**Template C4**



**Programme Specification**

**Title of Course: BA Hons Music Technology**

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| **Date first produced** | **February 2017** |
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| **Version number** | 1 |
| **Faculty** | Kingston School of Art |
| **School** | School of Arts |
| **Department** | Department of Performing Arts |
| **Delivery Institution** | Kingston University |

This Programme Specification is designed for prospective students, current students, academic staff and employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes and content of each module can be found in the course VLE site and in individual Module Descriptors.

**SECTION 1: GENERAL INFORMATION**

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| **Award(s) and Title(s):** | BA Hons Music Technology |
| **Intermediate Awards(s) and Title(s):** | Cert HE, Dip HE, Ordinary Degree |
| **FHEQ Level for the Final Award:** | Honours |
| **Awarding Institution:** | Kingston University |
| **Teaching Institution:** | N/A |
| **Location:** | Kingston Hill Campus |
| **Language of Delivery:** | English |
| **Modes of Delivery:** | Full time and Part time |
| **Available as:** | Full field |
| **Minimum period of registration:** | 3 years full-time, 6 years part-time |
| **Maximum period of registration:** | 6 years full- time, 12 years part-time |
| **Entry Requirements:** | The minimum entry qualifications for the programme are:  From A levels: 112 points from a minimum of 2 A2s  BTEC National: BTEC National Diploma with DMM profile  Access Diploma: A relevant Access award is acceptable, provided that some practical music skill and knowledge of music technology can be demonstrated  Plus: GCSE English (score 9-4)  A minimum IELTS score of 6.5, TOEFL 79-93 or equivalent is required for those for whom English is not their first language.  Entry is normally at Level 4 with A-level or equivalent qualifications (See section D). Transfer from a similar course is possible at Level 5 with passes in comparable Level 4 modules – but is at the discretion of the course team. Intake is normally in September.  Students who have appropriate prior certified learning (e.g., those who have successfully completed level 4 or 5 of a course of study comparable with the Kingston BA Hons) may be accepted to levels 5 or 6 of the course.  A digital portfolio/performance clip of music or link to a SoundCloud page is requested as part of the application process. |
| **Programme Accredited by:** | N/A |
| **QAA Subject Benchmark Statements:** | QAA subject benchmarks for Music (2019) |
| **Approved Variants:** | N/A |
| **UCAS Code:** | W370 |

**SECTION 2: THE COURSE**

Music technology is a diverse field that requires practitioners to be multi-skilled, adaptable and adept at collaboration across different disciplines and media. Developments in music technology signal trends and evolutions in music practices, creation and consumption. The core philosophy of the BA Hons in Music Technology degree is to develop musical, academic and technical skills through the exploration, application and support of creative practice. This course is aimed at aspiring sound engineers, record producers, sound designers, live sound mixers, contemporary composer/producers and performers who wish to develop their skills using a hands-on approach to learning and research.

The programme’s core modules cover digital and analogue sound creation, recording and production techniques, sequencing, synthesis and programming, spatial studies, context, history and criticism, and 21st Century musicianship, including an opportunity to undertake a work placement at Level 5.

A range of option modules at Level 6 offer students the chance to develop specialist skills in areas such as audio post-production for media, broadcasting, performing with technology, live sound reinforcement, applications of music technology in education, and analogue record production including tape ops and vintage equipment maintenance. Frequent opportunities for internships and experiences of work are made available through Visconti Studio and its associated partners. The production of a sustained, student-devised piece of research is a core element of the final year for all students.

Kingston University Music Department is committed to the deep study of the arts of record production and sound design. Kingston Hill campus has four dedicated recording studio spaces: The Lodge, which houses 2 control rooms and 2 live rooms, Coombehurst House, featuring an SSL desk and quality outboard, and our flagship facility Visconti Studio, which is an analogue/digital hybrid studio based around a 300m2 octagonal live room, and is stocked with vintage and rare recording equipment.

In addition to the studio-based resources, the department boasts 2 large programming/production suites, a student-run radio station, sound proofed rehearsal rooms, 5.1 surround mixing and a loans room stocked with range of high-quality music equipment. Students on this programme have priority access to booking the studios, programming/production suites and rehearsal rooms located at Kingston Hill.

Students are taught through lectures, workshops and seminars by highly experienced academic staff who are themselves active practitioners (composers, coders, sound engineers, performers, and producers) and researchers. This delivery is supported and expanded by online course content and filmed tutorials, made available through Kingston University’s Virtual Learning Environment, Canvas. In addition to this, students will enjoy a range of regular guest lectures, performances and master classes from invited musicians, academics and industry professionals. Every student will be allocated a personal tutor who will supervise their progress through the degree course, and small group and one-to-one teaching will be built into each level, ensuring a high level of support for all students.

Work placements are actively encouraged as part of the core L5 module *Exploring Music Technology* and the optional L6 module *Music & Technology in Education.* Although it is the responsibility of individual students to source and secure placements. This allows students to reflect upon their own personal experience of working in an applied setting, to focus on aspects of this experience that they can clearly relate to theoretical concepts and to evaluate the relationship between theory and practice. Past examples have included students working with: local recording studios, live sound venues, schools and healthcare providers.

The campus’ proximity to London means the BA Hons Music Technology will capitalise on London's vibrant multicultural music scene, working with partners including the Science Museum and the British Library. Partnerships with venues and organisations local to Kingston upon Thames will also provide opportunities for students to engage with and enrich the local community. The Music Department has a strong reputation with local venues including The Fighting Cocks, The Cricketers, The Ram Jam Club and Woody’s with students regularly organising and taking part in performances at these. Further to this, Kingston’s Rose Theatre is used as a performance space throughout the year with Collegiate Music working closely with our students / professional musicians to stage a series of monthly lunchtime concerts. The International Youth Arts Festival (IYAF) based in Kingston upon Thames every summer reinforces the focus on both popular music performance and music technology at a very high level, with many of our music students actively involved in this exciting event.

1. **Aims of the Course**

The aims of the BA Hons Music Technology course are:

* to equip students with a broad range of skills and knowledge in music technology; aural perception, sound design, recording and production techniques, sound mixing, programming, performing and/or composing techniques.
* to foster understanding in the ways music technology is integral to cultures past, present and future, and the ways in which social, political, scientific, commercial and historical contexts affect the field.
* to equip students with the skills and knowledge they need to carry out research; to encourage creative play, and intellectual engagement through sustained, challenging discussions, reading, and analytical and critical thinking.
* through innovation, collaboration and research, to create artefacts such as recordings, installations, software, compositions, instruments.
* to foster critical self-awareness: the ability to set goals, solve problems, monitor and assess progress, process feedback, and reflect on achievements.
* to broaden students’ knowledge of musical and sonic repertoires by introducing them to a wide range of genres, styles and traditions from across the globe.
* to equip students with the skills to engage in successful interdisciplinary collaborations.
* to promote the use of music technologies as tools for inclusion and to privilege an inclusive curriculum.
* to equip students with a broad range of key and transferable skills that will enable them to take up further study or work in a wide range of music technology based and related fields.

1. **Intended Learning Outcomes**

The course outcomes are referenced to the relevant QAA subject benchmarks indicated for Music (2019) and the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014), and relate to the typical student. The course provides opportunities for students to develop and demonstrate knowledge and understanding specific to the subject, key skills and graduate attributes in the following areas:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Programme Learning Outcomes** | | | | | |
|  | **Knowledge and Understanding**  On completion of the course students will be able to: |  | **Intellectual Skills**  On completion of the course students will be able to |  | **Subject Practical Skills**  On completion of the course students will be able to |
| A1 | demonstrate an understanding of the theory that underpins music technology practices. | B1 | select, synthesise and deploy appropriate forms of evidence, draw conclusions and employ critical and analytical thinking. | C1 | apply technology to musical purpose through programming, composing, performing, building instruments and/or software. |
| A2 | integrate knowledge and experience of broad musical and sonic repertoires into creative and academic work. | B2 | identify, analyse and articulate musical practices, technological processes and innovations, and the characteristics of sound. | C2 | display mastery in recording, production and post-production techniques, demonstrating skill in the use of appropriate hardware and software. |
| A3 | Apply a critical appreciation of social, cultural, inclusive, commercial and environmental factors affecting contemporary music technology practices. | B3 | present ideas effectively and coherently in a variety of formats,including written, oral, performed and creative. | C3 | express practical understanding of fundamental musical/sonic materials and structures. |
| A4 | identify different avenues and opportunities for employment within the music technology field, including freelancing, self-promotion and management. | B4 | employ research skills and methodologies appropriate to music technology and its practices. | C4 | demonstrate the ability to work collaboratively and effectively in groupsacross disciplines and media. |
|  |  | B5 | apply insights and discoveries from one domain to another. | C5 | show future skills such as, problem solving, critical thinking, adaptability and resilience. |

In addition to the programme learning outcomes identified overleaf, the programme of study defined in this programme specification will allow students to develop a range of key skills as listed in the following Graduate and Academic Success Framework:

| **Key Skills** | | | | | | |
| --- | --- | --- | --- | --- | --- | --- |
| **Self-Awareness Skills** | **Communication Skills** | **Digital and numerical skills** | **Interpersonal skills** | **Research Skills** | **Management and Leadership** | **Creativity and problem-solving skills** |
| Take responsibility for own learning and plan for and record own personal development | Synthesise information to express ideas clearly in writing and the spoken word to diverse and multiple audiences | Handle and understand number as required for context | Work well with others in a group or team | Identify and use effective ways to search and validate information | Seek opportunities to initiate and determine the scope of a task/project | View problems from a diverse range of perspectives to find solutions |
| Recognise own academic strengths and weaknesses, reflect on performance and progress and respond to feedback | Present, challenge and defend ideas effectively | Summarise and visualise numerical data | Work flexibly and respond to change | Critically evaluate information and use it appropriately | Seek opportunities to identify and secure resources needed to undertake the task/project; efficiently schedule and manage the resources | Seek opportunities to address global and long-term challenges |
| Organise self effectively, agreeing and setting realistic targets, accessing support where appropriate and managing time to achieve targets | Actively listen to ideas of others in an unbiased way | Navigate, interact and contribute effectively, safely and legally with various digital platforms, including the web | Discuss and debate with others and make concessions to reach agreement | Apply the ethical requirements in both the access and use of information | Seek opportunities to set the direction, successfully complete and evaluate a task/project, revising the plan where necessary | Imagine, create and exploit solutions and more abstract ideas, including experimentation and risk-taking |
| Work effectively without supervision in unfamiliar contexts |  | Use personal and professional digital tools and environments | Give, accept and respond to constructive feedback | Comply with legal requirements in both the access and use of information | Seek opportunities to motivate and direct others to enable an effective contribution from all diverse participants | Work with complex ideas and problems, making evidence-based recommendations |
|  |  | Use technologies to effectively communicate and collaborate across dispersed/global teams. | Show sensitivity and respect for diverse values and beliefs | Accurately cite and reference information Sources |  | Enterprise skills (ability to anticipate, identify, and grasp opportunities) |
|  |  |  |  |  |  | Commercial acumen |

1. **Outline Programme Structure**

**BA (Hons) Music Technology – Programme Diagram**

**Level 4 Level 5 Level 6**

Core: MU6301 **Professional Project**

60

60

Core: MU5201 **The Visconti Studio**

30

Core: MU4201 **Synthesis, Sampling & Sequencing**

30

Optional: MU6304 **Commercial Music**

30

Core: MU5205 **Exploring Music Technology**

30

Core: MU4205 **Navigating Music Technology**

30

Optional: MU6307 **Live Sound & Event Management**

30

Core: MU5204 **Performing With Technology**

30

Optional: MU6305 **Music & Technology in Education**

30

Core: MU4203 **Recording & Engineering**

30

Core: MU5302 **Audio Post Production**

30

Optional: MU6302 **The Analogue Studio**

30

Core: MU4204 **Sonic Environments**

30

Optional: MU6203 **Broadcasting**

30

Each level is made up of 120 credits. At level 4 and 5 this is made up of four modules each worth 30 credit points. At level 6 students undertake a professional project worth 60 credits and two additional option modules at 30 credits each. All students will be provided with the University regulations and specific additions that are sometimes required. Full details of each module will be provided in module descriptors, student module guides, and via the Virtual Learning Environment (Canvas).

A comprehensive list of all possible options is provided here. The option list in any given year will be carefully constructed to ensure that the course curriculum is coherent, enabling students to achieve the programme learning outcomes via their chosen selection of modules.

In the first year students will gain foundational skills in acoustics, spatial design, synthesis, historical technological perspectives and modern recording and engineering techniques. Students will also begin to think about their future career and development through the Navigating Music module. In the second year students will build upon these foundational skills and have access to the Visconti Studio where the students will continue to develop students’ literacies in contemporary music production. The Exploring Music Technology module will continue to develop students’ career opportunities in the music industries. Two other core modules will see students begin to specialise in performance technologies and audio post-production. In year 3 students will work with a supervisor to develop their own self-devised project in their chosen field of research. Students are able to continue on pathways developed in year 2 in music production or commercial music or can opt to take on a new skill in live sound reinforcement, broadcasting and music technology in education.

Note: As per [GR5](https://d68b3152cf5d08c2f050-97c828cc9502c69ac5af7576c62d48d6.ssl.cf3.rackcdn.com/documents/user-upload/kingston-university-63963086086-kingston-university-gr5-changes.pdf) within the general regulations, the University aims to ensure that all option modules listed below are delivered. However, for various reasons, such as demand, the availability of option modules may vary from year to year or between teaching blocks. The University will notify students by email as soon as these circumstances arise.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Level 4** (all core) | | | | |
| **Core modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Synthesis, Sampling & Sequencing | MU4201 | 30 | 4 | Year Long |
| Navigating Music Technology | MU4205 | 30 | 4 | Year Long |
| Recording & Engineering | MU4203 | 30 | 4 | Year Long |
| Sonic Environments | MU4204 | 30 | 4 | Year Long |

This course permits progression from level 4 to level 5 with 90 credits at level 4 or above. The outstanding 30 credits from level 4 can be trailed into level 5 and must be passed before progression to level 6.

Students exiting the course at this point who have successfully completed 120 credits at level 4 or above are eligible for the award of Higher Education in Music Technology

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Level 5** (all core) | | | | | |
| **Core modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |  |
| The Visconti Studio | MU5201 | 30 | 5 | Year Long |  |
| Exploring Music Technology | MU5205 | 30 | 5 | Year Long |  |
| Audio Post Production | MU5302 | 30 | 5 | Year Long |  |
| Performing with Technology | MU5204 | 30 | 5 | Year Long |  |

This course permits progression from level 5 to level 6 with 90 credits at level 5 or above. The outstanding 30 credits from level 5 can be trailed into level 6 and must be passed before consideration for an award or progression to level 7 (if appropriate).

Students exiting the programme at this point who have successfully completed 120 credits at level 5 or above are eligible for the award of Diploma of Higher Education in Music Technology.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Level 6** (at least 60 credits = core) | | | | | |
| **Core modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |  |
| Professional Project | MU6301 | 60 | 6 | Year Long |  |
| **Option modules** |  |  |  |  | **Pre-requisites** |
| Commercial Music | MU6304 | 30 | 6 | Year Long | None |
| Live Sound & Event Management | MU6307 | 30 | 6 | Year Long | None |
| Music & Technology in Education | MU6305 | 30 | 6 | Year Long | None |
| The Analogue Studio | MU6302 | 30 | 6 | Year Long | None |
| Special Study: Broadcasting | MU6203 | 30 | 6 | Year Long | None |

Level 6 requires the completion of the compulsory module and two option modules.

1. **Principles of Teaching, Learning and Assessment**

Students study a diverse range of popular and experimental styles, working with a broad range of technology including a mixture of hardware and software, digital and analogue, industry standard, vintage instruments, tools and applications. At Level 4, students receive practical instruction in *Synthesis, Sampling & Sequencing*, a module that covers the technical aspects of making music with computers in addition to providing a foundation in functional music theory for technologists. Students explore the history, evolution and cultural significance of music technology and begin their Personal Development Plans (PDP) in *Navigating Music Technology*, and study modern studio-based recording techniques and Digital Audio Workstation (DAW) operations in *Recording & Engineering*. *Sonic Environments* introduces students to the science and aesthetics of real and imagined spaces, providing training in the fundamentals of acoustics, sound diffusion and absorption in addition to developing critical and diagnostic listening skills.

At Level 5 students will focus on exploring career options for Music Technology graduates in *Exploring Music Technology*, and all students receive hands on training in sound engineering, historical and aesthetic production techniques inside *The Visconti Studio.* Students will also develop specialises in *Performing with Technology* and *Audio Post Production*.

At Level 6, all students will work with a supervisor to develop a personal capstone project in a chosen area (*Professional Project*). Option~~al~~ modules develop strands introduced at Level 5, with additional opportunities to develop skills and understanding in commercial music production, live sound reinforcement and event management, music technology in education, broadcasting, or in our unique analogue studio.

The programme is very practical in nature. Students will have access to many different industry standard hardware and software. Scheduled time is divided between lecturers in which theory and concepts are discussed, and seminars and workshops in which students apply the theory in real case scenarios individually and as a group. A significant proportion of students’ individual study time across all three levels will be devoted to work in the University’s recording studios and computer laboratories, learning and developing specialist techniques and software skills. Throughout the programme, there will also be great emphasis placed upon the importance of being able to work collaboratively, reinforced via group work during seminars and staff-led practical music making sessions. Assignments at all levels require group learning and group work to complete, allowing students to gain many transferable skills throughout the programme.

Coursework for each module is assessed on an assignment-by-assignment basis. Coursework may take the form of, but is not limited to:

* Self-devised academic or creative project
* Individual and group\* recording and mixing assignments (digital and analogue)
* Audio post-production assignments (including underscoring, Foley and sound design)
* Creative portfolio assignments
* Event management and live sound event portfolios
* Broadcasting plans and edited audio segments
* Multiple-choice tests
* Individual and group practical tests
* Essays
* Reflective reports
* Placement reports
* Research projects
* Seminar presentations
* Podcast and video presentations
* PDP, CV and professional profiles

\*Group assignments and team working plays an important role in music production and this is reflected in academic programmes. Group assignments, which provide the opportunity to develop this, and other inter-personal skills, are incorporated within the learning strategy. Throughout the programme the approach will require a pro-active stance, with students taking responsibility for their own learning, within group activities with clear support and guidance on how to work successfully as a team. Students will receive a group mark for all summative assignments which are completed and submitted as a group.

The books, scores, journals, audio/visual and electronic resources provided in the University’s Learning Resources Centre will provide a valuable resource for all modules. E-resources and computer software packages will also aid students’ individual study of sound design, music theory, harmony, and analysis as well as aural training. Canvas will be used for provision of general module information, guided tutorials, playlists, class notes, reading lists and web links.

All students are encouraged to make use of the individual support for written work and the seminars on academic writing available in the Academic Success Centre and advisor. Students whose first language is not English are strongly encouraged to take advantage of the University’s English Language Support Programme, which offers regularly scheduled tuition and support.

The assessment philosophy of this programme favours the demonstration of learning and research through practical tasks and creative projects, and seeks to be inclusive, when it comes to the contextualisation, reflection, and evaluation of learning experiences and the summation and dissemination of new knowledge. Students may be assessed via oral presentations, demonstrations, performances, collaborative group work, documentary film and audio recordings, blogs and journals in addition to more traditional writing tasks. All students will receive training in academic writing and referencing as well as in the contextualisation of practical learning in Level 4 core modules *Navigating Music Technology*, *Recording & Engineering* and *Sonic Environments*; practice research methodologies are taught and supported at Level 6 in the *Professional Project*. Students will be provided with formative assessment opportunities throughout the course to develop efficient proposals for creative projects, practise, receive feedback on their work, and develop their proficiency in the range of assessment methods utilised.

1. **Support for Students and their Learning**

Students are supported by:

**The Personal Tutor (PT) Scheme**

The role of the Personal Tutor (PT) is distinct from that of other academic roles, including that of lecturer, module tutor, programme or module leader, and should not be subsumed into other academic roles. PTs have specific responsibility for students as individuals, beyond, as well as within, the programme team(s) to which they may belong, and the role is an intrinsic element of all teaching academics’ workload. Personal Tutors stay with their tutees as they move through the programme. This role does not duplicate that of Module Leaders or tutors who provide specific subject advice on specific modules or projects, but provides holistic guidance on academic matters, learning habits and behaviours, learner engagement and career aspirations, throughout the entire programme of study. Neither does it duplicate the roles of counsellors or well-being advisors, to whom the PT should refer students who need this more specialist support.

The PT is responsible for ensuring that students are supported, through these meetings, in the following 3 areas of their development:

1. Academic Progress
2. Professional and Personal Development
3. Well-being and Engagement (including referrals to specialist support within KU)

At Level 4 (year 1):

* Teaching block 1: minimum of three group/individual meetings;
* Teaching block 2: minimum of two group/individual meetings

At Level 5 (year 2):

* Welcome back and planning meeting in Teaching Block 1, one-to-one.
* Teaching block 2: follow up meeting, one-to-one.

At Level 6 (year 3):

* Welcome back and planning meeting in Teaching Block 1, one-to-one.
* Teaching block 2: follow up meeting, one-to-one

Students can always contact their PT to request a meeting, if and when needed. All PTs maintain contact with their tutees, undertaking meetings and through email contact. The Personal Tutor Scheme is delivered as part of the Professional Practice modules, namely MU4205, MU5301 and MU6301.

**Students are further supported by a variety of means:**

* A Module Leader for each module
* A Course Leader to help students understand the programme structure
* Technical support to advise students on IT and the use of software
* A designated Course Administrator
* An induction week at the beginning of each new academic session
* Staff Student Consultative Committee
* Canvas – a versatile online interactive intranet and learning environment accessible both on and off-site
* LinkedIn Learning – an online platform offering self-paced software tutorials
* A substantial Academic Success Centre that provides academic skills support for both UG and PG students
* Student support facilities that provide advice on issues such as finance, regulations, legal matters, accommodation, international student support etc.
* A Student Achievement Officer who provides pastoral support
* Support for students with disabilities, specific learning differences and mental health issues
* The Union of Kingston Students
* Careers and Employability Services team who provide workshops, weekly drop-ins and 1:1 appointments

1. **Ensuring and Enhancing the Quality of the Course**

The University has several methods for evaluating and improving the quality and standards of its provision. These include:

* **External Examiners** are appointed from outside of the University for a four-year term to help ensure that the teaching and assessment on the programme meet the standards expected by the University and the standard of similar awards elsewhere. They also help to ensure the effectiveness and fair application of academic regulations, processes and procedures.
* **Boards of study with student representation –** a forum for discussion of matters relating to the course and its operation. Boards of study make recommendations to Head of School and Faculty Board as appropriate.
* **Annual Monitoring and Enhancement**, including reporting and revision of module content, delivery and assessment based on performance, observation and student feedback.
* **Periodic review** undertaken at subject level by the University to ensure the continuing validity and relevance of the programme.
* **Student evaluation** including MEQs (Module Evaluation Questionnaires), Level Surveys, NSS and feedback from Course Representatives.
* **Moderation** **policies**
* **Feedback from employers**

1. **Employability and work-based learning**

Studying Music Technology develops practical (creative, technical) as well as theoretical and academic skills, and also develops the self-discipline necessary for focused and specialist study. Future skills, Graduate Attributes, designed to prepare students for work, are embedded into modules right across the degree course and this makes our graduates well qualified to enter a wide range of rewarding careers. This includes, but not limited to: Creative Problem Solving, Digital Competency, Enterprise, Questioning Mindset, Adaptability, Empathy, Collaboration, Resilience and Self-Awareness.

Across the Music Technology programmes, the music subject area offers a staged and structured approach to employability through a number of components. This is in line with the current music technology field. The relationship to employability and professionalism skills development is woven into all modules of the programme. At each level of the Programme, a Professional Practice module is embedded as follows:

**MU4205 Navigating Music Technology**

This module also ensures students reflect upon and begin to evidence their understanding of the skills they are holistically developing through the work they are creating aligned to the Learning Outcomes within all modules across Level 4. The development of students’ Personal Development Plans will enable them to reflect upon these skills, which include (but are not limited to); Problem Solving, Communication Skills, Critical Thinking, Digital Skills, Analytical Skills, Initiative, Adaptability and Creativity.

**MU5205 Exploring Music Technology**

module provides opportunities to expand students’ knowledge of the industrial and professional contexts for their practice, including interdisciplinary collaboration, and to further develop their employability skills. The module offers the opportunity for a work placement of a minimum of circa 22 hours. Where students are unable to find a work placement, an in-depth piece of research into an area of employment involving music is offered as an alternative.

**MU6301 Professional Project**

This module also encourages students to formulate their exit strategy, and consolidate their individual approach to managing their career and future learning, by continuing to plan their own personal and professional development, as a means of developing their reflexivity (i.e. their capacity for independent thinking, and ability to recognise the forces of socialisation and to consciously change, through shaping their own values and ambitions). Links to industry specialists are also developed as part of the series of seminars in the Professional Project module at level 6.

Graduates from the course will be able to pursue a broad range of music-related careers, such as: music producer; sound engineer; tape operator, live sound engineer; sound designer; post-production sound editor; foley artist & sound recordist; musician; performer; music teacher; music researcher; composer; as well as being able to use their transferable skills to move beyond the discipline area.

1. **Other sources of information that you may wish to consult**

The Quality Assurance Association benchmark statement for Music study in Higher Education can be downloaded from:

<https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-music.pdf?sfvrsn=61e2cb81_4>

**Course page on the KU website**

<https://www.kingston.ac.uk/undergraduate-course/music-technology/>

1. **Development of Course Learning Outcomes in Modules**

This table maps where course learning outcomes are **summatively** assessed across the modules for this course. It provides an aid to academic staff in understanding how individual modules contribute to the course aims, a means to help students monitor their own learning, personal and professional development as the course progresses and a checklist for quality assurance purposes.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module code** | | **Level 4** | | | | **Level 5** | | | | | **Level 6** | | | | | |
| MU4201 | MU4205 | MU4203 | MU4204 | MU5201 | MU5205 |  | MU5204 | MU5302 | MU6301 | MU6304 | MU6307 | MU6305 | MU6302 | MU6203 |
| **Knowledge & Understanding** | A1 | X |  |  | X |  |  |  |  | X | X |  |  | X | X |  |
| A2 | X |  |  |  |  |  |  | X | X | X |  | X |  | X |  |
| A3 |  | X |  |  |  |  |  |  |  | X |  | X |  |  |  |
| A4 |  | X |  |  |  | X |  |  |  | X | X |  | X |  |  |
| **Intellectual Skills** | B1 |  | X |  |  | X |  |  |  |  | X |  |  |  |  |  |
| B2 | X |  |  |  |  | X |  |  |  | X |  | X |  |  |  |
| B3 |  |  |  | X |  |  |  | X |  | X |  |  | X |  |  |
| B4 |  | X |  |  |  |  |  |  | X | X |  | X | X |  | X |
| B5 |  |  |  |  | X |  |  |  |  | X |  |  | X |  | X |
| **Practical Skills** | C1 | X |  |  |  |  |  |  | X |  | X | X |  |  |  |  |
| C2 |  |  | X |  | X | X |  |  | X | X | X |  |  | X |  |
| C3 |  |  |  | X |  |  |  |  |  | X | X |  | X | X |  |
| C4 |  |  | X |  |  |  |  | X |  | X | X | X |  |  | X |
| C5 |  |  | X |  |  | X |  |  |  | X |  |  | X |  | X |

**Students will be provided with formative assessment opportunities throughout the course to practise and develop their proficiency in the range of assessment methods utilised.**