# Programme Specification

**Undergraduate**

Applicable to all non-clinical undergraduate programmes*

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

*Excluding Integrated Master’s degrees.

## Part A: Programme Summary Information

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Title of programme:</strong></td>
<td>Music &amp; Technology</td>
<td></td>
</tr>
<tr>
<td>2. <strong>Programme Code:</strong></td>
<td>W370</td>
<td></td>
</tr>
<tr>
<td>3. <strong>Entry Award:</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| ☒ | BA (Hons) | 360 | Year 1: the majority of credit at level 4  
Year 2: the majority of credit at level 5  
Year 3: at least 90 credits at level 6 |
| ☐ | BSc (Hons) |   |   |
| ☐ | Other (please specify below): |   |   |

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4. <strong>Exit Awards:</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| ☒ | Diploma in Higher Education (Dip HE) | 240 | Year 1: the majority of credit at level 4  
Year 2: the majority of credit at level 5 |
| ☒ | Certificate in Higher Education (Cert HE) | 120 | The majority of credit at level 4 |
| 5. **Date of first intake:** | September 2017 |   |
| 6. **Frequency of intake:** | Anually in September |   |
| 7. **Duration and mode of study:** | 3 Years (full-time) |   |
| 8. **Applicable framework:** | Model for Non-Clinical First Degree Programmes |   |
| ☒ | No (please go to section 9) |   |
### Framework exemption required:
- Yes (please provide a brief summary below)

### Date exemption approved by AQSC:

#### 9. Applicable Ordinance:
- Ordinance 37(A) General Ordinance for Non-Clinical Undergraduate Degrees
- Or
- Ordinance 38 Certificate/Diploma in Higher Education

#### New/revised Ordinance required:
- No (please go to section 10)

### 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
- Senior Lecturer
- University of Newcastle

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

#### 21: QAA Subject Benchmark Statements(s):
- Music (2016)
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 £9
   - Specialist music stationery estimated at £6.
   **Total £15**

25. **University Approval Panel approval:**

### Part B: Programme Aims & Objectives

#### 26. **Aims of the Programme**

The aim of the Music & Technology programme 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 videogaming. Additionally, at the same time as focusing on music technology, the programme allows students to select modules from those associated with degree programmes in Music and/or Popular Music. This means that students can also study a number of highly desirable and complementary modules such as classical or popular music performance, classical or popular music composition, the music industry, and/or select from a wide range of historical and theoretical options.

<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 provide students seeking to strengthen their specialist studies in Music Technology with the option of pursuing complementary and contextualising modules from the Classical and/or Popular music programmes</td>
</tr>
<tr>
<td>5</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 at least one of the following: extended academic research, performance, acoustic composition, or composition for a full range of digital and electronic media</td>
</tr>
<tr>
<td>5</td>
<td>A detailed and critical understanding of a broad range of music from a wide variety of aesthetic, cultural and social perspectives</td>
</tr>
<tr>
<td>6</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

No. Learning outcomes – Bachelor’s Non-Honour’s degree
1 A detailed knowledge of both sound technology theories and significant technological developments in the field
2 An advanced and vocational practical skill set, applicable to sound music production in a range of musical genres and in a variety of media
3 The ability to describe and comment critically upon a range of current research, or equivalent advanced scholarship
4 Advanced proficiency in at least one of the following: extended academic research, performance, acoustic composition, or composition for a range of digital and electronic media
5 A detailed and critical understanding of a broad range of music from a variety of aesthetic, cultural and social perspectives
6 The ability to effectively manage and carry out, at an advanced level, a self-directed composition and/or production project

Learning Outcomes

No. Learning outcomes – Diploma in Higher Education award
1 A knowledge of both sound technology theories and technological developments in the field
2 A vocational and practical skill set, applicable to sound music production in a range of musical genres and in a variety of media
3 The ability to describe and comment upon a range of current research, or equivalent advanced scholarship
4 Intermediate proficiency in at least one of the following: extended academic research, performance, acoustic composition, or composition for a range of digital and electronic media
5 An understanding of a range of music from a variety of aesthetic, cultural and social perspectives
6 The ability to manage and carry out a composition and/or production project

Learning Outcomes

No. Learning outcomes – Certificate in Higher Education award
1 A somewhat restricted knowledge of both sound technology theories and technological developments in the field
2 A basic practical skill set, applicable to sound music production in a selected range of musical genres and in a limited variety of media
3 The ability to describe and comment upon a limited range of current research, or equivalent advanced scholarship
4 Some basic-intermediate proficiency in at least one of the following: extended academic research, performance, acoustic composition, or composition for a range of digital and electronic media
5 An understanding of a restricted range of music from aesthetic, cultural and social perspectives

27a. Mapping of learning outcomes:
<table>
<thead>
<tr>
<th>Learning outcome No.</th>
<th>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>• Composition/Orchestration Assignments • Production/Technology Assignments • Assignment Commentaries • Essays • Exams</td>
<td>'Demonstrate the ability to convey personal expression and imagination in practical music-making through employing appropriate technical and interpretative means.'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'Demonstrate the ability to recognise and use essential components of a musical language (intervals, rhythms, modes, metres, timbre, texture, instrumentation).'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'Demonstrate an understanding of relationships between practice and theory in music, as applicable to the particular area studied.'</td>
</tr>
<tr>
<td>2</td>
<td>MUSI108; MUSI109; MUSI171; MUSI172; MUSI205; MUSI208; MUSI209; MUSI243; MUSI305; MUSI308; MUSI309; MUSI332</td>
<td>• Composition/Orchestration Assignments • Production/Technology Assignments • Assignment Commentaries • Essays • Exams</td>
<td>'Demonstrate the ability to convey personal expression and imagination in practical music-making through employing appropriate technical and interpretative means.'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'Demonstrate the ability to recognise and use essential components of a musical language (intervals, rhythms, modes, metres, timbre, texture, instrumentation).'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'In addition, show the ability to question the'</td>
</tr>
<tr>
<td>3</td>
<td>MUSI121; MUSI130; MUSI140; MUSI150; MUSI170; MUSI172; MUSI180 MUSI220; MUSI230; MUSI232; MUSI241; MUSI252; MUSI261; MUSI262; MUSI270; MUSI273; MUSI274; MUSI281; MUSI290; MUSI292</td>
<td>• Analytical Assignments • Ethnographic Assignments • Psychology/Empirical Projects • Dissertation • Essays • Exams</td>
<td>'In addition, show the ability to explore, evaluate, apply or challenge associated scholarship and research.'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'In addition, show critical awareness of issues of debate or uncertainty raised from analysing musical materials.'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'In addition, show the ability to question the'</td>
</tr>
<tr>
<td>Course Codes</td>
<td>Assignments and Remarks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>-------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI320; MUSI322; MUSI331; MUSI326; MUSI341; MUSI352; MUSI353; MUSI360; MUSI370; MUSI380; MUSI391</td>
<td>nature of theoretical constructs in music and their relevance.’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI102; MUSI104; MUSI106; MUSI108; MUSI109</td>
<td>Performance Recitals, Composition/Orchestration Assignments, Production/Technology Assignments, Dissertation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI201; MUSI202; MUSI203; MUSI204; MUSI205; MUSI207; MUSI208; MUSI209; MUSI210; MUSI211; MUSI212; MUSI243</td>
<td>‘Demonstrate the ability to convey personal expression and imagination in practical music-making through employing appropriate technical and interpretative means.’ ‘Demonstrate an understanding of relationships between practice and theory in music, as applicable to the particular area studied.’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI121; MUSI130; MUSI140; MUSI150; MUSI170; MUSI172</td>
<td>Ethnographic Assignments, Psychology/Empirical Projects, Essays, Exams</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI220; MUSI230; MUSI232; MUSI241; MUSI252; MUSI261; MUSI262; MUSI270; MUSI273; MUSI274; MUSI290; MUSI292</td>
<td>‘Demonstrate knowledge and understanding of musical contexts, including the relationship of music to historical, philosophical, cultural and social practices and phenomena.’ ‘Demonstrate knowledge and understanding of how music interconnects with other disciplines in the arts, humanities, social and physical sciences as appropriate.’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI205; MUSI208; MUSI209; MUSI243; MUSI305; MUSI308; MUSI309; MUSI332</td>
<td>Composition/Orchestration Assignments, Production/Technology Assignments, Assignment Commentaries</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

28. **Skills and Other Attributes**

<table>
<thead>
<tr>
<th>No.</th>
<th>Skills and attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>critical evaluation of information and sources</td>
</tr>
<tr>
<td>2</td>
<td>written and oral communication and presentation</td>
</tr>
<tr>
<td>3</td>
<td>creativity</td>
</tr>
<tr>
<td>4</td>
<td>practical skills and application</td>
</tr>
</tbody>
</table>
### 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>
</table>
| 1                               | All modules                                            | Ability to absorb and evaluate information; ability to identify sources of information | • Practical Assignment Commentaries  
• Analytical Assignments  
• Ethnographic Assignments  
• Psychology/Empirical Projects  
• Dissertation  
• Essays  
• Exams |
| 2                               | All modules                                            | Ability to summarise information and to present ideas and argument (in written or spoken form) | • Practical Assignment Commentaries  
• Analytical Assignments  
• Ethnographic Assignments  
• Psychology/Empirical Projects  
• Dissertation  
• Essays  
• Exams |
| 3                               | MUSI102; MUSI104; MUSI106; MUSI108; MUSI109 MUSI201; MUSI202; MUSI203; MUSI204; MUSI205; MUSI207; MUSI208; MUSI209; MUSI210; MUSI211; MUSI212; MUSI243 MUSI305; MUSI307; MUSI308; MUSI309; MUSI310; MUSI332; MUSI396; MUSI397; MUSI398; MUSI399 | Ability to demonstrate original creativity (e.g. in the performance, composition, or production of music; or in extended independent research about music) | • Performance Recitals  
• Composition/Orchestration Assignments  
• Production/Technology Assignments |
| 4                               | MUSI102; MUSI104; MUSI106; MUSI108; MUSI109 MUSI201; MUSI202; MUSI203; MUSI204; MUSI205; MUSI207; MUSI208; MUSI209; MUSI210; MUSI211; MUSI212; MUSI243 | Ability to perform music; ability to compose and orchestrate music; ability to produce music via software and studio technology | • Performance Recitals  
• Composition/Orchestration Assignments  
• Production/Technology Assignments |
**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 128 UCAS tariff points, including a relevant Music qualification e.g. DDM in BTEC Music; or ABB at A-Level, including a B in A-Level Music (or equivalent, such as ABRSM Grade VIII Practical and Theory).
- Exemption in respect of a specific Music qualification may be made in the case of clear and demonstrable prior knowledge and experience.
- 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 qualifications.
- 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: Programme Structure**

**33. Programme Structure:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Required Skills</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI305; MUSI307; MUSI308; MUSI309; MUSI310; MUSI332; MUSI396; MUSI397; MUSI398</td>
<td></td>
<td>Ability to use standard IT packages (e.g. Word); ability to interrogate and use electronic information sources</td>
<td>As above</td>
</tr>
<tr>
<td>All modules</td>
<td>Ability to manage time and multiple tasks; ability to plan activities; ability to act independently</td>
<td>As above</td>
<td></td>
</tr>
</tbody>
</table>

AQSD/16.17 8 of 18
The following table represents the total curriculum in graphical form (it can be viewed more easily by using the zoom function or by saving it as a separate image and enlarging):

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester 1</strong></td>
<td><strong>Semester 1</strong></td>
<td><strong>Semester 1</strong></td>
</tr>
<tr>
<td>MUSI109 Introduction to Logic (15 credits)</td>
<td>MUSI110 Music as Sound (15 credits)</td>
<td>MUSI106 Compositional Techniques (15 credits)</td>
</tr>
<tr>
<td>MUSI171 Introduction to Sound and Technology (15 credits)</td>
<td>MUSI130 Intro to Classical History (15 credits)</td>
<td>MUSI121 Music in Contexts (15 credits)</td>
</tr>
<tr>
<td><strong>Semester 2</strong></td>
<td><strong>Semester 2</strong></td>
<td><strong>Semester 2</strong></td>
</tr>
<tr>
<td>MUSI108 Sound Recording and Production 1 (15 credits)</td>
<td>MUSI140 Intro to Popular History (15 credits)</td>
<td>MUSI150 Music as an Industry (15 credits)</td>
</tr>
<tr>
<td>MUSI172 The History of Electronic Music (15 credits)</td>
<td>MUSI181 Foundations in Tonal Harmony (15 credits)</td>
<td>MUSI170 Intro to Sound and Music in AV Media (15 credits)</td>
</tr>
<tr>
<td><strong>Semester 3</strong></td>
<td><strong>Semester 3</strong></td>
<td><strong>Semester 3</strong></td>
</tr>
<tr>
<td>MUSI182 Theory for Popular Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Semester 4</strong></td>
<td><strong>Semester 4</strong></td>
<td><strong>Semester 4</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Year 2</strong></td>
<td><strong>Year 2</strong></td>
<td><strong>Year 2</strong></td>
</tr>
<tr>
<td><strong>Semester 1</strong></td>
<td><strong>Semester 1</strong></td>
<td><strong>Semester 1</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Year 3</strong></td>
<td><strong>Year 3</strong></td>
<td><strong>Year 3</strong></td>
</tr>
<tr>
<td><strong>Semester 1 and 2 (year-long modules)</strong></td>
<td><strong>Semester 1 and 2 (year-long modules)</strong></td>
<td><strong>Semester 1 and 2 (year-long modules)</strong></td>
</tr>
<tr>
<td>MUSI102 Classical Practical Study 1 (15 credits)</td>
<td>MUSI103 Classical Practical Study 2 (15 credits)</td>
<td>MUSI104 Popular Practical Study 1 (15 credits)</td>
</tr>
<tr>
<td>MUSI104 Popular Practical Study 2 (15 credits)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

All modules follow the standard coding/prefix model: MUSI1xx are FHEQ Level 4; MUSI2xx are FHEQ Level 5; MUSI3xx are FHEQ Level 6
- Students may **not** take *both* Classical Practical Study and Popular Practical Study

**Year 2**

**Required Modules (60 credits):**

**Semester 1**
- MUSI 208 Electronic Music Composition 1 (15 credits)
- MUSI 243 Sound Recording and Production 2 (15 credits)

**Semester 2**
- MUSI 205 Audio-visual Composition 1 (15 credits)
- MUSI 209 Introduction to MAX/MSP (15 credits)

**Optional Modules (60 credits):**

**Semester 1**
- MUSI201 Classical Practical Study 2a (15 credits)
- MUSI203 Popular Practical Study 2a (15 credits)
- MUSI210 Popular Composition 1 (15 credits)
- MUSI211 Writing for Instruments 1 (15 credits)
- MUSI232 Opera and Politics (15 credits)
- MUSI252 Working in the Music Industry 2 (15 credits)
- MUSI261 Popular Musics of the World (15 credits)
- MUSI273 Music in Gaming (15 credits)
- MUSI281 Analysing Romantic Music (15 credits)
- MUSI290 Intro to Music Psychology (15 credits)

**Semester 2**
- MUSI200 Musical Directing
- MUSI202 Classical Practical Study 2b (15 credits)
- MUSI204 Popular Practical Study 2b (15 credits)
- MUSI207 Composition: Forms (15 credits)
- MUSI212 Writing for Instruments 2 (15 credits)
- MUSI220 Music, Gender and Sexuality (15 credits)
- MUSI230 Post-Wagnerian Music and Philosophy (15 credits)
- MUSI241 Sound, Technology and Society (15 credits)
- MUSI244 Promotion, Identity and Creative Labour (15 credits)
- MUSI262 World Music and Globalization (15 credits)
- MUSI270 Music in World Cinema (15 credits)
- MUSI274 Music Theatre (15 credits)
- MUSI292 Music and Emotion (15 credits)

Semester 1 and 2 (year-long module)
- SOTA300 School of the Arts Work Placement Module (30 credits)

- Students may **not** take *both* Classical Practical Study and Popular Practical Study

**Year 3**

**Required Modules (60 credits):**

**Semester 1**
- MUSI 305 Composition for Digital Gaming (15 credits)
- MUSI 308 Mixed Media Composition (15 credits)
Semester 2
MUSI 309 Music Technology Projects (15 credits)
MUSI 332 Electronic Music Composition 2 (15 credits)

Optional Modules (60 credits):

Semester 1
MUSI301 Authenticity and Style (15 credits)
MUSI303 Popular Performance Contexts (15 credits)
MUSI320 Aesthetics (15 credits)
MUSI322 Sound Studies (15 credits)
MUSI326 Art Song (15 credits)
MUSI341 Jazz (15 credits)
MUSI353 Curation and Heritage (15 credits)
MUSI360 The Place of Music (15 credits)

Semester 2
MUSI307 Orchestration (15 credits)
MUSI310 Popular Composition 2 (15 credits)
MUSI331 Beethoven (15 credits)
MUSI370 The Film Music of John Williams (15 credits)
MUSI352 Music Policy (15 credits)
MUSI380 Analysing 20thC Music (15 credits)
MUSI391 Music in Everyday Life (15 credits)

Semester 1 and 2 (year-long module)
SOTA300 School of the Arts Work Placement Module (30 credits)

Balance between Semesters:
- in line with University policy, students are normally expected to select their modules such that 60 credits are taken in each semester
- in exceptional circumstances, individual students may be allowed to choose options in their programme of studies which would result in an imbalance of up to 30 credits, e.g. 45 credits in semester one and 75 credits in semester two; such choices require the specific permission of the Director of Studies for the programme.

Pre-requisites:
Students electing to take optional modules in Analysis or Creative Praxis (Performance, Composition or Technology) must normally have taken the relevant/cognate module in the preceding semester/year.

Performance
Students opting for performance in classical or popular music must satisfy the induction audition requirements for entry to the modules.

34. Industrial placement/work placement/year abroad:
The dedicated work placement module SOTA300, may be taken as part of either level 5 or level 6 study. SOTA300 is a 30 credit module which can be taken as a year-long module.

Students may apply to participate in one of the exchange schemes offered by the School, with universities in mainland Europe, America and Australia. Modules taken
during the exchanges are credited as part of the marks counting towards the degree according to University guidelines on equivalence.

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.

36a. **Learning, Teaching and Assessment methods:**

Due to the wide range of modules available to the Music & Technology programme, a correspondingly wide variety of teaching and assessment methods are utilised. Most technology modules do not adopt a traditional lecture format. Most are based in computer or studio labs and involve a mixture of lecturing, demonstration and immediate hands-on practice (e.g. MUSI 109, 209, 308). Others make use of a combination of shorter lectures where equipment, methods and practice are introduced. These lectures are then followed up with small group and practical sessions in the studio spaces (e.g. MUSI 108, 243).

Technology modules and the other modules available to the W370 programme may include the following teaching methods:

- Lectures
- Discussion seminars
- Tutorials
- Group-work
- Workshops (practical exercises in analysis or composition)
- Screenings
- Instrumental and vocal lessons
• Ensemble workshops
• Concert attendance
• Peer-review (of performances or essay-drafts)
• Reading-group
• Online delivery (beyond baseline e.g. discussion boards)
• Research seminars and guest-speakers
• Accredited work-experience placements (SoTA300)

Assessment methods include:

• Exams
• Essays
• Dissertations
• Ethnographic projects
• Music Analyses
• Acoustic Compositions
• Electronic Music Composition
• Audio visual Music Composition
• Audio and Music production projects
• Performances
• Reflective practice diaries (performance)
• Concert critiques
• Presentations (groups or individual)
• Online tests

37. **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, dissertation, 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>
<tr>
<td>Upper Second Class Honours</td>
<td>60–69</td>
<td>A creditable achievement that demonstrates most of the relevant criteria above, at a lower level of imagination, inventiveness or production quality.</td>
<td></td>
</tr>
<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>
</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>
</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>
</tr>
<tr>
<td></td>
<td>25–34</td>
<td>As above, but with additional factors (e.g. plagiarism)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15–24</td>
<td>As above but with a major element of incompleteness.</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</td>
<td></td>
</tr>
</tbody>
</table>
The most exceptional of circumstances where no mitigating factors exist.

<table>
<thead>
<tr>
<th>CLASS OR GRADE</th>
<th>MARK RANGE</th>
<th>DESCRIPTIVE EQUIVALENT FOR PERFORMANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Class Honours</td>
<td>90–100</td>
<td>International professional standard</td>
</tr>
<tr>
<td></td>
<td>80–89</td>
<td>Fully professional standard, evidencing musicality, technical accomplishment, stamina, and the ability to project.</td>
</tr>
<tr>
<td></td>
<td>70–79</td>
<td>Near professional standard evidencing all of the above, most of them at a high level.</td>
</tr>
<tr>
<td>Upper Second Class Honours</td>
<td>60–69</td>
<td>A creditable performance that satisfies all the above criteria, at least two of them very well.</td>
</tr>
<tr>
<td>Lower Second Class Honours</td>
<td>50–59</td>
<td>An adequate performance satisfying most of the criteria.</td>
</tr>
<tr>
<td>Third Class Honours</td>
<td>40–49</td>
<td>A satisfactory performance lacking real flair but demonstrating some understanding and effort.</td>
</tr>
<tr>
<td>Fail</td>
<td>35–39</td>
<td>An inadequate performance giving little sign of technique or effort.</td>
</tr>
<tr>
<td></td>
<td>25–34</td>
<td>In addition to the above, the performance should be insufficient in length (even after advice).</td>
</tr>
<tr>
<td></td>
<td>15–24</td>
<td>In addition to the above, there should be evidence of serious breakdown of musical continuity.</td>
</tr>
<tr>
<td></td>
<td>0–15</td>
<td>To be awarded to work which demonstrates serious and repeated breakdown of continuity, lack of preparation, insufficient length, and other demonstrable musical weaknesses. Only given in the most exceptional of circumstances where no mitigating factors exist.</td>
</tr>
</tbody>
</table>

<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>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.</td>
<td>Strong evidence of reading in depth in some primary and most secondary sources. Critical synthesis offering highly distinctive</td>
<td>Critical synthesis offering distinctive contribution to the area of study.</td>
</tr>
<tr>
<td>Grade</td>
<td>Score Range</td>
<td>Good Structure of Argument</td>
<td>Contribution to the Area of Study</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>-------------</td>
<td>----------------------------</td>
<td>-----------------------------------</td>
<td></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 material.</td>
<td></td>
</tr>
<tr>
<td>Lower Second Class Honours</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>Insufficient exploratory treatment of a good range of material, or sound treatment of a narrower range.</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.</td>
<td>Very basic approach to a narrow or misguided selection of material. Lacking in background or flawed in arguments.</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>Little sign of analytical argument or depth of insight. Serious inadequacy of effort and preparation.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25–34</td>
<td>Significant inability to engage with the question</td>
<td>Little effort. Shallow and poorly presented. Failure in understanding.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15–24</td>
<td>A seriously incomplete answer.</td>
<td>Negligible content</td>
<td>Nothing of substance to reward</td>
</tr>
</tbody>
</table>
To be awarded to work which completely fails to meet basic standards of literacy, presentation, content, and completeness.

An incomplete effort, containing negligible and irrelevant content.

There should be an element of demonstrable incompleteness.

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 Sub-Committee, 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 Sub-Committee. 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).

### Part F: Status Of Professional, Statutory Or Regulatory Body Accreditation

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

n/a

### Part G: 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 which can be found at: [http://www.liv.ac.uk/hr/diversity_equality/Policies,_Schemes_and_Action_Plans.htm](http://www.liv.ac.uk/hr/diversity_equality/Policies,_Schemes_and_Action_Plans.htm)

---

**Annex 1**

**Annex of Modifications Made to the Programme**

Please complete the table below to record modifications made to the programme.
<table>
<thead>
<tr>
<th>Description of modification (please include details of any student consultation undertaken or confirm that students’ consent was obtained where this was required)</th>
<th>Minor or major modifications</th>
<th>Date approved by FAQSC</th>
<th>Date approved by AQSC (if applicable)</th>
<th>Cohort affected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition of small number of extra optional modules made available by changes to Music and Popular Music programmes</td>
<td>Minor</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>