

## PROGRAMME SPECIFICATION

The Programme Specification is designed for prospective students, current students, academic staff and potential employers. It provides a concise summary of the main features of the programme and the intended learning outcomes.

### SECTION A: DETAILS OF THE PROGRAMME AND AWARD

<b>Programme Title</b>	<b>BSc (Hons) Sound Design BSc (Hons) Sound Design with Foundation Year</b>
<b>Awarding Body</b>	<b>Buckinghamshire New University</b>
<b>Teaching Institution / Programme Location</b>	<b>Buckinghamshire New University / High Wycombe</b>
<b>Name of Final Award</b>	<b>Bachelor of Science with Honours, BSc (Hons)</b>
<b>NQF/FHEQ Level of Qualification</b>	<b>Level 6: Bachelor's degree with honours</b>
<b>QAA Subject Benchmark Statement(s)</b>	<b>Mapped to QAA Subject Benchmark Statement for Music (2016)</b>
<b>UCAS Code</b>	<b>WW37</b>
<b>Course Code(s)</b>	<b>BG1SOD1 BG1SOD4 (with Foundation Year)</b>
<b>Mode of Delivery</b>	<b>Full Time</b>
<b>Length of Study</b>	<b>3 years 4 years/ full-time delivery with Foundation Year</b>
<b>Number of Intakes</b>	<b>2: September &amp; February</b>
<b>Regime of Delivery</b>	<b>Campus based</b>
<b>Language of Study</b>	<b>English</b>
<b>Programme Accreditation</b>	<b>N/A</b>
<b>Month and Year valid from</b>	<b>01 September 2017</b>
<b>Publication &amp; Revision Dates</b>	<b>01 September 2017 Foundation Year added Dec 2017, January 2018, July 2018, August 2019, Sept 2021</b>

### Programme Introduction

This BSc course provides a practical, theoretical, and creative grounding in the topic and will appeal to those with a passion for sound. Reaching beyond the world of music production and into alternative sound areas, it aims to equip graduates with the competencies required to seek employment as sound designers within the creative industries.

During the program, students will cover a wide variety of Sound Design disciplines. Working with industry-standard studio and live sound facilities, students will consider both traditional and experimental approaches to music and audio production. Students gain a working understanding of the professional recording and mixing techniques required of these areas, considering newly emerging

practices and studio technologies, and developing competencies as creative practitioners building a portfolio of their own sound work and projects.

Students consider the role of Sound Design within many of the industry environments that sound designers can contribute to such as Film & Television production, Computer Games and Applications design, Animation and Motion-capture, Radio, Live performance and installations, Theatre sound design, and new immersive forms such as Virtual Reality (VR). Study in these applied areas is complemented by a range of practical production activities that students undertake during the course. Situated within the Department of Media Production and Performance and the wider School of Arts and Creative Industries, students have the opportunity to contribute to collaborative projects undertaken in a Production-house style environment running across multiple disciplines. These activities may be on a larger scale than work undertaken individually and will typically involve working collaboratively on projects shared with students from other courses within the school or the wider university, or with industry partners. For example, BSc Sound Design students will work with students of Film & Television Production and Animation & Visual Effects in creating sound design for film and visual media. Or collaborate with Computer Games production students in creating SFX (sound effects), Foley, and original music for a games project using interactive audio tools. The department has a long-standing record of developing these sorts of collaborative opportunities and embedding them within the curriculum, and students of BSc Sound Design can expect to be involved with a wide variety of projects from across the creative spectrum at the university. Working in these real-world and highly practical production environments, students have the opportunity to acquire an extensive portfolio of work examples and experiences with which to establish themselves as creative practitioners of Sound Design and to successfully market themselves as sound designers within the professional realm beyond the university.

Throughout the course, students will acquire key technical skills required of Sound Design ranging from traditional recording and mixing techniques to specialized areas such as field recording, audio programming and synthesis ADR and Foley recording, and knowledge of spatial audio systems. This is accompanied by a firm theoretical grounding, essential in contextualizing these skills, and bolstered by students' own reading and research into the topic. Students will also develop an understanding of the professional environments considered that will enable them to gain employment in a wide variety of roles within the creative industries. At the heart of the course lies a commitment to reflect the evolving sound design requirements of these industries. Modules on the course will prepare students for working in areas where there is significant emerging interest (e.g. in the development of 3D audio for Virtual Reality, or systems for immersive audio installation). Modules will be open enough to allow for the consideration of future technologies and directions as the field of Sound Design continues to expand and evolve.

## **Distinguishing Features of the Programme**

The course sits within a suite of Audio and Music courses within the department including BA Hons Audio & Music Production, BA Hons Music Production & Performance, BA Hons Music Management & Studio Production, BA Hons Music Performance Management and BSc Hons Music Technology.

Key to the BSc Sound Design is that the focus goes beyond music production and towards alternative and emerging areas of creative sound work.

### **Distinguishing Features**

Students should choose this award if they are seeking to:

- Develop specialized Sound Design skills and competencies
- Explore both established and emerging fields of practice within Sound Design and the creative industries

- Consider underlying theories and concepts pertaining to Sound Design, and conduct research and analysis within the field
- Undertake practical Sound Design work on collaborative projects shared across the university and with industry partners.
- Work with industry-standard digital sound and computing facilities
- Keep up to date with the latest industry knowledge via guest lectures, masterclass sessions, product demonstrations, work experience opportunities, and industry visits (eg. such as to Pinewood Studios, Warner Bros De Lane Lea, or Dolby Europe).
- Acquire an understanding of the collaborative skills and professional working practices as encountered by sound designers in industry
- Benefit from the input of industry partners such as Sennheiser, the BBC, Focusrite, and Avid
- Develop a portfolio of Sound Design work via a wide variety of creative projects
- Acquire the skills and competencies required to seek employment as sound designers at graduate level within the creative industries sector

## Admission Requirements

The course is aimed at applicants who wish to develop the skills, knowledge and employability profile that will provide them with the opportunity to progress within the broad field of Sound Design.

### For BSc (Hons) Sound Design (3 years)

We welcome applications from students with a genuine interest in sound, and a desire to become further involved in the field. The programme will appeal to those taking A' level Music Technology or related, although we would also encourage applications from others able to demonstrate some basic experience or suitable knowledge regards the topic.

Applicants may be required to undertake an introductory Sound Design task as part of their application, and may be invited to interview.

Good written and verbal communication skills are essential with a good command of English language, media literacy and IT skills.

Applicants will be expected to have a minimum of two A-levels at Grade C. Applicants will normally have achieved one of the following:

- Two A levels achieving a minimum of 80 points
- A National Diploma or Certificate in an appropriate subject at Merit level
- An art or design foundation course or Level Zero course
- A Merit level Advanced GNVQ in an appropriate subject
- An equivalent qualification

Mature applicants without the above qualifications are also welcome to apply and entry is subject to a review of qualifications and relevant experiential learning. Applicants for whom English is a second language should have achieved IELTS 6.0 (with 5.5 the lower limit in any of the elements of Listening, Reading, Writing and Speaking) or equivalent for entry into Level 4.

### Recognition of Prior Learning

Students are normally expected to enter at Level 4, but can be admitted to any level of the course which is considered suitable, after a review of previous academic credits or consideration of other learning or experience relevant to the subject matter of this course, using the Credit Accumulation and Transfer Scheme (CATS).

**For BSc (Hons) Sound Design with Foundation Year (4 years)**

Applicants who do not meet the minimum requirements for the 3-year programme, or those who do not feel fully prepared for a Level 4 course, will be considered for the 4-year programme including a Foundation Year.

Please see the University's [General Entry Requirement](#) webpages for requirements for entry at this level.

**Employability Statement / Career Prospects**

Students on completion can pursue Sound Design careers in a wide variety of applied Creative industry areas including Film & Television, Computer Game and mobile apps, Audio production, theatre, Live sound, Product design, etc plus emerging forms of digital media such as Virtual Reality and interactive applications, and further areas as yet undefined within the evolving Creative industries sector.

Students will also be equipped with the necessary skills with which to approach further study or research within the broad area of Sound Design and related disciplines.

**Professional Statutory and Regulatory Body Accreditation**

N/A

## **SECTION B: PROGRAMME AIMS, OUTCOMES, LEARNING, TEACHING AND ASSESSMENT METHODS**

### **Programme Aims**

The main educational aims of the programme are to develop:

- A high level of teamwork skills specifically related to practical production work.
- Problem solving skills related to practical production work.
- A range of practical production skills and knowledge relevant to a variety of practices and formats.
- Creative skills in relation to the generation and production of practical project work.
- The ability to research and write in relation to sound design project work.
- The ability to critically evaluate work in relation to the technology and contexts of production practice.
- General key skills

**Table 1: Programme Learning Outcomes and Mapping to Modules****On successful completion of Level 6 BSc (Hons)**

Graduates will have achieved the learning outcomes specified below;

<b>Programme Learning Outcomes</b>				
<b>K</b>	<b>Knowledge and Understanding</b>	<b>Core Modules (Code) Level 4</b>	<b>Core Modules (Code) Level 5</b>	<b>Core Modules (Code) Level 6</b>
<b>K1</b>	Knowledge of the underlying concepts and principles associated with sound design and production, and an ability to evaluate and interpret these.	AP426 AP427 AP408 AP419 AP414 AP415	AP519 AP521 AP506 AP522 AP513 AP518	AP613 AP614 MC690  AP610 AP612 AP615
<b>K2</b>	Knowledge and critical understanding of the well established principles pertaining to the study of sound design and audio production, and of the way in which those principles have developed.		AP519 AP521 AP513	AP613 AP614 MC690 AP610 AP615
<b>K3</b>	A systematic understanding of key aspects of sound design, including acquisition of coherent and detailed knowledge, at least some of which is at, or informed by, the forefront of defined aspects of a discipline.			AP613 AP614 MC690 AP610 AP615
<b>C</b>	<b>Intellectual/Cognitive Skills</b>			
<b>C1</b>	Present, evaluate and interpret qualitative and quantitative data, in order to develop lines of argument and make sound judgments in accordance with basic theories and concepts pertaining to the study of sound design.	AP408 AP419 AP414 AP415	AP519 AP521	MC690 AP613 AP614
<b>C2</b>	Demonstrate conceptual understanding that enables the student: to devise and sustain arguments pertaining to the study of sound design, and/or to solve problems, using ideas and techniques, some of which are at the forefront of this subject discipline; to describe and comment upon particular aspects of current research, or equivalent advanced scholarship, in the subject discipline of sound design		AP519 AP521 AP506 AP522 AP513	AP613 AP614 MC690 AP610  AP612 AP615
<b>C3</b>	Develop an appreciation of the uncertainty, ambiguity and limits of knowledge *			MC690
<b>P</b>	<b>Practical Skills</b>			

<b>P1</b>	Engage with the main methods of enquiry pertaining to the study of sound design, and ability to evaluate critically the appropriateness of different approaches to solving problems in this field of study.	AP426 AP427 AP408 AP419 AP414 AP415	AP519 AP521 AP517 AP520 AP506 AP522 AP513 AP518	AP611 AP612 AP613 AP614 AP610 AP615
<b>P2</b>	Demonstrate key interpersonal skills pertaining to collaborative production tasks, such as oral and written communication skills and those required to coordinate production projects.		AP519 AP521 AP517 AP520 AP506 AP522 AP518	AP611 AP612 AP613 AP614 AP610
<b>T</b>	<b>Key/Transferable Skills</b>			
<b>T1</b>	Apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context.	AP430 AP431 AP414 AP415	AP519 AP521 AP517 AP520 AP506 AP522  AP513 AP518	AP611 AP612 AP613 AP614 AP610 AP615
<b>T2</b>	Deploy accurately established techniques of analysis and enquiry within a discipline.	AP408 AP419 AP414 AP415	AP519 AP521 AP517 AP520  AP506 AP522  AP513	AP611 AP612 AP613 AP614 AP610 AP615
<b>T3</b>	Manage own learning, and to make use of scholarly reviews and primary sources (for example, refereed research articles and/or original materials appropriate to the discipline).		AP519 AP521 AP517 AP520 AP506 AP522  AP513 AP518	AP611 AP612 AP613 AP614 AP610 AP615

**On successful completion of a Level 6 Ordinary degree,**

Graduates will have achieved the majority of the learning outcomes specified above for the full Honours award with the exception of those marked with a \*.



The above learning outcomes will be demonstrated by the achievement of a combined total of 300 credits comprising 120 credits at Level 4, 120 credits at Level 5 and 60 credits at Level 6 from the following modules (excluding the dissertation or equivalent):

Level 6:

- Sound Design for Games, Virtual Reality and Non-linear Media 2 (AP610)
- 3D Audio (AP615)
- Sonic Installation (AP612)
- Production Project (AP611)
- Spatial Audio Design (AP613)
- Sound Design Collaboration Projects (AP614)

**On successful completion of Dip HE (Diploma of Higher Education) a graduate will be able to demonstrate achievement of the following learning outcomes:**

- **K1, K2, C1, C2, P1, P2, T1, T2, T3**

The above learning outcomes will be demonstrated by the achievement of a combined total of 240 credits comprising 120 credits at level 5 for this programme.

**On successful completion of Cert HE (Certificate of Higher Education) a graduate will be able to demonstrate achievement of the following learning outcomes:**

- **K1, C1, P1, T1, T2**

The above learning outcomes will be demonstrated by the achievement of 120 credits listed at Level 4 for this programme.

## **Learning, Teaching and Assessment Methods to achieve the Programme Learning Outcomes**

Teaching in the BSc Sound Design (Hons) degree will involve a substantial component of individual or small-group teaching. Much of the best teaching is an interactive process, with students, professional practitioner-teachers and academics gaining mutual benefit within a research and/or professionally informed environment. The interaction between teaching, research (which includes the informed expertise of creative practitioners) and scholarship is a key element.

A student studying in the Sound Design (Hons) degree will typically experience a range of varied teaching drawn appropriately from the following:

- Seminars or other forms of small-group discussion, sometimes involving individual or group student presentations to develop oral presentation, negotiation and communication skills.
- Other forms of small-group teaching and learning in which students have the opportunity to work together as a team.
- One-to-one interaction, particularly supporting the development of self-direction, intellectual independence and research skills through dissertations, analysis and individual projects.
- Lectures that stimulate thought, discussion and debate, and which encourage further reading, listening and research by which students can extend their own knowledge and understanding.
- Workshops and master classes, normally addressing the acquisition of creative skills and techniques within a group context, and often benefiting from the experience of visiting specialists.
- Writing (essays, learning journals, etc.) as a means of developing research techniques,

acquiring knowledge, and presenting ideas and arguments in written form.

- Practical exercises, usually connected with the development of creative, analytical and aural skills.
- Independent learning, whether as directed reading and listening related to essay writing or dissertation/project work or as practice for developing creative skills.
- Studio or laboratory work, including hands-on experience in the use of electronic equipment for sound design, composition and recording.
- Use of computer-assisted learning (Blackboard), of email for discussion groups or tutorial supervision, and of other forms of ICT.

For students completing the BSc (Hons) in Sound Design, intellectual and technical development links four key areas of study across three years. The development of technical skills and understanding studio-based audio production takes place from Level 4 (AP414/AP415) to Level 5 (AP517/AP520) with a self-guided project integral to the Level 6 equivalent (AP611 Professional Production Project).

These modules link with and often overlap with the equivalent live audio modules from Level 4 (AP430/AP431)- Studio-based audio production skills link similarly to the sound design modules that are introduced at Level 5 (AP519/AP521) and developed further at Level 6 (AP613/AP614), albeit with a linked requirement for the development of contextual understanding via critical study of this academic field over both years.

Some modules divide emphasis between technical and intellectual aspects, such as AP408 at Level 4 which focuses on how key principles are applied often with a scientific and engineering focus, while others emphasize the latter via the academic theorization of audio; this is manifest with the development of key research methods at Level 5 (MC524) that underpin the dissertation equivalent in the final year (MC690).

At all levels the objective is to develop students as independent critical thinkers with professional sound design and audio production skills. To achieve this a selection of lectures, master-classes, seminars, and workshops are provided along with a supplementary selection of online learning resources. The course makes use of contact hours in a variety of ways. Students typically experience three hours per week of contact time over two semesters of a 30 credit module, or over one semester of a 15 credit module. This is typical across the first two years of the three-year full time programme, albeit with the addition of more self-directed learning, practice and skills development as project work develops during the second year and increasingly into the third year.

In the third year of study students complete a series of projects during the year, requiring a considerable level of independent study and activity on students' behalves. Students will be provided with a mix of lectures, workshops, guest sessions, industry visits, and individual supervision that will support them in completing each project effectively.

### **How will students be assessed?**

Assessment methods are those considered most appropriate to the nature of the programme, the student profile and the requirements of future employers in terms of the knowledge, understanding and skills required. These will include both formative and summative assessment (some elements of coursework fall into both categories). Formative assessment methods provide an opportunity for tutors to deliver written and/or oral feedback to students. Throughout their learning journey students are prepared for the assignments through seminars and workshops. Informal formative assessment takes place on an ongoing basis through seminars that are specifically structured to include activities that assist students in developing the knowledge and skills required to fulfill the module learning outcomes.

During the Foundation Year, students will be exposed to a variety of summative and formative assessments whilst developing the academic skills to be a successful student at university; course content and Learning Outcomes strongly relate to students developing their knowledge and understanding of the subjects being studied and assessed.

Approaches include:

- Creative projects, often assessed by a mixture of continuous assessment, documentation and final presentation, and especially relevant for interdisciplinary work (for example sound and music in combination with theatre, gaming, film & video, etc).
- Essays and other coursework which enable students to display a broader knowledge of subject matter than in examination papers, and test their ability to investigate a topic and organize their material and ideas to a prescribed deadline.
- Extended dissertations, individual projects and portfolios as products of advanced understanding, knowledge, research skills and/or creative achievement.
- Oral presentations testing presentation and communication skills in an individual or group situation.
- Reports on empirical work, which may take the form of fieldwork or experiments, might include audio-visual or other documentary evidence, and should demonstrate the student's ability to apply appropriate analytical methods, whether qualitative or quantitative, and to plan and carry out a research project in a manner appropriate to its cultural context.
- Group and individual portfolios of written work and audio content that will include research, pre-production, production and post-production work submissions. Where group work is undertaken there will be a requirement for individuals to clearly define their own contribution. For group-based presentations, for example, annotated PowerPoint slides with workload clearly delineated would be a standard specified requirement.
- Critical self-evaluation and role analysis in the form of individual reflective written evaluations.
- Peer evaluation in the form of discussion of work in groups.
- Tasks aimed at the assessment of specific production skills which will target each individual's career aspirations.

## Work-Based / Placement Learning

N/A

## SECTION C: PROGRAMME STRUCTURE(S) AND HOURS

Table 1: Programme Structure Table

<b>Programme Title</b>	BSc (Hons) Sound Design
<b>Course Code</b>	BG1SOD1

Mode of Study		Full-time								
Credit Value		UK		360		ECTS		180		
Module Code	Module Title	QCF/FHEQ Level	Course stage / year	Status in Award (Core / Optional)	Credit Value	Assessment Regime			Semester Taught	
						Written Exam %	Coursework %	Practical %		
<b>Level 4</b>										
AP408	Audio Production Technologies	4	1	C	15	0	100	-	1	
AP414	Introduction to Pro Tools	4	1	C	15	0	100	-	1	
AP415	Introduction to Recording	4	1	C	15	0	-	100	2	
AP419	Audio Production Practice	4	1	C	15	0	100	-	2	
AP426	Computer Programming: Max Data	4	1	C	15	0	-	100	1	
AP427	Computer Programming: Max Digital Signal Processing	4	1	C	15	0	-	100	2	
AP430	Live Sound 1	4	1	C	15			100	S1	
AP431	Live Sound 2	4	1	C	15		100		S2	
<b>Level 5</b>										
AP506	Media Production Project	5	2	O	15	0	-	100	1	
AP513	Sound Design for Games, VR, and Non-linear media 1	5	2	C	15	0	100	-	2	
AP517	Recording & Mixing Techniques	5	2	C	15	0	100	-	1	
AP518	Industry Experience (Placement Plus)	5	2	C	15	0	100	-	1	
AP519	Sound Design for Moving Image	5	2	C	15	0	40	60	2	
AP520	Creative Audio Production	5	2	C	15	0	100	-	2	
AP521	Sound for Moving Image: Production Project	5	2	C	15	0	-	100	1	
AP522	Live Sound: Consoles and Sound Systems	5	2	O	15	0	-	100	1	
MC524	Research Methods	5	2	C	15	0	-	100	2	
<b>Level 6</b>										
AP610	Sound Design for Games, VR, and Non-linear media 2	6	3	C	15	0	100	-	S1	
AP611	Professional Production Project	6	3	C	15	0	100	-	S2	
AP612	Sonic Installation	6	3	C	15	0	40	60	S2	
AP613	Spatial Audio Design	6	3	C	15	0	40	60	S1	

AP614	Sound Design – Collaboration Projects	6	3	C	15	0	-	100	S2
AP615	3D Audio	6	3	C	15	0	100	-	S1
MC690	Dissertation	6	3	C	30	0	100	-	SB
<b>Programme Title</b>	BSc (Hons) Sound Design with Foundation Year								
<b>Course Code</b>	BG1SOD4								
<b>Mode of Study</b>	Full-time								
<b>Credit Value</b>	<b>UK</b>	360			<b>ECTS</b>	180			
<b>Module Code</b>	<b>Module Title</b>	<b>QCF/FHEQ Level</b>	<b>Course stage / year</b>	<b>Status in Award (Core / Optional)</b>	<b>Credit Value</b>	<b>Assessment Regime</b>			<b>Semester Taught</b>
						<b>Written Exam %</b>	<b>Coursework %</b>	<b>Practical %</b>	
<b>Foundation Year</b>									
FY026	Preparing for Success Knowledge and Creativity	0	1	C	n/a		100		S1/2
FY027	Preparing for Success Self-development and Responsibility	0	1	C	n/a		60	40	S1/2
FY028	Inquiry and Research Skills	0	1	C	n/a		100		S1/2
FY014	Introduction to Music Management, Production and Performance	0	1	C	n/a		100		S1/2
<b>Level 4</b>									
AP408	Audio Production Technologies	4	1	C	15	0	100	-	1
AP414	Introduction to Pro Tools	4	1	C	15	0	100	-	1
AP415	Introduction to Recording	4	1	C	15	0	-	100	2
AP419	Audio Production Practice	4	1	C	15	0	100	-	2
AP426	Computer Programming: Max Data	4	1	C	15	0	-	100	1
AP427	Computer Programming: Max Digital Signal Processing	4	1	C	15	0	-	100	2
AP430	Live Sound 1	4	1	C	15			100	S1
AP431	Live Sound 2	4	1	C	15		100		S2
<b>Level 5</b>									
AP506	Media Production Project	5	2	O	15	0	-	100	1
AP513	Sound Design for Games, VR, and Non-linear media 1	5	2	C	15	0	100	-	2
AP517	Recording & Mixing Techniques	5	2	C	15	0	100	-	1
AP518	Industry Experience (Placement Plus)	5	2	C	15	0	100	-	1

AP519	Sound Design for Moving Image	5	2	C	15	0	40	60	2
AP520	Creative Audio Production	5	2	C	15	0	100	-	2
AP521	Sound for Moving Image: Production Project	5	2	C	15	0	-	100	1
AP522	Live Sound: Consoles and Sound Systems	5	2	O	15	0	-	100	1
MC524	Research Methods	5	2	C	15	0	-	100	2
<b>Level 6</b>									
AP610	Sound Design for Games, VR, and Non-linear media 2	6	3	C	15	0	100	-	S1
AP611	Professional Production Project	6	3	C	15	0	100	-	S2
AP612	Sonic Installation	6	3	C	15	0	40	60	S2
AP613	Spatial Audio Design	6	3	C	15	0	40	60	S1
AP614	Sound Design – Collaboration Projects	6	3	C	15	0	-	100	S2
AP615	3D Audio	6	3	C	15	0	100	-	S1
MC690	Dissertation	6	3	C	30	0	100	-	SB

**Table 3: Breakdown of Contact Hours**

*Note: Hours are worked on the basis of full-time study. 1 Academic Credit is equated to 10 notional learning hours. A full-time undergraduate student will normally study 120 credits in an academic year which is therefore equated to 1200 notional hours. A full time postgraduate student will normally study 180 credits in an academic year which equates to 1800 hours. Module Descriptors provide detailed breakdowns of the categories given below.*

Year of course	Scheduled Learning and Teaching Activities	Guided Independent Study	Placement / Study Abroad	Total
Year One	360	840	0	<b>1200</b>
Year Two	341	859	0	<b>1200</b>
Year Three	271	929	0	<b>1200</b>
<b>Total</b>	<b>972</b>	<b>2628</b>	<b>0</b>	<b>3600</b>

Students who study this programme with a Foundation Year will complete an additional 1200 hours during that year.

## SECTION D: ASSESSMENT REGULATIONS

This programme complies with the approved university Academic Assessment Regulations as detailed on the University website.

The following modules will be non-compensable:  
MC690 Dissertation

The calculation of this award will be as follows:  
Level 5: 33%

Level 6: 67%

### Exit Awards Available

Exit Award Type	Award Title	Credits Achieved
Certificate of Higher Education	CertHE Sound Design	120 Credits
Diploma of Higher Education	DipHE Sound Design	240 Credits
Ordinary Degree	BSc Sound Design	300 Credits

No exit award is available for students who withdraw at the end of the Foundation Year.

## SECTION E: FURTHER INFORMATION

### Reference Points

The following reference points were used when designing the programme:

- University Strategy 2016-2021
- Buckinghamshire New University Approval of Academic Provision policy and procedure
- QAA Subject Benchmark Statement for: Music
- QAA Framework for Higher Education Qualifications (2014)
- Equality & Diversity Teaching & Learning Toolkit
- QAA Education for Sustainable Development
- University Academic Qualifications Framework
- Recommendation and feedback from external subject academic and industry professional

### Annual Review and Monitoring

This programme will be monitored annually through the University's Programme Review and Enhancement process, which is a continual cycle of review and enhancement. This process is supported by both the periodic review of departments and the periodic re-approval process for individual programmes. All processes are completed in consultation with students via the Students' Union or student representatives.

The re-approval of this programme is scheduled for academic year: 2023

### Ethics

The following ethics sub-committee will be responsible for ensuring good research practice and student awareness of ethical concerns and risks.

- Department of Media and Creative Industries Ethics sub-committee

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