

## Programme Specification

Undergraduate Programmes

<b>Awarding Body/Institution</b>	University of London
<b>Teaching Institution</b>	Goldsmiths, University of London
<b>Name of Final Award and Programme Title</b>	BMus/BSc (Hons) Music Computing
<b>Name of Interim Award(s)</b>	N/A
<b>Duration of Study/Period of Registration</b>	3 years full-time / 4 years full-time (incl placement) / 4-6 years part-time
<b>UCAS Code(s)</b>	WG34
<b>QAA Benchmark Group</b>	Computing
<b>FHEQ Level of Award</b>	Level 6
<b>Programme Accredited by</b>	N/A
<b>Date Programme Specification last updated/approved</b>	September 2016
<b>Primary Department/Institute</b>	Computing

<b>Departments which will also be involved in teaching part of the programme</b>
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Music
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### Programme overview

The BMus/BSc programme accords with Goldsmiths' aims to pursue intellectual curiosity, work beyond the "boundaries of preconceptions" and provide "a unique and creative approach" to subjects. This programme, a collaboration between the Departments of Computing and Music, is an innovative synthesis of contemporary musical practice and musicology with the creative and analytical applications of computer science. It builds upon well-established research collaborations that link the two departments, in areas such as interactive performance, computer-based analysis and music cognition.

The programme is designed to meet the opportunities, challenges and intellectual demands presented by careers in the culture industries, in music technology and in audio, music and media related computing. You will encounter the most up-to-date technologies and programming methods, and explore current issues in programme design, sonic art, contemporary composition and musicology.

The programme meets the demands of the rapidly evolving and innovative subject area of music computing. It fosters further development of our interdisciplinary understandings across the broad fields of computer science, creative practice and musical research. You will study how computers listen and analyse sound and music, how they can derive, generate or 'invent' processes and structures for music, and how such processes are rendered into music in the form of audio or printed musical text.

This programme is informed by the Departments of Computing and Music Learning and Teaching Strategies, as well as by external guidelines and frameworks, including the QAA Computing and Music subject benchmark statements and the QAA qualifications framework.

### Programme entry requirements

You will be expected to have at least ABB or BBB at A2 level, BTEC DDM/D\*MM or IB 34/32 points or Access: Pass with 45 Level 3 credits including 30 at Distinction & 15 at Merit or equivalent.

An A2 level, or equivalent, qualification in Music or Music Technology is preferred. However we encourage applications from those without a formal qualification in music who can demonstrate relevant knowledge and experience.

At the interview stage you may be asked to present a portfolio of recent work relevant to your knowledge and experience of computing and/or music (for example: creative work in music technology or other

media, musical scores and recordings, written work).

Applicants whose first language is not English must have received a score of 6.0 or more in the IELTS (or equivalent) examination for written English.

### Aims of the programme

You develop the critical, technical and intellectual skills needed to be able to analyse problems, design and implement solutions on computers and communicate your ideas in a variety of forms.

You develop awareness of diversity in music and the diversity of values, critical stances and analytical methods, in their historical and cultural contexts. The programme encompasses a wide range of repertoires of music, offering modules that reference various aspects of film music, Western art and contemporary music, popular music, 'world' music, sound art and electronic music. By exploring the interrelationships between theories of music and computing, and between theoretical understanding and creative practice, you develop the knowledge and skills to create your own independent research project in your final year.

### What you will be expected to achieve

Students who successfully complete the programme will be able to:

Knowledge and Understanding		Taught by the following modules
<b>A1</b>	demonstrate knowledge of the interrelationships between computer science, musicology and creative practice. The knowledge should be sufficient to produce substantial creative musical work with computers.	Music Computing 1, 2, Music: Major Project
<b>A2</b>	demonstrate knowledge of a wide range of topics underlying computers and software design, as relevant to music computing. A broad range of topics will be known to a basic level and some will be known in depth.	Year 1 and Year 2 core Computing modules
<b>A3</b>	demonstrate knowledge of advanced theoretical models and abstractions that underpin reasoning about computing systems. This knowledge will be sufficient to understand and implement substantial software systems.	Level 5 and 6 programming modules
<b>A4</b>	demonstrate knowledge of key concepts and technical strategies evident in a range of musical repertoires, which may include contemporary music and sonic art, Western art music, popular and 'world' music.	Approaches to Contemporary Music, first, second and third year options in Music
<b>A5</b>	demonstrate knowledge of critical approaches and analytical methods that can be applied to music, appraised in aural and written form, to the standard of academic discourse.	Core and optional modules in Music
<b>A6</b>	demonstrate knowledge of selected musical discourses and practices in their historical, societal and cultural context.	Second and third level Music options
<b>A7</b>	demonstrate knowledge of theoretical and contextual systems that inform creative practice in software design, musical interpretation and composition.	Perception and Multimedia Computing, Music Computing 2, Computing: Major Project Music: Major Project

<b>Cognitive and Thinking Skills</b>		<b>Taught by the following modules</b>
<b>B1</b>	analyse moderately complex computing systems to verify they are correct and well designed.	Introduction to Programming
<b>B2</b>	critically self-evaluate creative and technical work, and evaluate the work of others	Creative Computing 1 and 2
<b>B3</b>	assess effectively a user's requirements and specifications, in order to design and realise a solution to a moderately complex problem.	Computing: Major Project
<b>B4</b>	solve problems in a systematic, logical manner.	All core and optional Computing modules
<b>B5</b>	apply intuitive and experimental methods in the production of creative work	Music Computing 1, 2, Computing: Major Project, and Music: Major Project

<b>Subject Specific Skills and Professional Behaviours and Attitudes</b>		<b>Taught by the following modules</b>
<b>C1</b>	apply current analytical and musicological methods to assimilate, assess and interpret music	Core and optional Music modules
<b>C2</b>	compose music to a professional level in the form of studio-based media and/or live performance	Music Computing 1, 2; Music options in Years 1, 2 and 3
<b>C3</b>	apply different algorithms and data structures, both well- established and innovative, with particular reference to musical applications.	Music Computing 2
<b>C4</b>	implement a moderately complex functional specification from generalised requirements, demonstrating an understanding of correct processes and their concomitant problems.	Music Computing 1, 2, Computing: Major Project Music: Major Project
<b>C5</b>	undertake a substantial independent project in which you design, implement, test (realise or perform with, as appropriate) and evaluate a software system for musical application OR undertake a substantial independent project in which you design and carry out a creative project by using appropriate research and computing methods and by synthesizing relevant compositional techniques, source materials and contextual writing.	Computing: Major Project Music: Major Project

<b>Transferable Skills</b>		<b>Taught by the following modules</b>
<b>D1</b>	use library resources, databases, and other research tools to identify, collect and reference primary and secondary material, to academic standards.	Many modules in Music and Computing involve project- style assessments in which the student is expected to undertake independent research.
<b>D2</b>	use information technology effectively, including music- writing and word processing programmes.	all modules
<b>D3</b>	structure and communicate ideas effectively and persuasively, both orally and writing to a professional level.	Many modules in Music and Computing require the submission of essays, critical evaluation and technical reports. There will oral presentations of ideas and work in Music Computing 1, 2, Computing: Major Project, and Music: Major Project
<b>D4</b>	work independently and effectively, and sustain	Computing: Major Project Music: Major

## How you will learn

The Departments of Computing and Music are committed to a diverse and stimulating range of learning and teaching methods that ensure the programme outcomes are addressed rigorously and effectively. Learning emphasises a close synthesis between theoretical understanding and practical application that helps you develop an advanced, critical approach to the interdisciplinary subject of music computing. Knowledge of the interrelationships between computer science, musicology and creative practice is consistently fostered and developed through independent and collaborative projects across years 1 and 2, in both music or computing specialist modules and the core music computing modules themselves. This is fully integrated in the supervision of final year project that will draw together programme elements. In addition, the College's Gold Award scheme and personal tutoring system are opportunities to develop coherent links between seemingly disparate elements in the programme.

New and existing modules provide network of cross-referenced and cumulative knowledge across modules; this is further developed through your independent research and learning activities directed towards course assignments and the large-scale project component. You achieve the outcomes relevant to your individual pathway that combines core and optional modules, through the experience of interconnected teaching and learning strategies across the various elements of the programme. All modules provide a weekly lecture-seminar or other session, which reinforces preparatory or follow-up reading, and other related learning activities in both group and individual settings to foster new understandings and skills.

Programme outcomes that emphasise knowledge and understanding are developed in lecture seminar sessions, supported by tutorials, and where relevant, lab/workshop sessions. Practical and subject-related skills are developed through class-based tasks, either individually or in groups, (including analytic, listening-based, or discursive exercises) or by setting up or reviewing follow-up tasks undertaken outside of class. Lab sessions, practical workshops (e.g. composition workshops) and music studio sessions provide opportunity for you to develop and present the wide range of skills in computing and music necessary. Cognitive and transferable skills are integral to your learning experiences across all elements of the programme.

The relative extent of a lecture, seminar or task-based component in any individual module or session depends on the learning outcomes and material at hand. Class discussion and debate, whether staff- or student-led, encourages collaborative engagement with questions, issues, problems and exercises that help develop your individual learning. Independent learning requires close and rigorous engagement with primary and secondary sources, as directed by module materials and online resources, including instructional 'off-the-shelf' software modules and other online resources, musical scores, recordings, film, historical documents and a range of other relevant materials. The relevant library resources are referenced to help develop research-based and ITC related skills. Your learning development is supported and reviewed in tutorial meetings that occur across the academic year. Learning and teaching is supported by a wide variety of practical activities that pertain to various aspects of the programme, including the Music Department's concert series, masterclasses, guest lectures, events run by the Music Research Forum, Digital Studios and Unit for Sound Practice Research.

Options: The programme offers a degree of flexibility at levels 5 and 6, in order to offer learning opportunities across the broad range of theoretical and practical subjects encompassed by music and computing. You will select your options with the advice and agreement of your personal tutor and the programme convener at various stages in the degree programme. You will be advised about Level 1 choices at interview and/or enrolment.

## How you will be assessed

Summative and formative assessment of the programme outcomes occurs across the Programme. Individual modules deploy the most effective and appropriate assessment method(s) according to the topic and learning outcomes.

The methods comprise:

- 1) a written document (e.g. a 3,000-word essay) that demonstrates an ability to apply reasoning to a set question, comparative or analytical task, conduct independent research and produce an academic argument that can be supported by evidence and examples, or to provide self-reflective commentary
- 2) a coursework portfolio that demonstrates an ability to undertake one or more practical or creative task(s) in response to explicit criteria (e.g. a composition, a musical performance, a transcription) and write a short self-evaluation.
- 3) an unseen examination that demonstrates the ability to apply reasoning to set question(s), comparative or analytical task(s) and produce reasoned solutions and/or academic argument supported by evidence.
- 4) an oral presentation that demonstrates an ability to articulate and present coherent solutions, arguments and understandings relevant to tasks set, and respond to feedback in discussion with peers and tutors. The programme outcomes are achieved and demonstrated in their most extensive and comprehensive form in the final year project component that is compulsory for the programme.

The methods are:

- 1) a software application project based upon an independent area of theoretical and practical research, in which you design, implement, test (realise or perform with, as appropriate) and evaluate a software system for musical application. Accompanied by a research essay c.3,000 words.
- 2) a creative project based upon an independent area of theoretical and practical research, in which you design and carry out a creative project (e.g. substantial composition, improvisations, sound installation) by using appropriate research and computing methods and by synthesizing relevant compositional techniques, source materials and contextual writing. Appropriate media accompanied by a research essay c.3,000 words.
- 3) formative assessment occurs in class discussion of tasks set, tutorial review of your progress as well as through written and oral feedback.

## Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	I: First (Exceptional)	<p>Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. Overall the work demonstrates the conceptualisation, coherency, contextual appropriateness, theoretical sophistication, critical evaluation, accuracy and, above all, originality. Any omissions that occur arise as a result of a deliberate, justified focus, rather than through any lack of awareness or incompetence.</p> <p>Text-based assessment: the text is structured with exceptional clarity and cogency, the argument is compelling and the presentation and scholarly procedures employed are flawless.</p> <p>Creative work: Works will demonstrate a fluency of approach and outstanding qualities with strong</p>

		evidence of originality, individuality and conceptual coherence. They will demonstrate a sophisticated synthesis of technique, theoretical understanding and imagination. Works will be clearly address well articulated aims of contemporary relevance, and will demonstrate an incisive exploration of aesthetic and technical issues. Relevant materials will be produced to a professional standard, with written commentaries that evidence a sophisticated and critical approach to contextual frameworks.
70-79%	I: First (Excellent)	<p>Represents the overall achievement of the appropriate learning outcomes to an excellent level. Overall the work shows evidence of rigorous analytical research in its conceptualisation of the project; an excellent level of response to the set tasks; the conceptual coherency of the work/project is strong and ideas are deployed within a clearly defined contextual framework. There is evidence of a thorough grasp of relevant concepts, methods and contents appropriate to the assessed work, and demonstrate originality in application of ideas, in synthesis of material and/or in design and implementation of systems.</p> <p>Text-based assessment: the text is extremely well structured, ideas are developed, articulated and synthesised to a high standard through cogent argument throughout. Correct scholarly procedures and theoretical frameworks are consistently employed with care, accuracy and an understanding of their purpose</p> <p>Creative and technical work: Creative works and computer systems will demonstrate an excellent standard with strong evidence of originality, individuality and conceptual coherence. They will demonstrate a convincing synthesis of technique, theoretical understanding and imagination. Creative works and computer systems will be well conceived and will demonstrate an incisive exploration of technical, conceptual and aesthetic issues, as relevant. Relevant materials will be produced to a professional standard, with written commentaries that evidence a sophisticated and critical approach to contextual frameworks.</p>
60-69%	lii: Upper Second (Very good)	<p>Represents the overall achievement of the appropriate learning outcomes to a very good level. Overall evidence of good analytical research in the conceptualisation of the project; a very good level of response to the set tasks; the conceptual coherency of the work/project is good and ideas deployed within a defined contextual framework. The candidate must also demonstrate good skills in application of ideas, in synthesis of material and/or in design and implementation of systems. Such work is generally missing the sense of originality that is sought from first class work.</p> <p>Text-based assessment: the text is well organised, the main argument is clearly focused and constructed. Correct</p>

		<p>scholarly procedures are employed throughout with accuracy.</p> <p>Creative and technical work: Creative works and computer systems will demonstrate a high standard with clear signs of conceptual coherence and individuality. They will demonstrate the confident and effective use of a range of techniques, informed by theoretical understanding and imagination. Scores, CDs, data or other relevant materials will be produced to a high standard, with written commentaries that demonstrate individual insight and assimilation of contextual frameworks.</p>
50-59%	Ilii: Lower Second (Good)	<p>Represents the overall achievement of the appropriate learning outcomes to a good level. There is evidence of an adequate level of understanding of relevant tasks, concepts, methods, and context and of sufficient skill to tackle the problem at hand. Such work is likely to demonstrate a lower level of competence and less insight in analysis than upper second class work.</p> <p>Text-based assessment: the text is structured around an argument, though not consistently focussed; scholarly procedures are employed throughout and are largely correct though routinely applied.</p> <p>Creative and technical work: Creative works and computer systems will demonstrate an overall satisfactory standard showing some degree of originality or potential. They will demonstrate technical competence, relevant knowledge and understanding, a degree of imaginative thinking and conceptual coherency. Scores, CDs, data or other relevant materials will be adequately produced, with written commentaries that show some awareness of context.</p>
40-49%	III: Third (Pass)	<p>Represents the overall achievement of the appropriate learning outcomes to an adequate level. Overall mainly adequate level of response to the set task; the conceptual coherency of the work/project is largely adequate. There is some recognition of the problem and attempt at a solution, however, the work falls short of the expectations in terms of understanding and/or skills or technical ability. Such work is generally differentiated from failure by a sense of a positive, if limited, engagement by the candidate.</p> <p>Text-based assessment: The text evidences some structure and / or sound argument and the focus; there are minor inconsistencies and mistakes in the usage of scholarly procedures and their presentation.</p> <p>Creative and technical work: Creative works and computer systems will demonstrate some merit: they will demonstrate adequate technical competence, and conceptual coherence. Scores, CDs, data or other relevant materials will be adequate.</p>
25-39%	Fail	Represents the overall achievement of the appropriate

		<p>learning outcomes to an unsatisfactory level. Work shows some evidence of an attempt to address the question or task, but with inadequate detail, analysis or evidence of technique; there is insufficient evidence that the concerns of the module have been understood; and/or less than the minimum degree-level competence in expression and organisation.</p> <p>Text-based assessment: The text lacks structure and / or sound argument; the focus is not clear; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.</p> <p>Creative and technical work: Creative work demonstrate some engagement with the task set but will fail to meet honours standards: they will demonstrate inadequate technical competence, imaginative thinking or conceptual coherency.</p> <p>Scores, CDs, data or other relevant materials may be poorly produced. Performance: there is an unsatisfactory control of the voice or instrument. There is some evidence of musical understanding but this is undermined by technical deficiency.</p>
10-24%	Bad fail	<p>Represents an overall failure to achieve the appropriate learning outcomes. The work is deficient in most respects, revealing insufficient grasp of material and poor organisation and an inability to identify and address the task required.</p> <p>Text-based assessment: The text entirely lacks structure and focus; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.</p> <p>Creative and technical work: This will demonstrate inadequate technical competence, imaginative thinking or conceptual coherency. Relevant materials will be inadequately produced.</p> <p>Performance: There is a significant lack of control of the voice or instrument, with little or no evidence of musical understanding.</p>
1-9%	Very bad fail	<p>A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non-valid attempt and module must be re-sat).</p>
0%	Non submission or plagiarised	<p>A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment</p>

### How the programme is structured

In the first year all students study the fundamentals of computer programming, contemporary music and music technology. Core modules establish all the key areas of this innovative subject; these culminate in a final year Music Computing Major Project. The programme also allows students to identify and develop strengths and interests by choosing various specialist options in the Departments of Music and Computing. The project topic will determine the award of either BMus (Hons) or BSc (Hons). Module lists in years 2 and 3 are indicative. Some modules may not be available in some years. At level 5 (year 2) students take the following compulsory module:

## MU52047A Music Computing 2 (TERMS 1 & 2) 30 CATS

Modules are selected from Groups A and B to the value of 90 CATS (credits), containing a minimum of 45 CATS from Group A and 30 CATS from Group B. A further 15 CATS may be taken from either group. Students must take 60 CATS in each term to balance workload.

At level 6 (year 3) students take one of these two core modules: this choice determines the name of the final award, either B.Mus. or BSc.

MU53043A Music: Major Project (Terms 1 & 2) 60CATS  
IS53043A Computing: Major Project (Terms 1 & 2) 60CATS

You also select a total of 60CATS from Groups C & D. Students must take 60 CATS in each term to balance workload.

### Academic Year of Study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Introduction to Programming: Part 1	IS510	15	4	Compulsory	1 and 2
Numerical Mathematics	IS51026B	15	4	Compulsory	1
Sound and Signal	IS510	15	4	Compulsory	2
Approaches to Contemporary Music	MU51024B	15	4	Compulsory	2
Music Computing 1	MU51047B	30	4	Compulsory	1 and 2
Live Performance Systems	MU51057A	15	4	Compulsory	1 and 2
Electronic Music Composition and History	MU51063A	15	4	Compulsory	2

### Academic Year of Study 2 MU modules Group A / IS modules Group B

Module Title	Module Code	Credits	Level	Module Status	Term
Perception & Multimedia Computing	IS52020B	30	5	Compulsory	1 and 2
Principles & Applications of Programming (30 credit version)	IS52028A	30	5	Optional	2
Creative Projects	IS52030A	30	5	Optional	1 and 2
Programming for Dynamic Websites	IS52031B	15	5	Optional	2
Musicians, Commerce and Commodification	MU52016B	15	5	Optional	2
Music, Communication and Identity	MU52020A	15	5	Optional	1
Composition: Creative Strategies (co-requisite "Composition")	MU52023C	15	5	Optional	2
Sonic Art Techniques	MU52024C	15	5	Optional	2
Popular Music Production	MU52025C	15	5	Optional	2
Sonic Art Practice (co-requisite "Sonic Art Techniques")	MU52028B	15	5	Optional	2
Media Composition (co-requisite "Music in Film")	MU52029D	15	5	Optional	2
Techniques in Jazz and Popular Music	MU52036B	15	5	Optional	1
Music in Film	MU52037B	15	5	Optional	1
Arranging in Jazz and Popular Music (co-requisite "Techniques in Jazz and Popular Music")	MU52040C	15	5	Optional	2
Music of Africa and Asia	MU52046A	15	5	Optional	2

Music Computing 2	MU52047B	30	5	Compulsory	1 and 2
Techniques of Contemporary Composition	MU52061B	15	5	Optional	1
Aesthetics, Meaning and Culture	MU52064A	15	5	Optional	1
Mapping 20th Century Music	MU52065A	15	5	Optional	2
What is Jazz?	MU520	15	5	Optional	

Academic Year of Study 3 IS modules Group C / MU modules Group D

Module Title	Module Code	Credits	Level	Module Status	Term
Optional modules to the value of 60 CATS from Group C Computing, or Group D Music modules from an annually available list.		60	6	Optional	1-2
Students must take ONE of the Major Project modules below (only one is Core):					
EITHER: Computing: Major Project	IS53043A	60	6	Core	1-2
OR: Music: Major Project	MU53043A	60	6	Core	1-2

### Academic support

The Departments are committed to making any reasonable adjustment that allows, as far as possible, for equality of opportunity and access, and to ensuring that students are not substantially disadvantaged because of specific learning difficulties or disability.

Expertise is provided by the Departments' resident staff who are dedicated and experienced teachers, but also distinguished practitioners and researchers in their own right, working in national and international contexts. The Departments also draw on a large pool of visiting tutors and researchers, to provide a breadth of expertise and contact with current research and practice.

Student learning is supported by the Rutherford Information Services Building, which houses extensive book, score, CD/DVD and electronic resources. All registered students also have access to the University of London libraries network. In addition, the Music Department has its own dedicated specialist facilities, including an Audio Library and studio facilities for music processing, recording and digital film editing. The Department of Computing has extensive computer lab facilities. Both Departments make extensive use of the VLE learn.gold online facility, in order to support student learning in a number of ways, including the dissemination of learning resources and to provide an electronic forum for the exchange ideas and debate.

The BMus/BSc curriculum is supported by a wide range of activities that encourage awareness and involvement in the Departments' high profile practical, performance and research activities, including termly postgraduate conferences, the Music Research Forum, the Digital Studios' 'Thursday Club', a large number of regular performance ensembles and concert events, masterclasses, workshops, visiting speakers, and various other activities of the Digital Studios, the Centre for Contemporary Musical Cultures, the Intelligent Sound and Music Systems group and the Unit for Sound Practice Research. Further information about these groups can be found from the Departments' web pages

[www.gold.ac.uk](http://www.gold.ac.uk).

You are allocated a personal tutor during your period of study who offer advice, guidance or clarification of courses, options, requirements and regulations; and to monitor your progress through the programme. The Personal Tutor can also offer support in cases of academic difficulty.

Should further advice be necessary, the Senior Tutor, the Chair of the Sub-Board of Examiners can also be consulted. If you encounter difficulties at any time with your studies, the programme convenor and

other course tutors can provide additional academic support whilst the Senior Tutor is available by appointment to discuss welfare-centred issues. Staff members have office hours each week to discuss any matters; outside these hours students may arrange an appointment with staff via email or telephone.

Both Departments take advantage of and pursue the College's Disability Awareness policies. Students with specific needs in this regard are considered on an individual basis. The College also actively supports students with specific learning difficulties (e.g. dyslexia), and provisions are made to ensure that all students, regardless of specific difficulty/disability, derive full benefit from the learning environment. In addition to specialist advice and assistance within the College, both Departments ensure that course materials are suitable for all students and, where necessary, these are altered to meet the requirements of individual students.

You will develop and maintain a personal development plan, run by the Goldsmiths Gold Award scheme, during your course of study. This plan helps you record aspirations, plans and goals, record your achievements, and enables progress to be monitored, in order to help achieve your individual aims. The Senior Tutor is available to discuss the Gold Award scheme with students, and Departments will advise you about how best to approach this task.

The medical, counselling and financial services provide support for students when necessary, and in the case of students with special needs (including dyslexia), the Student Support Office will provide sympathetic advice and help. Goldsmiths also provides a wide range of other support services for students, which can be found on its web site at [www.gold.ac.uk](http://www.gold.ac.uk). Overseas students whose first language is not English may seek assistance from the Goldsmiths English Language Centre.

### **Links with employers, placement opportunities and career prospects**

The programme is designed with careful consideration of the opportunities, challenges and intellectual demands presented by careers in music technology and music computing, and the various professions involving computing in the cultural sector, such as the sonic arts and performance, film and TV composition, sound design, web design, broadcasting, systems analysis and management, IT consultancy, librarianship, arts administration, and music record production.

In addition the course acts as a gateway to further study at Masters and PhD level, creating opportunities in computer music research and music software development.

### **The requirements of a Goldsmiths degree**

Undergraduate degrees have a total value of 360 credits. They are composed of individual modules, each of which has its own credit value. Full-time students take modules to the value of 120 credits each year and part-time students not less than 45 credits and not more than 90 credits each year. Each full-time year corresponds to a level of the Framework for Higher Education

Qualifications.

Year 1 = Level 4

Year 2 = Level 5

Year 3 = Level 6

Modules:

Modules are defined as:

“Optional” – which can be chosen from a group of modules

“Compulsory” – which must be taken as part of the degree

“Core” – which must be taken as part of the degree and passed with a mark of at least 40%.

Progression:

Full-time students are required to have passed modules to a minimum of 90 credits before proceeding to the next year. Part-time students normally must pass new modules to a minimum value of 45 credits before proceeding to the next year.

In addition, some programmes may specify particular modules which must be passed, irrespective of the minimum requirements, before proceeding to the next year.

**Award of the degree:**

In order to graduate with a classified degree, students must successfully complete modules to the value of 360 credits. However if a module which has not been defined as “core” has been failed with a mark of 35-39% and all three permitted attempts have been used, this module may be compensated (treated as if it has been passed) so long as the average mean mark for all 120 credits at that level is 45% or above. No more than 60 credits may be compensated this way across a programme and no more than 30 at any one level.

**Classification:**

Final degree classification will be calculated on the basis of a student's best marks for modules equivalent to 90 credits at Level 4, 105 credits at level 5 and 105 credits at level 6, applying a relative weighting of 1:3:5 to modules at level 4, 5 and 6 respectively

Degrees are awarded with the following classifications:

First Class – 70%+

Upper Second – 60-69%

Lower Second – 50-59%

Third – 40-49%

Students who, following the application of compensation and having used all their permitted resit attempts, have passed modules to the value of 300-345 credits, at least 60 of which are at level 6 may be awarded a pass degree

**Intermediate Exit Points:**

Some programmes incorporate intermediate exit points of Certificate of Higher Education and Diploma of Higher Education, which may be awarded on the successful completion of modules to the value of 120 credits at level 4 or 240 (120 of which at level 5) credits respectively. The awards are made without classification.

The above information is intended as a guide. For further information, please refer to the Regulations for Undergraduate Students, which may be found here: <http://www.gold.ac.uk/governance/studentregulations/>

### **Programme-specific rules and facts**

Students who have progressed to their work placement year while carrying over a failed module are not required to retake that module during the period of the work placement. A period in which they are doing their placement will not be required to count as an “eligible opportunity” for retaking. This regulation applies any examination period (summer and/or spring), if, and only if, the student is on a placement during that examination period.

### **How teaching quality will be monitored**

Goldsmiths employs a number of methods to ensure and enhance the quality of learning and teaching on its programmes.

Programmes and modules must be formally approved against national standards and are monitored throughout the year in departmental staff / student forums and through the completion of module evaluation questionnaires. Every programme also has at least one External Examiner who produces an annual report which comments on the standards of awards and student achievement.

This output is considered with other relevant data in the process of Annual Programme Review, to which all programmes are subject, and which aims to identify both good practice and issues which require resolution.

Every six years all programmes within a department are also subject to a broader periodic review. This

aims to ensure that they remain current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants is appropriate.

Detailed information on all of these procedures are published on the webpages of the Quality Office (<http://www.gold.ac.uk/quality/>).