**Programme Specification**

|  |
| --- |
| **Please note:** This 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 passes the programme.More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found [*either* by following the links provided *or* in the programme handbook *delete as applicable*]. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education. |

|  |
| --- |
| **BA (Hons) Music Production and Technology (Performance)** |

|  |  |
| --- | --- |
| 1. **Awarding Institution/Body** | The University of Kent |
| 1. **Teaching Institution** | Canterbury College |
| 1. **School responsible for management of the programme** | School of Art |
| 1. **Teaching Site** | Canterbury College |
| 1. **Programme accredited by** |  |
| 1. **Final Award** | BA (Hons) |
| 1. **Programme** | BA (Hons) Music Production and Technology (Performance) |
| 1. **UCAS Code (or other code)** |  |
| 1. **Relevant QAA subject benchmarking group(s)** | Music May-2008 |
| 1. **Date of production/revision** | 15.10.12 |
| 1. **Applicable cohort(s)** | September 2012 |

|  |
| --- |
| 1. **Educational Aims of the Programme**   The programme aims to: |
| This programme has been designed to:   * Assist the student to develop the skills required for both autonomous practice and team-working * Enable students to gain a comprehensive knowledge of the practices, theories and strategies necessary to inform and support the process of creating and producing music-related outputs * Enable students to develop as ensemble singers and choral directors, * Provide intellectual and practical challenges to encourage independent study and a desire to engage in problem solving * To provide a strong educational basis for a range of creative, technical and management careers related to music * To enable students to make an immediate contribution in employment or progress to further study * To develop a range of skills, techniques and critical self-awareness essential for successful performance in professional working life and further study * To provide a creative and supportive environment in which to develop skills and specialisms * To foster independent learning and an enquiring, analytical approach |

|  |  |
| --- | --- |
| 1. **Programme Outcomes**   The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the subject benchmarking statement for Music (2008) Subject Benchmark Statement *(****SB****).* | |
| **Knowledge and Understanding** | **Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated** |
| **A. Knowledge and Understanding of:** |  |
| 1. academic theory and creative production practice; relating these to each other and to the experience of music technology **(SB 3.1)** | **Teaching and learning:**  Lectures, seminars and practical workshops will be used to impart knowledge and understanding and to stimulate thought, discussion and debate. Lectures and tutorials will provide guidance for further reading and individual research. Students will be required to reflect on and evaluate ideas, thus combining both the theoretical and practical.  In seminars and private study, directed and non-directed analysis of various music technologies and systems will develop understanding. The ability to reflect on and apply concepts in practice/analysis will be developed throughout.  **Assessment Methods:**  A combination of assessments, including individual and group practical work, examination, essays and presentations.  Progress will be monitored and tracked through regular tutorials. |
| 1. the methods needed to explore, work with and assimilate unfamiliar musical sounds, concepts, theories and practices **(SB3.14 )** |
| 1. the role of small/medium businesses in the UK and Europe; and key business skills and frameworks in the music industry |
| 1. different technological production techniques and software used in current creative music production and technology **(SB3.14,)** |
| 1. acoustics, systems and electronics used in studio design **(SB3.14, 3.15 )** |
| 1. the roles of ensemble singers and choral directors and choral arrangers **(SB3.8, 3.9 )** |
| 1. A systematic understanding of sonic art, electroacoustic and electronic music **(SB3.5, 3.15, 4.9)** |
| **Skills and Other Attributes**  **B. Intellectual Skills:** |  |
| 1. skills of research, synthesis and evaluation of evidence, including the ability to quote from and acknowledge academic sources, relating insights to the practice and experience of the music industry **(SB4.1, 4.14)** | **Teaching and learning**  Seminars and tutorials will be used to encourage students to reflect upon the theoretical knowledge acquired from lectures, readings and research. Students will be required to demonstrate accurate principles of analysis, research and enquiry to devise and sustain arguments and solve problems using accepted techniques and ideas.  **Assessment Methods:**  A combination of assessments, including individual and group practical work, examination, essays and presentations.  Progress will be monitored and tracked through regular tutorials. |
| 1. the ability to employ reasoning and logic in order to analyse data and to formulate relevant arguments and/or hypotheses; and the ability to express, interpret and discuss such analyses, arguments and hypotheses **(SB4.14)** |
| 1. the ability to plan, implement, evaluate, and reflect critically on own work **(SB4.12)** |
| 1. the ability to synthesise technology, knowledge, creativity, need in order to generate informed and personally owned outputs in written, aural or practical format **(SB3.14, 3.15)** |
| 1. the ability to utilise different technology and/or software to develop, adapt or create practical or musical functions, requirements or experimentation |
| 1. to develop skills as choral arrangers and composers |
| **C. Subject-specific Skills:** |  |
| 1. engage with a variety of musical styles, technologies, theories and frameworks through creative and technical projects or briefs **(SB4.10, 4.17)** | **Teaching and learning**  Students will be expected to explore the creative potential of techniques applicable to the discipline of music technology. This will require the development of music production and creative skills. Evidence of learning will be shown through practical work, written and presentations, working both individually and as part of a team.  Students will be supported in utilising a range of equipment and technical processes.  **Assessment Methods:**  A combination of assessments, including individual and group practical work, examination, essays and presentations.  Progress will be monitored and tracked through regular tutorials. |
| 1. analyse and create musical ideas and concepts relating to, or combining with, a range of genres and/or other art forms **(SB4.10)** |
| 1. use analogue and digital equipment for creating and recording music; use computer software for music-related tasks such as notation, sound analysis and synthesis, and composition **(SB4.12)** |
| 1. apply a variety of strategies relating to the music industry and employability |
| 1. utilise music production techniques and work within standard studio procedures, including time management |
| 1. ability to develop electro acoustic works to a high technical standard **(SB3.14)** |
| **D. Transferable Skills:** |  |
| 1. Improving own learning and performance - ability to manage own roles and responsibilities, to manage self in achieving objectives, to transfer skills gained to new and changing situations and contexts **(SB4.16)** | **Teaching and learning**  Transferable skills will be integrated throughout the programme of study, both in the classroom and via the range of assessment methods deployed throughout.  Students will have the opportunity to develop and expand these skills, for example in workshops and group work.  **Assessment Methods:**  A combination of assessments, including individual and group practical work, examination, essays and presentations.  Progress will be monitored and tracked through regular tutorials. |
| 1. Working with others - ability to relate to and interact effectively with individuals and groups, to work effectively as a team member, to develop negotiating skills **(SB4.15, 4.16)** |
| 1. Communication - ability to receive and respond to a variety of information, accurately present information in a variety of forms, to participate in oral and non-verbal communication **(SB4.15)** |
| 1. Problem solving - ability to explore information sources, to deal with routine and non-routine tasks, to plan, implement and review problem solving **(SB4.16)** |
| 1. Information technology - ability to select and use technological and IT equipment and systems appropriately |
| 1. Applying creativity - ability to apply a range of skills & techniques to develop a variety of ideas, to use a range of thought processes **(SB4.16, 4.17)** |
| For more information on which modules provide which skills, see the module mapping | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 1. **Programme Structures and Requirements, Levels, Modules, Credits and Awards**   This programme is studied over one year full-time or two years part-time. The programme is arranged in 2 x 15 week terms or semesters, 30 weeks in total. The programme is divided into study blocks called modules. The programme delivers 120 credits at level 6. Modules have credit values of 15 or 30 credits. Each 15 credit module represents approximately 150 hours of student learning, endeavour and assessment. All students take the required modules and one of the three optional modules.  The structure of the programme and the modules which make it up, their levels, credits and the terms in which they are taught, are shown below. | | | | |
| **Code** | **Title** | **Level** | **Credits** | **Term(s)** |
| **Stage 1** | | | | |
| ***Required Modules*** | | | | |
| HZ552 | The Music Business | H | 15 | 1 & 2 |
| HZ553 | Creative Studio Production | H | 15 | 1 & 2 |
| HZ561 | Choral Studies | H | 15 | 1 & 2 |
| HZ555 | Sonic Arts | H | 15 | 1 & 2 |
| HZ556 | Enterprise | H | 15 | 1 & 2 |
| HZ557 | Final Research Project | H | 30 | 1 & 2 |
| ***Optional Modules*** *(*one of the following which will be selected by your tutor based on the student profile) | | | | |
| HZ558 | Audio Electronics | H | 15 | 1 & 2 |
| HZ559 | Advanced Studio Production for Musicians | H | 15 | 1 & 2 |
| HZ560 | Live Sound System Techniques | H | 15 | 1 & 2 |

|  |
| --- |
| 1. **Work-Based Learning**   Disability Statement: Where disabled students are due to undertake a work placement as part of this programme of study, a representative of the University will meet with the work placement provider in advance to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements. |
| Where relevant to the programme of study, provide details of any work-based learning element, inclusive of employer details, delivery, assessment and support for students. |
| Not Applicable |

|  |
| --- |
| 1. **Support for Students and their Learning** |
| * An induction week is delivered at the commencement of the programme of study. Student support and guidance continues throughout the course via personal tutorials * Student Handbook provided to all learners at the commencement of studies * Tutorial System/Personal Tutor, including a minimum of 2 individual sessions a term and open access to Personal Tutor * Learning Resources Centre resources at Canterbury College * Langham House facilities, including computer access and resources * University of Kent library resources and facilities * Careers Advisory Service through the University of Kent * Student Unions at both Canterbury College and the University of Kent * Essential Skills Centre and study skills support * Disability Support * Supported Learning Unit * Student Information Centre at Canterbury College for welfare matters, plus services provided by the University of Kent * Student Learning Advisers at UELT, University of Kent * Links with University of Kent computer facilities (e.g. Athens software) * Academic support system providing advice on module choice and programme structure, academic difficulties, progression routes and individual progress. * Appropriate employer support determined in association with the Canterbury College programme team |

|  |
| --- |
| 1. **Entry Profile**   The minimum age to study a degree programme at the university is normally at least 17 years old by 20 September in the year the course begins. There is no upper age limit. |
| **Entry Route**  For fuller information, please refer to the University prospectus |
| Applicants must have UCAS credits from a relevant HND or equivalent to the value of 240 credits at MMM. Applicants need to demonstrate an active interest in music.  International Applicants are required to have reached B2 level score (IELTS 5.5 across all sections) in UK Border Agency approved tests in English. |
| **What does this programme have to offer?** |
| * An excellent standard of Music Production and Technology related education that will enable the learner to progress in employment or continue in their studies * Guest speakers as appropriate, providing current relevant knowledge and insight into the music business sector * Widening participation to allow learners who have previously been forced to study away from home to study locally and continue in their employment * Learners encouraged from a wide range of educational backgrounds * Enables students to make an immediate contribution in Music business related employment or progress to further study, such as a postgraduate qualification |
| **Personal Profile** |
| The learner:   * Will be intending to pursue employment in and/or develop a career related to Music and/or music production and technology * Should have an interest in the aesthetics, reception and dissemination of music. * Should possess good oral and written communication skills and potential to enhance existing and develop further musical skills * Should have the ability to work alone and with others * Will have a willingness to build knowledge and skills across all aspects of the music business. * Should have the commitment to develop the skills required to analyse problems |

|  |
| --- |
| 1. **Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning** |
| **Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards** |
| * Learner Module Evaluation Questionnaires * Pre-course, on-course and post-course learner questionnaires * Annual Course Reviews * Annual Monitoring Reports * External Examiners’ Reports * Review System * Staff Development Programme * Annual Staff Appraisal * Personal Tutorial System * Continuous monitoring of learner progress and attendance with action planning * Staff/learner Meetings * Course Representative Meetings * Quality Assurance Systems * QAA IQER audit 2009 * Feedback from employers and formal reviews * Triennial Review * University of Kent periodic programme review |
| **Committees with responsibility for monitoring and evaluating quality and standards** |
| * Kent School of Arts Learning and Teaching Committee * Faculty Learning and Teaching Committee * External Examiners’ Reports * Canterbury College Quality Review Process * Canterbury College Quality Committee * Learning and Teaching Board * Departmental Staff Meetings * Internal moderation of samples of assessed work * Board of Examiners |
| **Mechanisms for gaining student feedback on the quality of teaching and their learning experience** |
| * Staff/learner meetings * Course Representatives on other committees * Learner Module Evaluation Questionnaires * Pre-course, on-course and post-course learner questionnaires * Learner Exit Questionnaires * Personal Tutor System |
| **Staff Development priorities include:** |
| * Certificate of Education, PGCHE or PGCE * First degree * ICT training (to include VLE) * Staff development courses * Professional updating * Staff Appraisal Scheme * Peer observation of teaching * Conferences * Mentoring of new members of staff * Health and Safety training * Dissemination of good practice on teaching and assessment methods * Professional experience in industry |

|  |
| --- |
| 1. **Indicators of Quality and Standards** |
| * Investors in People * Triennial Review System * External Examiners’ Reports * Retention and achievement rates * Canterbury College Annual Programme Course Reviews & Grading * University of Kent Annual Reports * QAA audit processes * Programme validation process |

|  |
| --- |
| The following reference points were used in creating these specifications: |
| * QAA Subject Benchmark Statement : Music May 2008. * Generic Learning Outcomes Informed by the QAA Framework for Higher Education 2008 * Canterbury College Plan and Learning and Teaching Strategy * University of Kent Quality Standards * UK Quality Code 2011/Collaborative Provision |

Programme Specification Template  
Last updated March 2012

# Structure of the Full Time BA (Hons) Music Production and Technology (Performance)

**Year 1**

**September – January**

**February - June**

|  |  |
| --- | --- |
| **Semester 1: 15 weeks** | **Semester 2: 15 weeks** |
| **The Music Business**  **(15credits)** | |
| **Creative Studio Production**  **(15credits)** | |
| **Choral Studies**  **(15credits)** | |
| **Enterprise**  **(15credits)** | |
| **Sonic Arts**  **(15credits)** | |
| **Audio electronics** or **Advanced Studio Production for Musicians** or **Live Sound System Techniques**  **(15credits)** | |
| **Final Research Project (30 credits)** | |

# Structure of the Full Time BA (Hons) Music Production and Technology (Performance)

**Year 1**

**September – January**

**February - June**

|  |  |
| --- | --- |
| **Year 1** | |
| **Semester 1: 15 weeks** | **Semester 2: 15 weeks** |
| **The Music Business**  **(15credits)** | |
| **Creative Studio Production**  **(15credits)** | |
| **Choral Studies**  **(15credits)** | |
| **Enterprise**  **(15credits)** | |
| **Year 2** | |
| **Sonic Arts**  **(15credits)** | |
| **Audio electronics** or **Advanced Studio Production for Musicians** or **Live Sound System Techniques**  **(15credits)** | |
| **Final Research Project (30 credits)** | |

Module Mapping: Learning Outcomes (Skills) Matrix

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Learning Outcomes | Modules | | | | | | | | |
| The Music Business | Creative Studio Production | Choral Studies | Enterprise | Final research Project | Sonic Arts | Advanced Studio Production for Musicians | Audio Electronics | Live Sound System Techniques |
| **A Knowledge and Understanding** | | | | | | | | | |
| 1. academic theory and creative production practice; relating these to each other and to the experience of music technology **(SB)** |  | ✓ |  |  | ✓ | ✓ | ✓ | ✓ | ✓ |
| 1. the methods needed to explore, work with and assimilate unfamiliar musical sounds, concepts, theories and practices **(SB)** |  | ✓ | ✓ |  | ✓ | ✓ | ✓ |  | ✓ |
| 1. the role of small/medium businesses in the UK and Europe; and key business skills and frameworks in the music industry | ✓ |  |  | ✓ |  |  |  |  |  |
| 1. different technological production techniques and software used in current creative music production and technology **(SB)** |  | ✓ |  |  | ✓ | ✓ | ✓ | ✓ | ✓ |
| 1. acoustics, systems and electronics used in studio design **(SB)** |  | ✓ |  |  |  |  | ✓ | ✓ | ✓ |
| 1. the roles of ensemble singers and choral directors and choral arrangers **(SB3.8, 3.9 )** |  | ✓ | ✓ |  | ✓ |  |  |  |  |
| 1. a systematic understanding of sonic art, electroacoustic and electronic music **(SB3.5, 3.15, 4.9)** |  | ✓ |  |  | ✓ | ✓ |  |  |  |
| **B Intellectual skills:** | | | | | | | | | |
| * 1. skills of research, synthesis and evaluation of evidence, including the ability to quote from and acknowledge academic sources, relating insights to the practice and exp. of the music ind. **(SB)** | ✓ |  | ✓ | ✓ | ✓ | ✓ |  |  |  |
| 1. the ability to employ reasoning and logic in order to analyse data and to formulate relevant arguments and/or hypotheses; and the ability to express, interpret and discuss such analyses, arguments and hypotheses **(SB)** |  |  |  |  | ✓ | ✓ |  | ✓ | ✓ |
| 1. the ability to plan, implement, evaluate, and reflect critically on own work **(SB)** | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 1. the ability to synthesise technology, knowledge, creativity, need in order to generate informed and personally owned outputs in written, aural or practical format **(SB)** |  | ✓ | ✓ |  |  | ✓ | ✓ | ✓ | ✓ |
| 1. the ability to utilise different technology and/or software to develop, adapt or create practical or musical functions, or experimentation |  | ✓ |  |  |  | ✓ | ✓ | ✓ | ✓ |
| 1. to develop skills as choral arrangers and composers |  | ✓ | ✓ |  | ✓ |  |  |  |  |

Module Mapping: Learning Outcomes (Skills) Matrix

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Learning Outcomes | Modules | | | | | | | | |
| The Music Business | Creative Studio Production | Choral Studies | Enterprise | Final research Project | Sonic Arts | Advanced Studio Production for Musicians | Audio Electronics | Live Sound System Techniques |
| **C Subject Specific skills:** | | | | | | | | | |
| * 1. engage with a variety of musical styles, technologies, theories and frameworks through creative and technical projects or briefs **(SB)** |  | ✓ | ✓ |  | ✓ | ✓ |  | ✓ | ✓ |
| * 1. analyse and create musical ideas and concepts relating to, or combining with, a range of genres and/or other art forms **(SB)** |  | ✓ | ✓ |  | ✓ |  |  | ✓ |  |
| * 1. use analogue and digital equipment for creating and recording music; use computer software for music-related tasks such as notation, sound analysis and synthesis, and composition **(SB)** |  | ✓ |  |  |  |  | ✓ | ✓ |  |
| * 1. apply a variety of strategies relating to the music industry and employability | ✓ |  | ✓ | ✓ |  | ✓ | ✓ |  | ✓ |
| * 1. utilise music production techniques and work within standard studio procedures, including time management |  | ✓ |  |  |  |  | ✓ |  |  |
| * 1. ability to develop electro acoustic works to a high technical standard **(SB3.14)** |  | ✓ |  |  | ✓ | ✓ |  |  |  |
| **D Transferable/ key skills:** | | | | | | | | | |
| * 1. Improving own learning and performance - ability to manage own roles and responsibilities, to manage self in achieving objectives, to transfer skills gained to new and changing situations and contexts **(SB)** | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  | ✓ | ✓ |
| 1. Working with others - ability to relate to and interact effectively with individuals and groups, to work effectively as a team member, to develop negotiating skills **(SB)** | ✓ | ✓ | ✓ |  |  |  |  |  | ✓ |
| 1. Communication - ability to receive and respond to a variety of information, accurately present information in a variety of forms, to participate in oral and non-verbal communication **(SB)** | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |  |
| 1. Problem solving - ability to explore information sources, to deal with routine and non-routine tasks, to plan, implement and review problem solving |  | ✓ | ✓ |  |  | ✓ | ✓ | ✓ | ✓ |
| 1. Information technology - ability to select and use technological and IT equipment and systems appropriately | ✓ | ✓ |  | ✓ | ✓ | ✓ |  | ✓ | ✓ |
| 1. Applying creativity - ability to apply a range of skills & techniques to develop a variety of ideas, to use a range of thought processes **(SB)** |  | ✓ | ✓ |  |  | ✓ | ✓ |  | ✓ |