



BIMM  
INSTITUTE

BA (Hons)  
**Music & Sound Production**

Course Handbook



2020  
2021  
2022  
**2023**  
2024

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# 1. **Introduction**

This course handbook is the primary source of information for your course, BA (Hons) Music and Sound Production, however, it should be used in conjunction with the following sources of information. The course is delivered at BIMM Institute, part of BIMM University.

## **BIMM Institute College Homepage**

Your BIMM Institute College Homepage can be found through [bimmstudents.com](http://bimmstudents.com) by selecting your college. Once you have selected your college, navigate to College and Course Information where you will find your College Homepage and Course Homepage links.

This contains important information on the following:

- Key contacts
- College procedures
- Facilities information
- Useful tips for studying and living in your college's city
- Student Services
- General Health & Well-being
- Events, Masterclasses, Careers & Industry
- Artist Development & A&R
- Semester dates can be found [here](#).

## **BIMMStudents.com**

[bimmstudents.com](http://bimmstudents.com) is a one-stop portal for all key electronic resources and services students will require during their studies including the following:

- Microsoft Office 365 (including emails, cloud storage and apps)
- Lesson Timetables (CELCAAT)
- Virtual Library
- Room bookings
- IT Support and resources
- BIMM Extra
- BIMM Institute's Virtual Learning Environment ([Canvas](#))
- BIMM e-Books
- Creative Industries, Guests & Careers - Masterclasses and Career development
- Tutorials - Booking
- BIMM Connect - Student networking

## **Canvas**

Canvas is BIMM Institute's Virtual Learning Environment (VLE). It is an online space containing materials and tools to support and enhance students' learning experience. This platform is an integral part of the student experience at the BIMM Institute. It is not only an online

extension of the classroom but is also the place where students will submit digital assignments and receive grades and feedback.

It also contains a wealth of valuable guidance to support students during their studies. It hosts important information on assessment deadlines, guides to each module on the course, and student services information. Each module on the course has a dedicated space where students can access materials used in class and additional study resources.

Students will find links to college news and networking forums, annual monitoring reports, college Board of Studies and Student Representation forum minutes, and much more.

### **Module Specifications**

The Module Specifications for this course are made available electronically [online here](#) and individually via the Course Structure Section of this handbook.

### **BIMM University Academic Regulations**

Information on plagiarism, word counts, and further assessment guidelines can be found via the [Undergraduate Academic Regulations](#) and the [Student Assessment Handbook](#).

### **BIMM University Policies**

All student-facing policies can be found on the BIMM website, under “[Student Policies and Regulations](#)”.

Procedures relating directly to student complaints and appeals can be found [here](#).

## **2. Student Responsibilities**

You are expected to attend classes and submit work for assessment as well as engage in the required amount of self-directed study as quantified in the [module specifications](#). Expectations around student engagement is outlined in our [Student Engagement Policy](#).

Library resources are supplied through the BIMM University electronic library and dedicated physical reading rooms, and You are expected to use these resources in their own time.

### **Referencing – The Harvard Reference System (HRS)**

When researching a topic for any written assignment (e.g. essay, report or dissertation), students are expected to make use of a variety of sources including books, journal articles, newspaper articles, web pages and audio-visual material.

At BIMM Institute we use the Harvard Reference System. According to this system, we acknowledge our sources within text (in-text citations) and by including a Reference List at the end of the work.

Please see the ***BIMM Guide to Harvard Referencing*** on the Academic Study Skills site [here](#) for further details on how to reference work.

### **3. Key Course Staff**

All staff contributing to the course are highly experienced practitioners, and the majority have degrees or post-graduate qualifications.

Key Course staff names and contact details can be found on your Course Homepage, which can be found on [bimmstudents.com](http://bimmstudents.com).

Details of the lecturer with responsibility for a particular module can be found on the relevant module pages on [Canvas](#).

### **4. Graduate Attributes**

Those that study at BIMM University are expected, upon graduation to exhibit the following attributes:

#### **Employable and Entrepreneurial**

BIMM graduates will act with professionalism and integrity. They will demonstrate entrepreneurial skills to their colleagues and potential employers including:

- exemplary communication skills.
- efficient time management.
- effective self-managed independent and team working.
- respect for the opinions of others and the ability to receive criticism and use it constructively.
- imaginative, creative and critical thinking.
- effective problem solving.
- digital literacy.
- numeracy.
- a strong sense of personal and professional identity.

#### **Resilient and Adaptable**

BIMM graduates will be confident and resilient enough to recover quickly from setbacks.

#### **Creative, Collaborative and Connected**

BIMM graduates will be self-assured enough to form lifelong creative networks where they can connect and collaborate with others on activities or projects to generate value.

#### **Globally Aware**

BIMM graduates will be confident to act effectively in settings where language and culture are not familiar to them and will understand international context and practices both within, and beyond, their discipline.

#### **Socially Responsible**

BIMM graduates will understand how their actions can enhance the wellbeing of others and will be equipped to make a valuable contribution to society.

### ***Professional***

BIMM Graduates will demonstrate an informed understanding of their discipline or professional practice, and the ability to question its principles, practices and boundaries.

### ***Intellectually Curious***

BIMM Graduates will demonstrate initiative, self-reflection, academic integrity and ethical responsibility. They will possess powers of analysis, synthesis, and evaluation. They will appreciate disciplines and forms of professional practice beyond their own and draw connections between them.

### ***Self-Aware***

BIMM Graduates will be equipped to seek knowledge and to continue learning throughout their lives. They will set themselves high standards and will demonstrate qualities that enable them to be reflective and independent lifelong learners.

## **5. Course Specification**

If music production is your passion, and you are motivated for this to progress from a hobby to a fulfilling studio career as a Producer, Sound Engineer, Programmer, Front of House Engineer, Monitor Engineer, Drum Technician, Guitar Technician, Backline Technician, Roadie, Sound Designer, Foley Artist, or Location Sound Recordist then the BA (Hons) Music & Sound Production course meets the needs of students who seek a career in the audio production industry. The course presents a multitude of potential career pathways through a flexible and extensive menu of optional modules which will prepare you for a career path that you create.

Your experience at BIMM will be varied, with a combination of predominantly practical classes, workshops and seminars, all led by experienced industry practitioners. Everyone is different, with their own motives, interests and pace of learning, therefore one to one tutorials will support you in tailoring your education to your own individual needs.

All BIMM Degree students study a set of ‘Spine’ modules, enabling them to develop the necessary skills and knowledge to operate effectively within the wider context of the music industry. These modules also encourage and enable students to network with those studying on other BIMM degree courses, widening their list of useful contacts which will serve them well as their career develops.

The subject-specific Music & Sound Production Core modules focus on the primary areas of Production which are common to all the potential industry opportunities, such as technical fundamentals relating to the language and technology of the subject, practical studio engineering and software skills, refined industry knowledge, application of acoustic theory and approaches to answering professional briefs.

The optional modules which are available in years 2 and 3 allow the student to focus their studies on their desired career direction. After building appropriate foundations in year 1, students may choose three optional modules in year 2 and a further four in year 3. These options facilitate a career in the recording industry, the live music industry, the film and TV industry, the audio post-production industry and education industry; each of which provide numerous opportunities for BIMM graduates.

### **BA (Hons) Music and Sound Production Course Specification**

<b>Full Title of Course &amp; Award:</b>	BA (Hons) Music and Sound Production
<b>Mode of Attendance:</b>	Full-time
<b>Length of Course:</b>	This course is taught as a three-year course at Levels 4, 5 and 6.
<b>Start Date:</b>	<ul style="list-style-type: none"> <li>• Initial validation: 2019</li> <li>• First cohort intake: 09/2020</li> <li>• Last revalidated: N/A</li> </ul>
<b>Awarding Institution:</b>	<ul style="list-style-type: none"> <li>• BIMM University</li> </ul>
<b>Teaching Institution:</b>	<ul style="list-style-type: none"> <li>• BIMM Institute</li> </ul>
<b>UCAS Code:</b>	<ul style="list-style-type: none"> <li>• W373</li> </ul>
<b>Language of Study</b>	<ul style="list-style-type: none"> <li>• English</li> </ul>
<b>Final Award:</b>	<ul style="list-style-type: none"> <li>• Certificate of Higher Education (exit award only at Level 4)</li> <li>• Diploma of Higher Education (exit award only at Level 5)</li> <li>• Bachelor's Degree with Honours</li> </ul>
<b>FHEQ Level:</b>	<ul style="list-style-type: none"> <li>• 120 credits at Level 4</li> <li>• 120 credits at Level 5</li> <li>• 120 credits at Level 6</li> </ul>
<b>Reference Points:</b>	<ul style="list-style-type: none"> <li>• QAA Subject Benchmark Statement in Music (2016)</li> <li>• FHEQ (2008)</li> <li>• QAA Quality Code (2017)</li> </ul>
<b>Minimum Period of Registration:</b>	<ul style="list-style-type: none"> <li>• 6 years</li> </ul>
<b>Maximum Period of Registration:</b>	<ul style="list-style-type: none"> <li>• 3 years</li> </ul>
<b>Admissions Criteria:</b>	Successful completion of a BIMM admissions assessment.

	Minimum of 2 A-levels at Grade E or above (32 UCAS points), OR BTEC Level 3 equivalent, and normally three GCSEs at a minimum grade C/4, including English Language
<b>Date of Course Specification:</b>	<ul style="list-style-type: none"> <li>Last revised: March 2020</li> </ul>

## 6. **Course Aims**

This course aims to foster graduate attributes defined by the two Industry Advisory Panels (IAPs) conducted at BIMM Group (November 2018, February 2019) and according to the principles identified by the EHLST subject grouping.

The curriculum spine furnishes students with the key and transferable skills to function effectively within the music industry, supporting the core modules and increasing the student's contextualisation and comprehension of how contemporary practices have been influenced by exemplar historical practitioners.

The core modules not only supply the students with the hard skills required within the industry but also the tacit knowledge and understanding gained through practical, experiential learning activities. Embedded into the assessment diet are opportunities to reflect on one's own practice in order to respond to the ever-changing contemporary practices and obstacles experienced specific to this area of the industry.

Options provide the opportunity to develop specific skills alongside the transferrable and soft skills required to operate efficiently and effectively as a creative music production practitioner. Providing the student with opportunities to explore unfamiliar territory, engendering a culture of curiosity to develop unique and bespoke answers to creative and technological problems, research what solutions have been developed previously and then synthesise their own, individual approaches to specific challenges.

The course provides a safe environment to experiment and even fail, with lessons learnt from mistakes made, in order to develop a growth mindset to improve performance and practice which, in turn encourages creative risk taking to stand out and indeed, make their own stamp on the industry and develop a professional identity.



## 7. Course Structure

The BA (Hons) Music and Sound Production course consists of the following modules (click on each module for more details):

Code	Year and Semester	FHEQ Level	Title	Core/Spine/Option	Credits
<b>Year 1</b>					
COM411	1/1	4	<a href="#">The Creative Industries</a>	Spine	15
EMP401	1/1	4	<a href="#">Audio Capture Methods &amp; Equipment</a>	Core	15
EMP412	1/1	4	<a href="#">Creative Music Programming</a>	Core	15
EMP413	1/1	4	<a href="#">Sample Based Production</a>	Core	15
COM412	1/2	4	<a href="#">The Creative Industries and You</a>	Spine	15
EMP414	1/2	4	<a href="#">Multitrack Mixing</a>	Core	15
EMP415	1/2	4	<a href="#">Composition Toolkit</a>	Core	15
EMP416	1/2	4	<a href="#">Applied Synthesis</a>	Core	15
					<b>(120)</b>
<b>Year 2</b>					
COM521	2/1	5	<a href="#">Defining your Practice in Context</a>	Spine	15
MSP503	2/1	5	<a href="#">Music Production in Context</a>	Core	15
MSP504	2/1	5	<a href="#">Studio Practice &amp; Engineering</a>	Core	15
MSP501	2/1	5	<a href="#">Creative Mix Techniques</a>	Option	15
MSP512	2/1	5	<a href="#">Live Sound Engineering</a>	Option	15
COM503	2/1	5	<a href="#">Creative Video Production</a>	Option	15
COM522	2/2	5	<a href="#">Exploring Practice through Collaboration</a>	Spine	15
MSP515	2/2	5	<a href="#">Creating Sample Instruments</a>	Option	15
MSP506	2/2	5	<a href="#">Practical Acoustics</a>	Core	15
MSP507	2/2	5	<a href="#">Vocal Capture &amp; Production</a>	Option	15
SWR509	2/2	5	<a href="#">Sound Design &amp; Writing for Media</a>	Option	15
COM506	2/2	5	<a href="#">Working in the Creative Industries</a>	Option	15
COM505	2/2	5	<a href="#">Practical Learning &amp; Teaching in the Creative Industries 1</a>	Option	15
					<b>(240)</b>
<b>Year 3</b>					
COM601	3/1&2	6	<a href="#">Final Project</a>	Spine	30
MSP601	3/1	6	<a href="#">Answering a Creative Brief</a>	Core	15
MSP602	3/1	6	<a href="#">The Art of Mastering</a>	Option	15
EMP603	3/1	6	<a href="#">Immersive Audio Techniques</a>	Option	15
MSP603	3/1	6	<a href="#">Game Sound &amp; Music</a>	Option	15
COM607	3/1	6	<a href="#">Diversity in the Creative Industries</a>	Option	15
COM612	3/2	6	<a href="#">Professional Portfolio</a>	Spine	15

MSP605	3/2	6	<a href="#">Audio Post Production</a>	Option	15
EMP604	3/2	6	<a href="#">Interactive Music Applications</a>	Option	15
COM606	3/2	6	<a href="#">Practical Learning &amp; Teaching in the Creative Arts 2</a>	Option	15
COM608	3/2	6	<a href="#">Psychology of Music</a>	Option	15
					<b>(360)</b>

**Please note that the offering of option modules in individual colleges and in any given academic year will be subject to the availability of resources and sufficient student interest.**

## **8. Higher Education Strategy**

BIMM University is committed to providing high quality teaching and support for its students by addressing the differentiated needs of individual learners and ensures that all students have equal and fair access to learning resources. All learning and teaching approaches adopted by BIMM University are flexible, student-centred, diverse and appropriate to the skills and needs of individual students.

In order to provide relevant, diverse, quality learning experiences, the course implements the BIMM University Higher Education Strategy. This allows us to create inclusive, engaging learning activities that can address diverse learning and teaching styles, foster the culture of a learning community and, through the outcomes, enable students to develop their own creative identity. This aims to help build students capacity to be innovative in dealing with obstacles set by the professional demands of the industry.

For more information see [BIMM University's Higher Education Strategy](#).

## **9. Assessment**

BIMM University is committed to the development of reflective and entrepreneurial practitioners in music, and the emphasis on professional development is also reflected in the diet of assessment. For more information see our [Undergraduate Academic Regulations](#).

BIMM University is deeply connected to the wider creative industries, and the design of the curriculum and the assessment of learning outcomes is guided by this principle. Assessment design aims to echo 'real world' commercial briefs and scenarios alongside the academic skills of research, analysis and critique required for a qualification at this level.

### **Assessment Types**

Regular formative and summative assessment will be used to inform day-to-day learning and teaching and future staff development.

## **1. Summative assessment**

Diverse forms of assessment such as discussion, presentation, case study, essay, critical report, reflective video, software projects, installations, audio files, practical and performances provide students with the opportunity to fully explore the module learning outcomes, and addressing the grading criteria within realistic, industry relevant scenarios.

To make assessment explicit to both students and assessors, components of assessments are weighted where appropriate and where the whole portfolio piece of work contributes to the overall grade a holistic approach to assessment is implemented. Where there are separate learning outcomes assessed, they are split into smaller assessments, weighted correspondingly.

## **2. Formative assessment**

Formative assessment is developmental and provided via in-class activities. This is an informal type of assessment, and it can provide a fun, safe and non-judgemental scenario for students to evaluate their own knowledge. The use of assessment for learning by tutors, along with the use of peer and self-assessment is encouraged for students. When portfolios are being developed, the implementation of pebblepad is an excellent example of formative, portfolio-based pedagogy, which leads on to blended learning strategies.

Full Details are in our [Student Assessment Handbook](#).

The assessment calendars for each year of this course are as listed further in this document.

## 10.1 Year 1 (Level 4) Assessment Calendars

### Year 1: Semester 1 Assessment Calendar

	Module Titles			
Semester 1 weeks:	COM411: The Creative Industries (spine)	EMP401 - Audio Capture Methods & Equipment (core)	EMP412 – Creative Music Programming (Core)	EMP413 – Sample Based Production (Core)
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13	A1: Assessment Portfolio 20 hours of project work (100%)		A1: Arrangement and DAW screencast presentation 2-5 minute arrangement + 10min DAW screencast (100%)	
14		A1: Audio Recordings and Written Reflective Analysis 40 – 60 seconds per instrument/sound source + 1500 words (100%)		A1: Sample-based composition + Reflective analysis 2-3 minute + 1000-word reflective analysis (100%)
15				

Year 1: Semester 2 Assessment Calendar

	Module Titles			
Semester 2 weeks:	COM412: The Creative Industries and You (spine)	EMP414 – Multitrack Mixing (Core)	EMP415 - Composition Toolkit (Core)	EMP416 - Applied Synthesis (Core)
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13	A1: Assessment Portfolio 20 hours of project work (100%)		A1: Composition + A/V reflection 3-4 min composition + 10 min A/V reflection (100%)	
14		A1: Stereo Mix + Analytic Reflection 2-5 Minutes + 1500 Words (100%)		A1: Audio file + Audio visual presentation 2-3 minutes + 10 minutes A/V presentation (100%)
15				

## 10.2 Year 2 (Level 5) Assessment Calendars

Year 2: Semester 1 Assessment Calendar

Module Titles						
Semester 1 weeks:	COM521 - Defining Your Practice in Context (Spine)	MSP503: Music Production in Context (core)	MSP504: Studio Practice & Engineering (core)	MSP501: Creative Mix Techniques (option)	MSP512: Live Sound Engineering (option)	COM503: Creative Video Production (option)
1 - 6						
7						
8						
9						
10						
11						
12						
13					A1: Practical Observation + Viva 20-minute practical + 5 min (100%)	A1: Video Production + Reflective Video Commentary 3 minutes + 1- 2 minutes (100%)
14	A1: Research Case Study 3000 words or 20-min narrated presentation (100%)	A1: Audio Production + Reflective Essay 3-5 minutes + 2000 words (100%)	A1: Multitrack recording + A/V Presentation 3 - 5-minute multitrack recording + 5-10-minute A/V presentation (100%)	A1: Mix Portfolio + Reflective Analysis 3 - 4 mins audio (x2) + 5-10 mins A/V or 1500 words (100%)		
15						

Year 2: Semester 2 Assessment Calendar

Module Titles							
Semester 2 weeks:	COM522 - Exploring Your Practice Through Collaboration (Spine)	MSP506: Practical Acoustics (core)	MSP515 - Creating Sample Instruments (Option)	MSP507: Vocal Capture & Production (option)	SWR509: Sound Design & Writing for Media (option)	COM505: Practical Learning & Teaching in the Creative Arts 1 (option)	COM506 - Working in the Creative Industries (option)
1-5							
6							
7							
8							
9							
10							
11							
12							
13	A1: (Process) Portfolio Assets equivalent to at least 25 hours of project work (100%)			A1: Vocal Production Project Session + Production Report 3 – 8 minutes + 2,000 words or 5 – 10 minutes A/V report (100%)	A1: A/V submission: Audio composition synched to supplied footage + Video report 6 minutes + 5 minutes (100%)	A1: Practical Lesson Observation & Viva Practical Lesson Observation 30 Minutes Viva 15 minutes (wks. 13-14) Portfolio 1000 words plus a Scheme of Work, 5 lesson plans and all resources (wk13) (100%)	
14		A1: Written Report 2500 words (100%)	A1: Sample Instrument + A/V Reflective Analysis A Functioning Sample Instrument + 5 – 20 minutes A/V analysis (100%)				A1: Report + Digital Portfolio 2000 words + Digital Portfolio (100%)
15							

## 10.3 Year 3 (Level 6) Assessment Calendars

### Year 3: Semester 1 Assessment Calendar

	Module Titles					
Semester 1 weeks:	COM601 - Final Project (spine)	MSP601 - Answering a Creative Brief (core)	MSP602 - The Art of Mastering (option)	EMP603: Immersive Audio Techniques (option)	MSP603: - Game Sound & Music (option)	COM607 - Diversity in the Creative Industries (Option)
1-5						
6						
7	<b>A1: Project Proposal</b> <b>1,500 words or 15-minute digital presentation</b> <b>+ Ethical Approval Form (20%)</b> Week - 7 - 9 Semester 1					
8						
9						
10						
11						
12						
13		<b>A1: Creative Brief Portfolio + Reflective Analysis</b> <b>5 - 10 minutes + 2,000 words (100%)</b>				
14			<b>A1: Mastered and un-mastered audio artefacts + Written Report 3 - 5 minutes per track + 2,000 words (100%)</b>	<b>A1: Immersive Audio Project + Reflective Analysis</b> <b>8-10 minutes + 2,000 words (100%)</b>	<b>A1: Game Sound Artefact + Reflective Analysis</b> <b>Artefact + 2,500 words (100%)</b>	<b>A1: Podcast or Essay</b> <b>30 minutes audio Or 3,000 words (100%)</b>
15						



Year 3: Semester 2 Assessment Calendar

Module Titles						
Semester Week(s)	COM601 - Final Project (spine)	COM612 - Professional Portfolio (spine)	MSP605 - Audio Post Production (option)	EMP604 - Interactive Music Applications (option)	COM606 - Practical Learning & Teaching in the Creative Arts 2 (option)	COM608 - Psychology of Music (option)
1-5						
6						
7						
8						
9						
10						
11						
12						
13		A1: Personal and Professional Development Portfolio Negotiated Portfolio + 10-minute digital presentation (100%)	A1: Audio-Visual Artefact + Reflective Analysis 3 - 6 minutes + 2,500 words (100%)	A1: Interactive Music Project + Software Artefact(s) + Video or Written Reflective Analysis 5-10 minutes of Audio + Software Artefact(s) + 10-15 minutes or 2000 words (100%)	A1: Practical Lesson Observation & Viva + Portfolio 30 minute lesson plus 20 minute viva (wks. 13-14) 2250 words plus a Scheme of Work, 5 lesson plans and all resources (wk. 13) (100%)	A1: Essay 3,500 words (100%)
14	A2: Project Output To be negotiated + Ethical Approval Form (80%)					
15						

## **11.1 Learning Outcomes: BA (Hons) Music and Sound Production Year 1 (Level 4)**

### **Knowledge and Understanding. Able to:**

- A1. Identify established technologies, approaches and practices within the arena of music & sound production.
- A2. Describe the skillset of a successful contemporary practitioner within the field of music and sound production.
- A3. Describe and communicate technical information and concepts within music production, incorporating terminology.

### **Intellectual (thinking) skills. Able to:**

- B1. Relate developments in your field of study to key cultural theories and make connections with your own practice.
- B2. Use appropriate research tools to gather and evaluate data to inform your practice. Recognise and reference ideas of others in your own work
- B3. Propose logical and reasoned solutions to technical problems. Reflect on external feedback and personal experience.
- B4. Communicate ideas clearly in a range of modes of expression, through structured and coherent arguments.

### **Subject practical skills. Able to:**

- C1. Demonstrate the use of music production hardware and software to produce media products at an appropriate creative and technical level.
- C2. Produce projects which analyse and respond to the creative demands of a brief, interpreting the technical parameters and requirements within a deadline.
- C3. Utilise established planning and management strategies, alongside technical manipulation of equipment to overcome creative design problems.
- C4. Exemplify the attributes and skills to engage with group practical activities, responding to feedback on performance to develop own practice.
- C5. Identify industry and own practice within the chosen specialism and the wider context of the music industry, to answer the requirements of a brief.

### **Key/Transferable skills. Able to:**

- D1. Identify personal strengths and weaknesses and engage with support and reflective thinking to address areas for development.
- D2. Plan your workload effectively to be able to carry out creative projects and meet assessment deadlines.
- D3. Identify opportunities for collaborative work and the personal skills required to succeed in these contexts.
- D4. Use appropriate technology to support your learning and development.

## **11.2 Learning Outcomes: BA (Hons) Music and Sound Production Year 2 (Level 5)**

### **Knowledge and Understanding. Able to:**

- A1. Evaluate established technologies, approaches and practices within the arena of music & sound production.
- A2. Explain the skillset of a successful contemporary practitioner within the field of music & sound production.
- A3. Explain and communicate technical information and concepts within music production, incorporating terminology and references.

### **Intellectual (thinking) skills. Able to:**

- B1. Contextualise and critically evaluate your own work and the work of others, relating and applying theory to practice.
- B2. Make informed and well-reasoned judgements through critical engagement with research, demonstrating an awareness of interdisciplinary approaches.
- B3. Identify and propose creative reasoned solutions to technical and conceptual problems. Invite external feedback and draw on a range of perspectives.
- B4. Communicate ideas effectively to specialist and non-specialist audiences in a range of contexts, showing critical awareness.

### **Subject practical skills. Able to:**

- C1. Demonstrate competent use of music production hardware and software to produce media products at an appropriate creative and technical level.
- C2. Produce projects which illustrates the creative demands of a brief, including the technical parameters and requirements within a deadline.
- C3. Implement planning and management strategies, alongside technical manipulation of equipment which demonstrate resilience in order to overcome design problems.
- C4. Competently demonstrate the attributes and skills to engage with group practical activities, responding to feedback on performance to develop own practice.
- C5. Illustrate industry and own practice within the chosen specialism and the wider context of the music industry, to answer the requirements of a typical client and brief.

### **Key/Transferable skills. Able to:**

- D1. Use well-informed reflective self-awareness to interpret and address factors affecting your learning and practice
- D2. Define review and reflect on personal and professional goals to plan and manage projects.
- D3. Demonstrate skills of collaboration and teamwork, showing sensitivity for the well-being of others and the diversity of people and ideas.
- D4. Engage appropriately with a variety of industry standard digital tools to make connections and communicate ideas.

### **11.3 Learning Outcomes: BA (Hons) Music and Sound Production Year 3 (Level 6)**

#### **Knowledge and Understanding. Able to:**

- A1. Critically evaluate established technologies, approaches and practices within the arena of music & sound production.
- A2. Justify the skillset of a successful contemporary practitioner within the field of music & sound production.
- A3. Summarize and communicate technical information and concepts within music production, incorporating appropriate terminology and references.

#### **Intellectual (thinking) skills. Able to:**

- B1. Articulate a critical awareness of the reciprocity of theory and practice.
- B2. Use systematic critical analysis and synthesis of complex information to support enquiry into contemporary practice.
- B3. Evaluate solutions to complex issues, drawing on appropriate research, some of which is at the forefront of the discipline.
- B4. Communicate complex concepts and arguments, acknowledging the uncertainty of knowledge..

#### **Subject practical skills. Able to:**

- C1. Demonstrate proficiency in the use of music production hardware and software to produce media products at an appropriate creative and technical level.
- C2. Produce projects which analyse and respond to the creative demands of a brief, interpreting the technical parameters and requirements within a deadline.
- C3. Construct planning and management strategies, alongside technical manipulation of equipment which demonstrate innovation and resilience in order to overcome creative design problems.
- C4. Exemplify the attributes and skills to engage with group practical activities, responding to feedback on performance to develop own practice.
- C5. Appraise industry and own practice within the chosen specialism and the wider context of the music industry, to answer the requirements of a typical client and brief.

#### **Key/Transferable skills. Able to:**

- D1. Self-manage projects, drawing on an awareness of personal and professional values that motivate you to direct your own learning and development.
- D2. Exercise personal and professional responsibility, make rational decisions and take initiative in complex and unpredictable contexts.
- D3. Use skills of emotional intelligence to work effectively with others in professional and creative contexts.
- D4. Research and employ appropriate technologies to enhance your creative and professional practice.

