts
- **inclusive teaching, learning and assessment** that enables all students to access and engage the course
- **assessment for learning** that provides timely and formative feedback

All courses should be designed to support these five dimensions of the Educational Framework. Successful embedding of the Educational Framework requires a systematic approach to course design and delivery that conceptualises the student experience of the curriculum as a whole rather than at modular level and promotes the progressive development of understanding over the entire course. It also builds on a well-established evidence base across the sector for the pedagogic and assessment experiences that contribute to high quality learning.

This appendix to the course specification document enables course teams to evidence how their courses meet minimum expectations, at what level where appropriate, as the basis for embedding the Educational Framework in all undergraduate provision at LSBU.

Dimension of the Educational Framework	Minimum expectations and rationale	How this is achieved in the course
Curricula informed by employer and industry need	<p><u>Outcomes focus and professional/employer links</u> All LSBU courses will evidence the involvement of external stakeholders in the curriculum design process as well as plan for the participation of employers and/or alumni through guest lectures or Q&A sessions, employer panels, employer-generated case studies or other input of expertise into the delivery of the course provide students with access to current workplace examples and role models. Students should have access to employers and/or alumni in at least one module at level 4.</p>	<p>The course curriculum has been informed by consultation with external staff from sound and music production studios (Dean Street, Factory Post-Production Studios, and AVID Technologies).</p> <p>A programme of guest speakers (including industry and alumni) is provided as part of the L6 professional practice module and this is offered to all students on the course.</p>
Embedded learning development	<p><u>Support for transition and academic preparedness</u> At least two modules at level 4 should include embedded learning development in the curriculum to support student understanding of, and familiarity with, disciplinary ways of thinking and practising (e.g. analytical thinking, academic writing, critical reading, reflection). Where possible, learning development will be normally integrated into content modules rather than as standalone modules. Other level 4 modules should reference and reinforce the learning development to aid in the transfer of learning.</p>	<p>The Contemporary Music Industry module prepares students at level 4 with introduction to research and academic skills. This also forms part of the practice modules in a more applied form, to reinforce the learning development. This is assessed through the use of portfolios at level 4 and creative / technical reports at level 5 that demonstrate the students' reflective approach and embedded research.</p>
High impact pedagogies	<p><u>Group-based learning experiences</u> The capacity to work effectively in teams enhances learning through working with peers and develops student outcomes, including communication, networking and respect for diversity of perspectives relevant to professionalism and inclusivity. At least one module at</p>	<p>All of the production modules at level 4 involve collaborative work which is linked to assessment. This continues at level 5 and becomes optional at level 6 depending on the nature of their advanced project. Collaborations typically manifest themselves as group tasks to critique work, or as</p>

	<p>level 4 should include an opportunity for group working. Group-based learning can also be linked to assessment at level 4 if appropriate. Consideration should be given to how students are allocated to groups to foster experience of diverse perspectives and values.</p>	<p>a practical task such as studio sessions. Students are also expected to define their role and collaborate to put on a live event at level 5 in the performance module. This may involve diverse skills such as:</p> <ul style="list-style-type: none"> - event promotion - curating - liaising with artists - technical preparations performance - working with venues
Inclusive teaching, learning and assessment	<p><u>Accessible materials, resources and activities</u> All course materials and resources, including course guides, PowerPoint presentations, handouts and Moodle should be provided in an accessible format. For example, font type and size, layout and colour as well as captioning or transcripts for audio-visual materials. Consideration should also be given to accessibility and the availability of alternative formats for reading lists.</p>	<p>All materials are provided via Moodle, in standard electronic formats with clear formatting. Reading lists are also accessible via Moodle and the university's Library website, these include various accessible formats.</p>
Assessment for learning	<p><u>Assessment and feedback to support attainment, progression and retention</u> Assessment is recognised as a critical point for at risk students as well as integral to the learning of all students. Formative feedback is essential during transition into university. All first semester modules at level 4 should include a formative or low-stakes summative assessment (e.g. low weighted in final outcome for the module) to provide an early opportunity for students to check progress and receive prompt and useable feedback that can feed-forward into future learning and assessment. Assessment and feedback communicates high expectations and develops a commitment to excellence.</p>	<p>All first-year assessments are portfolio works which consist of several smaller tasks. These are monitored throughout the semester to ensure students are able to submit the overall portfolio of works at the end of the semester. Feedback is provided in class and through regular tutorials, as well as opportunities for informal peer assessment.</p>
High impact pedagogies	<p><u>Research and enquiry experiences</u></p>	<p>Development of research skills starts at level 4 in the</p>

	<p>Opportunities for students to undertake small-scale independent enquiry enable students to understand how knowledge is generated and tested in the discipline as well as prepare them to engage in enquiry as a highly sought-after outcome of university study. In preparation for an undergraduate dissertation at level 6, courses should provide opportunities for students to develop research skills at level 4 and 5 and should engage with open-ended problems with appropriate support. Research opportunities should build student autonomy and are likely to encourage creativity and problem-solving. Dissemination of student research outcomes, for example via posters, presentations and reports with peer review, should also be considered.</p>	<p>Contemporary Music Industry module, and continues at level 5 with Music, Image, Text. Research also forms part of practice-based modules. Combined this approach prepares students for their Research Project at level 6. Throughout the course students are able to gradually develop independent research strategies that support their final year capstone projects.</p>
<p>Curricula informed by employer and industry need / Assessment for learning</p>	<p><u>Authentic learning and assessment tasks</u> Live briefs, projects or equivalent authentic workplace learning experiences and/or assessments enable students, for example, to engage with external clients, develop their understanding through situated and experiential learning in real or simulated workplace contexts and deliver outputs to an agreed specification and deadline. Engagement with live briefs creates the opportunity for the development of student outcomes including excellence, professionalism, integrity and creativity. A live brief is likely to develop research and enquiry skills and can be linked to assessment if appropriate.</p>	<p>Live briefs and projects occur throughout the practice modules, and there are further opportunities for live student-led briefs through collaborations with students from film and games.</p> <p>The studio modules at level 5 are also devised to help students better understand their role in the media production process, and the importance of scheduling production processes in a simulated work environment.</p>
<p>Inclusive teaching, learning and assessment</p>	<p><u>Course content and teaching methods acknowledge the diversity of the student cohort</u> An inclusive curriculum incorporates images, examples, case studies and other resources from a broad range of cultural and social views reflecting diversity of the student cohort in terms</p>	<p>The curriculum draws from the rich and diverse heritage of music, film and games cultures which is embedded in the pedagogic approach. The course team maintains a commitment to inclusivity by continually evaluating</p>

	of, for example, gender, ethnicity, sexuality, religious belief, socio-economic background etc. This commitment to inclusivity enables students to recognise themselves and their experiences in the curriculum as well as foster understanding of other viewpoints and identities.	the broadness of material in course materials. Guest speakers are also selected to provide a broad spectrum of views and ideas about the music and sound industry.
Curricula informed by employer and industry need	<u>Work-based learning</u> Opportunities for learning that is relevant to future employment or undertaken in a workplace setting are fundamental to developing student applied knowledge as well as developing work-relevant student outcomes such as networking, professionalism and integrity . Work-based learning can take the form of work experience, internships or placements as well as, for example, case studies, simulations and role-play in industry-standards settings as relevant to the course. Work-based learning can be linked to assessment if appropriate.	Several of the practice modules require that students arrange their own production schedules and where necessary additional support. Studio sessions form part of the assessment process during the studio production modules (at level 5) and require students to organise their work. This is common practice in industry and prepares students for employment. Building on this experience, students have the opportunity to undertake internships as part of their level 6 assessment.
Embedded learning development	<u>Writing in the disciplines: Alternative formats</u> The development of student awareness, understanding and mastery of the specific thinking and communication practices in the discipline is fundamental to applied subject knowledge. This involves explicitly defining the features of disciplinary thinking and practices, finding opportunities to scaffold student attempts to adopt these ways of thinking and practising and providing opportunities to receive formative feedback on this. A writing in the disciplines approach recognises that writing is not a discrete representation of knowledge but integral to the process of knowing and understanding in the discipline. It is expected that assessment utilises formats that are recognisable and applicable to those working in the profession. For example, project	The application of subject knowledge is developed through research, music and sound production, and subsequent written assessments that form part of the assessment. Depending on the nature of the module, these include: <ul style="list-style-type: none"> - brainstorm posters for research projects or developing creative briefs and research proposals - academic essays with clear use of referencing - creative or technical reports (including portfolios) that document the development of an idea (response to a brief) through to the production process - documentation of professional engagement

	report, presentation, poster, lab or field report, journal or professional article, position paper, case report, handbook, exhibition guide.	and personal development through regular written blog posts (and in some instances video web logs)
High impact pedagogies	<u>Multi-disciplinary, interdisciplinary or interprofessional group-based learning experiences</u> Building on experience of group working at level 4, at level 5 students should be provided with the opportunity to work and manage more complex tasks in groups that work across traditional disciplinary and professional boundaries and reflecting interprofessional work-place settings. Learning in multi- or interdisciplinary groups creates the opportunity for the development of student outcomes including inclusivity , communication and networking.	Students on the course take part in collaborative interdisciplinary group work at level 4, at level 5 and where applicable level 6. This is primarily achieved through progressive collaborations that introduce film sound as well as game music and audio at level 4 and develop these into specialisms at level 5. At level 6 students have gained sufficient experience in a range of disciplines to focus on the area that they choose, with a view to developing a professional portfolio.
Assessment for learning	<u>Variation of assessment</u> An inclusive approach to curriculum recognises diversity and seeks to create a learning environment that enables equal opportunities for learning for all students and does not give those with a particular prior qualification (e.g. A-level or BTEC) an advantage or disadvantage. A holistic assessment strategy should provide opportunities for all students to be able to demonstrate achievement of learning outcomes in different ways throughout the course. This may be by offering alternate assessment tasks at the same assessment point, for example either a written or oral assessment, or by offering a range of different assessment tasks across the curriculum.	The course is assessed through a range of tasks that recognise the diverse learning experiences prior to university. These can include oral presentations, written work, live performances, music compositions, sound design for film and games and experimental mixed media sound works.
Curricula informed by employer and industry need	<u>Career management skills</u> Courses should provide support for the development of career management skills that enable student to be familiar with and understand relevant industries or professions, be able to build on work-related learning opportunities, understand the role of self-appraisal	There are several opportunities throughout the course for students to develop skills associated with professional roles in the industry. This is introduced at level 4 with the introduction modules to film and games, and further developed at level 5 in both the studio module

	<p>and planning for lifelong learning in career development, develop resilience and manage the career building process. This should be designed to inform the development of excellence and professionalism.</p>	<p>and music production and sound design specialism modules. At level 6 students will have gained sufficient experience to define their career path, and all students will have the opportunity to do an internship and create a professional portfolio. This is also supported through extra-curricular activities such as volunteering opportunities and engagement with the University's enterprise centre.</p>
<p>Curricula informed by employer and industry need / Assessment for learning / High impact pedagogies</p>	<p><u>Capstone project/dissertation</u> The level 6 project or dissertation is a critical point for the integration and synthesis of knowledge and skills from across the course. It also provides an important transition into employment if the assessment is authentic, industry-facing or client-driven. It is recommended that this is a capstone experience, bringing together all learning across the course and creates the opportunity for the development of student outcomes including professionalism, integrity and creativity.</p>	<p>Students at level 6 will undertake a final year creative practical project that gives them the opportunity to synthesise the knowledge they have acquired throughout the course.</p> <p>They also have the opportunity to devise a written research project that integrates themes related to their discipline within music and sound.</p> <p>Combined these assessments create the material for their professional portfolio. The professional practice module will assist the students in designing the structure of the portfolio in-line with industry expectations.</p>

Appendix C: Personal Development Planning

Personal Development Planning (PDP) is a structured process by which an individual reflects upon their own learning, performance and/or achievement and identifies ways in which they might improve themselves academically and more broadly. Course teams are asked to indicate where/how in the course/across the modules this process is supported.

In BA / BSc (Hons) Music and Sound Design the overall shape of PDP provision will be wide ranging and take a variety of forms from:

- Liaison with DDS for student support (Perry Library for Dyslexia support) and input as required
- Specific modules that focus on students' study skills
- One-to-one tutorials
- Group work on assignments as preparation for professional practice
- Reflection on creative work
- Professional Practice engagement from outside speakers and industry professionals
- Professional External Shows to display work
- Specific sessions which focus on careers guidance

In particular, PDP is inherent in the evaluation and reflective practices which are embedded in the teaching and learning of created work as well as what it means to be engaged in the sound and music design professions. Students are required to reflect upon and critique their own and the work of others as part of their exploration of their specific professional role. Students produce CVs, portfolios of production work and work for the end of year show, and develop a 5-year career plan.

PDP aims to involve students in the following tasks:

1. Identifying **Connectivity** within the course (the **developmental logic** of modules within the course)
2. **Recording** and mapping students' respective **journeys** through the course and identifying how things they have created are dependent upon those things they have previously created
3. **Self-Assessment** (relative to self, peers, specialism, grades, development of networks)
4. Making clear **plans** to consolidate progress and ensure ongoing development

Approach to PDP	Level 4	Level 5	Level 6
1 - Supporting the development and recognition of skills through the personal tutor system.	<ul style="list-style-type: none"> • Induction for students • Compulsory tutorials at the end of Semester 1 to review progress, using self-assessment profiles prepared by students • Staff keep weekly office hours and encourage students to meet their tutor as often as needed 	<ul style="list-style-type: none"> • Induction of new students • Compulsory tutorials at the end of S1 to review progress, using self-assessment profiles prepared by students • Staff keep weekly office hours and encourage students to meet their tutor as often as needed throughout the academic year 	<ul style="list-style-type: none"> • Tutorials with academic supervisors for dissertation and independent sonic project • Staff keep weekly office hours and encourage students to meet their tutor as often as needed throughout the academic year • Students encouraged to contact staff by email for advice and feedback. Moodle

	<p>throughout the academic year</p> <ul style="list-style-type: none"> • Students encouraged to contact staff by email for advice and feedback. Moodle VLE and User Groups are part of the course teaching, learning and communication strategy 	<ul style="list-style-type: none"> • Students encouraged to contact staff by email for advice and feedback. Moodle VLE and User Groups are part of the course teaching, learning and communication strategy 	<p>VLE and User Groups are part of the course teaching, learning and communication strategy</p>
<p>2 - Supporting the development and recognition of skills in academic modules/</p>	<ul style="list-style-type: none"> • Library induction • 1 core contextual module, which includes academic writing and research tutorials (assessed) • 2 practice modules with embedded contextual development of film and games as disciplines related to music and sound • Essay writing skills workshop 	<ul style="list-style-type: none"> • Library induction, including intermediate research skills • 1 contextual module includes academic writing and research tutorials and reflective skills (assessed) • all modules, practice and contextual, develops students' research skills (assessed) 	<ul style="list-style-type: none"> • Library advanced research skills • Research Project, including workshops and tutorials (assessed)
<p>3 - Supporting the development and recognition of skills through purpose designed modules.</p>	<ul style="list-style-type: none"> • Degree-specific modules focus on conceptual and practical skills development • 2 modules that introduce games and film as disciplines, as well as in music technology, to inform the choice of specialism at level 5 • 3 tutorials to support students 	<ul style="list-style-type: none"> • 3 Level 5 tutorials to support students in choosing whether they want to follow the BA or BSc options in semester 1 and 2. • Production modules include production analysis; 1 of which develops students towards independent sound and music production work 	<ul style="list-style-type: none"> • Focus on final year Advanced Project, including supervision tutorials and specialist workshops for the Design and Technical Pathways

	<p>in choosing whether they want to follow the BA or BSc options at level 5.</p>	<ul style="list-style-type: none"> • Sound Design modules at level 5, which develops students towards interdisciplinary team production work 	
<p>4 - Supporting the development and recognition of skills through research projects and dissertation work.</p>	<ul style="list-style-type: none"> • Introductory research and academic writing skills developed more specifically in contextual modules, and applied research skills taught in practice modules 	<ul style="list-style-type: none"> • Research and analytical skills developed in Research Practice and Sound Design Specialism 1 & 2 	<ul style="list-style-type: none"> • Research Project involves development of research & analytical skills in areas related to music (in terms of aesthetics, cultural context, or production case study) and issues in sound design. • Research into industry practices and pathways towards both a technical and creative focus in music production and sound design, undertaken in Professional Practice module.
<p>5 - Supporting the development and recognition of career management skills.</p>	<ul style="list-style-type: none"> ▪ Portfolio development included in practice modules. 	<ul style="list-style-type: none"> ▪ All practice modules offer students formative assessment of project planning and management, as evidenced through production of relevant supporting material. 	<ul style="list-style-type: none"> • Professional Practice module to prepare the presentation of portfolio work, as well as enable internships. • The Research Project will support future career development • Advanced Project allows students to focus on Design or Technical outcomes relevant to their career plans • Students produce promotional material relevant to

			chosen career path, or for further study.
6 - Supporting the development and recognition of career management skills through work placements or work experience.	<ul style="list-style-type: none"> Students are encouraged to undertake work placements and internships. Opportunities are posted on the JobShop online through the Employability Services 	<ul style="list-style-type: none"> Students will engage in career development opportunities through L5 Performance and L6 Professional Practice modules. Opportunities are posted on the JobShop online through the Employability Services 	<p>Students will engage in shadowing, work placement or industry collaboration at L6 Professional Practice.</p> <p>Opportunities are posted on the JobShop online through the Employability Services</p>
7 - Supporting the development of skills by recognising that they can be developed through extra curricula activities.	<ul style="list-style-type: none"> At induction students are advised of the benefits they can gain through participation in Student Union activities and societies. Students are encouraged to attend music- and sound-related seminars, talks and events mostly disseminated via the Music and Sound Design discussion list. Staff alert students to extra-curricular guest speakers from the creative industries, especially in music production, and in film and game sound and music, both at the University and elsewhere. Opportunities to become course representatives, ambassadors and student mentors are posted on the VLE. 		
8 - Supporting the development of the skills and attitudes as a basis for continuing professional development.	<ul style="list-style-type: none"> Students required to be professional in group practice work Students encouraged to network through external organisations 	<ul style="list-style-type: none"> Collaborative Practices module, encourages networking, organisational and team management skills. Regular group “crits” in practice modules in which students develop professional skills within a group setting. 	<ul style="list-style-type: none"> Professional Practice in Music and Sound module is specifically designed for this purpose. Students are encouraged to network through external organisations and through using social media tools.
9 - Other approaches to personal development planning.	<ul style="list-style-type: none"> Personal Tutorials Opportunities for engagement in extracurricular activities such as contributions to music events, and presentation of work in progress. 	<ul style="list-style-type: none"> Sound to Picture, Game Sound and Sound on Film modules enable creative work across courses elsewhere in the school Collaborative Practices module, 	<ul style="list-style-type: none"> Sound and Music Major Project enables students to opt technical and design led specialisms across creative media (film, games, web development, performance)

		encourages collaborative work	
10 - The means by which self-reflection, evaluation and planned development is supported e.g. electronic or paper-based learning log or diary.	<ul style="list-style-type: none"> • Production modules include development of reflective portfolio, including a production diary - production analyses, partially based on production diary (assessed) • Peer review sessions in each module as part of formative assessment 	<ul style="list-style-type: none"> • Production modules include production analysis, partially based on production diary (assessed) • Peer review sessions in each module as part of formative assessment 	<ul style="list-style-type: none"> • Professional Practice module requires substantial Report, supported by evidence (assessed). • Sound and Music Major Project requires substantial reflective analysis, supported by production/technical or design led document (assessed). • Peer review sessions in each module as part of formative assessment

Appendix D: Terminology

[Please provide a selection of definitions according to your own course and context to help prospective students who may not be familiar with terms used in higher education. Some examples are listed below]

awarding body	a UK higher education provider (typically a university) with the power to award higher education qualifications such as degrees
bursary	a financial award made to students to support their studies; sometimes used interchangeably with 'scholarship'
collaborative provision	a formal arrangement between a degree-awarding body and a partner organisation, allowing for the latter to provide higher education on behalf of the former
compulsory module	a module that students are required to take
contact hours	the time allocated to direct contact between a student and a member of staff through, for example, timetabled lectures, seminars and tutorials
coursework	student work that contributes towards the final result but is not assessed by written examination
current students	students enrolled on a course who have not yet completed their studies or been awarded their qualification
delivery organisation	an organisation that delivers learning opportunities on behalf of a degree-awarding body
distance-learning course	a course of study that does not involve face-to-face contact between students and tutors
extracurricular	activities undertaken by students outside their studies
feedback (on assessment)	advice to students following their completion of a piece of assessed or examined work
formative assessment	a type of assessment designed to help students learn more effectively, to progress in their studies and to prepare for summative assessment; formative assessment does not contribute to the final mark, grade or class of degree awarded to students

higher education provider	organisations that deliver higher education
independent learning	learning that occurs outside the classroom that might include preparation for scheduled sessions, follow-up work, wider reading or practice, completion of assessment tasks, or revision
intensity of study	the time taken to complete a part-time course compared to the equivalent full-time version: for example, half-time study would equate to 0.5 intensity of study
lecture	a presentation or talk on a particular topic; in general lectures involve larger groups of students than seminars and tutorials
learning zone	a flexible student space that supports independent and social learning both physically within Elephant Studios, and virtually using Slack
material information	information students need to make an informed decision, such as about what and where to study
mode of study	different ways of studying, such as full-time, part-time, e-learning or work-based learning
modular course	a course delivered using modules
module	a self-contained, formally structured unit of study, with a coherent and explicit set of learning outcomes and assessment criteria; some providers use the word 'course' or 'course unit' to refer to individual modules
national teaching fellowship	a national award for individuals who have made an outstanding impact on student learning and the teaching profession
navigability (of websites)	the ease with which users can obtain the information they require from a website
optional module	a module or course unit that students choose to take
performance (examinations)	a type of examination used in performance-based subjects such as drama and music
professional body	an organisation that oversees the activities of a particular profession and represents the interests of its members
prospective student	those applying or considering applying for any programme, at any level and employing any mode of study, with a higher education provider

regulated course	a course that is regulated by a regulatory body
regulatory body	an organisation recognised by government as being responsible for the regulation or approval of a particular range of issues and activities
scholarship	a type of bursary that recognises academic achievement and potential, and which is sometimes used interchangeably with 'bursary'
semester	either of the parts of an academic year that is divided into two for purposes of teaching and assessment (in contrast to division into terms)
seminar	seminars generally involve smaller numbers than lectures and enable students to engage in discussion of a particular topic and/or to explore it in more detail than might be covered in a lecture
summative assessment	formal assessment of students' work, contributing to the final result
term	any of the parts of an academic year that is divided into three or more for purposes of teaching and assessment (in contrast to division into semesters)
total study time	the total time required to study a module, unit or course, including all class contact, independent learning, revision and assessment
tutorial	one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project
work/study placement	a planned period of experience outside the institution (for example, in a workplace or at another higher education institution) to help students develop particular skills, knowledge or understanding as part of their course
workload	see 'total study time'
written examination	a question or set of questions relating to a particular area of study to which candidates write answers usually (but not always) under timed conditions