Programme Title	BA (Hons) Music & Sound Design
Awarding Body	Ravensbourne University London
Teaching Institution	Ravensbourne University London
Final Award	Level 6 – BA (Hons) Music & Sound Design Pathways: Level 6 – BA (Hons) Music & Sound Design (Music) Level 6 – BA (Hons) Music & Sound Design (Sound)
Interim awards	Level 5 – Dip HE Level 4 – Cert HE
UCAS Code	*W371, W374*
QAA Subject Benchmarks	Music (2016) Communication, media, film and cultural studies (2016)
PRSB reference	N/A
Mode of study	Full Time
Date produced/amended	May 2018
Course Leaders	Jenna Doyle & Dominic Fitzgerald

Distinctiveness

BA (Hons) Music & Sound Design offers a unique chance for students who are interested in sound and music creation, particularly for media, to hone a range of skills and develop a specialism in either music composition or sound design that will guide them towards their own ideal career path. With the Arts (and music in particular) becoming less of a focus in schools, many students with an interest in this field can find themselves unsure of where their true talent and interest lies. This new programme aims to introduce students to a broad range of music and sound design skills in Level 4, with pathways for specialism in the form of elective units and options within unit project briefs at Levels 5 and 6.

The proposed pathways are: BA (Hons) Music and Sound Design (Music) and BA (Hons) Music and Sound Design (Sound). The programme embraces new and emerging technologies which utilise music and sound design, including virtual reality and game platforms, to give students specific software skills that will set them apart from other graduates. The programme encourages students to collaborate with other disciplines within Ravensbourne and asks learners to begin to tackle how music and sound work within different media to communicate and support narrative.

The Mindsets and Skillsets Manifesto: Five Principles

Ravensbourne developed its Mindsets and Skillsets Manifesto as part of an institution-wide Portfolio Review. This was the culmination of a significant process that included a broad literature review; various outputs from national and international conferences and institutional visits; a 'Futures in the Making Symposium' attended by academic faculty - featuring an industry panel and a second panel of high profile external academics; a '20 / 20 / 20 Visiting Lecture Programme'; and market analysis of existing courses and the

university's academic framework. The final Manifesto also drew from the institution's Strategic Plan and the Director's post-2018 vision document.

The Mindsets and Skillsets Manifesto consists of Five Principles that creates the basis of a vision that informs a new academic framework, its new curriculum, and all course level learning outcomes. This Manifesto underpins the validation and revalidation documents presented here, and is briefly articulated in the following way:

1. Cultivate / where the individual thrives

- Holistic Education: beyond the discipline
- Life Skills: resilience, self-efficacy, multiple intelligence

Extending the norms of skills-acquisition and competency-based approaches Cultivate nurtures the creative individual beyond the academy, embracing the holistic notion of educating the whole person.

Critical life-skills are investigated and multiple intelligences explored through a model that supports professional and personal development to create and support resilient and inclusive individuals prepared for work in the ever-changing creative industries and for living with wider societal and cultural flux in the 21st century.

2. Collaborate / where disciplines evolve

- Blurring Disciplines: petri dish for new thinking and practice
- Shape-Shifters: new practice demands new practitioners

The Collaborate model enables students with discipline-specific knowledge to apply their own creative thinking, design and media practices and methodologies and production techniques to interdisciplinary and transdisciplinary projects.

Interdisciplinary project models integrate subject knowledge and working methods from a range of disciplines to create synthesis of practice, whilst the transdisciplinary model creates new and extended disciplinary modes through the unity of intellectual and practice-based frameworks to reach beyond single disciplinary perspectives.

3. Integrate / where education engages industry

- Professional Modes: education mirrors industry
- Depth and Breadth: specialists and generalists

A model that integrates academic delivery with industry practice; enabling subject-specific, interdisciplinary student teams to replicate modes of working found within relevant professional models; the Production House in Film and TV, the Design Studio in communication and media design, the Fashion House in fashion and textiles, the Advertising Agency in advertising and promotion and the Architecture Practice in architecture and interiors.

Typically the Integrated Team, with each member assigned a specific role, works to a phased delivery that may include the Discover, Define, Develop and Deliver stages of the Design Double Diamond. Integrate challenges traditional constraints in the teaching of the solo practitioner and embraces the notion of disciplinary discovery and practice through team working.

4. Advocate / where purpose meets practice

- Citizen Practitioners: tackling real-world problems
- Self to Selves: from the individual to the collective

Putting purpose first, Advocate recognises the responsibility for creative education to address the unprecedented environmental, social and economic challenges facing humankind; tomorrow's designers and media practitioners are increasingly aware of their responsibilities as global citizens to engage with complex ethical issues related to climate change, social justice, interdependence, wellbeing and biodiversity.

Advocate puts studio projects and commercial and charitable industry commissions at the centre of the educational experience enabling students real-world opportunities to improve the communities in which they live and work and in turn begin to transform the wider world.

5. Originate / where creativity meets technology

- Mind-Sets + Skill-Sets: the dynamism of ideas + technology
- Applied Mastery: leveraging theory, practice and innovation

Sitting at the intersection of creativity and technology, Originate enables the merging of visionary mind-sets and skill-sets to provide provocative and challenging design and media approaches. The amalgamation of theory and practice, Originate embraces both integrated and agile design-thinking and design-doing practice and research methodologies to forge dynamic technologically-savvy and creativity-driven responses and solutions to given and self-directed industry-leading projects.

Programme aims

- To give students the opportunity to study a range of music and sound design-related skills, with a focus on producing soundtracks for media.
- To allow students to refine their skillsets as they study, giving them the option to specialise in music or sound design in the form of a pathway.
- To develop targeted entrepreneurial and business skills, allowing students to promote themselves and manage their career and workload effectively.
- To train students using industry-relevant computer software and hardware in order to produce professional music and/or sound design productions, either to brief or as part of personal creative development.
- To teach students how to analyse the use and creation of music and/or sound design within a wide range of media, encouraging the development of independent and critical thinking and how sound and music support narrative .
- To develop transferable skills which can be adapted to suit a number of job roles within the music and sound design industry.

Programme Learning Outcomes

The course provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas.

On completion of the course students will be able to:

LO 1 Research/Inspiration

Select and evaluate information gathering techniques using a wide range of sources, providing visual, contextual and industry case-study research as appropriate.

Related Principle: ORIGINATE

LO 2 Concept/Ideation

Critically appraise and evaluate appropriate research materials to generate workable concepts or strategic project themes that inform and underpin project development.

Related Principle: ORIGINATE

LO 3 Development/Prototyping

Investigate potential pathways that result in appropriate solutions, informed by a systematic understanding of the principles of the creative process.

Related Principle: INTEGRATE

LO 4 (Pre) Production
Demonstrate systematic working knowledge, production skills, selection, application and understanding of a selection of processes, materials and methods that inform creative and academic practice.

Related Principle: COLLABORATE

LO 5 Presentation /Storytelling For Influence

Communicate projects creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience/client and the purpose of the work.

Related Principle: ADVOCATE

LO 6 Critical and creative mindsets

Evaluate a range of critical approaches in order to form an independent position

Related Principle: ORIGINATE

LO 7 Employability

Effectively employ professional transferrable and employability skills, including the ability to manage time and work to clear briefs and deadlines, respond to set goals, and communicate effectively.

Related Principle: CULTIVATE

LO 8 Professional Identity

Align your professional identity as a practitioner with a viable career context.

Related Principle: CULTIVATE

Learning and Teaching methods	Assessment Strategy
- Level 4: Relates to QAA Music Benchmark 4.1 4.2 Skills will be developed through a mixture of lectures, workshops, practical studio and computer-based sessions, self-directed study, as well as a number of individual tutorials which may form part of a larger session. Project-based work will form a significant role in establishing some of the key skills at Level 4, both as part of assignments and class-based tasks. This encourages encourages critical analysis, problem-solving, creative thinking and personal reflection. Students will be asked to research current trends and activities in industry which can inform the creative and professional process. Learning is facilitated by permanent and sessional teaching staff, who are practising professionals themselves and bring an important industry-informed perspective to the course. Students are introduced to contextual elements of the course by theoretical and critical frameworks in which they can locate their practice. Students will also be taught to reference correctly within their written work. **- Level 5: Relates to QAA Music Benchmark 4.3** Skills acquired at Level 4 are developed further through lectures, seminars, critiques, workshops, practical studio and computer-based sessions, self-directed study and individual tutorials. Students will be encouraged to be more innovative in their approach to project-based work, identifying niches in the area they are exploring and ways in which new, emerging needs can be fulfilled. This encourages extended research and more creative approaches to their work. Students will	**Assessment strategies will include:** - Audio submissions (musical compositions/productions and sound-design) - Video submissions with accompanying audio - Essays - Reports - Presentations (group and individual) - Project logs/blogs - Viva presentations - Peer assessment - Software-based project files (particularly for game and virtual reality-focused audio development) - Video of software implementation (particularly for game and virtual reality-focused audio development) A mixture of assessment strategies will be implemented for formative and summative assessments. **Formative Assessment** This form of assessment will monitor development of skills and can provide the student with vital feedback, which they can use to inform further learning and development. Formative assessments help staff to identify students who require increased support and helps students to recognise strengths and weaknesses within their own academic work. It also allows for a vital safe environment for students to experiment and be allowed to make mistakes. **Summative Assessment** This form of assessment evaluates student learning at the end of the unit and allows the student to be awarded a final mark for the unit as part of the process. Summative assessments are reflective of the learning outcomes of the unit and draw upon

learn progressively to take responsibility for their own learning. Some projects are intentionally collaborative, encouraging team-working and peer-learning and may involve students from other programmes. Visiting speakers and specialists will be invited to deliver lectures or practical workshops, bringing their own specialism and examples of industry work into the sessions. Traditional modes of delivery will be supported where appropriate by e-learning and/or resource-based learning (via a VLE, virtual learning environment).

Within the area of contextual study, they will be introduced to the dissertation format and will develop skills that will allow them to choose a suitable subject area/lead question and formulate an effective research approach.

- Level 6: Relates to QAA Music Benchmark 4.3

Skills acquired at Level 4 and 5 will be developed and perfected at Level 6 through lectures, seminars, workshops, self-directed study and individual tutorials. A large proportion of project-based work will be initiated and developed by students themselves, with a view to mastering particular skillsets that will allow them to stand out in industry. Students will be offered increased responsibility for their own learning. Visiting lecturers will be invited to deliver lectures and/or practical sessions related to their area of work. Written work (outside of dissertations) will focus upon critical analysis and reflection of project-based work, with a view to encouraging ongoing development.

Within the sphere of contextual study, students will develop and write a dissertation which explores an area of their subject in depth.

skillsets/concepts that the student has developed as part of the units learning and teaching content.

These assessment strategies and methods demonstrate how students will be able to achieve the learning outcome above.

These methods will enable students to achieve the learning outcomes set out above.	

Unit Code		Unit Title	Credits
Level 4			
C18101		Themes in Contemporary Culture	15
MSD18102		Music and Sound: Theory into Practice	15
MSD18103		DAW Software Techniques	30
MSD18104		Studio, Live and Location Recording	30
MSD18105		Music and Sound for Media	30
Level 5			
C18201		Big Ideas & Philosophies	15
MSD18202S	Sound Pathway	Sound Post-Production for Film	15
MSD18203S	Sound Pathway	Creative Sound Design	15
MSD18204S	Sound Pathway	Sound Post-Production for TV	15
MSD18202M	Music Pathway	Composition	15
MSD18203M	Music Pathway	Music for Film & TV	30
EMSD181	Elective 1	Live Multimedia Project	15
EMSD182	Elective 1	Sound Post-Production for Film	15
CIE18200	Elective 2	Cross-Institution Elective	15
MSD18205	Shared Unit	Music and Sound Design for Games	30
Level 6			
C18301		Dissertation	30
MSD18302		Specialist Project	15
MSD18303		Individual Project	30
MSD18304		Portfolio Project	45
		Total	**360**

Entry Requirements

Students will normally be expected to possess five GCSEs (grade C or above) or equivalent (including English) and also to hold at least one of the following or equivalent UK or international qualification:

- 2 A Levels (grades A-C) or 4 AS Levels (grades A-C)
- 2 vocational A Level (grades A-C)
- Level 3 Foundation Diploma or National Diploma
- Advanced Diploma (grades A-C)

- International Baccalaureate (28 points or above)

Where an applicant's first language is not English, proof of competence in English will be required. For undergraduate and postgraduate programmes, this will normally take the form of an approved English language test at B2 level in the Common European Framework of Reference. Any test for proficiency in English must have been achieved within 18 months preceding the date of entry. Individual programmes may have higher language requirements. Ravensbourne's international department will advise applicants on the language requirements for particular programmes.

Standard Ravensbourne entry requirements. No music qualifications needed.

Primarily applicants are selected on the basis of:

- an applicant's prior academic achievement/qualifications and/or previous employment/life experience;
- assessment of the applicant's ability and aptitude to succeed on the course for which they has applied.

Students are selected according to the generic criteria set out below:

Personal attributes
- shows commitment, enthusiasm and interest in the subject area
- initiative and problem solving
- ability to communicate around the creative process
- can generate ideas and use external sources to develop them
- ability to research an idea and follow it through to a finished product

Study skills
- can understand and organise information clearly
- can investigate and analyse information
- shows reasoning and intellectual curiosity

Professional skills
- has shown they can initiate and deliver projects
- can work in a team and with people with different skills
- has shown confidence with IT

Career aspirations
- understands the relevance of the course to her/his career ambitions
- understands current debates within industry

Accreditation of Prior Learning

Applications are welcomed from those who may not possess formal entry qualifications, mature students, those with work experience or with qualifications other than those listed above. Such applicants should demonstrate sufficient aptitude and potential to complete the course successfully. Applicants will be assessed at interview in accordance with Ravensbourne's Accreditation of Prior Learning Policy and Procedure.

Student Support   http://intranet.rave.ac.uk/display/SS/Student+Support

Assessment Regulations	http://intranet.rave.ac.uk/display/RA/Assessment+-+UG+and+PG

Course LOs	Level 4					Level 5									Level 6			
	1.1	1.2	1.3	1.4	1.5	2.1	2.2 (S)	2.3 (S)	2.4 (S)	2.5 (M)	2.6 (M)	2.7 (E)	2.8	2.9 (E)	3.1	3.2	3.3	3.4
LO1	✓		TBA		✓	TBA					✓	✓	✓		✓	✓	✓	TBA
LO2		✓		✓	✓		✓			✓	✓	✓	✓	✓	✓	✓	✓	
LO3		✓		✓			✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	
LO4		✓		✓	✓		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	
LO5					✓		✓		✓		✓		✓	✓		✓	✓	
LO6	✓	✓		✓	✓			✓		✓					✓	✓	✓	
LO7	✓								✓								✓	
LO8																	✓	

1.1 MSD18102 Music and Sound: Theory into Practice
1.2 MSD18103 DAW Software Techniques
1.3 C18101 Themes in Contemporary Culture
1.4 MSD18104 Studio, Live and Location Recording
1.5 MSD18105 Music and Sound for Media

2.1 C18201 Big Ideas & Philosophies
2.2 MSD18202S Sound Post-Production - Film (Sound Pathway) + (Dept Elective 1)
2.3 MSD18203S Creative Sound Design (Sound Pathway)
2.4 MSD18204S Sound Post-Production - TV (Sound Pathway)
2.5 MSD18202M Composition (Music Pathway)
2.6 MSD18203M Music for Film & TV (Music Pathway)
2.7 EMSD181 Live Multimedia Project (Dept Elective 1)
2.8 MSD18205 Music and Sound Design for Games (shared)
2.9 EMSD182 Sound Post-Production for Film (Elective 1)

3.1 MSD18302 Specialist Project
3.2 MSD18303 Individual Project
3.3 MSD18304 Portfolio Project
3.4 C18301 Dissertation

Academic Framework – Course Diagram

<table>
<tr><td colspan="5" align="center"><u>Academic Framework Overview</u></td></tr>
<tr><td></td><td>Term 1</td><td>Term 2</td><td>Term 3</td><td>120 credits</td></tr>
<tr><td>Level 4</td><td>Induction (0 credits)</td><td colspan="2">1.3 Themes in Contemporary culture (15 credits)</td><td></td></tr>
<tr><td></td><td>1.1 Music and Sound: Theory into Practice (15 credits)</td><td>1.4 Studio, Live and Location Recording (30 credits)</td><td>1.5 Music and Sound for Media (30 credits)</td><td></td></tr>
<tr><td></td><td>1.2 DAW Software Techniques (30 credits)</td><td></td><td></td><td></td></tr>
<tr><td>Level 5</td><td>2.1 Big ideas (7.5 credits)</td><td>Cross-Institutional Elective (15 credits)</td><td>2.1 Dissertation Proposal (7.5 credits)</td><td>120 credits</td></tr>
<tr><td></td><td>Cross-departmental Elective:

2.7 Live Multimedia Project (15 credits)

OR

2.2 Sound Post - Film (15 credits)</td><td colspan="2">2.8 Music and Sound Design for Games (30 credits)

SHARED UNIT</td><td></td></tr>
<tr><td></td><td>2.2 Sound Post - Film (15 credits)

SOUND PATHWAY</td><td>2.3 Creative Sound Design (15 credits)

SOUND PATHWAY</td><td>2.4 Sound Post- TV (15 credits)

SOUND PATHWAY</td><td></td></tr>
<tr><td></td><td>2.5 Composition (15 credits)

MUSIC PATHWAY</td><td colspan="2">2.6 Music for Film & TV (30 credits)

MUSIC PATHWAY</td><td></td></tr>
<tr><td>Level 6</td><td>3.4 Dissertation (30 credits)</td><td colspan="2">3.2 Individual Project (30 credits)</td><td>120 credits</td></tr>
<tr><td></td><td>3.1 Specialist Project (15 credits)</td><td colspan="2">3.3 Portfolio Project (45 credits)</td><td></td></tr>
</table>

Description of the Course

The Music and Sound Design BA is focused on the creation and manipulation of music and sound for film, games and television. The course is for aspiring musicians, sound designers and composers who wish to develop their music and sound skills and apply them in a wide range of careers in the creative industries.

Futures

Employed or freelance destinations:

- **Composer**
- **Music Producer**
- **Sound Designer**
- **Sound Editors/Mixers**
- **ADR Specialists**
- **Foley Artists**
- **Post-Production Sound Mixer**
- **Sound Recordist**
- **Sound Supervisor**

Freelance destinations:

- **Arranger**
- **Instrumentalist**
- **Songwriter**
- **MIDI Programmer**

The Course

The course is practically focused and will enable you to work creatively with music and sound in direct preparation for work in the creative industries. You will develop knowledge and skills to support your own creativity, including critical listening, editing, arranging, composing, producing, technical and storytelling skills. Students gain an understanding of how music and sound intersect with moving image (film, games and television) and are encouraged to apply the technical and creative aspects of sound and music production in a project-based learning environment. Collaboration is at the heart of the course and students will undertake project briefs with other students to realise projects as part of a team. Teaching staff and visiting professionals bring a strong industry perspective throughout the course.

Year One

You will build skills in music and sound production, studio and location recording, electronic arrangement, composition, editing and post-production. You will begin to think about your own music composition and sound design, building confidence by working to set briefs. You will also gain a fundamental knowledge of the industry and the varied opportunities for work you will be aiming for. We encourage you to start thinking about your contextual studies research.

Year Two

You will gain a greater understanding of equipment and software and think about the specialist areas of music composition and sound design in which they are used. This will allow you to enhance your practice and develop your approach based on standard industry workflows. You will engage in creative briefs that encourage you to collaborate with other students and create work as part of a team.

Year Three

You will bring your learning together in a final portfolio of skills. Alongside this, you will complete a self-initiated project. We ask you to show your contextual studies research and thinking in a long form dissertation. The final portfolio will act as a showreel or promotional tool for entry into the industry.