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UNIVERSITY FOR THE CREATIVE ARTS

PROGRAMME SPECIFICATION FOR:

**BMus (Hons) Composition for Film,**

**Games & other Media**

PROGRAMME SPECIFICATION [ACADEMIC YEAR 2020/21]

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

**Section A – Material Course Information**

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| Validating Body | University for the Creative Arts | | | | | |
| Teaching Body | London College of Creative Media | | | | | |
| Final Award Title and Type | BMUS | | | | | |
| Course Title | Composition for Film & other Media | | | | | |
| Course Location and Length | Campus:  London College of Creative Media,  Music Box,  241 Union Street,  London SE1 OLR | | | Length:  Full-Time- 3 years  Part-Time – 6 years  Level 5 Exit Award  Diploma of Higher Education  Level 4 Exit Award  Certificate of Higher Education | | |
| Mode of Study | Full-time | Y | | Part-time | | Y |
| Period of Validation | 2020 - 2023 | | | | | |
| Name of Professional, Statutory or Regulatory Body | N/A? | | | | | |
| Type of Accreditation | N/A? | | | | | |
| Accreditation due for renewal | N/A? | | | | | |
| Entry criteria and requirements:  104 UCAS points are relevant experience | | | | | | |
| Overall methods of assessment with core and most common pathways across all BMUS levels. Not done by year as there are many different pathways. | Written exams: | | Practical exams: | | Coursework: | |
| Year 1 // Level 4 | 30% | | 25% | | 45% | |
| Year 1 // Level 5 | 13% | | 37% | | 50% | |
| Year 1 // Level 6 | 0% | | 43% | | 57% | |
| Overall Learning & Teaching hours with core and most common pathways across all BMUS levels. Not done by year as there are many different pathways. | Scheduled: | | Independent: | |  | |
| Year 1 // Level 4 | 288 hours | | 912 hours | |  | |
| 24% | | 76% | |  | |
| Year 1 // Level 5 | 216 hours | | 984 hours | |  | |
| 18% | | 82% | |  | |
| Year 1 // Level 6 | 180 hours | | 1020 hours | |  | |
| 15% | | 85% | |  | |
| General level of staff delivering the course[[1]](#footnote-2) | Lecturers must have either an MA or equivalent professional practice in a relevant discipline or field.  LCCM ensures that staff numbers and expertise are sufficient to teach each subject area including those specialist areas within each programme.  LCCM will ensure there is an appropriate balance between staff with relevant academic qualifications and those with current industry expertise.  LCCM will augment its staff with guest speakers and masterclass guests.  LCCM works with industry to ensure appropriate curriculum development, lecturer and guest expertise reflects contemporary industry practice and future employer and entrepreneurial trends.  LCCM will endeavour to support tutors’ continuous professional development including the necessary support to ensure staff can where relevant also maintain professional careers as practitioners in the creative industries.  All lecturing staff are encouraged to work towards a teaching qualification or professional Recognition by the Higher Education Academy. | | | | | |
| Language of Study | English | | | | | |
| Subject/Qualification Benchmark Statement:   * All Degree Pathways mapped to 2019 QAA Subject Benchmark Statements for Music, | | | | | | |
| Other External Benchmarks:   * QAA The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies November 2014 * QAA Education for Sustainable Development: Guidance for UK Higher Education Providers June 2014 * Advance HE Enterprise and Entrepreneurship Education: A focus framework aligned to the Employability Framework * QAA Foundation Degree Characteristics Statement September 2015 | | | | | | |

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| **BMus (Hons) Composition for Film, Games & other Media**  **Credits and levels**:  BMUS: 360-credits in total.  DipHE: 240-credits in total Completion to end of L5  CertHE:120-credits in total Completion to end of L4  **Pattern of delivery:**  Full-time students’ study 60-credits worth of modules per semester during the daytime.  Part-time students’ study 60-credits worth of modules per year during daytime.  **Balance of Compulsory/Optional Modules**:  All modules are compulsory at levels 4, 5 and 6 with full-time students studying six 20 credit modules per academic year.  The pre-requisites in the modules are dictated by passing the equivalent modules at the previous level.  **TYPICAL DELIVERY PLAN**  The tables below indicate the typical delivery schedules for the programme for each pattern of attendance. The team reserves the right to re-organise the delivery of modules per semester, in accord with resource availability and student requests (which will be accommodated where feasible).  **Full-time study**   |  |  |  |  | | --- | --- | --- | --- | | **Module Code** | **Module Title** | **Credits** | **Module type** | | **Year 1** | **Level 4** | **Sept. to Feb.** | **Semester 1** | |  | Harmony 1 and The Music Industry Landscape | 20 | Compulsory | |  | Composing for Media 1 & Programming | 20 | Compulsory | |  | Musical Directing & Arranging 1 | 20 | Compulsory | | **Year 1** | **Level 4** | **Feb. to May** | **Semester 2** | |  | Harmony 2 and  The History of Popular Music | 20 | Compulsory | |  | Composing for Media 2 & Programming | 20 | Compulsory | |  | Musical Directing & Arranging 2 | 20 | Compulsory | | **Year 2** | **Level 5** | **Sept. to Feb.** | **Semester 1** | |  | Harmony & Theory 3 | 20 | Compulsory | |  | Composing for Media 3 (Action Thriller) | 20 | Compulsory | |  | Musical Directing & Arranging 3 | 20 | Compulsory | | **Year 2** | **Level 5** | **Feb. to May** | **Semester 2** | |  | Harmony & Theory 4 | 20 | Compulsory | |  | Composing for Media 4 (Games) | 20 | Compulsory | |  | Musical Directing & Arranging 4 | 20 | Compulsory | | **Year 3** | **Level 6** | **Sept. to Feb.** | **Semester 1** | |  | Harmony & Rhythm: World Music or Jazz Arranging | 20 | Compulsory | |  | Composing for Media 5 (Broadcast) | 20 | Compulsory | |  | Musical Directing & Arranging 5 | 20 | Optional | | **Year 3** | **Level 6** | **Feb. to May** | **Semester 2** | |  | Working in the Music Industry | 20 | Compulsory | |  | Composing for Media 6 (Film) | 20 | Compulsory | |  | Musical Directing & Arranging 6 | 20 | Compulsory |   **Part-time study**  Part-time students wishing to study a level over 2 years would study 6 modules over 2 years. If we number the modules as 1 to 6 per level, a typical delivery plan for a part-time student would like this over 2 years/semesters  SEMESTER 1: 1, 3  SEMESTER 2: 4  SEMESTER 3: 2  SEMESTER 4: 5, 6 |

**Section B - Course Overview**

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| This course is aimed at producing versatile, musically literate graduates with the skills, theoretical knowledge and networks needed to develop lasting careers as professional composers.  Your course is designed to give you a broad range of skills to maximise your employability. You will develop high-level skills in composing music for all forms of visual media and with each level building on the skills and knowledge gained from the previous one. Your course is therefore designed to give you a focused set of skills that you can apply to a broad range of media contexts and so maximise your employability as a professional composer. You will develop high-level composition, arranging and technology skills that relate to composing music for all forms of media.  All modules are compulsory and there are 3 specific pathways:   * Harmony * Composing for Media * Musical Directing and Arranging   Although in the final semester in Year 3 Harmony is replaced by the module:  **“Working in the Music Industry”** which gives a bespoke look at your individual career and how you intend to gain employment within the Industry. Added to all of this there are compulsory piano lessons for 2 years contained within levels 4 and 5 of the Harmony Modules, there are also compulsory programming lessons in Year 1 within the Composing for Media modules. |

**Section C - Course Aims**

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| Programme Aims To produce musicians with the skills, business knowledge and networks needed to develop sustainable careers as **professional composers** for film, TV, games and other media. The course is therefore designed to provide you with a broad range of skills to maximise your employment. During the degree you will also build incremental and progressively deeper knowledge and understanding of music publishing, the recorded music sector, and the inner workings of the streaming music economy.  Throughout your time at the college you will be encouraged to collaborate with your peers and students on other degrees at LCCM. As you will find yourself surrounded by talented, creative and ambitious musicians and entrepreneurs. This will be matched with industry opportunities, as being in the heart of London, we have the closest links to industry and have dedicated staff looking to match you with opportunities from our partners and industry network.  The course is taught by industry practitioners and is informed by a deep understanding of the commercial music business. It provides students with a creative understanding of 20th and 21st century western popular music, for example optional workshops such as Choir, Logic Support and various Ensembles are offered to compliment your formal studies.  **Level 4.** Study at this level ensures you have a solid base from which to progress or complete your studies. Techniques, principles and approaches are prescribed at this level to ensure you have:   * Reliable skills in your chosen subjects * A secure theoretical understanding of music * A sound knowledge of the music industry * A clear picture of popular music and its historical development   **Level 5.** At this level, further approaches to your subjects are explored and you are encouraged to experiment with and challenge the conventions secured in your previous studies. At level 5 you will:   * Advance and broaden your practical skills * Encourage greater creativity in how you make music * Deepen your harmonic understanding of the subject * Improve your knowledge and interpretation of different styles of music   **Level 6.** This final part of your studies prepares you for work as a graduate by drawing together the substantial body of productions and arrangements you have created into a **final portfolio**. Your work will demonstrate your ability to compose for all key forms of visual media and demonstrate the breadth, versatility and advanced understanding of genre that you will have developed as a composer. This portfolio will be supported by your **career presentation** which will provide you with a plan of how you will make the transition from education to employment. Alternatively, you can choose to apply the instrumental skills and theoretical knowledge you have acquired to new contexts such as music teaching.  At level 6 you will:   * Set your own objectives and manage yourself to deliver them * Analyse your own skills, teach yourself and know where to get good advice * Know how to find information on a subject, discern its reliability and form your own conclusions * Have a clear plan about how you will find work as a graduate musician entering the music industry or labour market.   **Portfolio.** The course is designed by industry professionals to provide comprehensive opportunities, so on graduation, you will have built a substantial portfolio of work such as videos, recordings and arrangements relevant to your career progression. |

**Section D - Course Outcomes**

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| Upon successful completion of the course students are able to: Programme Learning Outcomes **BMus (Hons) Composition for Film & other Media (Level 6)**   |  |  | | --- | --- | | **Knowledge and Understanding** | | | **KU1** | **Genre: Create** a distinctive musical identity drawing on selected musical genre | | **KU2** | **Industry: Design** innovative and effective solutions to meet current or future opportunities in the music and entertainment industry, respecting any intellectual property rights and securing appropriate commercial terms | | **Cognitive Skills** | | | **CS1** | **Evaluate: Integrate** advanced skills, techniques and procedures in a range of tasks. | | **CS2** | **Analyse: Evidence** the viability or suitability of your insights and solutions through critical reflection and systematic appraisal of a wide range of sources or body of evidence. | | **Practical Skills** | | | **PS1** | **Research: Defend** creative or business decisions using appropriate primary and secondary sources, and academic conventions | | **PS2** | **Communicate: Inspire** your audience with elegant, original and convincing delivery to captivate their attention | | **Key Life Skills** | | | **KS1** | **Professionalism: Evaluate** industry standards in the context of innovative practice, opportunity and mutually beneficial relationships. | | **KS2** | **Plan: Create** strategies for success within the context of an unpredictable market and profession, where goals and deadlines can demand revision and flexibility. |   **Exit Awards**  **DipHE Composition for Games & other Media (Level 5)**   |  |  | | --- | --- | | **Knowledge and Understanding** | | | **KU1** | **Genre: Demonstrate** musical genre conventions in a range of contexts | | **KU2** | **Industry: Solve** anticipated and identifiable challenges using existing technology, legal knowledge or business practices. | | **Cognitive Skills** | | | **CS1** | **Evaluate: Demonstrate** appropriate skills, techniques and procedures in a range of tasks. | | **CS2** | **Analyse: Apply** critical reflective skills that objectively critique and challenge both your own personal assumptions and the constructs associated with the discipline, leading to a speculative but informed argument | | **Practical Skills** | | | **PS1** | **Research: Develop** meaningful insights using appropriate research methods, primary and secondary sources, and academic conventions | | **PS2** | **Communicate: Develop** coherent and stimulating content delivered with confidence to meet the interests ofyour audience | | **Key Life Skills** | | | **KS1** | **Professionalism: Apply** standards that reflect well on you and your place within the industry or creative community | | **KS2** | **Plan: Determine** goals to meet deadlines, demonstrating the ability to progress study, tasks or projects independently |   **CertHE Composition for TV & other (Exit Award)**   |  |  | | --- | --- | | **Knowledge and Understanding** | | | **KU1** | **Genre: Express** musical genre accurately in selected contexts | | **KU2** | **Industry: Explain** typical commercial principles, business practices and key organisations involved in the music industry | | **Cognitive Skills** | | | **CS1** | **Evaluate: Use** appropriate skills, techniques and procedures as instructed to complete selected tasks. | | **CS2** | **Analyse: Read** information objectively, leading to the formulation of a reasoned argument | | **Practical Skills** | | | **PS1** | **Research: Gather** evidence and data for an investigation using appropriate sources and academic conventions. | | **PS2** | **Communicate: Engage** your intended audience with well-structured material, that is technically accurate and delivered with creative flair. | | **Key Life Skills** | | | **KS1** | **Professionalism: Demonstrate** appropriate judgement and an ability to meet expected standards for individual or group projects. | | **KS2** | **Plan: Identify** priorities that enable expectations to be met, whilst maintaining momentum, focus and a work/life balance. | |

**Section E - Learning, Teaching and Assessment**

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| **How at LCCM learning and teaching is collaborative and personalised**  The contemporary music and entertainment industries offer a broad and exciting range of areas for you to study and practice. It is therefore important for us to support you whether working collaboratively or independently and at every level the course is based around practical application.  **Contact tuition**  You are expected to work both as an individual and in collaborative teams where you will contribute your ideas and time to various projects. Practical lessons help you develop your skills in your chosen subject areas. Lectures, classes and open workshops deepen your knowledge and provide you with an environment in which to sharpen your critical capabilities.  **Independent Learning**  As well as the contact tuition you receive, you are required to study independently. As a music composer, you need to prepare and practice in your own time. This is **crucial** for your success, as you must study the subject matter presented in lessons, lectures and classes. The time and significance of your independent learning increases as you progress through each year of the course.  Student collaboration is part of the day-to-day LCCM practice and the College ensures that you are provided with the opportunities to learn with others. This includes seminars, the virtual learning environment (VLE) and open workshops. The college has a vibrant extracurricular programme of events with regular masterclasses, guest talks and gigs that provide further learning and opportunities to students.  The above allows the creative environment at the college and industry to keep flowing thus, nurturing the strong community value amongst the staff, tutors and student body. Consequently, the Student Experience is designed to embed an approach to learning and teaching that fosters partnership between staff and students and a strong learning community in all awards.  The Music Box provides professional facilities, equipment, rooms and software. A wide range of support is available to you with several teams dedicated to support students throughout their course. The programme administration team is dedicated to resolve student issues and provide pastoral and academic support. Individual development plans and further support can be given as required.  The Student Services Team also enables any student with a learning disability/ disability or mental health concern to have access to professional advice in this area and can make individual recommendations to the Academic team for assessment support or accommodations. During the academic year, LCCM offers a series of optional workshops for further support and development, available to all our students in response to individual learning needs. All LCCM students are supported appropriately and empowered to fulfil their own potential (e.g. through individualised academic support and /or feedback).  Within the student experience of all programmes, you will receive significant face to face time with teaching staff, regular informal and formal feedback on their academic development, and support and mentoring on all practical and collaborative projects. Attendance is monitored and proactive intervention made by Student Services to ensure every possible student’s success. The college’s bursary and hardship scheme are also an integral element of this support should you need it.  **General Assessment**  All LCCM assessments comply to an overarching assessment strategy that relies on relevant QAA Subject Benchmark Statements, this utilises the principles of Constructive Alignment and careful mapping to demonstrate effective coverage of level award learning outcomes. All assessments are used to ensure that you develop and build on your key skills as you progress through the programme, requiring you to create work or demonstrate understanding in typical industry settings and environments.  The college avoids assessment “exercises" that would not normally occur in an artistic or professional context. Though LCCM is focused on studying and furthering music and creative industries through its practice, the institution rightly chooses to place significant emphasis on the need for you to develop a creative sound/identity, and a sufficient theoretical and critical understanding of your discipline albeit through relevant practice and assessment. This ensures innovative assessment methods are used, allowing the teaching team to see that you are appropriately prepared for work in the music and creative industries.  All Learning Outcomes are clear and precise in their meaning, thus demonstrating the progression and learning which will take place and subsequently be tested in each module and assessment. Assessment grades and feedback, which must be pertinent to the learning outcomes, will enable you to reflect on your work and make further advances in your development. Formative assessments will support this learning, allowing you to develop your skills and learn from feedback ahead of graded assessment.  As on previous existing courses for many years, the academic team has ensured all Programme assessments are coherent within an industry context. Each award has been designed to ensure assessments used for individual modules form a coherent whole and are timed throughout the academic year to avoid bunching. Assessments have always been subject to approval and thorough review by different academic bodies and industry professionals, such as different Awarding bodies, academic reviewers, External Examiners and lead industry professionals, which delivers a coherent set of assessments for all Programmes.  **Assessment Strategy**  Assessment supports your learning and recognises your achievement. It provides the course team with a means of evaluating your progress and identifies your strengths and weaknesses. It also provides a basis upon which recommendations for your progress can be made.  The purpose of assessment is to provide a systematic measure of your achievement, and to confirm you have met the learning outcomes of your course. Assessment can be summative, that which counts towards your degree or formative that which is developmental feedback used to help you understand where a piece of your work is currently against the learning outcomes and assessment criteria and what you can do to improve it.  Summative assessment takes place through:   * Practical Work - presentation, musical directing, leading a studio session. These are carried out in real-time and often marked by two tutors for assessment purposes. * Portfolio - audio tracks, arrangements, videos. All items must be submitted the precise formats stated in your [module guides] * Written Work – musical scores, exams, career or business plans, slides for presentations, session or practice diaries, self-critical reflections. All written work (where appropriate) should include a reference list or bibliography using the Harvard Style guide, and usually submitted electronically.   Formative feedback is given to you in two ways:   * Verbally throughout a module based on your tutor’s in-class observations of your work * In writing with indicative marks   **How you are assessed?**  You are assessed individually or as part of a collaborative group. When you are assessed collectively, tutors take note of your personal contributions so that marks may be given for both your individual work and for the work of the group overall. These are specific to each module and detailed in your module guides.  **Research and Contextual studies**  Specifically, at level 6 on the BMUS you really learn to put your work into context by finding your place within the Music Industry. For example, all students’ whatever portfolio of work they produce have to do a Career Presentation and submit a written Career Plan, based upon their current and future work. This is in the Core level 6 module “Working in the Music Industry”  Other examples of research and contextualisation can be found at Level 5 in the Composing for Media modules where you need to submit a self-reflective video dairy.  **Harmony Units and how they contribute to learning**  The thinking of the Harmony Modules on the course is that they cover the areas that every musician would need whatever their chosen career.  Through these modules you will:   * Gain a good musical harmonic and rhythmic understanding, * Develop your musical ear * Improve your understanding of different musical genres * Achieve Practical keyboard skills * Gain a comprehension of Industry and music business rights * Understand the cultural and social context of music   All the above skills are designed to complement your career, therefore giving you a well-rounded experience to complement the Careering Planning, Composing for Media and Musical Directing modules. This in turn fits with the LCCM ethos of creative graduates, that are both musically literate and have an understanding of the Industry.  **Synthesising delivery of different topics into one unit.**  Level 4 students on BMus Music Hons Composition & Arranging for Film, TV and Games and BA Music Business Management degrees gain broad contextual, cultural and commercial insights through shared teaching, assessment and peer-learning. This is achieved by a cross-programme overlap within otherwise separate modules.  For music students - one of the two compulsory building block modules at level 4 is Harmony 1 & The Music Industry Landscape, with the corresponding business module being Music Industry Landscape & the Streaming Economy. For each cohort they study the core topic of Music Industry Landscape as one cross-programme cohort with an open-book exam to test and reinforce their industry knowledge.  The other essential topic within the respective module is taught and assessed in programme-specific groups. In the second semester the overlapping module for music students is Harmony 2 & The History of Popular Music which overlaps in a similar way with History of Pop Music – Crate Digging module for BA MBM. The shared element here is peer-led learning in cross-programme groups to explore and then present at an annual end of year event an in-depth musical and cultural history of a particular genre or movement.  See examples below of how these module works in the cross-programme overlap:    1.   |  |  |  | | --- | --- | --- | | **BMus Harmony 1 & The Music Industry Landscape** | |  | | Music Theory & Application (70%) | Music Industry Landscape |  | |  | |  | Music Industry Landscape | The Streaming Economy (70%) | |  | **MBM Music Industry Landscape & The Streaming Economy** | |   2.   |  |  |  |  | | --- | --- | --- | --- | | **BMus Harmony 2 & History of Popular Music** | |  | | | Music Theory & Application (70%) | History of Pop Group  Project |  | | |  |  | | |  | History of Pop Group Project | History of Pop  Guided Research (70%) | | |  | **MBM History of Pop – Crate Digging** | | | |  |  |  |  |   **The BMUS approach to industry practice and assessed work placements**  While there is no set policy on work placements in the BMUS all opportunities in this field are very practical:   * All assessments are designed by tutors currently working in Industry. * You will get the chance to work with external professional musicians, for example you will be asked to conduct and arrange for a Band Big and String Quartet. * Tutors may will recommend you for work, or in some cases getting you to produce set arrangers for Media or live musicians.   However rather than work placement on one specific job the BMUS is aimed at giving you the experience to be able to work in a number of different contexts and the practically of the course gives you the tools to be able to do this. |

**Section F - Employability**

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| LCCM programmes have been designed to enable students to develop specialist skills and knowledge relevant for 'employment' as artists, producers, musicians, authors or creative entrepreneurs. This means all programmes must have both a robust theoretical and technical core at their heart coupled with a structure that requires students to focustheir field of study over the duration of the course and so develop the level of specialist skills and knowledge appropriate for a graduate and relevant for a practitioner of each specific role. This design has been tested at validation, annually through AMR and an Industry Liaison agent, formal engagement with industry leaders through enhancement activities and factoring in student feedback. LCCM governance reflects the open nature of its employment focussed ambition with academic and industry leaders represented at Boards and within the committee structure of the college.  This core and focus must be complimented by the study of broader related subjects within the discipline thereby enabling students to develop knowledge and skills that are relevant at all stages of their careers and that equip graduates to continue to learn throughout life. All programmes must embed skills for wider 'employability' such as teamwork, project management, communication, research and data management and more over embed the use of these skills where possible as the medium for carrying out subject-related assessments.  The college’s policy on “Careers Information Education and Guidance” CIEAG has been embedded and must be used to inform all programme and module design. All programmes are be led and taught by active practitioners and rooted in current industry this enables a direct link from students to industry. The inevitable outcome for students who complete an LCCM programme must be the establishment of a comprehensive portfolio of work.  This portfolio must provide each student with:   * Assets for possible future commercial use * The basis of a continuous professional development culture and strategies for critical reflective practice * A valued record of the personal learning made   Throughout their course and completion of it, the college aims to support its students and alumni further through the Career and Industry Liaison Officer which seeks to connect students with bespoke employment opportunities and ensure the provision of personalised real-world careers advice.  The list below shows some of the career options available:  **Music Industry Careers**  This course is designed to equip you with the skills, knowledge and connections necessary to establish a lasting career in music. The list below shows some of the options available:   * Media Music Composer * Film Music Composer * Arranger * Musical director * Programmer * Executive, Manager, Administrator, Officer in the music or wider entertainment industry   **Other Careers**  The work-based and self-management skills you will learn on this course will also support you if you choose to undertake a range of roles outside of the music industry.   * Music Teacher * Executive, Manager, Administrator, Officers in any business * Project Manager   **Further Study**   * PG Diploma in music or a related subject * PGCE or other teaching qualifications * Further study at Masters Level (on completion of the BMus (Hons) |

**Section G - Enhancing the Quality of Learning and Teaching**

Below is a list of markers that ensure the enhancement of teaching and learning on the course:

* All Tutors working in current Industry-this ensures the course remains current and relevant to the specific fields taught
* Tutor Training days
* Programme Committee meetings of all course the Subject leaders and Student Reps
* Peer Observations, where one tutor observes another’s lesson and gives feedback. A summary of all observations is discussed at the Programme Committee and shared with all tutor’s and then fed into the Annual feedback cycle.
* Tutor Report Forms- Individual forms sent to the Programme Leader. A summary of all reports is discussed at the Programme Committee and shared with all tutor’s and then fed into the Annual feedback cycle
* External Examiner’s Report
* Internal Surveys
* NSS Surveys
* QAA Reviews
* QAA Benchmark Statements
* Student Committee- As well as feedback from the Student Committee, student reps are invited to attend all meetings, such as Programme Committee and Senior Management Team
* Master Classes

**MODULE MAP**

| BMUS COMPOSITION FOR FILM, GAMES & OTHER MEDIA | | | | | | | Contributing towards the Learning Outcomes  Taught (T), Practised (P) and/or Assessed (A) | | | | | | | |
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| Module Code | Level | Module Name | Credits | Study Block  1, 2 or 3 | Compulsory (C) or  Option (O) | Assessment  methods\* | KU1 | KU2 | CS1 | CS2 | PS1 | PS2 | KS1 | KS2 |
| Genre | Industry | Evaluate | Analyse | Research | Communicate | Professionalism | Plan |
|  | 4 | **Harmony 1 and The Music Industry Landscape** | 20 | 1 | C | EX |  | TA | TPA | TPA |  |  |  |  |
|  | 4 | **Composing for Media 1 & Programming** | 20 | 1 | C | PO |  |  | TPA | TPA |  |  |  | TPA |
|  | 4 | **Musical Directing & Arranging 1** | 20 | 1 | C |  |  |  |  | TPA | TPA |  | TPA |  |
|  | 4 | **Harmony 2 and  The History of Popular Music** | 20 | 2 | C | EX, PR |  |  |  | TPA | TPA | TPA |  |  |
|  | 4 | **Composing for Media 2 & Programming** | 20 | 2 | C | PO | TPA |  | TPA |  |  |  | TPA |  |
|  | 4 | **Musical Directing & Arranging 2** | 20 | 2 | C |  | TPA |  | TPA |  |  |  |  | TPA |
|  | 5 | **Harmony & Theory 3** | 20 | 1 | C | ES, EX |  |  |  | TPA | PA |  | TPA |  |
|  | 5 | **Composing for Media 3 (Action-Thriller)** | 20 | 1 | C | PO | TPA | TPA |  |  |  |  |  | TPA |
|  | 5 | **Musical Directing & Arranging 3** | 20 | 1 | C | PC |  |  |  | TPA | TPA |  | TPA |  |
|  | 5 | **Harmony & Theory 4** | 20 | 2 | C | ES, EX |  |  |  | TPA | PA |  | TPA |  |
|  | 5 | **Composing for Media 4 (Games)** | 20 | 2 | C | PO | TPA |  | TPA |  |  | TPA |  |  |
|  | 5 | **Musical Directing & Arranging 4** | 20 | 2 | C | PC |  | PA | TPA |  |  |  |  | PA |
|  | 6 | **Harmony 5: Arranging World Music or Jazz** | 20 | 1 | C | PR | TPA |  | TPA |  |  |  | PA |  |
|  | 6 | **Composing for Media 5 (Broadcast)** | 20 | 1 | C |  |  |  | TPA | TPA |  |  |  | PA |
|  | 6 | **Musical Directing & Arranging 5** | 20 | 1 | C | PC | TPA |  | TPA |  |  |  | TPA |  |
|  | 6 | **Working in the Music Industry** | 20 | 2 | C |  |  | TPA |  |  | TPA | TPA |  |  |
|  | 6 | **Composing for Media 6 (Film)** | 20 | 2 | C |  |  |  | TPA | TPA |  | PA |  |  |
|  | 6 | Musical Directing and Arranging 6 | 20 | 2 | C | PC, PR |  | TPA | TPA |  |  |  | TPA |  |

|  |  |  |  |
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| \*The following codes for assessment methods apply  *(additional codes can be proposed through this process, if necessary)*: - | | | |
| AR | Artefact | LR | Literature Review |
| CB | Computer-based | OR | Oral |
| CE | Critical evaluation | PC | Practical |
| CS | Case study | PF | Performance |
| DI | Dissertation or project | PL | Placement |
| ES | Essay | PO | Portfolio |
| EX | Exam | PR | Presentation |
| GR | Group Report | RE | Individual report |
| IT | In-module Test | SP | Studio Practice |
| JL | Journal / Logbook | OT | Other |

1. Include general information about the experience or status of the staff involved in delivering the course, for example Professor, Programme Director, Senior Lecturer [↑](#footnote-ref-2)