### Subject Component Specification

Applicable to all Honours Select Subject Components

Please click [here](#) for guidance on completing this specification template.

#### Part A: Subject Component Summary Information

1. **Subject component title:** Music Technology

2. **Award which the component will contribute to:**
   - ☒ BA (Hons)
   - ☐ BSc (Hons)
   - ☐ Other. Please specify: [blank]

3. **Subject Component type:**
   - ☐ Minor (25%)
   - ☒ Joint (50%)
   - ☐ Major (75%)

4. **Credit:**
   - Credit in year 1 (level 4): 60
   - Credit in year 2 (level 5): 60
   - Credit in year 3 (level 6): 60

5. **Date of first intake:** September 2016

6. **Frequency of intake:** Annually, in September

7. **Duration and mode of study:** 3 Years (full-time)

8. **Applicable framework:** Model for Non-Clinical First Degree Programme

   **Framework exemption required:**
   - ☒ No (please go to section 9)
   - ☐ Yes (please provide a brief summary below)

   **Date exemption approved by AQSC:** [blank]

9. **Applicable Ordinance:** Ordinance 37(A) General Ordinance for Undergraduate Degrees
### New/revised Ordinance required:
- ☒ No (please go to section 9)
- ☐ Yes (please provide a brief summary below)

#### Date new/revised Ordinance approved by Council:

10. **Faculty:**
   - Faculty of Humanities and Social Sciences

11. **Level 2 School/Institute:**
   - School of the Arts

12. **Level 1 unit:**
   - Department of Music

13. **Campus:**
   - Liverpool

14. **Other contributors from UoL:**
   - n/a

15. **Teaching other than at UoL:**
   - n/a

16. **Director of Studies:**
   - Matthew Fairclough

17. **Board of Studies:**
   - School of the Arts

18. **Board of Examiners:**
   - School of the Arts

19. **External Examiner(s):**
   - Dr Ian Biddle
   - University of Newcastle
   - Senior Lecturer

20. **Professional, Statutory or Regulatory body:**
   - n/a

21. **QAA Subject benchmark Statements(s):**
   - Music (2008)

22. **Other reference points:**
   - None

23. **Fees:**
   - Standard Home/EU and International Rates

24. **Additional costs to the student:**
   - Standard University printing charges estimated at £5
   - Specialist music stationery estimated at £4.
   - **Total £9**

25. **AQSC approval:**
   - 15th April 2016
Part B: Subject Component Aims & Objectives

### 26. Aims of the subject component

The aim of the Music Technology 50% (Joint) subject component is to allow students to specialise in the closely related and vocational areas of sound recording and production, electronic music, and sound design and composition for film, media, and video-gaming.

<table>
<thead>
<tr>
<th>No.</th>
<th>Aim:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>to provide an advanced understanding of sound and music technology theory</td>
</tr>
<tr>
<td>2</td>
<td>to provide practical and vocational skills in sound recording and production</td>
</tr>
<tr>
<td>3</td>
<td>to equip students with the production skills necessary for professional creative work utilizing sound technologies</td>
</tr>
<tr>
<td>4</td>
<td>to prepare students for employability or postgraduate study</td>
</tr>
</tbody>
</table>

### 27. Learning Outcomes

#### No. Learning outcomes – Bachelor’s Honour’s degree

<table>
<thead>
<tr>
<th>No.</th>
<th>Learning outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A very detailed knowledge of both sound technology theories and the most significant technological developments in the field</td>
</tr>
<tr>
<td>2</td>
<td>An advanced and highly vocational practical skill set, applicable to sound music production in a wide range of musical genres and in a variety of media</td>
</tr>
<tr>
<td>3</td>
<td>The ability to effectively describe and comment critically upon a range of current research, or equivalent advanced scholarship</td>
</tr>
<tr>
<td>4</td>
<td>Advanced proficiency in composition for a full range of digital and electronic media</td>
</tr>
<tr>
<td>5</td>
<td>The ability to very effectively manage and carry out, at an advanced level, a self-directed composition and/or production project</td>
</tr>
</tbody>
</table>

#### Learning Outcomes

<table>
<thead>
<tr>
<th>No.</th>
<th>Learning outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A detailed knowledge of both sound technology theories and significant technological developments in the field</td>
</tr>
<tr>
<td>2</td>
<td>An advanced and vocational practical skill set, applicable to sound music production in a range of musical genres and in a variety of media</td>
</tr>
<tr>
<td>3</td>
<td>The ability to describe and comment critically upon a range of current research, or equivalent advanced scholarship</td>
</tr>
<tr>
<td>4</td>
<td>Advanced proficiency in composition for a range of digital and electronic media</td>
</tr>
<tr>
<td>5</td>
<td>The ability to effectively manage and carry out, at an advanced level, a self-directed composition and/or production project</td>
</tr>
</tbody>
</table>

#### Learning Outcomes

<table>
<thead>
<tr>
<th>No.</th>
<th>Learning outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A knowledge of both sound technology theories and technological developments in the field</td>
</tr>
<tr>
<td>2</td>
<td>A vocational and practical skill set, applicable to sound music production in a range of musical genres and in a variety of media</td>
</tr>
<tr>
<td>3</td>
<td>The ability to describe and comment upon a range of current research, or equivalent advanced scholarship</td>
</tr>
<tr>
<td>No.</td>
<td>Learning outcomes – Certificate in Higher Education award</td>
</tr>
<tr>
<td>-----</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>A somewhat restricted knowledge of both sound technology theories and technological developments in the field</td>
</tr>
<tr>
<td>2</td>
<td>A basic practical skill set, applicable to sound music production in a selected range of musical genres and in a limited variety of media</td>
</tr>
<tr>
<td>3</td>
<td>The ability to describe and comment upon a limited range of current research, or equivalent advanced scholarship</td>
</tr>
<tr>
<td>4</td>
<td>Some basic-intermediate proficiency in composition for a range of digital and electronic media</td>
</tr>
</tbody>
</table>

**Learning Outcomes**

<table>
<thead>
<tr>
<th>Learning outcome No.</th>
<th>Mapping of learning outcomes: Module(s) in which this will be delivered</th>
<th>Mode of assessing achievement of learning outcome</th>
<th>PSRB/Subject benchmark statement (if applicable)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MUSI108; MUSI109; MUSI171; MUSI172; MUSI205; MUSI208; MUSI209; MUSI243; MUSI305; MUSI308; MUSI309; MUSI332</td>
<td>Assessed Essays; Composition Assignments; Production Projects Assignments; Assignment Commentaries; Coursework</td>
<td>QAA Benchmark statement for Music (2008) 4.12 <strong>Technological Skills</strong> ‘Technological Skills emphasise practical experience and technical procedures’</td>
</tr>
<tr>
<td>2</td>
<td>MUSI108; MUSI109; MUSI171; MUSI172; MUSI205; MUSI208; MUSI209; MUSI243; MUSI305; MUSI308; MUSI309; MUSI332</td>
<td>Assessed Essays; Composition Assignments; Production Projects Assignments; Assignment Commentaries; Coursework</td>
<td>4.12 <strong>Technological Skills</strong> ‘include a creative element and have specific vocational applications’</td>
</tr>
<tr>
<td>3</td>
<td>MUSI171; MUSI172; MUSI205; MUSI243; MUSI305; MUSI308</td>
<td>Assessed Essays; Composition Assignments; Production Projects Assignments; Assignment Commentaries; Coursework</td>
<td>4.14 <strong>Intellectual Skills</strong> ‘plan, implement, evaluate, and reflect critically on work in progress’ 4.14 ‘exercise judgement and make informed choices’ 4.14 ‘conceptualise and apply concepts’</td>
</tr>
<tr>
<td>4</td>
<td>MUSI108; MUSI109; MUSI171; MUSI172; MUSI205; MUSI208;</td>
<td>Assessed Essays/Dissertation; Composition</td>
<td>4.10 ‘conceive musical ideas and manipulate them in an individual way’</td>
</tr>
</tbody>
</table>
### 28. Skills and Other Attributes

No. | Skills and attributes:
--- | ---
1 | critical evaluation of information and sources
2 | written and oral communication and presentation
3 | creativity
4 | practical skills and application
5 | use of information technology
6 | personal management (e.g. time management)

### 28a. Mapping of skills and other attributes:

<table>
<thead>
<tr>
<th>Skills and other attributes No.</th>
<th>Module(s) in which this will be delivered and assessed</th>
<th>Learning skills, research skills, employability skills</th>
<th>Mode of assessing achievement of the skill or other attribute</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MUSI 108, 109, 171, 172, 205, 208, 209, 243, 305, 308, 309, 332</td>
<td>Ability to absorb and evaluate information; ability to identify sources of information</td>
<td>Assessed Essays; Composition Assignments; Production Projects Assignments; Assignment Commentaries; Coursework</td>
</tr>
<tr>
<td>2</td>
<td>MUSI 108, 109, 171, 172, 205, 208, 209, 243, 305, 308, 309, 332</td>
<td>Ability to summarise information and to present ideas and argument (in written or spoken form)</td>
<td>Assessed Essays; Composition Assignments; Production Projects Assignments; Assignment Commentaries; Coursework</td>
</tr>
<tr>
<td>3</td>
<td>MUSI 108, 109, 171, 172, 205, 208, 209, 243, 305, 308, 309, 332</td>
<td>Ability to demonstrate original creativity</td>
<td>Assessed Essays; Composition Assignments;</td>
</tr>
</tbody>
</table>
### Honours Select Subject Component

<table>
<thead>
<tr>
<th>332</th>
<th>(e.g. in the composition or production of music)</th>
<th>Production Projects Assignments; Assignment Commentaries; Coursework</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>MUSI 108, 109, 171, 172, 205, 208, 209, 243, 305, 308, 309, 332</td>
<td>Ability to compose and orchestrate music; Ability to produce music via software and studio technology</td>
</tr>
<tr>
<td>5</td>
<td>MUSI 108, 109, 171, 172, 205, 208, 209, 243, 305, 308, 309, 332</td>
<td>Ability to use standard IT packages (e.g. Word); ability to interrogate and use electronic information sources</td>
</tr>
<tr>
<td>6</td>
<td>MUSI 108, 109, 171, 172, 205, 208, 209, 243, 305, 308, 309, 332</td>
<td>Ability to manage time and multiple tasks; ability to plan activities; ability to act independently</td>
</tr>
</tbody>
</table>

### 29. Career opportunities:

- Music and Sound Production: Film; TV; Gaming; Media; Music Industry; Theatre
- Teaching (primary, secondary, tertiary, private tuition)
- Postgraduate study
- Musical performance
- Musical composition
- Music industry
- Media and journalism
- Music and/or general arts management

### Part C: Entrance Requirements

#### 30. Academic Requirements:

- Normally 320 UCAS tariff points, including a relevant Music or Music Technology qualification e.g. DDM in BTec Music or Music Technology; or ABB at A-Level, including a B in A-Level Music or Music Technology (or equivalent, such as ABRSM Grade VIII Practical and Theory).
- A-Level ‘General Studies’ and AS-Levels not taken to A2 will be considered.
- All other qualifications attracting a UCAS tariff will be considered.
- The normal requirement for the International Baccalaureate is 33 points.
- Practical musical qualifications will be considered (e.g. ABRSM Grade VII/VIII); the overall offer may be adjusted in light of such
- Candidates from non-English speaking countries should normally be able to demonstrate an IELTS score of at least 6.5 (or equivalent qualification).

31. **Work experience:**
   
   Not required, but will be taken into account where relevant

32. **Other requirements:**
   
   n/a

### Part D: Subject Component Structure

33. **Subject Component Structure:**

   The 50% (Joint) Music & Technology subject component structure comprises 60 credits of required Music & Technology modules, in each year of study.

   The technology modules follow a progressive model, beginning with key skills in year 1 and developing these to an intermediate and then advanced level through years 2 and 3.

#### Required Modules (all 15 credits):

**Year 1**

- Semester 1
  - MUSI109 Introduction To Logic
  - MUSI171 Introduction the Sound and Technology

- Semester 2
  - MUSI108 Sound Recording and Production 1
  - MUSI172 The History of Electronic Music

**Year 2**

- Semester 1
  - MUSI 205 Audio-visual Composition 1
  - MUSI 208 Electronic Music Composition 1

- Semester 2
  - MUSI 209 Introduction to MAX/MSP
  - MUSI 243 Sound Recording and Production 2

**Year 3**

- Semester 1
  - MUSI 305 Composition for Games 2
  - MUSI 308 Mixed Media Composition

- Semester 2
34. **Industrial placement/work placement/year abroad:**

   n/a

35. **Liaison between the Level 2 Schools/Institutes involved:**

   n/a

---

### Part E: Learning, Teaching And Assessment Strategies

36. **Learning, Teaching and Assessment Strategies:**

   The programme conforms to the definition of the subject area and prescriptions of programme content for first degrees in Music published in the QAA Subject Benchmark Statement for Music (see Section 5) and to the definitions and prescriptions published in the QAA Framework for Higher Education Qualifications. The strategies are also formulated within the framework provided by relevant University provisions, including the Learning and Teaching Strategy, the Academic Strategy and the relevant Codes of Practice.

   There are a number of guiding principles:

   i.) that the strategy (or strategies) chosen for the teaching, learning and assessment of any module should be appropriate to the nature of that subject, effective in terms of learning outcomes, practical within the existing constraints, equitable between students and between subjects, capable of providing opportunities for formative assessment and feedback, and sensitive to the needs and aspirations of students from all backgrounds and levels of ability;

   ii.) that whatever options a student selects, the total learning experience should be diverse, encompassing larger-group learning (lectures), smaller-group learning (seminars) and one-to-one learning (tutorials, supervision, practical tuition);

   iii.) that teaching, learning and assessment strategies should ensure a progression, from Yr 1 to Yr 3 [FHEQ Level 4 to 6], towards more independent modes of learning.
Learning, Teaching and Assessment methods:

Teaching methods include:
- Lectures
- Discussion seminars
- Tutorials
- Group-work
- Workshops (practical exercises in computer music)
- Screenings
- Peer-review (of performances or essay-drafts)
- Online delivery
- Research seminars and guest-speakers

Assessment methods include:
- Exams
- Essays
- Dissertations
- Music Analyses
- Compositions
- Technology Projects
- Presentations
- Online tests

Assessment information for students:

Code of Practice on Assessment

The University has a Code of Practice on Assessment which brings together the main institutional policies and rules on assessment. The Code is an authoritative statement of the philosophy and principles underlying all assessment activities and of the University’s expectations in relation to how academic subjects design, implement and review assessment strategies for all taught programmes of study.

The Code of Practice includes a number of Appendices which provide more detail on the regulations and rules that govern assessment activity; these include:

- The University marks scale, marking descriptors and qualification descriptors;
- The model for non-clinical first degree programmes;
- The system for classifying three-year, non-clinical, undergraduate degrees;
- The system for classifying four-year, non-clinical, undergraduate degrees that include a year in industry or a year abroad;
- Information about students’ progress, including guidance for students;
- The procedure for assessment appeals;
- Regulations for the conduct of exams;
- The University’s policy on making adjustments to exam arrangements for disabled students;
- The code of practice relating to external examining (see also below);
- The Academic Integrity Policy, which covers matters such as plagiarism and
collusion and includes guidance for students;
- The policy relating to mitigating circumstances which explains what you should do if you have mitigating circumstances that have affected assessment; and
- The policy on providing students with feedback on assessment.

Please click here to access the Code of Practice on Assessment and its appendices; this link will also give you access to assessment information that is specific to your cohort:

A summary of key assessment information is also available in the ‘Your University’ handbook.

**Marking criteria:**

These derive from the generic University marks scale, marking descriptors, and qualification descriptors, but are specific to the type of assessment (e.g. essay, performance, composition, technology project, analysis). Those more detailed criteria are provided in module details and via the ‘rubric’ used in online marking via Turnitin/Grade-Centre and VITAL.

**MARKING DESCRIPTORS**

<table>
<thead>
<tr>
<th>CLASS OR GRADE</th>
<th>MARK RANGE</th>
<th>DESCRIPTIVE EQUIVALENT FOR CREATIVE AUDIO-VISUAL PROJECTS AND COMPOSITION</th>
<th>DESCRIPTIVE EQUIVALENT FOR TECHNICAL MUSIC PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Class Honours</td>
<td>90–100</td>
<td>So good as to merit professional public performance at national level.</td>
<td>A very high standard equal to that of the best professional practitioners.</td>
</tr>
<tr>
<td></td>
<td>80–89</td>
<td>Original, imaginative, technically accomplished and very competently notated or recorded.</td>
<td>Professional standard, showing high levels of skill.</td>
</tr>
<tr>
<td></td>
<td>70–79</td>
<td>Original, imaginative, and competently notated or recorded</td>
<td>Clear evidence of aural imagination, understanding of technical practices and audio theory, knowledge of the capabilities of equipment and competence in production techniques.</td>
</tr>
</tbody>
</table>

Upper Second Class Honours

| 60–69 | A creditable achievement that demonstrates most of the relevant criteria above, at a lower level of imagination, inventiveness or production quality. |
### Honours Select Subject Component

<table>
<thead>
<tr>
<th>CLASS OR GRADE</th>
<th>MARK RANGE</th>
<th>DESCRIPTIVE EQUIVALENT FOR EXAMS</th>
<th>DESCRIPTIVE EQUIVALENT FOR PROJECTS AND ESSAYS</th>
<th>DESCRIPTIVE EQUIVALENT FOR DISSERTATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lower Second Class Honours</td>
<td>50–59</td>
<td>An adequate level of achievement satisfying most of the criteria.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third Class Honours</td>
<td>40–49</td>
<td>A modest level of achievement lacking real flair or accomplishment, but demonstrating some understanding and effort.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fail</td>
<td>35–39</td>
<td>An inadequate level of achievement giving little signs of technique or effort.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>25–34</td>
<td>As above, but with additional factors (e.g. plagiarism)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15–24</td>
<td>As above but with a major element of incompleteness.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0–15</td>
<td>To be awarded to work which completely fails to meet basic standards of musical literacy, presentation, production technique, and completeness. Only given in the most exceptional of circumstances where no mitigating factors exist.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>First Class Honours</td>
<td>90–100</td>
<td>Exemplary</td>
<td>Worthy of retaining for reference</td>
<td>Publishable</td>
</tr>
<tr>
<td></td>
<td>80–89</td>
<td>Similar to below but with greater development of original ideas.</td>
<td>Similar to below but with more emphasis on primary sources.</td>
<td>Consistently excellent general and scholarly presentation.</td>
</tr>
<tr>
<td></td>
<td>70–79</td>
<td>Perceptive, good focus, excellent depth of material. Original, independent ideas capable of further development. Good structure of argument.</td>
<td>Strong evidence of reading in depth in some primary and most secondary sources. Critical synthesis offering highly distinctive contribution to the area of study.</td>
<td>Critical synthesis offering distinctive contribution to the area of study.</td>
</tr>
<tr>
<td>Upper Second Class Honours</td>
<td>60–69</td>
<td>Perceptive understanding of the issues plus a coherent well-read and stylish treatment, with some evidence of independent critical thought.</td>
<td>Thorough, clear treatment showing sound critical understanding of arguments and issues. Effective use of a good range of primary and secondary</td>
<td>Sound evidence of good preparation. Well-presented, with ability to distinguish relevant from other issues.</td>
</tr>
<tr>
<td>Class Honours</td>
<td>Range</td>
<td>Description</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------</td>
<td>-------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lower Second Class</td>
<td>50–59</td>
<td>A solid answer, adequately prepared and in a reasonably sound critical framework. Some inert dependence on course materials. Some allowance for factual and interpretative error.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honours</td>
<td></td>
<td>Insufficient exploratory treatment of a good range of material, or sound treatment of a narrower range. Evidence of real effort, to some extent misapplied. Some limitations of critical perspective or some inattention to detail in presentation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third Class Honours</td>
<td>40–49</td>
<td>Excessively or wholly dependent on course materials, not well-structured or adequately detailed. Lacking in independent thought and/or appropriate effort. Limited presentation. Very basic approach to a narrow or misguided selection of material. Lacking in background or flawed in arguments. Little sign of analytical argument or depth of insight. Serious inadequacy of effort and preparation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fail</td>
<td>35–39</td>
<td>Errors of concept and scope or poor in knowledge, structure, and expression (as in a highly foreshortened answer with third qualities). Fail, but borderline.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>25–34</td>
<td>Significant inability to engage with the question</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Little effort. Shallow and poorly presented. Failure in understanding.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Low input of effort and superficial write-up conveying little of the context or value of the material.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15–24</td>
<td>A seriously incomplete answer.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Negligible content</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nothing of substance to reward</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0–15</td>
<td>To be awarded to work which completely fails to meet basic standards of literacy, presentation, content, and completeness.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>An incomplete effort, containing negligible and irrelevant content.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>There should be an element of demonstrable incompleteness.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Part F: Student Representation And Feedback**
38. **Student representation and feedback:**

An SSLC is established in accordance with the University Code of Practice on Student Representation - a copy of the code can be accessed at: [http://www.liv.ac.uk/tqsd/student-engagement/student-representation](http://www.liv.ac.uk/tqsd/student-engagement/student-representation)

The SSLC will normally meet at least three times a year. The membership of the SSLC, its terms of reference, and the manner in which it conducts its business conform to the requirements of the Annex to the Code of Practice on Student Representation. Elections to the SSLC are carried out within the structure determined by the Student Representation and Engagement Subcommittee, and Programme Representatives are encouraged to attend the training provided for them by the Guild of Students.

The student Chair of the SSLC is entitled to attend the unreserved agendas of the departmental Board of Studies; and the Student Experience Subcommittee. SSLC issues are raised through standing items on both agendas.

All students are invited to provide formal feedback on each of their modules by completing a Module Evaluation Questionnaire (MEQ).

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**Part G: Status Of Professional, Statutory Or Regulatory Body Accreditation**

39. **Status of Professional, Statutory or Regulatory Body Accreditation:**

n/a

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**Part H: Diversity & Equality Of Opportunity And Widening Participation**

40. **Diversity & Equality of Opportunity and Widening Participation:**

The programme design, structure and content are consistent and compliant with the University’s Diversity and Equality of Opportunity Policy

---

**ANNEX 1**

**ANNEX OF MODIFICATIONS MADE TO THE SUBJECT COMPONENT**

Please complete the table below to record modifications made to the Subject Component.
<table>
<thead>
<tr>
<th><strong>Description of modification</strong> (please include details of any student consultation undertaken or confirm that students’ consent was obtained where this was required)</th>
<th><strong>Minor or major modifications</strong></th>
<th><strong>Date approved by FAQSC</strong></th>
<th><strong>Date approved by AQSC (if applicable)</strong></th>
<th><strong>Cohort affected</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>