



Course Handbook
BA (Hons) Music Production and Performance
2019/2020
Course Leader - TBC
School of Journalism, Media and Performance
UCLan Preston Campus



Please read this Handbook in conjunction with the University's Student Handbook.

All course materials, including lecture notes and other additional materials related to your course and provided to you, whether electronically or in hard copy, as part of your study, are the property of (or licensed to) UCLan and **MUST** not be distributed, sold, published, made available to others or copied other than for your personal study use unless you have gained written permission to do so from the Head of School. This applies to the materials in their entirety and to any part of the materials.

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1. Welcome to the course

Welcome to the BA (Hons) Music Production and Performance course at UCLan and to the School of Journalism, Media and Performance. We hope that you find your time here challenging, enjoyable and rewarding; also that you achieve your creative goals and ultimately your professional ambitions. This handbook should provide most of the information you require understand the course, but if you have any further questions I will be happy to try and answer them. May I wish you all the very best in your studies.

John Lacey, Course Leader.

1.1 Rationale, aims and learning outcomes of the course

When we created your course, we began by considering a number of things:

- what knowledge and skills you are likely to have at the beginning of your course
- what knowledge and skills will be expected by the employers when you begin your career
- the range of expertise and professional experience of your tutors
- what standards are required for the various awards that we offer (the 'Framework for Higher Education')
- what is generally expected to form a significant part of the curriculum of a course of this title (the 'National Subject Benchmark' statements)

In the above we were informed by our experience, both as educators and practitioners, and by external reference points. Once we considered these key points, we blocked the responses into a number of modules, each with Aims and Learning Outcomes. You can think of Aims and Learning Outcomes as the 'DNA' that ultimately shapes the form and content of your degree. We've reprinted the aims for your course below and throughout the following sections you'll develop a sense of what the learning rationale of your course is; you'll find the overarching learning outcomes for your course in the programme specification, appendix 8.1 of this handbook.

The Music Production and Performance course here on the Preston Campus holds professional accreditation through the JAMES organisation. This benefits our students in a number of ways, in particular the accreditation details will appear on your Degree transcript at graduation and will carry extra weight in the eyes of a potential employer.

The specific aims of the Music Production and Performance programme are to:

- Develop creative strategies for the composition and performance of original music.
- Develop and extend composition, performance and production skills to facilitate the creation of work for a wide range of industrial applications, including sound and music within other media
- Provide a broad critical, analytical and contextual understanding of music and the creative arts.
- Develop professional, practical, analytical and communication skills that are essential for the creative industries and transferable to other industrial contexts.

1.2 Course Team (Based in the Media Factory)

Academic Staff

Phil Bush (Lecturer) pbush1@uclan.ac.uk	Room ME301	01772 894292
Justine Flynn (Senior Lecturer) jflynn@uclan.ac.uk	Room ME224	01772 894294
Phil Holmes (Senior Lecturer) pmholmes@uclan.ac.uk	Room ME301	01772 895291
Dr Josh Horsley (Lecturer) jrhorsley@uclan.ac.uk	Room ME301	01772 894299
Simon Partridge (Senior Lecturer) sbpartridge@uclan.ac.uk	Room ME224	01772 895987
Danny Wareing (Associate Lecturer) dwareing2@uclan.ac.uk	Room ME301	
Dan Wilkinson (Lecturer) dwilkinson1@uclan.ac.uk	Room ME224	01772 895999

Technical Staff

Steve Cooke (Principal Technician) scooke1@uclan.ac.uk	Room ME015	ext.3197
Joe Fossard (Workshop Technician) jfossard1@uclan.ac.uk	Room ME128	ext.2765
Leon Hardman (Senior Technician) lhardman@uclan.ac.uk	Room ME128	ext.3905

Head of School

John Holloway is the Head of the School of Journalism, Media and Performance (hereafter referred to 'the School'). John is ultimately responsible for every action of the School, but devolves much of the day-to-day running of the School to the senior management team of the School.

1.3 Expertise of staff

Dr. Jon Aveyard is a composer, performer, audio artist, workshop leader and community arts practitioner. His composition work combines skills developed from classical avant-garde and experimental music, electroacoustic composition, free improvisation and installation art. His research crosses several areas including electroacoustic improvisation, spatialisation in instrumental performance, the binaural recording of improvisations and soundwalks, and the pedagogy of composition, interdisciplinary improvisation and transdisciplinary performance. His community arts practice involves leading workshops suitable for people with limited music experience and covering subjects such as samba drumming, harmony singing and playing popular music covers.

Phil Bush teaches on the recording modules across all years, with a supervisory role in year three Advanced Recording; he also contributes to areas of the course involved in sound design, composing and producing music plus an introduction to sound for games. He is an Avid ProTools Certified Trainer and delivers ProTools training to the year one cohort. He is a member of 'The Global Sound Movement' (GSM) who are committed to recording unique instruments from around the world and offering these sounds to composers/producers to enhance their palette of sounds. He has an in depth understanding of all aspects of studio recording and has sound engineered many music albums for a variety of well-known clients. Also, for TV and Radio advertising Jingles/ Sound-tracks, with clients such as Pluto Entertainments, Strawberry Studios, AlfaSounds, Drone Studios, Revolution Studios, Editz, A.P.S., L.B.S.

Justine Flynn BA (hons) Music in the Creative Arts, MA by Research, Professional Doctoral candidate.

Justine has lectured in Music and Audio Arts since 2001, teaching both post graduate and undergraduate students experimental composition, professional performance practice, career development and research skills. She is a practicing audio/visual and interdisciplinary artist who has installed, exhibited and performed conceptual and contemporary work both nationally and internationally. Her current research, 'Imponderable Sound Live', uses low bass frequencies, within its composition, as an intervention for insights into the effect of Bass frequencies on vocal delivery, movement, and instrument playing. She performs and co-collaborates with her group, The Bass Ensemble, which consists of a bass player, cellist, viola player and three performance artists.

Les Gillon is a tutor, researcher and musician based within the School of Journalism, Media and Performance. In addition to his work in the field of aesthetics and the visual arts, he is active in practice-based music research that explores composition and improvisation techniques, the use of non-western music traditions and interdisciplinary collaborations with dance, moving image and spoken word practitioners.

An experienced teacher of music, Les is a composer and performer who has a professional background in popular music and who still records and performs regularly in a range of ensembles, playing types of music that range from experimental rock and jazz to traditional folk music.

Phil Holmes Phil Holmes teaches on the music composition modules across all years with a focus on songwriting and arrangement, he also contributes to areas of the course involved in recording and producing music. He Co-Founded the Global Sound Movement, an international research project that is concerned with the integration of hand built musical instruments into Western music production, and archiving of audio / sonic landscapes. He is an Apple Certified Trainer in Logic Pro X, Senior Fellow of the Higher Education Academy and continues to work as a Freelance Music Producer and Professional Musician.

Dr Joshua Horsley lectures, teaches, and provides supervision on composition, arrangement, production, performance, research and innovation modules across the BA (Hons) Music Production and Performance and MA Music courses. He is a co-founder and lead facilitator of Modul Projects - a Manchester-based collective of electronic musicians and artists who design and deliver artistic residencies and events. He holds a Doctorate in Creative Arts with his Practice-based research investigating music's temporal qualities in the contexts of art and design disciplines, and place. His work as a composer and sound artist is performed and exhibited Internationally.

John Lacey teaches on the research and contextual modules, interdisciplinary production modules, with a supervisory role on Major Project in year three where students develop their production work for a public audience. He is the Director of Studies for a small number of level eight students on a Professional Doctorate in Creative Arts Practice. His current practice and research involves an investigation incorporating a wide range of inter-media practices around the areas of sonic and visual arts with an emphasis on medium specificity.

Danny Wareing teaches on some of the Career Focus Modules at UCLan as well as delivering on BSc Music Business & Creative Industries degree course at SSR Manchester. Alongside his teaching he promotes concerts across the UK, having worked with acts including UB40, Happy Mondays, The Stranglers as well as undertaking PR work for numerous artist clients and music festivals.

Dan Wilkinson Dan Wilkinson is a Senior Lecturer in Music and Multimedia Arts at the University of Central Lancashire; with 16 years' experience as a qualified post compulsory lecturer. He currently teaches on Foundation Media, BA Music, BA Music Production and MA Music courses at UCLan. Dan has a wide ranging experience of teaching and supervising composition, production, recording, performance, industry and research over an extensive range of multi-media art contexts. His particular expertise is with composition using Ableton and other DAWs. Dan is currently involved in additional research as part of Third City with Dr. Jon Aveyard. He has made large scale collaborative work at the University, most notably the Sun at Night project that featured on the BBC's Stargazing Live. He is currently pursuing his Doctorate in Creative Arts.

1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.

1.5 Administration details

Course Administration Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

The admin Hub for the School of Journalism, Media and Performance is based in the Computing and Technology Building

telephone: 01772 891994/891995

email: CandTHub@uclan.ac.uk

1.6 Communication

The University expects you to use your UCLan email address and check regularly for messages from staff. If you send email messages to staff from other addresses they risk being filtered out as potential spam and discarded unread.

Course staff **will only use your designated UCLan e-address**. Learn how to use remote access to your e-mail address so that you can check your UCLan emails from your home, or any other computer off-campus. Information on modules, including module handbooks and support materials, will be made available on Blackboard. Staff may also contact you via SMS message if a matter is urgent and we have your mobile phone number.

If you wish to arrange a tutorial with a member of staff, please email to arrange an appointment.

1.7 External Examiner

The University has appointed an External Examiner who helps to ensure the standards of your course are comparable to those provided by other higher education institutions in the UK. A copy of the External Examiner's report will be made available to you electronically.

Name of External Examiner – TBC

2. Structure of the course

2.1 Course structure

Year One			
Semester One	MU1940 Songwriting and Arrangement	MU1941 Recording Techniques and Technologies	MU1944 Music Contextual Research
Semester Two	MU1942 Composing with Sound	MU1945 Performance Techniques and Technologies	MU1943 Career Development 1 Online Profile
Year Two			
Semester One	MU2950 Composition and Performance	MU2951 Recording and Production	MU2954 Music Contextual Research Project
Semester Two		MU2952 Music for Visual Media	MU2953 Career Development 2 Client Live Brief
Year Three			
Semester One	MU3960 Major Composition Project	MU3961 Advanced Recording and Production	MU3963 Career Development 3 Professional Preparation
Semester Two		MU3964 Dissertation	

2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment.

A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

Level 4 modules - you must study the following to achieve 120 credits:

MU1940 Song writing and Arrangement	(20 Credits)
MU1942 Composing with Sound	(20 Credits)
MU1941 Recording Techniques and Technologies	(20 Credits)
MU1945 Performance Techniques and Technologies	(20 Credits)
MU1944 Music Contextual Research	(20 Credits)
MU1943 Career Development 1 - Online Profile	(20 Credits)

Level 5 modules - you must study the following to achieve 120 credits:

MU2950 Composition and Performance	(40 Credits)
MU2951 Recording and Production	(20 Credits)
MU2954 Music Contextual Research Project	(20 Credits)
MU2952 Music for Visual Media	(20 Credits)
MU2953 Career Development 2 - Client Live Brief	(20 Credits)

Level 6 modules - you must study the following to achieve 120 credits:

MU3960 Major Composition Project	(40 Credits)
MU3961 Advanced Recording and Production	(20 Credits)
MU3964 Dissertation	(20 Credits)
MU3963 Career Development 3 - Professional Preparation	(40 Credits)

2.3 Course requirements

Your Honours degree is awarded when you achieve 360 credits, normally 120 each at levels 4, 5 & 6.

BA (Hons) Music Production and Performance is the **Target** award that you have enrolled upon.

If you withdraw from the course before successfully completing all modules (due to personal reasons or significant failure), you will be offered an **Exit** award if you have achieved 120 or more credits.

Students who successfully complete the Year 0 course but who chose not to progress on to a degree course at UCLan will be awarded an exit Certificate.

2.4 Module Registration Options

Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

2.5 Study Time

2.5.1 Weekly timetable

Timetables are available online here: <https://apps13.uclan.ac.uk/WeeklyTimetable/>

2.5.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hours. The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes attendance at UCLan and time spent in private study.

Your modules have been designed for teaching and independent learning to be completed in a set amount of time – each credit studied requires 10 hours of study. So a 20 credit module will require you to commit to 200 learning hours and 40 credit module, 400 learning hours. Full time students study 120 credits so over each year you will study, in total, 1200 hours. The academic calendar identifies 30 study and assessment weeks spread over two semesters of approximately 15 weeks each, so a full time students' learning should average 40 hours per week. If you find that you are regularly exceeding this amount, or regularly finishing your weekly studies in less time, then you should speak to module tutors or Academic Advisers.

Part-time students study modules in exactly the same way as full-time students, you just study less at any time. If you need advice or guidance about the amount of time you should spend in study, speak to your Academic Advisers.

There is greater variation in study patterns in Modules at level 5 and 6, this is because we expect you to take greater control of your learning. However the 10 hours per credit still applies and so you should still be spending approximately 40 hours per week in study if you are a full time student (speak to staff if you are not achieving or exceeding this amount).

PLEASE NOTE: any creative subject is likely to require you spend extra time in preparation of practical work – on occasions you will no doubt be required to put in many more hours than those specified above.

2.5.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to:

Course Leader, John Lacey (jlacey@uclan.ac.uk) 01772 894295, the relevant module tutor and to your academic adviser as well as the CAS Hub (see 1.5 above)

Due to the practical and collaborative nature of learning on the course, attendance will always be considered in evaluating your learning and your attendance may affect assessment outcomes independently of any other assessment requirements.

The course will at some stage require you to work within subgroups, either in class or in independent learning – for many courses this is the standard way of working. For these group activities, it is important that individuals develop a sense of the needs of others and become equally responsible for all aspects of the groups' development. Throughout your study, you will rely upon the presence and contribution of others to enable you to develop and progress, just as others will rely upon you. A mutual contract is made between all parties and exploitation of this commitment is essential to both educational and personal development.

If you are absent (or expect to be absent) for an extended period, it may not be possible for you to successfully complete the learning outcomes for the modules you were studying, or indeed even to begin study in a particular semester. If this is the case, you are advised to take a formal leave of absence, normally of a maximum of a year; this is referred to as 'Intercalating'. Speak to your Academic Advisor or Course Tutor if you think you may have reasons to intercalate.

3. Approaches to teaching and learning

3.1 Learning and teaching methods

As we created the modules that constitute your course, we considered the following:

- your experience of study must be a holistic one; each module should be fully integrated within the total course of study;
- much of the focus of the teaching, especially during level 4, is aimed at forming the student body into a fully functioning group. It is important that you, as part of your learning, should develop a sense of the needs of others and become equally responsible for all aspects of the group's development. When, as occurs in group work, you rely on the presence and contribution of others for your own progression, a mutual contract is made between all parties and the exploitation of this commitment is essential to both educational and personal development;
- creative practitioners should develop and employ a group dynamic that goes beyond shared experience. For work of genuine integrity to occur, empathy must exist between all the participants. Your ability to exploit group skills do not develop quickly or easily. As part of the educational process, theses must be applied and tested in a variety of situations at all levels.

To achieve the above aims across the modules you will see that there is a mix of practical and theoretical study. Practical study is about developing creative methodologies and developing the technical skills to facilitate making work to professional standards; theory is incorporated into practical learning as well:

Practical study – The majority of study within the modules that define your course can be said to be practical, i.e. you learn through doing. Through workshop sessions and in self-study time, you will be expected to enhance your creative ability and to measure your creative and personal development against professional standards and values. So that you are aware of the relevant professional standards and values, a critical and contextual study programme runs concurrent to this learning in support of your practical study.

Critical and Contextual Study – Study of the links between your creative work and the practice and supporting theory of key contemporary practitioners is central to your course. Within the arts, ‘theory’ relates to methods and intentions of key national and international contemporary practitioners, as well as practitioners from previous generations. **Contextual study** is the term applied to reviewing the work of others and applying this understanding to aspects of your own practice. As well as the work you will do in class (and be directed to during self-study time), you are expected to define your own contextual study programme that will broaden your general knowledge of contemporary work and inform your creative practice. **Critical study** is the active testing and exploration of relevant theories and ideas that will play an important role in the development of your creative practice. Critical thinking and analysis will be encouraged through formal lectures, student seminar presentations, study visits and research tasks.

3.2 Study skills

Study skills are an important aspect of your academic work; you must consider the development of these skills as being as important as your musical development and learning. Through various modules you will be introduced to strategies to ensure that you are focusing effectively on these skills and knowledge. At University level UCLan supports this teaching and learning through the ‘Wiser’ sessions.

WISER [https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_group_id= 33 1](https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_group_id=33_1)

LIS [https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_group_id= 25 1](https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_group_id=25_1)



3.3 Learning resources

3.3.1 Learning Information Services (LIS)

Generic information is included in the Student Handbook, but you may wish to include additional information here. How does LIS provide resources and support particularly relevant for this course, such as subject guides or access to on-line databases? Please contact your subject liaison officer if you'd like more information to add here.

3.3.2 Electronic Resources

Generic information is included in the Student Handbook, but you may wish to include additional information here. Will material be available from Blackboard? Are there other important resources for this course?

3.4 Personal development planning

PDP is designed to:

- enable you to work towards a point you would like to be at on graduation;
- help you acquire the skills needed for your chosen career;
- evaluate your strengths and plan to deploy them in a range of situations during study and after graduation.

PDP starts at the beginning of the first year and will vary from course to course, but the aim on all courses is that on graduation you will be well prepared for industry, demonstrating your skills, knowledge and capabilities in a variety of settings.

As a student, it is important that you tie together the modules you are studying concurrently and to trace your progression throughout the three levels of study. One of the purposes of the journal discussed earlier is to enable you to remember the details of the taught sessions and to reflect on how successful you were in absorbing and applying the content, both then and now, within your working process. But whatever mechanism you prefer it is important that all students should reflect on their progress and identify successful changes to work or learning patterns that will assist you to become a 'better' student.

We aim to train you to take responsibility for your own learning and career development, to be able to evaluate your strengths and weaknesses and conduct a skills audit to develop a critical practice. This covers analysis of your key skills base (use of English, literacy and writing skills, numeracy, communication skills and use of IT) and you will be encouraged to evaluate your strengths and weakness on a continual basis as you progress through different points during the course.

Much of any creative arts-based activity is about learning from mistakes, perhaps more so than it is about replicating your successes. Many of the conversations that you will have with your tutors are intended to cause you to reflect on the work that you have completed; but they also intend you to look forward and build upon this success or perhaps to challenge a working practice that is limiting your development. Within PDP, you should consider how your learning and working processes should evolve to enable greater creative success and therefore greater personal satisfaction achieved through learning!

3.5 Preparing for your career

To support you in reaching your full potential whilst at university and beyond, the Music Production and Performance course has been designed with employability in mind at every level, particularly through the Career

development strand. Modules and coursework assignments are devised to help you develop the skills that employers seek.

Our Apple, Avid and JAMES accreditation are recognised by relevant industry institutions.

There are opportunities to work on client-based projects and whenever we receive opportunities of extra-curricular placements, employment or work-experience, these will be relayed to you by your Course Leader.

4. Student Support

This section of the handbook lists some of the support mechanisms that are available to you and your colleagues. **Never be afraid of asking for help!**

- If you have a problem that is module-related, speak with the tutor(s) that deliver that module;
- If you have a problem that crosses two or more modules but is an academic rather than personal problem, speak to the Course Leader.
- If you have a problem that is personal but that currently or may in the future affect your learning, speak to your Academic Advisor (see below).
- If, for whatever reason, you cannot speak to the course team please contact the CAS hub (see 1.5 above)

4.1 Academic Advisors

Your Academic Advisor is the first port-of-call should you encounter problems or need support. Every student is allocated an Academic Advisor from an area the same or similar to that of the study. As a minimum you will be met at the beginning of the course (normally within the first 4 weeks) and, thereafter, you will be offered formal opportunities to meet with them in each semester. If you have a problem at other times they are available for you to talk to; most staff have a weekly slot they allocate to Academic Advisor sessions, but if you have an urgent problem, please phone or e-mail your tutor to book an 'emergency' slot. Your Academic Advisor will:

- offer academic advice throughout the year
- monitor your progress and attainment through the year
- advise you on your progress and issues such as option choices
- refer you to other staff within the School who will be able to assist you in resolving any academic

problems

- refer you to staff within the University support services if appropriate
- advise on the best course of action if you have failed any aspect of your course, or feel that you are likely to do so

You are expected to:

- make use of your Academic Advisor
- make sure you know where their office is and how to contact them
- watch out for emails, notices and memos asking you to make appointments or attend meetings with them

You must meet with your Academic Advisor whether you are having any difficulties or not; please book a slot with them each semester. They are also available to help with any problems you may have at any stage during the year, and will be happy to provide you with the support and guidance you need to get over the immediate but temporary difficulties that most student face at some time in the academic careers. However if you are unable to contact your Academic Advisor, and an urgent situation has arisen, or if you feel that you cannot discuss an issue with your Academic Advisor, then you are able to book an appointment with an Independent Academic Adviser within Student Services (01772 892574).

4.2 Students with disabilities

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - disability@uclan.ac.uk - or let one of the course team know as soon as possible.

The School's disability advisor is David Dennison - DDennison@uclan.ac.uk.

4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: <http://www.uclansu.co.uk/>

5. Assessment

5.1 Assessment Strategy

Please note that all modules will be assessed. You are expected to attempt all required assessments for each module for which you are registered, and to do so at the times scheduled unless authorised extensions, special arrangements for disability, or extenuating circumstances allow you to defer your assessment.

For assessment to be truly meaningful, you have to perceive its relevance to your learning. Consequently, we make assessment relevant to your interests, relevant to the industry's standards and relevant to potential future careers.

In previous sections within this document we have tried to give you some insight into how we 'modularised' your learning. Essentially, we packed what we believe it is essential for you to know and do into the equivalent of eighteen 20-credit module 'packages'. The learning process enables you to unpack these and 'use' the contents. We gauge how well you do this by assessment. Assessment forms part of your learning process; it provides feedback information so that you can refine your judgement of your own abilities and progress, and respond accordingly – this is significant in your planning and the self-evaluation that occurs within your PDP activities and your Journals and Logs. Secondly, it provides information that helps us evolve the various modules and, ultimately, the course you are studying.

Each assignment that you undertake commits you to a certain amount of study. To ensure fairness the evidence of this study must be completed by all students to the same deadline. Part of the assessment process is the recognition that meeting deadlines involves realistic planning and setting achievable targets. Thus your tutors will apply deadlines rigorously, as does the University system generally. We recognise that some students achieve better grades for practical work, whilst others are better at theoretical study. Consequently, we will use a very wide range of assessment methods to ensure that all skills and knowledge are fairly assessed.

In an arts-based subject, it is crucial that you learn to assess the value of a range of opinions and to refine your own; and it is important that you are given frequent opportunities to practise the skills of evaluation. The process of assessment is intended to allow you to gauge your progress against the judgement of staff and your peers. Thus, assessment is not a closed event but something to which you should fully contribute.

To ensure that you have a full and accurate understanding of the purpose and processes of assessment, there will be frequent opportunities to discuss the assessment of each assignment. These discussions will include 'house-keeping' and simple practicalities, as well as making sure you fully understand what you will be expected to do to fulfil the brief. There will also be discussion of more abstract areas, such as 'creativity', 'originality' and 'imagination'. You will have the opportunity to discuss what seemingly subjective assessment criteria such as 'experimentation' actually mean, rather than simply being assessed on them.

There are several desirable attributes within assessment of any creative arts course; these are that you

- understand the meaning of terms used in assessment;
- have a clear understanding of exactly how the assessment mechanism works, and the reasons for the arrangements adopted;
- appreciate that assessment is a means of developing your own critical faculties and self-awareness;
- know what steps to take to meet assessment criteria and gain maximum benefit from the process;

- are assessed frequently and that this regular process encourages you to make comparisons between your own judgement and values, and those of others;
- are aware of the assessment criteria that staff apply to the growing evidence of your learning and that this is clear and open and is discussed freely;
- partake in the activities of discussion, evaluation and assessment and that you receive feedback that is immediate and frequent, detailed, accurate and fair

We assess course work and this work is marked to an agreed set of criteria and, through moderation, a final mark is achieved.

It is important for you to understand that we don't assess modules, we assess assignments packaged within these modules! By assessing individual assignments, we obtain a mark that indicates how well you did overall on a particular module. At the end of your course, by putting the module marks together we calculate your degree classification. Therefore, the assessment of each assignment contributes to passing your degree.

You must attempt each assessment; even if your work is late or incomplete, we still regard the submission of this as an 'attempt' – it is always better to attempt an assessment that you think you will fail than to submit nothing at all!

The assessment strategy is created out of the information agreed at validation and contained within the module descriptors. Many modules have two or more assignments but it is entirely normal for a module to be only composed of one assignment. In the Module Information Pack all the assignments for that module are usually included. Read them as soon as you receive it because this will help you understand what we expect of you and how the module will develop; it will also help you to time-manage your workload for the semester or year.

In feedback your tutors will explain what qualities in your work defined the grade you were awarded, and what you could improve on in future assessment that will assist you to improve your grades.

The nature of your course requires that a number of different learning methods be used and assessed. These can be summarised as follows:

Practical Work - Because study within your course uses practical experience to broaden understanding, assessment of practical work will not be concerned solely with the superficial aesthetic qualities of the finished piece. We regard the 'process' as equally important as 'product'. As stated elsewhere, emphasis may be placed on the creation of documentation that traces the progress of, and your awareness of, the process in which you are engaged. To assess practical work we apply criteria based upon the following:

- attainment of appropriate aesthetic standards

- development and application of technical and other practical skills (craft skills)
- analysis, problem solving and proposal of solutions

Lecture/Seminar Work - The majority of the modules that you study are practical. However, even within practical modules it is still often appropriate to deliver some lectures and seminars. It is normal to assess the knowledge that you have gained from these lectures at various points throughout the year. However, rather than always expecting you to present theoretical learning for assessment in the form of essays, we often prefer you to introduce this knowledge in your practical work or to create seminar presentations, which you may think of as solo or group presentations. To assess the results of lectures and seminars we apply criteria based upon the following:

- consideration of information and personal views, interpretation and analysis
- involvement of the use of resources to extend understanding through self-study
- development of abilities to originate, research and prepare concepts or ideas
- fluency in communicating creative issues, concepts or ideas

Group Work – It is more appropriate to assess group work in some courses more than others, but where group work is assessed we sub-divide its assessment into 2 different approaches: Firstly, when we assess your understanding of some aspect of theory within group work, we may need to isolate your contribution and measure this contribution to the group's presentation separately from other students. We may use your supporting documentation, discussions, viva voces and workshop sessions to help us to monitor your contribution. Secondly, it is common in practical work to assess your groups' response to a particular task holistically. In these instances it is not always possible or relevant to isolate each individual's contribution (however we may adjust this grade for one or more individuals if we feel there has been an unequal contribution to the group from certain members). To assess group work we apply criteria based upon the following:

- your understanding of personal responsibility
- your ability to integrate and play an active part
- your participation in complex organisational and creative decision making
- your management and monitoring of the group's progress
- your participation in joint presentations of proposals/solutions

In addition to the above, assessment criteria may also include:

- * active involvement in learning
- * positive use of resources
- * relationships with people - working in teams or groups
- * management of study including self-study

The specifics of the assessment criteria for each assignment will be explained to you prior to starting the assignment, but if you are in any doubt **speak to your module tutor immediately!**

Why do you assess written work in practice-based courses?

It is not only essential to test your embedded knowledge through the creation of creative work, but to test your intellectual understanding and higher levels skills of research, reflection and communication. Essays and other written works are the simplest way of testing the skills of:

1. the collection of appropriate knowledge (research) from primary and secondary sources
2. the organisation of this knowledge in a coherent and logical way (structure)
3. the ability of you as the writer to make the material 'alive' and engaging to the reader (communication)
4. the correct use of academic conventions, such as referencing and language and grammar (accuracy)

Please remember that, unless you are told otherwise, we expect **all** written work submitted for assessment to be word-processed, printed on white A4 paper, using a plain font of either 11 or 12 points. Citations and references should be made in Harvard format. Where a specific word count is listed:

- i) between 'two stated figures', i.e. between 2,000 and 2,500 work, you should not submit work where the word count is outside of these limits
- ii) that is 'a single figure', i.e. 1,500 words, you should submit work that is within 10% of this figure (in the case of 1,500 words you should submit no less than 1,350 and no more than 1,650 words).

The words on the title page, in the bibliography and in appendices are not included in the word count.

Are there examinations on my course?

In line with most other higher education institutions delivering courses in aspects of the creative arts, there are no written examinations within any of the arts modules offered by the School. However elective modules or other modules delivered in your course that belong to other School may have formal examinations as part of their assessment regimes.

Within the School some courses do use **Viva Voces** (oral ‘examinations’) to allow you to fully demonstrate your range and the depth of your performance work. These are used particularly at Level 6 and less occasionally at levels 4 & 5. In the Viva, we ask you to speak about your practical work with a panel of your tutors. You are encouraged to prepare for these viva voces and you may choose to bring preparatory material, images and working notes to the event to focus the discussion. A good viva will be like a relaxed discussion amongst knowledgeable friends, one in which theory and practice are easily evaluated and reflected upon.

How can I be certain that my work has been assessed accurately and fairly?

To ensure standards are maintained our assessment procedures are rigorous and regularly reviewed. For example:

1. all work that accounts for 25% or more of a module will be assessed by at least 2 staff members
2. if, because of the particular nature of your work or because of prior commitment, 2 staff members cannot present at ‘ephemeral’ assessment (presentations, performances or viva voces), then we will ask you to record your work on video so that this becomes available to another staff member;
3. our assessment processes are monitored by academics from other Universities, just as we are asked to ‘externally examine’ similar courses to yours in other institutions. Your course’s External Examiner may view the work you submit for assignments at any time but normally at the end of the academic year; they will certainly discuss your modules with staff and look at a range of samples of the work of students on all modules within your course.

All assessment criteria will be made available via Blackboard and may also be appended to Module Handbooks

You should always remember that we assess your work, we don’t judge you – we understand that some people find study easier than others and that you are not a ‘failure’ just because you don’t get top marks for everything.

5.2 Notification of assignments and examination arrangements

The details of all assessments are set out in the Module Handbook at the start of every module. The assessment brief will tell you what the requirements of the assessments are, when the deadline for submission is and where to submit your assessment. These will also be made available on Blackboard.

5.3 Referencing

We expect students to use Harvard referencing for all written assessments. A Guide to using Harvard will be provided on Blackboard and is incorporated into study skills sessions at Level 4.

5.4 Confidential material

Although your tutors and other staff at UCLan do not seek to limit your right to express your self in any way, we are charged with upholding common levels of decency and to protect unsuspecting members of the University and wider communities. Consequently it is your responsibility to discuss fully the content and context of your work with your tutors. You and your supervising tutor should 'risk assess' any potentially offensive work that enters the public domain in exactly the same way that you would consider the Health and Safety aspects of your work. If, after consultation, your tutor feels that your work contains elements that are not suitable for the public domain, we may ask you to:

- i) present the work to tutors only
- ii) present the work to an invited audience only
- iii) alter or withhold these elements
- iv) place, in waiting and entrance areas, clear warning signs that explain the nature of the work you are presenting

5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.

7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give. In addition to the on-going discussion with the course team throughout the year, there are a range of mechanisms for you to feedback about your experience of teaching and learning. We aim to respond to your feedback and let you know of our plans for improvement.

For example, student feedback helps staff to consider the balance of practical and theoretical work and ensure that this is taken into account when making changes to modules or to the course curriculum.

Other forms of student feedback may include Module Feedback Questionnaires.

7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Sources of information on the programme can be found in Section 17

1. Awarding Institution / Body	University of Central Lancashire
2. Teaching Institution and Location of Delivery	University of Central Lancashire – Preston campus
3. University School/Centre	Journalism, Media and Performance
4. External Accreditation	TBC
5. Title of Final Award	BA (Hons) Music Production and Performance
6. Modes of Attendance offered	Full time and Part time

7a) UCAS Code	
7b) JACS and HECOS Code	W374 100223 (40%) 100695 (40%) and 100639 (20%)
8. Relevant Subject Benchmarking Group(s)	Music
9. Other external influences	n/a
10. Date of production/revision of this form	December 2018
11. Aims of the Programme	
<ul style="list-style-type: none"> ▪ Develop creative strategies for the composition and performance of original music. ▪ Develop and extend composition, performance and production skills to facilitate the creation of work for a wide range of industrial applications, including sound and music within other media ▪ Provide a broad critical, analytical and contextual understanding of music and the creative arts. ▪ Develop professional, practical, analytical and communication skills that are essential for the creative industries and transferable to other industrial contexts. 	

12. Learning Outcomes, Teaching, Learning and Assessment Methods
A. Knowledge and Understanding
<p>A1. Consider and apply instrument choice, musical form and arrangement techniques</p> <p>A2. Devise and present musical materials appropriate to an intended audience</p> <p>A3. Utilise critical and contextual language specific to individual self-directed study within the ethos of the course</p> <p>A4. Evaluate the range of processes and techniques employed in studio and/or location recording environments</p> <p>A5. Create fully realised original work for the public domain.</p>
Teaching and Learning Methods
<p>Across all modules and at all levels teaching and learning are synthesised from a variety of learning activities and opportunities. Knowledge and Understanding within Music is characterised by a knowledge of the history and background of practice and practitioners, knowledge of wide variety of practices and theories expressed using specialist language both within written and practical work and leading to a synthesis of theory within practice, theory and technique. Progression through the programme will lead to an increasing emphasis on student self-direction and self-responsibility in the teaching and learning strategies deployed. Teaching and learning strategies will be focus on building knowledge, supporting critical understanding, providing and encouraging critical reflection.</p> <p>Learning situations include:</p> <ul style="list-style-type: none"> • Lectures • Case studies • Seminars and discussion groups • Practical tutor – led performance and composition workshops • Practical recording studio sessions and technique workshops • Technical guidance • Group tutorials and verbal feedback • One – to – one tutorials and written feedback
Assessment methods
<p>Assessment occurs through the application of knowledge and theory within practical activities, workshops, rehearsals and performances;</p> <p>Written assessment methods include technical logs, reports, essays, and written evaluations.</p> <p>Oral assessment methods include presentations, pitches, and viva voces.</p> <p>Coursework Assessments include compositions, performances, recordings, visual works and web design.</p>
B. Subject-specific skills
<p>B1. Compose a portfolio of original songs which evidences specific musical and/or lyrical techniques</p> <p>B2. Produce a mix using digital and/or analogue technologies</p> <p>B3. Devise and produce artistic works underpinned by music and sound</p> <p>B4. Present and sequence a portfolio of original compositions formed from sound objects</p> <p>B5. Articulate key concepts pertinent to compositional practice.</p>
Teaching and Learning Methods
<p>Teaching and learning methods include workshops, rehearsals, masterclasses, technical recording studio sessions, lecture/demonstrations and performances. It is supported through self and peer analysis and evaluation, contextual and theoretical research, critique sessions, self-reflection and group evaluation.</p>

Assessment methods
<p>Practical subject-specific skill development occurs throughout the 3 levels of this degree. As each student manifests different abilities and strengths within differing contexts, this course is not designed to enable students to achieve an identical and identifiable suite of skills at a particular level. However we do expect to you to recognise that the following features increase in the work produced by all students at each level:</p> <ul style="list-style-type: none"> ▪ complexity ▪ sophistication ▪ engagement ▪ emotive qualities ▪ expression ▪ sustainability of performance and studio skills ▪ reproducibility of performance ▪ the range of human/artistic experience <p>Across all modules and at all levels, the assessment of these aspects of creative study occur through practical assessment of work-in-progress and of performance.</p>
C. Thinking Skills
<p>C1. Present a research informed music promotion campaign for a specific market C2. Utilise research from a number of sources and through various methodologies C3. Employ appropriate research methodologies within an agreed area of investigation C4. Analyse and Evaluate current business practices and/or methodologies for achieving vocational goals within a specialist field C5. Demonstrate their ability to articulate research material in accordance within academic conventions</p>
Teaching and Learning Methods
<p>Teaching and learning methods include research methodologies, developing academic writing, workshops, rehearsals, masterclasses, technical recording studio sessions, lecture/demonstrations and performances. It is supported through self and peer analysis and evaluation, contextual and theoretical research, critique sessions, self-reflection and group evaluation.</p>
Assessment methods
<p>Written assessment methods include technical logs, reports, essays, and written evaluations. Oral assessment methods include presentations, pitches, and viva voces. Coursework Assessments include compositions, recordings, installations, audio visual works and web design.</p>
D. Other skills relevant to employability and personal development
<p>D1. Articulate individual academic research in a written essay. D2. Design and Author a functioning web presence for promotional purposes D3. Plan and organise a personal programme of study within non-negotiable deadlines. D4. Produce and deliver fully realised work suitable for a specific application / client</p>
Teaching and Learning Methods
<p>This is a vocational course and the teaching and learning methods focus on practical and theoretical learning and the assessment of practical skills. We expect you to analyse what is required to fully participate in all learning events and to be an effective group member. Student learning may initially be tutor-dependant but with guided self-defined learning opportunities. As students develop their skills, learning will increasingly relate to the ability to administrate, manage and direct with more negotiated work involving students becoming independent of tutors and sharing learning responsibilities with other group members. The ultimate aim is for students to be able to work independently to self-devised goals in order to enhance the transition from study to workplace.</p>
Assessment methods
<p>Written assessment methods include technical logs, reports, essays, and written evaluations.</p>

Oral assessment methods include presentations, pitches, and viva voces.

Coursework assessments include compositions, recordings, installations, audio visual works and web design.

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 6	MU3960	Composition Project	40	Bachelor with Honours Degree Music Production and Performance Requires 360 credits including a minimum of 220 at Level 5 or above and 100 at Level 6 Bachelor Degree Music Production and Performance Requires 320 credits including a minimum of 180 at Level 5 or above and a minimum of 60 at Level 6
	MU3961	Advanced Recording and Production	20	
	MU3964	Dissertation	20	
	MU3963	Career Development 3 - Professional Preparation	40	
Level 5	MU2950	Composition and Performance	40	Diploma of Higher Education Music Production and Performance Requires 240 credits including a minimum of 100 at Level 5 or above
	MU2951	Recording and Production	20	
	MU2954	Research Project	20	
	MU2952	Music for Visual Media	20	
	MU2953	Career Development 2 - Client Live Brief	20	
Level 4	MU1940	Song writing and Arrangement	20	Certificate of Higher Education Requires 120 credits at Level 4
	MU1942	Composing with Sound	20	
	MU1941	Recording Techniques and Technologies	20	
	MU1945	Performance Techniques and Technologies	20	
	MU1944	Music Contextual Research	20	
	MU1943	Career Development 1 - Online Profile	20	
15. Personal Development Planning				
<p>Personal Development Planning (PDP) is a key aspect of all the performing arts courses at UCLan. PDP is integrated within all modules and across the totality of study. PDP, through the creation of a personal document referred to as a Progress File, helps you to define and focus your educational and professional aims and goals; it will assist you to consider how you can engage with the learning opportunities your course offers to achieve your personal career and professional objectives.</p> <p>This course consists of modules with fixed syllabi that together enable you and your colleagues to gain the knowledge and develop the skills essential if you are to be a successful practitioner. However the course is designed to allow you to choose or negotiate many aspects of your learning in ways which are appropriate to your abilities, learning preferences and vocational intentions. Thus is referred to as a student-centred learning approach. When coupled with the self-monitoring and evaluation of PDP,</p>				

you find that study shifts from a tutor-led/teaching activity to a personally-defined learning experience. This is close to the way many professional artists operate and the terms 'reflective practitioners' or 'thinking artist' describe the kind of graduate we expect you to become.

16. Admissions criteria *

(including agreed tariffs for entry with advanced standing)

**Correct as at date of approval. For latest information, please consult the University's website.*

Entry on to this course validated by UCLan is through audition and interview, where the applicant's ability to devise original work across a variety of media, and their creative background - such as band performance, DJ-ing, community arts, visual or other performing arts activities - will be considered along with academic achievement.

Previous academic study will normally have consisted of subjects relevant to the course ethos and content, and include one or more of the following, or their Scottish equivalents.

- A' levels
- a BTEC National Diploma in Music/Media
- a GNVQ Advanced

Standard Entry to study at level 4 requires the applicant to have achieved a minimum of **104 UCAS tariff points**; level 4 entry to study on this course is offered at:

- University of Central Lancashire – Preston campus

UCLan requires all undergraduate applicants to have a minimum attainment of five GCSEs at grade 4 and above, or equivalent, (including Maths and English).

Non-standard entry refers to entry at any level where the applicant has achieved alternatives to the standard entry requirements, through accredited study, non-accredited study or life experience. These qualifications or periods of experiential learning should be identified on the application form and will be discussed in the audition and interview. Non-standard entry will be considered for this course at University of Central Lancashire – Preston campus

Direct entry in to study at level 5 or 6: Where students wish to use their previous experience or qualifications to enter the course at level 5 or 6, they must apply for **Accreditation for Prior Learning**
Accreditation for Prior Certificated Learning: Where a student can supply evidence of successful achievement on an accredited course in a relevant area, they may be able to directly enter study on this course at levels 5 or 6.

Accreditation for Prior Experiential learning: Students who have achieved an equivalence through experiential learning, or on a non-accredited course, may also be considered for direct entry to study at levels 5 or 6.

If you believe that you meet the criteria for either form of **Accreditation for Prior Learning** and thus direct entry in to level 5 or 6, or perhaps exemption for studying particular modules, please contact Admissions at UCLan.

International Entry: Equivalent international qualifications will be considered towards meeting the general entry requirements. Additionally, International students, for whom English is not their first language, will always be required to evidence an IELTS score of 6.0 or equivalent (with no component score lower than 5.5) or equivalent)

. Equivalences include:

- TOEFL written examination score of 550 plus a test of written English (at 4)
- TOEFL Computer Equivalent score of 230

Proficiency in English (Cambridge) at Grade C or above

17. Key sources of information about the programme
<ul style="list-style-type: none">• www.uclan.ac.uk

18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes																			
				Knowledge and understanding					Subject-specific Skills					Thinking Skills					Other skills relevant to employability and personal development				
				A1	A2	A3	A4	A5	B1	B2	B3	B4	B5	C1	C2	C3	C4	C5	D1	D2	D3	D4	
LEVEL 6	MU3960	Composition Project	Comp	X				X					X										
	MU3961	Advanced Recording and Production	Comp				X			X													X
	MU3964	Dissertation	Comp			X									X	X		X	X		X		
	MU3963	Career Development 3 – Professional Preparation	Comp														X						
LEVEL 5	MU2950	Composition and Performance	Comp	X	X																		
	MU2951	Recording and Production	Comp				X		X	X													
	MU2954	Research Project	Comp			X									X	X		X	X		X		
	MU2952	Music for Visual Media	Comp								X												
	MU2953	Career Development 2 – Client Live Brief	Comp																				X
LEVEL 4	MU1940	Song writing and Arrangement	Comp	X					X														
	MU1942	Composing with Sound	Comp	X								X											
	MU1941	Recording Techniques and Technologies	Comp				X			X													
	MU1945	Performance Techniques and Technologies	Comp		X						X												
	MU1944	Music Contextual Research	Comp			X									X			X	X				
	MU1943	Career Development 1 – online profile	Comp												X						X		

Note: *Mapping to other external frameworks, e.g. professional/statutory bodies, will be included within Student Course Handbooks*

19. LEARNING OUTCOMES FOR EXIT AWARDS:

Learning outcomes for the award of: BA Music Production and Performance (in addition to those listed for Dip HE and Cert HE below)

A. Knowledge and Understanding

- A1. Consider and apply instrument choice, musical form and arrangement techniques (L4)
- A2. Devise and present realised work in a showcase for an intended audience (L4)
- A3. Utilise critical and contextual language specific to individual self-directed study within the ethos of the course (L5)
- A4. Evaluate the range of processes and techniques employed in studio and/or location recording environments (L4)
- A5. Create realised original work for the public domain. (L6)

B. Subject-specific skills

- B1. Compose a portfolio of original songs which evidences specific musical and/or lyrical techniques (L4)
- B2. Produce a mix using digital and/or analogue technologies (L5)
- B3. Devise and produce artistic works underpinned by music and sound (L4)
- B4. Present and sequence a portfolio of original compositions formed from sound objects. (L4)
- B5. Articulate concepts pertinent to compositional practice. (L6)

C. Thinking Skills

- C1. Present a research informed music promotion campaign for a specific market (L4)
- C2. Utilise research from a number of sources and through various methodologies (L4)
- C3. Employ appropriate research methodologies within an agreed area of investigation (L5)
- C4. Evaluate current business practices and/or methodologies for achieving vocational goals (L6)
- C5. Demonstrate their ability to articulate research material in accordance within academic conventions (L6)

D. Other skills relevant to employability and personal development

- D1. Articulate individual academic research in a written essay. (L4)
- D2. Design and author a functioning web presence for promotional purposes. (L4)
- D3. Plan and organise a personal programme of study within non-negotiable deadlines. (L6)
- D4. Produce and deliver fully realised work suitable for a specific application / client (L5)

Learning outcomes for the award of: Dip HE Music Production and Performance

A. Knowledge and Understanding

- A1. Consider and apply instrument choice, musical form and arrangement techniques (L4)
- A2. Devise and present realised work in a showcase for an intended audience (L4)

A3. Utilise critical and contextual language specific to individual self-directed study within the ethos of the course (L5)

A4. Evaluate the range of processes and techniques employed in studio and/or location recording environments (L4)

B. Subject-specific skills

B1. Compose a portfolio of original songs which evidences specific musical and/or lyrical techniques (L4)

B2. Produce a mix using digital and/or analogue technologies (L5)

B3. Devise and produce artistic works underpinned by music and sound (L4)

B4. Present and sequence a portfolio of original compositions formed from sound objects. (L4)

C. Thinking Skills

C1. Present a research informed music promotion campaign for a specific market (L4)

C2. Utilise research from a number of sources and through various methodologies (L4)

C3. Employ appropriate research methodologies within an agreed area of investigation (L5)

D. Other skills relevant to employability and personal development

D1. Articulate individual academic research in a written essay. (L4)

D2. Design and author a functioning web presence for promotional purposes. (L4)

Learning outcomes for the award of: Cert HE Music Production and Performance

A. Knowledge and Understanding

A1. Consider and apply instrument choice, musical form and arrangement techniques (L4)

A2. Devise and present realised work in a showcase for an intended audience (L4)

A4. Evaluate the range of processes and techniques employed in studio and/or location recording environments (L4)

B. Subject-specific skills

B1. Compose a portfolio of original songs which evidences specific musical and/or lyrical techniques (L4)

B3. Devise and produce artistic works underpinned by music and sound (L4)

B4. Present a portfolio of original compositions formed from sound objects. (L4)

C. Thinking Skills

C1. Present a music promotion campaign for a specific market (L4)

C2. Utilise research from a number of sources and through various methodologies (L4)

D. Other skills relevant to employability and personal development

D1. Articulate individual academic research in a written essay. (L4)

D2. Design and author a functioning web presence for promotional purposes. (L4)

