

ASSIGNMENT GUIDELINES

V.6 September 2025

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Online Guide



For an online version of this guide, please scan the QR code



Introduction

1

Assignment Guidelines



1 Introduction

These guidelines will support you when producing assignments for submission. Your assignments will be varied and may include performances, compositions, recordings, exams, presentations, essays and ePortfolios amongst others.

This guide is a supporting document: it gives context and general guidelines. It does not replace the instructions on your assignment brief that can be found on your module page on Space. **You should always check your assignment brief to find out the details for your specific assignment.** The assignment brief will tell you:

- When the assignment is due;
- When your feedback is due for release;
- The method of submission as one of the following:

— **Online:** uploading files to an online submission portal on Space;

— **Show:** an ePortfolio page created on Show. This is then selected and submitted to the submission portal on Space;

— **Show and files:** a combined submission type with a Show post and uploaded files;

— **Panopto:** a video uploaded to Panopto and selected for assessment in the submission portal on Space;

— **Panopto and files:** a combined submission type with a Panopto video and uploaded files;

— **Offline:** an offline assessment encompasses anything that is not an one of the other assignment types. These can include, but are not limited to: exams, presentations, performances, physical submissions or online quizzes.

- The weighting of the assignment as a percentage of your total module mark;
- Assignment length in words and/or minutes depending on the nature of the task;
- Accepted file formats;
- The aim and learning outcomes of the assignment;
- The task you need to complete;
- The criteria against which you will be marked;
- Any other information required to complete the assignment;

If you have any questions about your assignment, you should email your tutor or module coordinator.

If you have any questions about any aspect of the guide, please email help@leedsconservatoire.ac.uk who will be able to direct your query to the appropriate person.

1.1 A decoded example assignment brief

Submission Type: How you submit or undertake your assignment. More information on this is in chapter 7

Submission Deadline: When you've got to hand it in (always 12 noon)

Feedback Deadline: When you'll get your feedback from your tutor

Assignment Brief: HBAMEX0011 Example Online Assignment

Example Module: Example Module Page (HBAMEX001)

Assignment Brief: HBAMEX0011 Example Online Assignment

Submission Type: Online submission

Submission Deadline: Thursday, 9 May 2024, 12:00 PM (noon)

Feedback Deadline: Thursday, 6 June 2024, 4:00 PM

Weighting: 100.0

Tutor/Marker: TEL

Word Count / Duration: 1000 words

Accepted formats: Document Files .doc .docx .pdf

[\(File Type Info\)](#)

Weighting: The percentage this assignment counts towards your module grade

Accepted formats: What files you are permitted to upload. More details on this in chapter 6

Word Count/Duration: How long your assignment should be. If you don't stick to this you could get penalties. Find out more about this in chapter 3

House Style and Formatting

2



2 House Style and Formatting

This section explains the general rules for presenting types of work that you will likely complete during your time at Leeds Conservatoire. These rules should be followed carefully to ensure that your work is clearly formatted, is presented correctly and in line with academic standards.

2.1 Written work

All written work should be presented in a clear and well-organised manner, allowing the examiner to easily read and assess your writing and ideas.

To assist with this, follow the rules below for formatting your work:

- Use a word-processor to produce your work (for example Microsoft Word); you must ensure that the **output file of your work is either .pdf or .docx/.doc**
- Set the page margins to at least 2.5cm;
- 1.5 or double line space the text;
- Text should be left aligned;
- Use an easily readable font, such as Arial or Calibri;
- Set your font size to 12pt;
- Number the pages;
- Put your student number and assignment code as a header on each page.

All sources must be referenced according to [section 4](#) of this guide.

When submitting written work as an online upload assignment, you should submit it as a single document, which includes your bibliography and any appendices. For written work submitted as part of a Show post, see the next section for guidance.

An example of written style formatting:

01234567
EXM4C004-001

Student number and
assignment code as a
header on each page

Appendix 1: Example of Written Style Formatting

Broadly speaking, 'appropriation' is the act of taking something for one's own use. The term may be applied in a range of contexts, from the appropriation of ideas to the appropriation of physical objects. However, here we are primarily concerned with the appropriation of cultural practice and goods, or what is commonly referred to as 'cultural appropriation'. In this regard, cultural appropriation can be understood as the adoption and expression of forms of cultural practice other than one's own. This is by no means a simple dichotomy; it is fair to say that very few cultures live in isolation or remain uninfluenced by other cultures. Rather, culture relies upon exchange between social groups for its development and enrichment. However, although the concept of appropriation may be viewed neutrally, it very often adopts an ethical dimension in discourses of music in which one cultural group is seen to take from another in an act of cultural theft. This, Roy Shuker (2005:11) argues, is especially relevant to "musical borrowings from marginalised genres and relatively disempowered social groups", raising potential questions of cultural ownership, agency, power and status, and commerce.

1.5 line spacing

2.54cm margin
(Microsoft
Word standard)

Shuker (2005:11) describes how, in the domain of popular music, the term is "applied primarily to musical reworkings, including borrowings by individual performers of musical sounds, accents, and styles". In line with the notion of cultural development through appropriation posited above, Simon Frith (2007:310) points out that musical appropriation is a key feature of musical development in which "musical styles develop through a constant process of borrowing and quotation". It is certainly apparent that new musical styles develop out of the hybridisation of existing styles. This process has been amplified in the twentieth and twenty-first centuries by the availability of cultural goods through mass-production, distribution, and broadcast. Moreover, musical appropriation has arguably grown in the light of the proliferation of digital technologies and the dissemination of cultural goods via the internet. Such technological and communicational developments have allowed for the widespread consumption of cultural goods by peoples geographically and contextually distant from their source of origin.

Font size 12, Arial or
Calibri and left aligned

Number pages

2.2 Show assignments

Show assignments must be titled and should be prefaced with the assignment code, your student number, followed by a title.

For example:

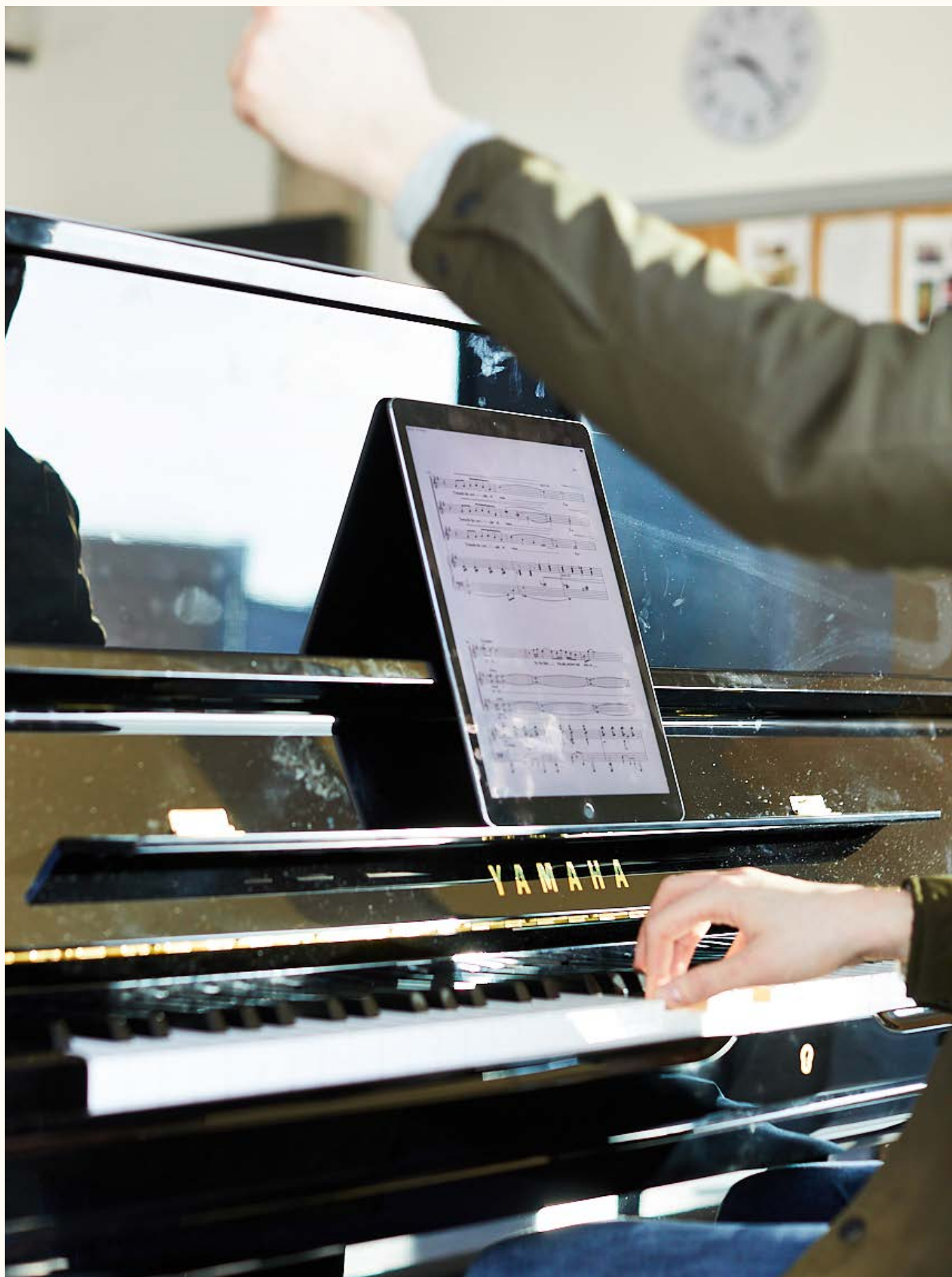
MEX4E001R~001 0123456 Assignment 1

All content in a Show post should be embedded into the page using the appropriate content boxes as follows:

- **Written content** (e.g. the main body of a reflection, evaluation, essay, etc.) must be written in a **text block** and embedded in the page. You should not upload a written document to a post that needs to be opened separately.
- **Audio** should be uploaded as an .mp3 or .m4a (Sample rate: 44.1kHz; Bit rate: 192 kbps) and embedded into the page (using the **audio block**), unless otherwise stated in the assignment brief.
- **Video content** must be uploaded to Panopto and embedded into a Show post, using the Panopto content block. The video file must have a .mov or .mp4 container, exported with a h.264 video codec, and AAC audio codec (1 audio channel maximum, stereo). Video resolution is recommended to be either 720p or 1080p. The name of your upload must be prefaced by the assignment code and your student number e.g. MEX4E001R~001 01234567 Video 1
- **Images** should be uploaded as .jpg or .png and compressed to a web appropriate size, resolution of 72 DPI and embedded using one of the **image blocks**.
- **External Content**, such as YouTube videos, used for context or evidence of research should be embedded in the page using the appropriate blocks. **You should not use YouTube or external media sites to upload your own summative work.** Links to other websites should be incorporated into a **text box** using the hyperlink tool.
- **Documents** should be embedded as a .pdf where possible, for example, CVs, scores, etc.
- Any other **files** not covered above, **and specified in the assignment brief**, can be uploaded using the **file block**.

All sources should be referenced according to the guidance **in section 4 of this guide**. When referencing in audio or video recordings you verbally cite the source by including the author and date at the point the source is used within your discussion. A bibliography should also be included on the Show post.

Assignment support is available on modules pages for all Show assignments. Instructions for using Show can be found here: leedsconservatoire.info/show-help



2.3 Presentations

Presentations will often differ significantly in content, approach, and style. However, much like written work, your presentations should be clearly organised and presented to enable the examiner to fully understand your thoughts. To assist with this, follow the general rules below for formatting your work:

- Where appropriate, use a presentation program (for example, PowerPoint) that can be opened on a conservatoire PC;
- The first slide should display your name, student number, module title, and the title of the presentation;
- Use an easily readable font, such as Arial;
- Written text should be presented no smaller than 16pt;
- When citing sources as part of a presentation, you should verbally cite the source by including the author and date at the point the source is used within your discussion;
- The final slide should present your bibliography of sources, using the guidance on referencing in [section 4 of this guide](#).

2.4 Video presentations and vlogs

In some modules you will be asked to submit a video presentation or vlog. This will normally be submitted in .mp4 or .mov file formats and either: submitted to Space via Panopto, embedded onto a Show post, or directly uploaded as a file to Space. The method will be detailed in your assignment brief and there will be assignment support on your module page showing you how to do it.

Other things you'll want to consider when creating vlogs or video are:

- Speak clearly;
- Set out a clear structure to the vlog in relation to the timeframe:
 - Each section having a time limit and focus. e.g. introduction, research, action, execution, summary, conclusions;
 - This will help to control your arguments, maintain focus, and control the pace of commentary;
- Incorporate a range of media from screenshots/ audio/video/slides to help contextualise the discussion;
- Ensure there is minimal text on screen to allow for greater concentration on the commentary;
- Seeing the person talk on camera often helps with expression and can help to convey emotion in relation to your work;

- Use of a range of sources to help substantiate/ support the content, a more diverse range of sources can often denote a more rounded vlog/ argument/presentation. You should reference conversationally, ensuring you include the author and date;
- Include a bibliography at the end of the video, using the guidance on referencing in [section 4](#) of this guide. This could take the form of a slide presenting your bibliography of sources end of the video, **deducted from the assignment duration**.

2.5 Composition / scores

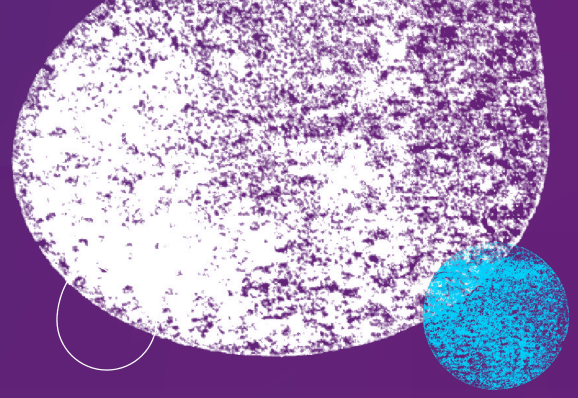
Specific scoring requirements will be stated on the assignment brief. These will differ according to the nature of the project/style. Songwriting briefs may require a lead line, lyrics, and chord symbols, whereas classical or film music assignments may require full scoring. Therefore, the following is intended as a general guide:

- The first page should state the title of the composition, composer, student number and assignment code;
- All pages should be numbered, and should include a header stating the title of the composition;
- Chord symbols should be above the top staff, if used;
- Notation should only include TAB if specifically stated on the assignment brief;
- Drums should either be written out in full or simply feature a style/genre guide, depending on the assignment.

Unless otherwise specified by the assignment brief, where standard staff-based musical notation is used the following guidelines should **additionally** be followed:

- Scores should include a 'legend' on the left-hand page of the first double-page spread, stating full instrumentation, duration and whether the score is in C or is a transposed score;
- Where appropriate, scores should include time signatures, with notes and rests within bars being grouped accordingly (e.g. 2+2, 3+2, 3+3);
- Scores should include bar numbers and, where appropriate (i.e. orchestral score, large ensemble score) should also include rehearsal marks;
- Scores should include instrument markings (dynamic, phrasing, etc.). According to convention, all dynamic and expression markings should appear below the staff for instrumental lines, and above for vocal lines. Technique markings should appear above the staff for instrumental lines and above dynamic markings for vocal lines. Lyrics/sung text should appear below the staff for vocal lines;
- Full instrument names should be given on the left-hand side of every staff on the first page, with abbreviated instrument names given on the left of every staff of pages thereafter.

Assignment Length



3



3 Assignment Length

Your assignment brief will detail the required length of your assignment either by giving a word count and/or a duration in minutes.

3.1 How do I work out my word count?

For written work, you must include an accurate word count either in the submission portal or on your coversheet. If you do not include a word count, you may be awarded a mark of **zero**. Additionally, an incorrect word count will be viewed as suspected academic misconduct.

Unless otherwise specified the published word limit **excludes**:

- Appendices
- Bibliographies
- Graphs and charts
- Images and graphics
- Tables, including titles and content
- The assignment task from the brief if you include it at the start of your assessment

However, your word count **includes**:

- Other footnotes
- Quotations
- In-text references and citations
- Titles and subtitles that you use to structure your assessment

3.2 How do I calculate my word count in a Show assignment?

Show assignments allow you to combine different media (for example, images, audio and video) with written work. The titles of blocks within the main body of your portfolio count towards your word count. The post outline, **found in the “document overview” tab**, can show you the running total word count of your entire post; be aware that you must deduct any exclusions, see section 3.1.

- For **written content** please follow the guidance above for written work. Please ensure you label the appendices, bibliography, etc. clearly.
- **Images** can include photographs, graphics, and posters. If your image contains words, these words will not be counted towards your word count.
 - Any images you use should support your response to the assignment brief and should be accompanied by written commentary that explains what the image is and why you have included it. You should include only necessary text in your images; any discussion of the image should be done in the body of your text and should be included in your word count.
- **Videos or verbal audio** that you have created can be used to provide evidence or to advance your argument. Your assignment brief will make clear what content is allowed in video or audio and how it contributes to the assignment length.

3.3 Overlength written assignments

The conservatoire follows the *University of Hull's Code of Practice on Assessment Procedures* for overlength assignments. This *Code of Practice* applies to all assignments that contribute towards your mark for a module. The following information aims to help you understand Hull's guidance. In addition you are strongly advised to read the *University of Hull's Code of Practice on Assessment Procedures*, which can be found in their [Quality Handbook: Assessment](#).

The penalties that are applied to written work that is overlength are:

Up to 10% over the specified length	No penalties
Between 11% and 20% over the specified length	10 marks
More than 20% over the specified length	The work will be awarded a mark of zero

e.g. **Example 1:** Your assignment requires a 2000 word reflective journal. Your reflective journal is 2,440 words in length, meaning that it is **22% overlength**. This means your mark will be reduced to 0.

Example 2: Your assignment requires a 3600 word essay. Your essay is 4068 words, meaning that it is **13% overlength** and your mark would have a **10 mark deduction**.

3.4 What if my written assignment is underlength?

If your written assignment is under the length specified in your assignment brief, there are no specific penalties. However, if your assignment is underlength you may not be fully addressing the criteria of the brief and that will be reflected in the mark awarded. You should always aim to meet the length requirements of any assessment. This will allow you to properly meet the requirements of the task.

3.5 What about performances, presentations and audio/video submissions?

Penalties are worked out differently for assessed performances, presentations and any assignments which have a length or duration, rather than a word count. They are based on the expected duration of your assignment, as specified in your assignment brief. The penalties are as follows:

Up to 10% over/under the specified duration	No penalties
Between 11% and 20% under/over the specified duration	5 marks
Between 21% and 40% under/over the specified duration	10 marks
Over 41% under/over the specified duration	20 marks

A mark will not be reduced below the pass mark* as a result of a penalty for **exceeding** the specified duration/length. However, if an assessment with a specified duration is **under** the specified length/duration the penalty will be applied in full and this may reduce the mark below the pass mark.*

e.g. Your assignment requires a performance of 30 minutes. Your performance lasts 34 minutes, meaning that it is **11%-20% overlength**. This means your overall mark will be reduced by **5 marks**.

*For undergraduate the pass mark is 40; for postgraduate the pass mark is 50.

3.6 Appendices

What is an appendix?

An appendix (the plural is appendices) is information that is not essential to explain your argument, but that does support your discussion. This typically includes external sources or evidence of your own research data (interview excerpts, musical transcripts, links to supporting online sources, diagrams, etc.) that you refer to within your work. It is not typically a place for your original writing; this should normally live in the main body of your writing if relevant or in footnotes if explanatory.

Appendices are attached at the end of your work, following your bibliography and can include charts, graphs, transcripts of interviews, scores, or longer audio-visual material. **Appendices do not count towards your final word count.**

You should not include irrelevant or loosely related material; everything in your appendix should be directly related to your assignment and referred to within the assignment. You should not use the appendix to respond to the requirements of the assignment brief – this should only happen in the body of your assignment.

How do I present appendices?

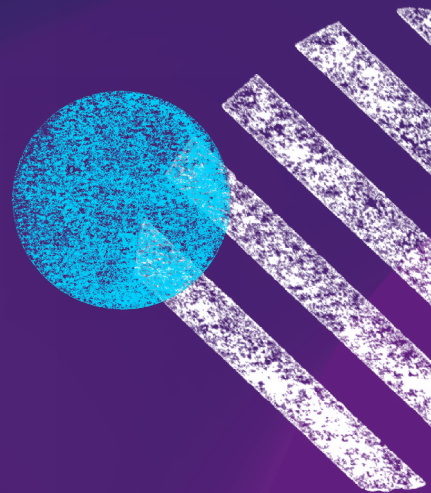
If you want to refer to an appendix item in your work, you should use a bracketed reference to the specific appendix. The material in your appendices should follow the order that it appears in the text. Each different item should be labelled under a separate heading (e.g. 'Appendix 1', Appendix 2', etc.).

e.g. The participants were given a handout that detailed the outcomes of the session (see Appendix 1).



Referencing

4



4 Referencing

Referencing is the acknowledgment of other people's work in your own original work. This can be any sort of media including books, journals, video, websites and beyond. If you include other people's work without acknowledging the original author or creator, this is very poor scholarly practice and you may be accused of **plagiarism**.

The conservatoire takes plagiarism — and other forms of academic misconduct — very seriously and allegations of such conduct are investigated and (if proven) penalised using the University of Hull's *Regulations — Governing Academic Misconduct* which can be found in their [Quality Handbook: Assessment](#). Further information can be found in [Section 9](#) of this guide.

Why reference?

An important part of your degree involves being able to critically engage with other sources of information. When you write an assignment as part of your degree, you need to build on other people's ideas. Referencing is the formal acknowledgement of external sources of information that you have used and evidences your meaningful engagement with a given area of study. Doing this correctly means that it is clear to an examiner which are your ideas and words and which are the ideas and words of others.

When to reference

You need to reference when:

- discussing ideas developed by another person
- using the exact words of someone else (quotation);
- referring to specific information.

When you don't need to reference

You do not need to reference common knowledge. This refers to facts, dates and information that can be found in a number of places and are undisputed. If in doubt about whether something is common knowledge, reference it.

4.1 How to reference

There are two parts to referencing:

- **Citation:** Highlighting in your work that the ideas and information came from someone else.
- **Bibliography:** Listing the materials (books, journals, websites, music etc.) you use, in a clear consistent way at the end of your work, so that others can find them.

Leeds Conservatoire uses the University of Hull **Harvard Referencing** system. If you Google 'Harvard Referencing' you will find that every university has its own guide and that they all differ slightly in terms of punctuation, formatting and the order of information. 'Harvard Referencing' refers to any referencing style that uses the author name and year of publication within the text to indicate that information or ideas have been sourced from elsewhere. These references then link the reader to the full reference within the bibliography at the end of your work, a full alphabetised list (by author's surname) of all the sources you have used.

The University of Hull Harvard referencing system is summarised below and the full guide is provided here: <https://leedsconservatoire.info/hullquality>

4.2 Citing in-text

When you are referring to a source in the body of your assignment, you add an 'in-text citation'. You need to put these in brackets and include information on the author and the date of publication (**Author, Date: page number/location if citing specific information**).

When an author name is included within your text the name is followed by date of publication in brackets:

e.g. Robinson (2001) suggests that Western culture has an obsession with academic achievement and fails to recognise the worth of creative ability.

When the author name is not included in the text their surname and date of publication are added in brackets at the end of the associated point.

e.g. Post-structuralism specifies that meaning is dependant "on the historical and/or cultural discursive content" (Lafrance, 2002:97).

Some examples of how and when you cite in text are shown next.

Quotation

Quotation is the verbatim transcription of someone else's words (i.e. an exact copy of someone else's words). This is one way of incorporating sources into your writing. Good reasons to use quotations include:

- to back up the point you are making;
- it is a significant piece of information/detail;
- it is a well-phrased extract that would lose meaning if rewritten.

Short Quotation

Quotations of fewer than 30 words should be integrated into the main body of written text and presented in double quotation marks. Short quotations are most effective when integrated into the discussion in a natural and fluid way.

e.g. The study of consumption in music is central to understanding how and why people listen to and buy music and “has paid particular attention to the patterns of such consumption and the processes whereby it occurs” (Shuker, 2005:51).

Long Quotation

Quotations of over 30 words should be presented in a new stand-alone paragraph, indented, and without quotation marks. Long quotations are often useful to provide context and detail, though make sure you are certain that all the information is required to support your argument.

e.g. In short, a musicology of record production concerns both *what* the recorded object is and *how* that recorded object came about. Frith and Zagorski-Thomas (2013:3) acknowledge the need for these developing musicological resources when studying music:

To study recording is to draw attention to two aspects of musical practice that conventional music studies tend to ignore: technology and commerce. It is also to raise questions about two of the shibboleths of everyday musical understanding: the importance of the individual creator and the sacred nature of ‘the musical work’.

Paraphrasing

To paraphrase is to rewrite the ideas of someone else into your own words, but retain the meaning. You may choose to use paraphrasing to include someone else's ideas within your own, to summarise key information, or to put someone else's words in your own more effective and appropriate language. Although you are not directly quoting someone else when paraphrasing, it is essential that you still reference the ideas using an in-text citation.

e.g. *Original Quotation:*

“Arnold’s significance is that he inaugurates a tradition, a particular way of seeing popular culture, a particular way of placing popular culture within the general field of culture. The tradition has come to be known as the ‘culture and civilization’ tradition” (Storey, 2015:19).

Example of Paraphrasing:

Matthew Arnold is important for positioning popular culture within the broader study of culture and for initiating the “culture and civilization” tradition of culture studies (Storey, 2015:19).

Acknowledgement of supporting sources

It is common in academic writing to credit particular authors and texts for having made a significant contribution to an area of study. This is different to quotation and paraphrasing as it does not involve reference to a specific piece of information. However, the author and text should still be referenced using an in-text citation with the referenced source included within your bibliography.

e.g. The scholarship of music production has been advanced by a number of important contributors who have sought to widen its frame and the practices of the discipline by approaching the subject from a sociological perspective rather than purely relying on technical and aesthetic aspects (Hennion, 1989; Kealy, 2007; Howlett, 2009).

Secondary referencing

This is when you refer to a reference that another author has used. Do not do this unless it is essential. It is always best to go to the original source if you can find it. However, it may be useful or necessary to use this type of referencing to demonstrate how a source is interpreted by others (though be aware: if you use another author's interpretation of a source, then you may be copying that author's interpretation, rather than what the original source said).

e.g. David Beard and Kenneth Gloag (2005) view the musicological study of heavy metal by Robert Walser (1993) as particularly important to the area of study. They claim that he has recognised how the “heavy metal genre imparts a particular ideology, noting that ‘the generic cohesion of heavy metal until the mid-1980s depended upon the desire of young white male performers and fans to hear and believe in certain stories about the nature of masculinity’ (Walser, 1993 in Beard & Gloag, 2005:73).

Verbal referencing

When referencing in audio or video recordings, or as part of a presentation, you should verbally cite the source by including the author and date at the point the source is used within your discussion. You should aim to incorporate this information naturally within the flow of your discussion.

- If part of a face-to-face presentation, you should provide your assessors with a bibliography at the end of your slides and as a handout.
- If part of an uploaded video or audio presentation or viva, you should also submit a bibliography.

Other Citation Rules

Corporate authors

When no named author is given, use the name of the organisation or company.

e.g. Their album sales are impressive, with the first two albums reaching UK sales of nearly 6 million in 2003 (BBC, 2003).

Two/multiple co-authors

For two co-authors:

When two co-authors are mentioned within the text, separate them with the word 'and'.

e.g. Bates and Clark (2014) identified that music students who achieved higher degree classifications were transient across competitive, cooperative and collaborative learning behaviours.

When two co-authors are not mentioned in the text, the co-authors names are separated by an ampersand '&'.

e.g. "Not only is music a 'mirror' that enables us to recognize aspects of the self, but the specific properties of music also come to represent or transform the image reflected in and through its structures". (O' Neil & Green 2004:253)

For more than two authors

For more than two authors, in text citations only show the first author followed by et. al.

e.g. Augmented Reality supports constructivist and situated learning pedagogies (Bower et al., 2014), a blend of pedagogies suited to the recording studio learning environment.

Different works by the same author

For more than one citation by the same author on the same information with different dates, list all the dates after the name separated by commas:

e.g. The Leeds music scene of the 1970s offered a counterculture to the male dominated mainstream (Simpson, 2005, 2019).

For more than one citation by the same author in the same year put a, b, c etc after the date:

e.g. Two traditional routes used to be ubiquitous in music education: the practical and performance based conservatoire route and the more theoretical and academic university route (Ledsham, 2000a, 2000b).

Several authors in one sentence

When referring to several sources, list citations in chronological order, separated by semicolons.

e.g. The development of a statement framework will consider the benchmarks and specifications set within music education (QAA, 2008; AEC, 2009; Leeds College of Music, 2013).

Plays

When quoting directly from plays, you should give a concise reference number indicating Act, Scene and line number. If the play is not divided in such a way, just give page numbers as normal.

e.g. “I prithee do not mock me fellow students” (Shakespeare, 1998, 1.2:177).

“The gardener left at six, the only other member of staff is Perkins” ((Lewis et al., 2015: 42).

No date available

If there is no publication date available, use the abbreviation n.d.

e.g. The piano/vocal theme is used throughout the film and by changing its key, rhythm or by adding a new instrument, it can supplement a completely different image. (Clark, n.d.).

Footnotes

Footnotes are a system for presenting supporting information that is not essential for a particular line of argument or discussion, but that may help to further support or contextualise your discussion. It should NOT be used as a form of referencing.

A footnote may be used to provide definitions of key terms, accounts of events, clarification of an idea, explanation of a process, etc. Footnotes are inserted into your writing at the specific point of discussion immediately following the full stop at the end of the sentence. The footnote will then appear at the bottom of the page.

e.g. During the academic year 2013/14, all first year undergraduate students at Leeds College of Music (now Leeds Conservatoire) undertook an online course to develop their learning literacies.²

²In 2013/14, Leeds College of Music offered the BA Music programme with four pathways (Classical, Jazz, Popular and Music Production) and the FD Music Production programmes.

Using square brackets and ellipses

Square brackets are used in academic writing to make necessary changes to quoted text, including inserting absent information, changing tense, and changing case. The square brackets are inserted around the letter or word that has been altered.

An ellipsis (three successive full stops) is used to indicate that some content has been removed (or omitted) from a quotation. This may be used to remove a clause or sentence that is unnecessary in supporting a point or line of discussion.

NB: square brackets and ellipses should not be used to alter the meaning or apparent intention of quoted text. Square brackets and ellipses should only be used within a quotation so it makes sense out of context.

e.g. *Original Quotation:*
“Arnold’s significance is that he inaugurates a tradition, a particular way of seeing popular culture, a particular way of placing popular culture within the general field of culture. The tradition has come to be known as the ‘culture and civilization’ tradition” (Storey, 2015:19).

Example of Square Brackets and Ellipsis:
“[Matthew] Arnold’s significance is that he inaugurates a tradition, a particular way of seeing popular culture... The tradition has come to be known as the ‘culture and civilization’ tradition” (Storey, 2015:19).

Presenting text titles in your written work

All text titles are proper nouns and, therefore, are by-and-large presented in title case (the capitalisation of the first letter of each word except articles, conjunctions and prepositions unless they start the title). There are some exceptions in which the author chooses to use lowercase lettering. In such cases you should present the title as it appears.

Large texts with sections/chapters

Titles of large texts that often include sections and chapters such as books, magazines, musicals, plays, operas, journals, films, and albums should be presented in italics.

e.g. *War and Peace* (book), *Rolling Stone* (magazine), *Don Giovanni* (opera), *Popular Music* (academic journal), *Apocalypse Now* (film), *Sgt. Pepper’s Lonely Hearts Club Band* (music album), *Blood Brothers* (musical).

Smaller parts of a larger text

Titles of smaller sections within a larger text such as chapters from a book, magazine or journal articles, and songs should be presented in single quotation marks.

e.g. Legally live: law, performance, memory' (chapter within a book), 'Authenticity as Authentication' (article from an academic journal), 'Back in Black' (song from an album).

Compositions

Compositions identified by the name of the musical form in which they are written plus a number or key (or both) should be given initial capitals, but not italicised or presented in quotation marks (example 1). Nicknames should be presented in single quotation marks (example 2).

e.g. **Example 1:** Symphony No. 5 in C minor
Example 2: 'Italian' Symphony

Some further general rules

- When referring to an author for the first time in your writing, use their full name (forename and surname). In subsequent uses of their name, use surname only.
- Italics can be used to give emphasis to a specific word or phrase in a sentence. This may be used to draw the reader's attention to the importance of a word or phrase.
 - For example: a musicology of record production concerns both *what* the recorded object is and *how* that recorded object came about.

4.3 Bibliography

A complete list of the sources you have used within your assignment must be added at the end of the work, immediately following the main body of writing. This information will contain an alphabetical list containing details of sources, so anyone reading your bibliography would be able to easily identify that source. The main principles of this information, whatever the source, are:

WHO	▪ Author or Creator
↓	
WHEN	▪ Date of Publication
↓	
WHAT	▪ The title ▪ Medium
↓	
WHERE	▪ Place of Publication ▪ Publisher

For more detailed advice and examples please use the [University of Hull Referencing guide](#).

The conservatoire also has tools that can help you with referencing: leedsconservatoire.info/refttools

In each case below both the **method** and an **example** are shown to demonstrate how common sources should be presented in a bibliography.

An illustrative example of a full bibliography of all source types shown here will follow the examples to demonstrate presentation.

Book with single author

Surname, Initials. (Year) *Title of book in sentence case and italics: subtitle if present*. City published: Publisher.

e.g. Cope, D. (2009) *Righting wrongs in writing songs*. Milwaukee: Course Technology.

Book with multiple authors

Surnames and initials of all authors (Year) *Title of book in sentence case and italics: subtitle if present*. City published: Publisher.

e.g. Hepworth-Sawyer, R. & Golding, C. (2011) *What is music production?: a producer's guide*. Burlington: Focal Press

Not the first edition

Use the full word 'edition' not an abbreviation (to distinguish it from the abbreviation for editor):

e.g. Moore, A. F. & Martin, R. (2019) *Rock: the primary text*, 3rd edition. Oxon: Routledge

Author(s) (Year) *Title of book in sentence case: subtitle if present*, N° edition. City published: Publisher

Edited volume

Surnames and initials of the editor (ed) (Year) *Title of book in sentence case and italics: subtitle if present.*
City published: Publisher.

e.g. Gelder, K. (ed) (1997) *The subcultures reader*.
Oxon: Routle

Chapter from an edited volume

Author(s) (Year) Title of chapter. In Editor(s)
(ed(s)) *Title of book in sentence case and italics:*
subtitle if present. City published: Publisher, page
range of chapter.

e.g. Cohen, A. K. (2005) A general theory of
subcultures. In Gelder, K. (ed) *The subcultures*
reader. Oxon: Routledge, 50-59

Journal article

DOI Available

Author(s) (Year) Title of article in sentence case.
Journal title in italics, Issue information*, page range ~.
doi.org/doi-code

e.g. Bates, C. (2012) A family music project
in the north of England: a study of the
pedagogical methodologies employed
and the outcomes achieved. *International*
Journal of Community Music, 5(2), 131-146.
https://doi.org/10.1386/ijcm.5.2.131_1

No DOI Available

Author(s) (Year) Title of article in sentence case.
Journal title in italics, Issue information*, page range~.

e.g. Hodges, A. (1977) Music Conservatory
Libraries in the United Kingdom:
Recent Developments. *Fontes*
Artis Musicae, 24(3), 138-141.

* Issue information is usually volume and issue
but can sometimes be volume only or include
supplement information. Occasionally it is a season
(Spring, Summer etc), month or date (do not repeat
the year if this is the case).

~ If a journal is an online only journal then all articles
usually start with page 1. There is no need to give a
page range if this is the case. Alternatively, provide
the article number (starting with an 'e') if one is
present.

YouTube video

Account Name (Year uploaded) *Title of video,*
Series title if relevant [Video]. Available online: URL
[Accessed Date].

e.g. Leeds Conservatoire (2014) *Live in an elevator*
– *BBC Children In Need* [Video]. Available
online: https://youtu.be/QSa7wOVN_eo
[Accessed 03/09/2020].

Web page

NB: a website URL is NEVER a suitable reference on its own.

Author(s) (Year) *Title of web page in sentence case italics*. Available online: URL [Accessed date].

e.g. Individual Author(s):

Morgan, F. (2023) *A Sense of Direction – Dermot Daly*. Available online: <https://stagedirectorsuk.com/a-sense-of-direction-dermot-daly/> [Accessed 03/09/2025]

Company author:

Leeds Conservatoire (2020) *About Leeds Conservatoire*. Available online: <https://www.leedsconservatoire.ac.uk/about-us/about-leeds-conservatoire/> [Accessed 03/09/25].

Podcast Episode

Author/Presenter (Year uploaded) *Title of episode. Podcast name* [Podcast]. Day and month of post if shown. Available online: URL [Accessed Date].

e.g. Sloan, N. & Harding, C. (2025) Music's new success model. *Switched on Pop* [Podcast]. 22 April. Available online: switchedonpop.com/episodes/music-new-success-model [Accessed 12/08/2025].

Artificial intelligence tools

Your module coordinator will be able to provide more specific guidance on what tools, if any, are allowed in the context of your own assignments. If AI tools are permitted, they should be referenced as follows: Communicator (Year) *Description of communication* [Communication type]. Prompted by name/handle (if not self). Date and time of communication.

e.g. ChatGPT (2023) *History of britpop* [AI generated text]. Prompted by Mark Sturdy. 18 April 2023, 15:10.

Available at: leedsconservatoire.info/ai-guidance or section 8 of this guide.

Musical score

The year should be the copyright year on the score itself, not the date the composition was written.

Composer (Year of publication) *Title of score including work number if known* [Musical score]. Editor or arranger information. City published: Publisher.

e.g. Stravinsky, I. (1967) *Rite of spring: pictures from pagan Russia in two parts* [Musical score]. London: Boosey & Hawkes.

Classical music recording

If dates are not available on older vinyl recordings, use (n.d.) to indicate that there is no date available.

Composer (Year of release) *Title of work*. Title of Album if different to work. Performer/orchestra conducted by Conductor name (if relevant) [Medium]. City of distribution: (if known) Distributor/Label.

e.g. Elgar, E. (1995) *Cello Concerto, Op 85, Enigma variations*. Philadelphia Orchestra, London Philharmonic Orchestra and Jacqueline Du Pré conducted by Daniel Barenboim [CD]. London: Sony Music Classical.

Other recorded music

Single artists have names that are reversed (Surname, Initials). Band names are unchanged. Single artists with non-standard names (Lady Gaga, Jessie J, The Weeknd etc.) should be treated as band names:

Album:

Artist (Year) *Title of album* [Media].
(Version if needed) Label.

e.g. Gaye, M. (1971) *What's going on* [Vinyl].
Tamla Records.

Album Track:

Artist (Year) *Title of album* [Media].
(Version if needed) Label.

e.g. **Example 1:** Blondie (1978) Hanging on the telephone. *Parallel lines* [Vinyl].
Chrysalis Records.

Example 2: Smith, S. (2014) Like I can. *In the lonely hour* [Audio CD]. Deluxe Edition.
Capitol Records.

Streamed or downloaded:

It is necessary to give specific information about where you streamed music from if it is ONLY available through that method.

For further information on this please see the full [University of Hull Referencing guide](#).

Lyrics

Songwriter(s) (Year) *Title of song* [Lyrics]. Place of distribution: Distribution company or label or Available online: URL [Accessed date].

e.g. **Example 1:** Taupin, B. (1973) *Candle in the wind* [Lyrics]. MCA Records.

Example 2: Geldof, B. & Ure, M. (1984) *Do they know it's Christmas?* [Lyrics]. Available online: <http://www.azlyrics.com/lyrics/bandaaid20/dotheyknowitschristmas.html> [Accessed 28/08/2024].

Libretto

Author name(s) (Year) *Title of publication* [Libretto]. Edition or version if necessary. City of publication: Publisher.

e.g. Sondheim, S. & Wheeler, H. (1991) *Sweeney Todd* [Libretto]. NHB Libretti, new edition. London: Nick Hern Books.

Lines from a published play

Author surname, Initial(s). (Year of Publication) *Title of play*. Edition (if needed). Edited by full name. Place of publication: Publisher.

e.g. Lewis, H., Sayer, J. & Shields, H. (2015) *The play that goes wrong*. 3rd edition. Edited by H. Lewis, J. Sayer & H. Shields. London: Bloomsbury.

Live performance: dance

Composer or choreographer (Year of performance) *Title*. Dance company. Location, Date seen.

e.g. Bourne, M. (2014) *Lord of the Flies*. New Adventures Dance Company. Sadler's Wells, London, 8 October 2014.

Live performance: play

In contrast to other live performances, the title of the play is given first, not the playwright.

Title by Author (Year of performance) Directed by Director (or Theatre Company). Location, Date seen.

e.g. *That's all you need to know* by Idle Motion (2014) Hull Truck Theatre, 19 September 2014.

The importance of being earnest by Oscar Wilde (2014) Directed by Lucy Bailey. Harold Pinter Theatre, 18 July 2014.

Play/concert programme

Title by Author (Year of performance)

Directed by Director (or Theatre Company).

[Programme] Location.

e.g. *Calendar girls* by Gary Barlow & Tim Frith
(2015) Directed by Roger Haines and Tim Frith.
[Programme] Leeds Grand Theatre

Lecture/Workshop/Masterclass on Panopto

Always check with your tutor that they accept lectures or other course material in a reference list (many do not). It is always better to read the original sources of the material if available and reference these. Otherwise reference as follows:

Speaker(s) (Year) Title of session, *Panopto folder title*
[Panopto]. Institution. Available online:
URL [Accessed date].

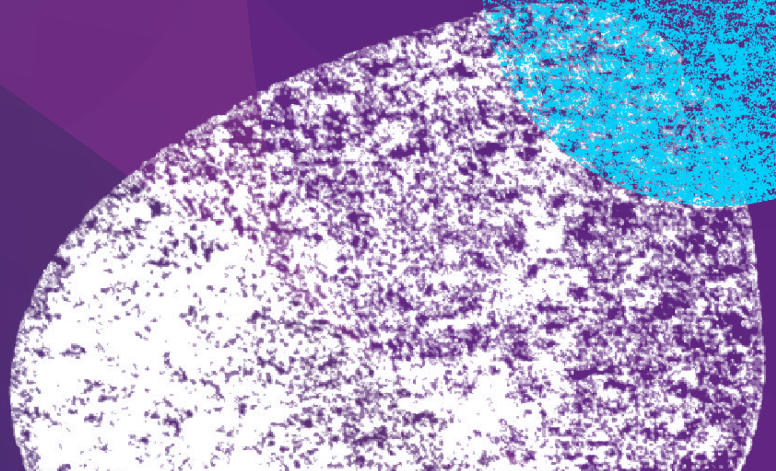
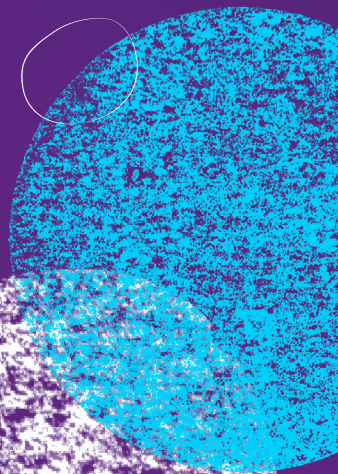
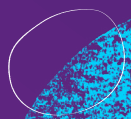
e.g. Nwanoku, C. (2021) Chi-chi Nwanoku -
Chineke! Orchestra - Q&A masterclass,
Workshops and Masterclasses [Panopto].
Available online: <https://leedsconservatoire.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=81686408-bfd1-4212-b3fb-acf7009683d5> [Accessed 04/09/2021]

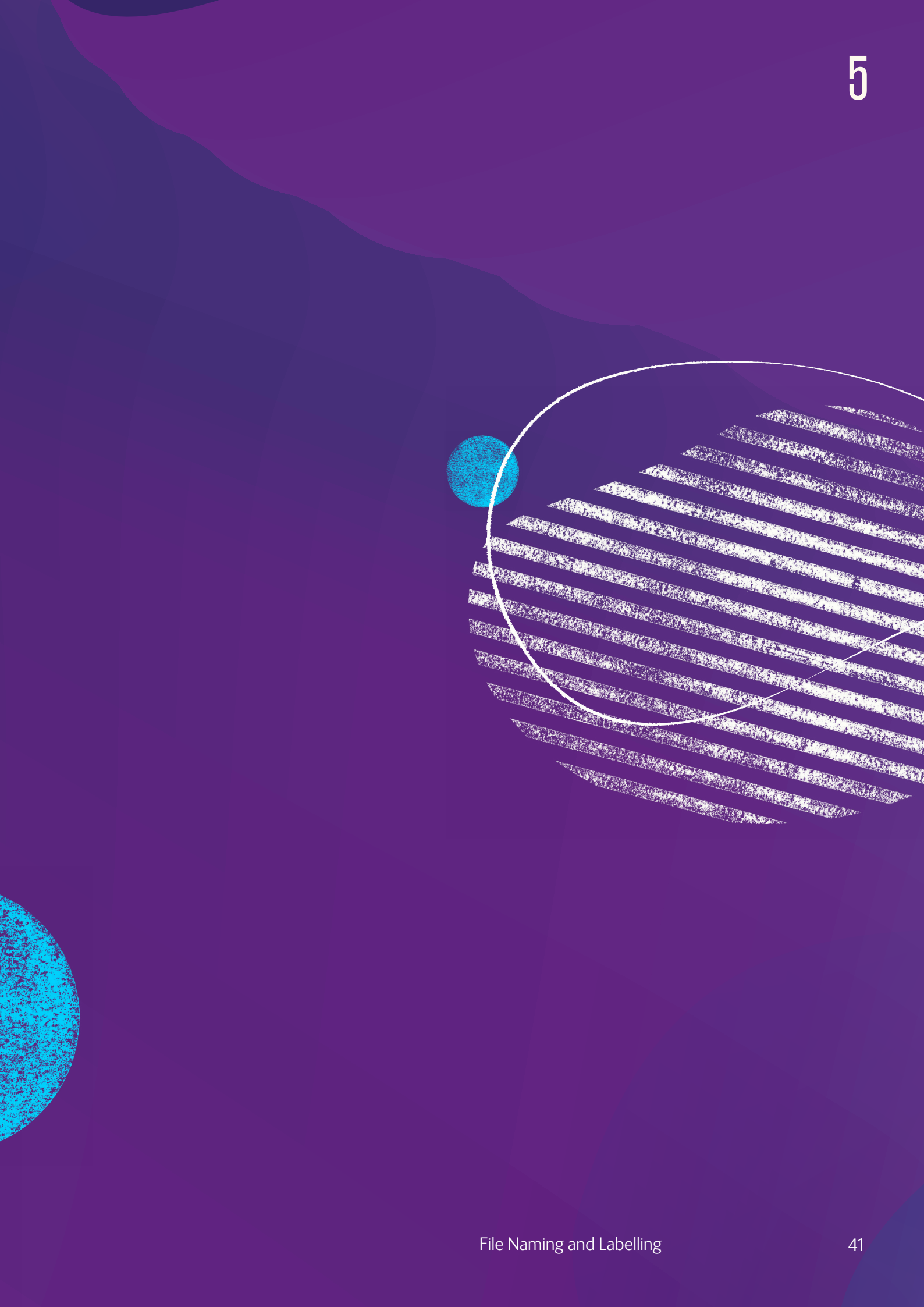
Example Bibliography

- Bates, C. (2012) A family music project in the north of England: a study of the pedagogical methodologies employed and the outcomes achieved. *International Journal of Community Music*, 5(2), 131-146. doi.org/10.1386/ijcm.5.2.131_1
- Blondie (1978) Hanging on the telephone. *Parallel lines* [Vinyl]. Chrysalis Records.
- Cohen, A. K. (2005) A general theory of subcultures. In Gelder, K. (ed) *The subcultures reader*. Oxon: Routledge, 50-59.
- Cope, D. (2009) *Righting wrongs in writing songs*. Milwaukee: Course Technology.
- Elgar, E. (1995) *Cello concerto, Op 85, Enigma variations*. Philadelphia Orchestra, London Philharmonic Orchestra and Jacqueline Du Pré conducted by Daniel Barenboim [CD]. Sony Music Classical.
- Gaye, M. (1971) *What's going On* [Vinyl]. Tamla Records.
- Gelder, K. (ed) (1997) *The subcultures reader*. Oxon: Routledge
- Hepworth-Sawyer, R. & Golding, C. (2011) *What is music production?: a producer's guide*. Burlington: Focal Press.
- Iron Maiden (1998) *Powerslave* [Audio CD]. Enhanced, original recording remastered. EMI.
- Leeds Conservatoire (2014) *Live in an elevator – BBC Children In Need* [Video]. Available online: youtu.be/QSa7wOVN_eo [Accessed 03/09/2020].
- Leeds Conservatoire (2020) *About Leeds Conservatoire*. Available online: www.leedsconservatoire.ac.uk/about-us/about-leeds-conservatoire [Accessed 03/09/2020].
- Morgan, F. (2023) *A Sense of Direction – Dermot Daly*. Available online: stagedirectorsuk.com/a-sense-of-direction-dermot-daly/ [Accessed 03/09/2024]
- Sloan, N. & Harding, C. (2025) Music's new success model. *Switched on Pop* [Podcast]. 22 April. Available online: switchedonpop.com/episodes/music-new-success-model [Accessed 12/08/2025]
- Smith, S. (2014) Like I can. *In the Lonely Hour* [Audio CD]. Deluxe Edition. Capitol Records.
- Stravinsky, I. (1967) *Rite of spring: pictures from pagan Russia in two parts* [Musical score]. London: Boosey & Hawkes.

File Naming and Labelling

5





5

File Naming and Labelling

5.1 Online

All files uploaded for submission must be named with the assignment code and your student number as follows:

e.g. MEX4E001R~001 01234567

You may also need to add other identifying information to indicate the contents of your file if you are submitting more than one.

e.g. MEX4E001R~001 01234567 Composition 1

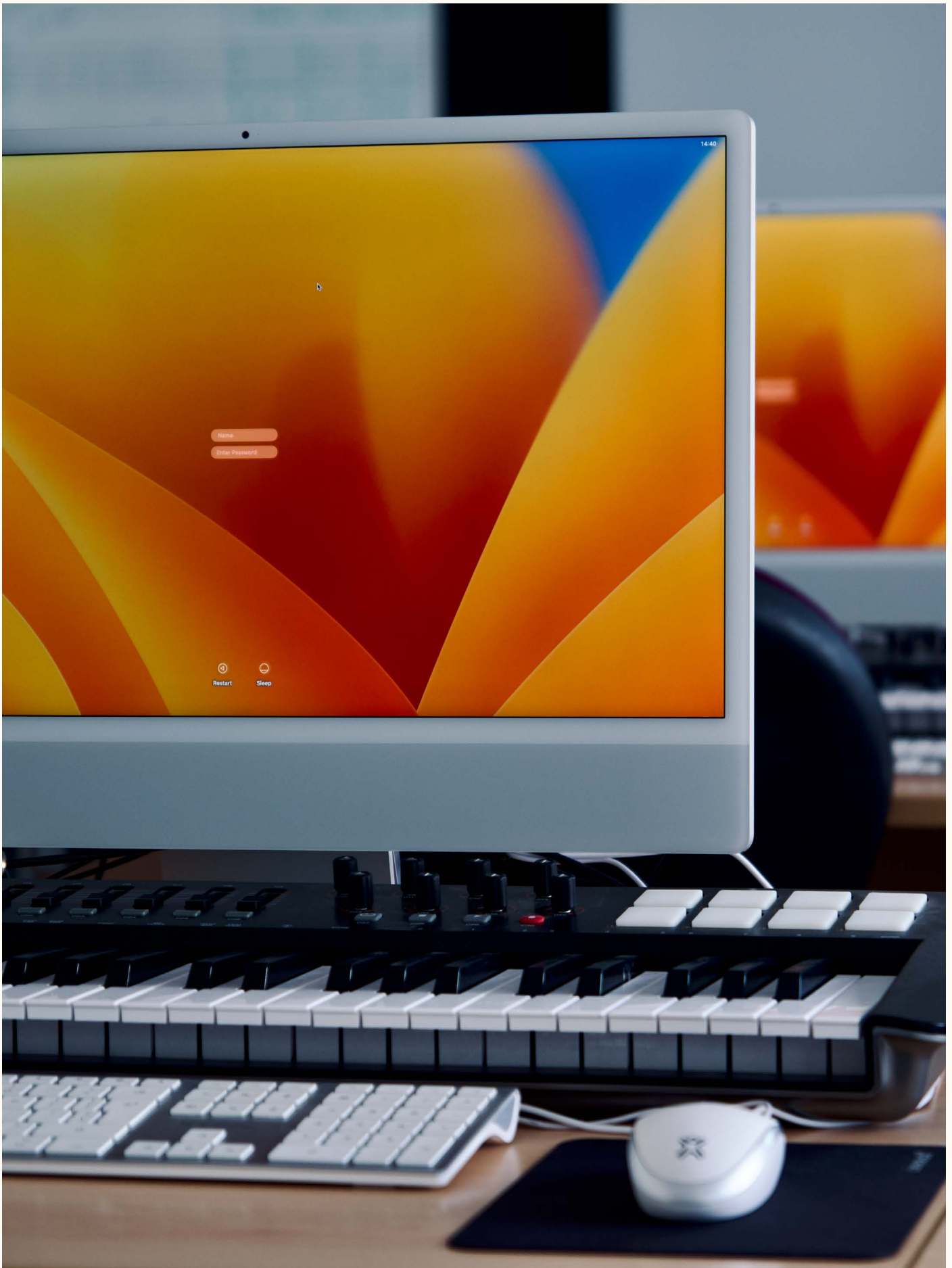
5.2 ePortfolio

ePortfolios must be named according to the assignment code, student number and title.

e.g. MEX4E001R~001 01234567 Assignment 1

Videos uploaded to Panopto for submission or to be embedded in an ePortfolio, must be named according to the assignment code and your student ID number followed by the title of the video.

e.g. MEX4E001R~001 01234567
Video Upload



Accepted File Types for Submission

6



6 Accepted File Types for Submission

Please check the assignment brief for the file types accepted for your assignment submission. If a submission is in the wrong file type/format or is corrupted, it will be treated as a non-submission/ not marked. Please be aware the individual file upload limit for Space is 2GB.

	File Type	Extension	Further specifications
Written	Portable Document Format or Word Document	.pdf or docx or .doc	Where submitting written work, you should submit a single document, which should include your bibliography and any appendices.
Score	Portable Document Format	.pdf	
	Sibelius 2024.6 or above	.sib	
	MuseScore	.mscz	

Accepted File Types for Submission

*You should not use YouTube or other external media sites to upload video or other media. You will be awarded a mark of zero if you do not upload your video to conservatoire systems.

	File Type	Extension	Further specifications
Audio*	MPEG-1 or MPEG-2 Audio Layer III	.mp3	- Recommended Sample rate: 44.1kHz - Recommended Bit Rate: 192 kbps or higher - Stereo
	MPEG 4 Audio	.m4a	
	Waveform Audio File Format	.wav	- Recommended Sample Rate: 44.1kHz - Recommended Bit Depth: 16 bit or higher - Stereo
	Audio Interchange File Format	.aif .aiff	
Video* (including Panopto)	QuickTime File Format	.mov	- Video Codec: h.264 (MPEG-4 AVC) - Recommended resolution: Up to Full HD (1920 X 1080 pixels) - Recommended video Bitrate: up to 8Mbps
	MPEG-4 Part 14	.mp4	- Audio Codec: AAC - Recommended Sample Rate: 44.1kHz - Recommended Bitrate: 192kbps or higher Required: 1 Audio Track (Stereo)

Accepted File Types for Submission (continued)

	File Type	Extension	Further specifications
Software	Logic Pro X 11.2.2 or above	.logicx	Project file to be compressed (.zip) with associated audio, video and/or data files.
	Pro Tools 2025.6 or above	.ptx	
	Ableton Live 12.2.5 or above	.als	
	Sibelius 2025.8 or above	.sib	
Images	Joint Photographic Experts Group	.jpg	Maximum Width: 800px; Dots Per Inch (DPI): 72
	Portable Network Graphics	.png	
	Graphics Interchangeable Format	.gif	

Accepted File Types for Submission (continued)

	File Type	Extension	Further specifications
Spreadsheet	Excel	.xlsx or .xls or .pdf	
Presentation	PowerPoint	.pptx or .ppt or .pdf	
Zip	Zipped (compressed) files	.zip	If prescribed by the assignment brief, you may be permitted to submit multiple files as a compressed .zip file. Please ensure all files contained in the .zip folder are accepted formats within this chapter.

How to Submit your Assignment, Technical Advice & Late Penalties

7



7 How to Submit your Assignment, Technical Advice & Late Penalties

7.1 Instructions and recommendations for submitting assignments

Technical Rules And Recommendations

- We recommend that all submissions are conducted from a conservatoire computer connected to the wired conservatoire network (i.e. a laboratory or library computer running Windows or the Apple's macOS inside the conservatoire).
- Submitting from a conservatoire computer on the wired conservatoire network guarantees both the necessary performance required to upload your submission and compatibility of the computer software with the submission system.
- Although you may upload from other locations, or from your personal machine, this type of upload is **at your own risk**. The conservatoire cannot guarantee network upload speeds from locations outside the conservatoire's control, nor can we guarantee compatibility of software on non-conservatoire machines. A failure to upload when outside of the conservatoire, or using non-conservatoire machines, will not normally be considered as a mitigating factor for late submission nor acceptable grounds for an academic appeal.
- Please ensure you give yourself sufficient time to submit your assignments and allow time to check your submission is correct and in the correct submission portal.
- You should submit your assignment yourself. If you give your login details to another person you will be in breach of IT policy and subject to a student disciplinary.

For further instructions and help videos please go to leedsconservatoire.info/submitting

If you have any issues, please email space@leedsconservatoire.ac.uk

Your responsibilities

It is your responsibility to:

- Save and submit your assignment in the specified format(s) as specified in the relevant assignment brief or in the **Accepted File Types** detailed in section 6. If a submission is in the wrong file type or format or is corrupted, it will be treated as a non-submission (mark of 0).
- Save the submission with the filename including the assignment code and your student number (e.g. MEX4E001R~001 01234567 My Assignment).
- Submit all work by 12 noon on the deadline date. Ensure you give yourself adequate time to submit your assignment, taking into account the size of your files and upload speeds. If you submit after this time your work will be classed as a late submission. Penalties are detailed in **section 7.2**.
- You are allowed to change or adjust your uploaded submission up until the stated deadline, after which the submission is locked. If a submission is locked and you wish to resubmit, you should complete the **submission portal unlock form** or contact HE Admin: headadmin@leedsconservatoire.ac.uk.

7.1.1 How to submit online assignments

1. From the homepage of Space, click on the link to the assignment you want to submit in the My Assignments block, or find the assignment portal on the module page.
2. Click on Add Submission.
3. Under 'File Submissions' click the 'Add...' button or drag and drop your assignment file(s) in the box provided. The maximum size for each file uploaded is 2GB. You may upload up to 20 files per assignment submission.
4. Read the declaration and check the box, insert your assignment word count or duration and click the 'Save Changes' button.
5. Ensure your submissions are now visible in the file submissions status box and the status has changed to 'Submitted for grading'. If not, then they were not uploaded correctly, and you will have to repeat the process.
6. On the homepage, in the My Assignments block, your assignment information should have now changed to 'Submitted'.

7.1.2 How to submit Show assignments

Leeds Conservatoire uses a platform we call "Show" for ePortfolio assignments. Show is powered by WordPress and enables you to create "posts", utilising web publishing features to present mixed media work. You can access Show by going to show.leedsconservatoire.ac.uk or clicking the link on the [systems portal](#).

1. Create a post on Show and add a title, prefaced your title with the assignment code and your student ID number. For more help in creating a new post go to leedsconservatoire.info/show-help.
2. Add all the contents of your assignment to your Show post, as per the assignment task. **See the previous sections for information about accepted files, formatting, and assignment length.**
3. Once submitted, your Show post and all its content is locked so make sure you check it fully before submitting.
4. Before your Show post can be submitted, it must be published; you cannot submit draft or private posts. Navigate to your post on Show, open it in the editor, and in the top-right select "publish" and your post will now be available for submission.
5. From the homepage of Space, click on the link to the assignment you want to submit in the My Assignments block, or under My Assignments on the module page.
6. Click on Add Submission.
7. Select the post you want to submit from the list in the drop-down box and complete the other fields in the submission form.
8. You can only submit **one** page for your assignment and all the work for that assignment must be contained on that page.
9. Read the declaration and check the box, insert your assignment word count or duration and click the 'Save Changes' button.

10. Ensure your submission is now visible in the submissions status box and the status has changed to 'Submitted for grading'. If not, it was not submitted correctly and you will have to repeat the process.
11. Once submitted your page will be locked and you will no longer be able to edit it.
12. On the homepage, in the My Assignments block, your assignment information should have now changed to 'Submitted'.
13. If you realise you need to make a change after submitting, see the guidance: leedsconservatoire.info/change-show. Be aware that editing your submission after the assignment deadline will incur a penalty.

7.1.3 Submitting a Panopto assignment

1. From the homepage of Space, click on the link to the assignment you want to submit in the My Assignments block, or find the assignment portal on the module page.
2. Add submission
3. In the Panopto video link box press the Panopto icon. You may need to click sign-in in the window which opens.
4. Upload your video(s) to the corresponding module "[assignments]" folder. You may also select the video(s) you previously uploaded directly to Panopto or even record a new video within the pop-up window.
5. Once your video(s) have been selected, press Insert at the bottom of the window. Your video(s) will now appear in the Panopto video link box.

6. Read the declaration and check the box, insert your assignment duration (total time for all videos) and click the 'Save Changes' button.
7. Ensure your videos are now visible in the file submissions status box and the status has changed to 'Submitted for grading'. If not, then they were not uploaded correctly, and you will have to repeat the process.
8. On the homepage, in the My Assignments panel, your assignment information should have now changed to 'Submitted'.

7.1.4 Panopto and files submission

This process combines the processes from the Online and Panopto assignments into a single submission form for both elements.

1. From the homepage of Space, go to the My Assignments block and click on the link to the assignment you want to submit, or navigate to the relevant module page and locate the correct submission portal under My Assignments section.
2. Click on Add Submission.
3. In the Panopto video link box press the Panopto icon. You may need to click sign-in in the window which opens.
4. Upload your video(s) to the corresponding module [assignments] folder. You may also select the video(s) you previously uploaded directly to Panopto, or even record a new video within the pop-up window.
5. Once your video(s) have been selected, press Insert at the bottom of the window. Your video(s) will now appear in the Panopto video link box.
6. Under 'File Submissions' click the 'Add...' button or drag and drop your assignment file(s) in the box provided. The maximum size for each file uploaded is 2GB. You may upload up to 20 files per assignment submission.

7. Read the declaration and check the box, insert your assignment duration and/or word count as necessary and click the 'Save Changes' button.
8. Ensure your video(s) and file(s) are now visible in both boxes and the status has changed to 'Submitted for grading'. If not, then they were not uploaded correctly, and you will have to repeat the process.

7.1.5 Show and files submission

This process combines the processes from the Online and Panopto assignments into a single submission form for both elements.

1. Create a post on Show and add a title, prefaced your title with the assignment code and your student ID number. For more help in creating a new post go to:
leedsconservatoire.info/show-help.
2. Add all the contents of your assignment to your Show post, as per the assignment task, excluding the file(s) to be uploaded directly to the submission portal; refer the assignment brief. [See the previous sections for information about accepted files, formatting, and assignment length.](#)
3. Before your Show post can be submitted, it must be published; you cannot submit draft or private posts. Navigate to your post on Show, open it in the editor, and in the top-right select "publish" and your post will now be available for submission.
4. Once submitted, your Show post and all its content is locked so make sure you check it fully before submitting.
5. From the homepage of Space, click on the link to the assignment you want to submit in the My Assignments block, or find the assignment portal on the module page.
6. Click on Add Submission.
7. Under 'File Submissions' click the 'Add...' button or drag and drop your assignment file(s) in the box provided. The maximum size for each file uploaded is 2GB. You may upload up to 20 files per assignment submission.
8. Select the Show post you want to submit from the list in the drop-down box and complete the other fields in the submission form.
9. You can only submit one post for your assignment and all the work for that assignment must be contained on that page.
10. Read the declaration and check the box, insert your assignment word count or duration and click the 'Save Changes' button.
11. Ensure your submission is now visible in the submissions status box and the status has changed to 'Submitted for grading'. If not, it was not submitted correctly and you will have to repeat the process.
12. Once submitted your page will be locked and you will no longer be able to edit it.
13. On the homepage, in the My Assignments block, your assignment information should have now changed to 'Submitted'.
14. If you realise you need to make a change after submitting, see the guidance: leedsconservatoire.info/change-show-file. Be aware that editing your submission after the assignment deadline will incur a late penalty.



Further instructions and screencasts for submitting assignments can be found here on the student information site: leedsconservatoire.info/submitting

7.2 Late Penalties

Late penalties are as follows:

- Up to and including 24 hours after the deadline, a penalty of 10% (10 marks). If the application of this penalty will reduce your mark to below the pass mark, the mark awarded will be the pass mark*. If the mark awarded is a fail, no penalty will be applied.
- More than 24 hours and up to and including 7 days after the deadline, the mark awarded is reduced to the pass mark*. If the mark awarded is a fail, no penalty will be applied.
- More than seven days after the deadline, it becomes a non-submission and a mark of zero is awarded.

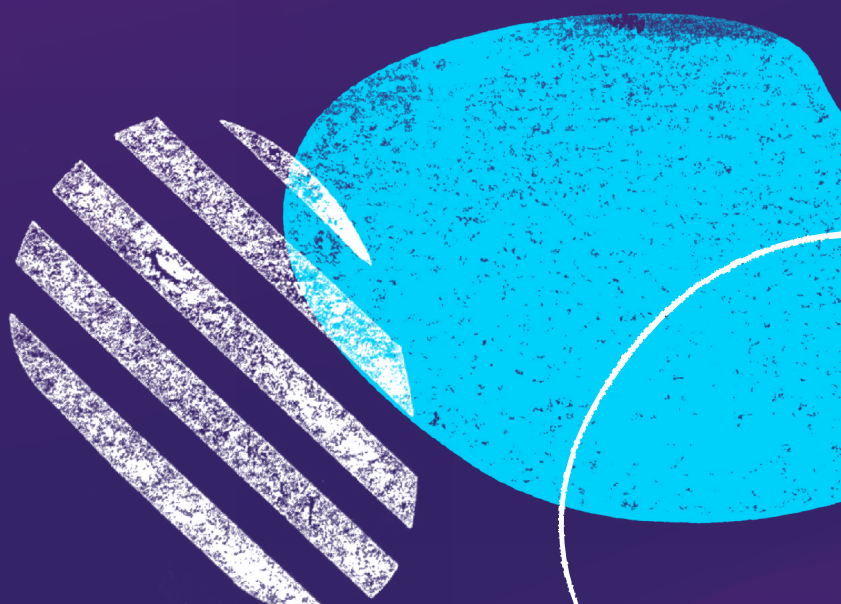
Late or non-submission penalties will be applied unless you have approved **additional considerations** for the assignment in question.

* For undergraduate the pass mark is 40;
for postgraduate the pass mark is 50.



Artificial Intelligence (Ai) in Your Education and Assessment: Acceptable Usage Guidance

8



8

Artificial Intelligence (Ai) in Your Education and Assessment: Acceptable Usage Guidance

8.1 Introduction

We believe Artificial Intelligence (AI) tools are potentially transformative as well as disruptive, that they will feature in many academic and professional workplaces, and that rather than seek to prohibit your use of them, we will support you in using them effectively, ethically and transparently.

The assignment brief should give more specific guidance on what AI tools, if any, are allowed in the context of your own assignments, but the following guidance applies across all Leeds Conservatoire assessments. If unsure of your AI usage on an assignment, consult with your module tutors.

8.2 AI and academic misconduct

It is not acceptable to use AI tools to write your assignment from start to finish. The unacknowledged or not permitted use of AI tools is considered contract cheating: “to seek to gain advantage by incorporating material in work submitted for assessment that has been improved by, or commissioned, purchased or obtained from a third party”.

In addition, words and ideas generated by some AI tools make use of people’s ideas without referencing them, which is considered a form of **plagiarism**.

If teaching staff suspect that you are trying to misrepresent AI-generated output as your own work then you may find yourself under investigation for academic misconduct in accordance with the [University of Hull Regulations Governing Academic Misconduct](#).

8.3 Use of AI in assessment and learning

When approaching your learning, it could be useful to think about AI use in two stages:

1. Explore, experiment, and prepare
2. Execute, deliver, and finalise

You are permitted to use AI in stage 1.

You are not permitted to use AI in stage 2.

The table overleaf is designed to clarify which activities fall within each of these stages and to offer guidance on the effective, ethical, and transparent use of AI in your working process.

Using AI in stage 1 could usefully supplement and support your learning and help to overcome challenges you maybe facing in your working process.

Using AI in stage 2 will limit the expression of your own genuine ideas; negatively impact your learning, knowledge, and experience; and would constitute academic misconduct.

The following table is designed to clarify the effective, ethical, and transparent use of AI in your working process and where the use of AI is/is not, permitted:

 Stage 1: Explore, experiment, and prepare	 Stage 2: Execute, deliver, and finalise
Initial exploration of a topic/style/process	Generating / composing the fundamental elements, arguments or ideas of your work
Location of sources and references	Writing final submitted materials
Organisation of notes and materials.	Composing wholly or in part material submitted as part of an assessment for which AI is not explicitly authorised
To explore ways to move your own ideas forward. For instance, if you experience a block in your thinking	Generating audio or other media for final submission
Making materials more accessible: transcription, translation and reading aids	Using AI to translate part or all of the final submitted work into English
Review of spelling, grammar and language style	Generating or substituting whole phrases, sentences or composition with generated material

8.3.1 Examples of AI use in stage 1 and Stage 2



Stage 1: Explore, experiment, and prepare: Permitted Use

Activity / Use	Example
Initial exploration of a topic/style/process	▪ If researching a musical style, you could use a generative AI tool (such as Suno) to produce a song that contains the musical characteristics of a specific musical style. ▪ In a research context you could ask AI to identify the most important sources in a field of study.
Location of sources and references.	▪ To gather a list of illustrative sources from a specific musical style. ▪ To generate a list of authoritative sources in a subject area. <i>Note: AI is known to hallucinate or fabricate sources and ideas and to present false information as if it were true sources that don't exist. Therefore, students must not accept AI's outputs to be consistently truthful.</i>

Activity / Use	Example
Organisation of notes and materials.	▪ If researching a musical style, you could use a generative AI tool (such as Suno) to produce a song that contains the musical characteristics of a specific musical style. ▪ Transferring rough lecture notes into more coherent and usable material.
To explore ways to move your own ideas forward	Generating audio or other media for final submission
Making materials more accessible: transcription, translation and reading aids	Using AI to translate part or all of the final submitted work into English
Review of spelling, grammar and language style	Generating or substituting whole phrases, sentences or composition with generated material.



Stage 2: Execute, deliver, and finalise: **Not Permitted**

Activity / Use	Example
Generating / composing the fundamental elements, arguments or ideas of your work	You ask AI to formulate an argument through combining key theories as required by an assessment brief. This argument would have been synthesised by the AI and not by you.
Drafting final submitted materials	Putting all your notes into a Gen AI and asking it to write it up into a full piece of work.
Composing wholly or in part material submitted as part of an assessment for which AI is not explicitly authorised	Prompting Gen AI to compose materials that you integrate into or form the entirety of a piece of work and present as your own ideas.
Using AI to translate part or all of the final submitted work into English	Inputting your writing composed in another language into an AI and instructing it to translate into English. Translation is not a direct 1-to-1 conversation process and GEN AI will fabricate new ideas and language that does not appear in your original writing. All work conducted on LC programmes must be completed in English.

Activity / Use	Example
Generating audio for final submission	▪ Using audio: Instrumentation or vocals generated by AI (such as Suno) and including any of these elements in a recorded submission would not be permitted. ▪ Unless otherwise stipulated using copyright free loops /samples and supportive elements such as Drummer in Logic and similar tools in DAWs are considered appropriate and reflects industry standard practice.
Generating or substituting whole phrases, sentences or compositions with generated material	A tool has rewritten a whole sentence. For example, we asked AI to rewrite the following: <i>Can you rewrite this phrase: Generating or substituting whole phrases, sentences or composition with generated material.</i> Response Sure! Here are a few reworded versions of the phrase: 1. "Creating or replacing entire phrases, sentences, or texts with generated content." 2. "Using generated material to construct or substitute full expressions, sentences, or written pieces." 3. "Producing or swapping out complete linguistic units— such as phrases or sentences—with generated alternatives." 4. "Employing generated content to form or replace whole segments of writing."

8.3.2 Additional Guidance

Although this guidance has outlined some examples of how AI can be used in your working process, it is essential that students review and critically assess the relevance, quality, and suitability of materials generated by AI. Students are ultimately responsible for their own working process and the quality of materials used. AI is known to hallucinate or fabricate sources and ideas and to present false information as if it were true (including sources that don't exist). Therefore, students must not accept AI's outputs to be consistently truthful. Although we have given examples of specific AI platforms and how they could be used, Leeds Conservatoire does not endorse or recommend the use of these platforms.

8.4 Transparency and acknowledgement

If the assignment brief has made it clear that you may use AI sources or tools in your assessed work, then you should acknowledge, describe and reference its use:

1. **Acknowledge and Describe:** acknowledge its use and describe how the information or material was generated

The acknowledgement and description should be featured at the start of your work, it will not be included in your word count.

2. **Reference:** reference where information provided by an AI tool is included in an assessment just as you would with any other source.

NB: Referencing AI tools for facts without examining and referencing other sources is considered poor academic practice and may impact your mark.

8.5 Example of how to acknowledge, describe and reference

Acknowledgement and Description of Use:

I acknowledge the use of ChatGPT (<https://chat.openai.com/>) to plan my essay, and generate some initial ideas which I used in background research and self-study in the drafting of this assessment.

In text citation:

"Britpop left a lasting impact on British music and culture. It celebrated a sense of national identity and nostalgia, with bands often referencing British life and themes in their lyrics" (ChatGPT, 2023).

Bibliography:

Communicator (Year) Description of communication [Communication type]. Prompted by name/handle (if not self). Date and time of communication.

e.g:

ChatGPT (2023) History of britpop [AI generated text]. Prompted by Mark Sturdy. 18 April 2023, 15:10.

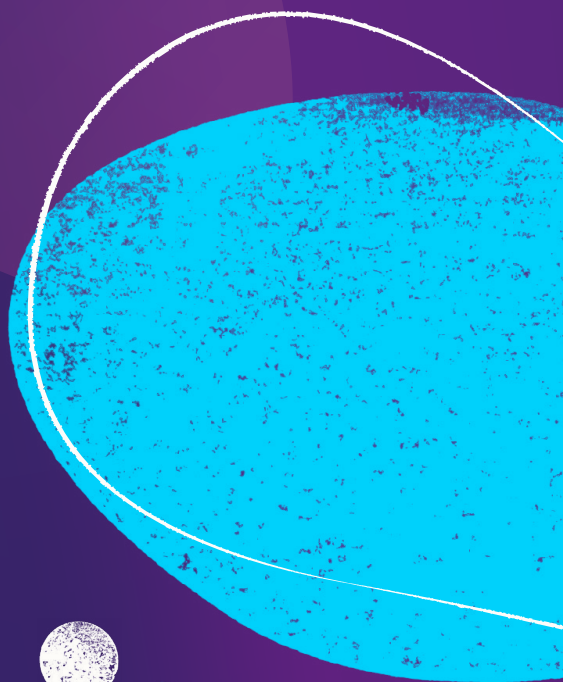


Academic Misconduct

9

Assignment Guidelines





Whenever you submit work as part of your studies you are reminded that academic misconduct is strictly prohibited. Academic misconduct encompasses all kinds of academic dishonesty which infringes the integrity of the conservatoire's assessment procedures.

This refers to any attempt made by a student to gain an unfair advantage, whether intentional or unintentional, in summative assessments.

An unfair advantage is:

- When you hide something and aren't transparent about your approach.
- When you take something directly from someone (or something) else and don't reference or acknowledge.
- When you don't use something in an appropriate way.

The conservatoire and its validating body, the University of Hull, takes any forms of academic misconduct very seriously. If you are found guilty, the penalties can range from a warning or a mark being reduced to zero, all the way to being withdrawn from your course. Allegations of such conduct are investigated and (if proven) penalised using the University of Hull's Regulations - Academic Misconduct, which can be found in their [Quality Handbook: Assessment](#). Academic Misconduct, also sometimes referred to as 'unfair means', can take many forms.

Aside from plagiarism and self-plagiarism, examples include:

- If you include other people's work without acknowledging the original author or creator, this is very poor scholarly practice and you may be accused of plagiarism.
- If you submit work that is the same as, or broadly similar to, work you have previously been awarded academic credit for without proper acknowledgement, or submit the same piece of work for more than one assessment, this may result in **self-plagiarism**. Self-plagiarism may include work you have submitted or been awarded credit for at Leeds Conservatoire or another institution.
- **Collusion:** unauthorised collaboration between two or more students in the preparation and production of an assessment, which is then submitted by each of them individually as their own work. This may also include asking another student to edit your work or making your work available to another student.
- **Cheating in an exam:** this may include but is not limited to actions such as:
 - Continuing to write after the invigilator has announced the end of the examination
 - Copying, or attempting to copy, from any other candidate during the examination;
 - Communication of any kind with any other Person other than an authorised invigilator or other member of staff during an examination;

- Possession of any written, printed or electronic materials in the examination room unless expressly permitted;
- Involvement in impersonation of another during an examination or other assessment event.
- **False authorship:** submission of assessed work that is claimed as your own but has been produced by a third party on your behalf. This includes work that has been improved by, commissioned or purchased from human agents (e.g. family members, friends, essay mills (contract cheating), or fellow students) or assistive technology (such as generative Artificial Intelligence). This includes content generated by AI when the use of such technology is not part of the assessment requirement and without appropriate acknowledgement of the source.
- **Fabrication or falsification of data:** submitting work containing data measured in the field, in the laboratory or other setting, any part of which is untrue, made up, falsified or fabricated in any way. This includes the presentation of data in reports, projects, theses etc. based on experimental work falsely purported to have been carried out or data obtained by unfair means. This also includes using false statements or presenting false evidence in support of a request to withdraw from an examination, obtain an assessment extension, or explain any form of absence.
- **Research ethics misconduct:** conduct that does not conform to the conservatoire's Research Ethics Regulations, including the process of gaining ethical approval for research. You **must** obtain ethical approval for your project through the research ethics panel. Research ethics cannot be gained retrospectively. Failure to gain research ethics before undertaking any primary research may result in failure of the work, or sections of the work being unusable, and an academic misconduct case being raised.
- **Artificial intelligence:** Attempting to pass off work created by artificial intelligence as your own constitutes academic misconduct. For more guidance on this, please see [section 8](#) of this guide.

The conservatoire takes academic misconduct very seriously and allegations of such conduct are investigated and (if proven) penalised using the *University of Hull's Regulations - Academic Misconduct*, which can be found in their [Quality Handbook: Assessment](#).

Leeds Conservatoire
3 Quarry Hill,
Leeds,
LS2 7PD

Telephone:
+44 (0)113 222 3400

www.leedsconservatoire.ac.uk

Assignment Guidelines
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