University of Huddersfield

# Programme Specification

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| 1 | Awarding institution: | University of Huddersfield |
| 2 | Teaching institution: | University of Huddersfield |
| 3 | School and Department | School of Computing and Engineering,Department of Computer Science |
| 4 | Course Accredited by: | JAMES |
| 5 | Mode of Delivery: | FT and SW |
| 6 | Final Award | BSc (Hons) |
| 7 | Course title | BSc (Hons) Sound Engineering and Music Production  |
| 8 | UCAS code | N476 BSc/SEMP |
| 9 | Subject benchmark statement | Music (2019) & Engineering (2019) |
| 10 | Date of Programme Specification | September 2017, August 2018, January 2022,February 2022 |

###### 11 Educational aims of the Course

**BSc (Hons) Sound Engineering and Music Production** allows students to study sound engineering and music production in a wide range of application areas. It includes modules covering popular music production, live music production, sound for film and video, game audio and radio production. It focuses on a sound engineer’s approach to production from a technical perspective. Designed to develop knowledge and skills in sound engineering and music production, the course supports a range of career opportunities in the sound production industries. The course addresses sound engineering and production in the context of the recording studio, production environments and the use of computers for sound engineering and music production. Students have access to studio facilities for recording and post-production work to allow skills development and for project work. Students also have access to digital audio workstations, where they develop skills with the software used for the creation of computer-generated music and sound design. Audio technology studies include the principles of digital audio, audio processing, loudspeakers, microphones, acoustics and psychoacoustics.

The course aims to produce graduates educated to BSc (Hons) level in accordance with the QAA framework and elements of the subject benchmark statements for Music, Engineering and Computing (there is no single subject benchmark statement which is appropriate for this course).

###### 12 Intended learning outcomes

Appendix A shows which modules are within the course. The mapping of modules to course outcomes is shown in appendix B.

##### Knowledge and understanding

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| **Outcomes:**K1. A strong technical understanding of the software, equipment and techniques used in sound engineering and music production K2. Knowledge and understanding of the creative skills involved in producing sound and music K3. A highly developed understanding of the role of the sound engineer and music producer within the music and audio industry including an awareness of how these industries function from a business perspective and the research context |

##### Professional / Practical skills

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| **Outcomes:** P1. Be accomplished in the use of current and leading edge sound engineering and production techniques, music production equipment and digital audio workstations P2. Be able to apply creative techniques in sound engineering and music production P3. Be equipped to work in a range of roles within sound engineering and music production professions, including conducting research and business activitiesP4. Be able to produce professional standard content for the music, audio and broader media industry.  |

##### Transferable / key skills

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| --- |
| **Outcomes:**T1. Be able to adopt a self-organised, self-motivated and self-directed approach to learning and problem solvingT2. Be able to use modern information technology toolsT3. Be able to apply numeric skillsT4. Be able to communicate effectively in writing and orallyT5. Be able to work within a teamT6. Be able to plan specify and manage projects |

##### 13 Course structures and requirements, levels, modules, credits and awards:

# Course Level and Awards

**BSc (Hons) (full-time)** will be awarded upon successful completion of modules which give the student 360 academic credits at foundation and post-foundation level.

**BSc (Hons) (sandwich)** will be awarded when the placement module has also been successfully completed (giving the student 120 extra S-level credits).

Interim awards and Ordinary degrees are available as per University Regulations (with the titles Certificate of Higher Education in Sound Engineering and Music Production, Diploma of Higher Education in Sound Engineering and Music Production, and BSc Sound Engineering and Music Production).

# Course Structure

The structure of the course is shown in a diagram in Appendix C and is perhaps best explained by tracing themes or strands of modules through from Year 1 to Year 4.

The first strand of modules consists of the **Studio Engineering and Mixing Essentials** (Year 1), **Studio Production and Spatial Recording Techniques** (Year 2), **Advanced Music Production and Mastering** (Final Year)and **Music Production Portfolio** (Final year) modules. These modules begin in Year 1 by covering the fundamentals of studio recording and mixing. In the second year more advanced techniques such as sample replacement, coloration while tracking and multichannel microphone arrays are covered. **Advanced Music Production and Mastering** allows students to further develop their production skills by mixing in multichannel formats and mastering productions using common tools found in the industry. **Production Portfolio** allows students to refine their production skills by working individually on a portfolio of productions that showcase their technical and creative abilities over a range of pieces of work. These modules are supported by the **Production Analysis and Critical Listening for the Sound Engineer** module which introduces the students to the many sonic signatures of music production and also trains their ears how to critically evaluate sound quality and includes technical critical listening skills.

The second strand of modules consists of the **Desktop Music Production 1** and **2** modules. These modules start in year one by looking at the basics of this subject including areas such as sequencing, digital audio editing, sampling and synthesis. A wide range of compositional techniques are covered including examples from electro-acoustic music, electronic dance music and popular music. The range and complexity of techniques are extended in Year 2 where we also look at more complex synthesis techniques and production tools to manipulate sound.

A third strand looks at the application of sound engineering and music production in the media industry, namely: **Radio Production** (Year 1), **Game Audio** (Year 2) and **Sound for Film and Video** (Final Year). **Radio Production** covers the production of different styles of radio content from making vox pops, news and documentary programmes to producing radio idents and adverts, as well as looking at the tools and technology behind radio broadcast. **Game Audio** covers methods for creating, processing and integrating audio into games and the use of generative techniques for music and sound effects.  **Sound for Film and Video** covers techniques for creating sound effects, spaces and ambience in addition to syncing dialogue and mixing for multichannel formats.

The fourth strand consists of the **Professional Skills and Research Awareness** (Year 1), **Group Project** (Year 2)and the **Individual Project** (Final Year)modules. Itdevelops the students’ research skills (including selecting and using appropriate methodologies, reviewing and critiquing existing literature and analysing results appropriately and within the context of existing research) and shapes them into autonomous researchers. The first-year module also gives an appreciation of the way in which the music business operates. It covers basic accounting, business planning, people skills and legal issues such as copyright and publishing. In the second year, these skills are utilised and built upon in the **Group Project** module in the production of a music technology related artefact. The final year **Individual Project** module allows students to work independently on a project of their choice under the guidance of an academic supervisor. These projects may be based upon any strand or combination of strands of the course studied.

The **Live Music Production** module in Year 1 provides a comprehensive coverage of live PA work from equipment specification and rigging to the specialist area of live sound mixing. This strand may be continued as an option in Year 2 with **Live Event Audio Visual Systems** which explores more advanced concepts which include networked audio, lighting systems and line array management.

Thefirst year **Audio Technology** module covers the underlying theory and technology behind sound engineering and music production.

Further optional modules are available in **Making Interactive Tools for Music and Audio, Advanced Interactive Tool Design for Music and Audio** and **Interfaces for music expression and production**.

The **Industrial Placement** module in Year 3 is optional but recommended. The course team believe that undertaking a placement year enhances the student’s employment prospects at the end of the course. It can also be a source of a project idea for the final year project and often increases student maturity and application in the Final Year.

###### 14 Teaching, learning and assessment

Modules are mainly taught by staff from the Department of Engineering and Technology. Two core and two optional modules utilise staff from the Department of Music.

The majority of the modules are 20 credit modules (the exception being one 40 credit module) and these modules equate to 200 hours of study.

Teaching and learning enables the students to acquire the knowledge, understanding and skills required by the course. Sound Engineering and Music Production is by its nature a multi-disciplinary course and its broad range of content dictates that a variety of teaching and learning strategies be adopted. The use of a range of strategies also accommodates the different learning styles of different students.

These teaching and learning strategies include: formal and informal lectures, demonstrations of tools and techniques, small group workshops, practical sessions, individual tutorials, seminars and directed student centred learning. In addition, practitioners from industry (in some instances alumni) are invited to present to the students in the form of both formal lecture and demonstration of latest practice within industry. This includes tools and techniques that are directly applicable to the course content. In recent years, these sessions have been delivered by professional music producers, sound engineers from film and television, radio content producers and equipment manufacturers and designers.

Students are encouraged to network amongst themselves, forming relationships that enable them to work in real world scenarios, whether completing a recording project. Students are able to undertake an enterprise placement year (EPY) as an alternative to the standard industry placement year. The EPY is supported by both academic staff and the business advisors in the Duke Of York Enterprise Centre. Students taking this path are supported in running their own course related business for their sandwich year.

Course and curriculum design are influenced by academic contact with industry on placement visits and reviewed and approved by the Industrial Liaison Panel.

PDP is explicitly covered in the following modules: Professional Skills and Research Awareness , Group Project and Individual Project (Music Technology). All modules include an implicit element of PDP as most teaching and assessments develop skills that are used within industry.

Formative assessment is an important part of the learning process and is provided in a variety of ways. On this course it includes verbal feedback on work reviewed in a practical or workshop sessions, computer marked formative tests, lecturer marked submitted written work and lecturer comment in seminars.

Assessment is used to support learning and to determine if students have achieved the learning outcomes of each module and thus the learning outcomes of the course as a whole. Just as the nature of the course dictates a range of teaching learning strategies it also dictates a range of assessment strategies.

These assessment strategies include: unseen closed book tests, computer-based tests, in-class open book tests, individual and group assessments, written and audio submissions, presentations, interviews and both creative and technical exercises and assignments.

###### 15 Support for students and their learning

**University Level**

A range of central facilities are provided to support students:

* Student Services, which provides specialist advice in the areas of counselling, disability, pastoral care, accommodation, finance and careers; it also supports a job shop for part-time work.
* Computing and Library Services provides induction and ongoing support for students.
* The International Office, which provides help and support for overseas students.

**Course Level**

* All students undertake an induction course at year 1.
* All students have a Personal Academic Tutor, with whom they can discuss academic performance. The Personal Academic Tutor will refer tutees to central help facilities as appropriate.
* Year Tutors are aldo available to provide guidance on academic issues.
* Module tutors are available to help with academic problems both inside and outside timetabled hours.
* An Academic Skills Tutor is available at school level to provide assistance with study and other skills and will ensure that students with special educational needs or disabilities are accommodated.
* A central computer-based attendance monitoring scheme is operated and students with poor attendance are contacted and advised.
* Supporting documentation is provided, either online or printed in the form of student handbooks, module handbooks, course specifications and module specifications.
* All modules and year groups are supported on the virtual-learning environment, UniLearn.
* Lectures are video recorded and made available for students to watch again in UniLearn.

**Personal Development Planning (PDP)**

* PDP will be incorporated into the Professional Skills and Research Awareness module in Year 1, Group Project module in Year 2 and Individual Project module in Final Year.
* Additionally the Placement Unit provide a number of sessions in Year 2 to prepare students for placement including CV writing and mock interviews.

###### 16 Criteria for admission

Entry requirements are as per the University website - <http://www.hud.ac.uk/courses/>. The University’s normal entry criteria apply to all international students. International students will additionally need to meet the University’s standard English language requirements.

##### 17 Methods for evaluating and improving the quality and standards of teaching and learning

**Quality and Standards**

* The University’s Teaching and Learning Committee has ultimate responsibility for quality and standards of teaching and learning in the University.
* The School Board, via the School Teaching and Learning Committee has responsibility for implementing university policy through school-defined procedures.
* Subject review and revalidation take place and focus inter alia on the arrangements for quality management and enhancement, teaching, learning and assessment, C&IT strategies, the articulation and assurances of standards, external examiner reports and evaluation and links with professional bodies, employers and other external organisations.

**Monitoring, Development and Evaluation**

* The Course Committee is responsible for the monitoring and development of the course, taking account of feedback from staff, students and external examiners. Feedback is sought as follows:
* from students through annual course and module evaluation questionnaires, termly Student Panel meetings and input from student members of the Course Committee;
* from external examiners through annual reports, course assessment board minutes, assessment moderation reports and informal verbal communication during the year.
* The annual evaluation of the course is the responsibility of the School Board. The Course Committee prepares an annual evaluation report comprising reporting and evaluation, informed by feedback from staff, students and external examiners and by statistical data.

**Validation of Courses, Modules and Changes**

* Course validation takes place under the University's [Quality Assurance Procedures for Taught Programmes](http://www.hud.ac.uk/registry/regulationsandpolicies/qa/).
* Amendments to course and module documents are validated by the School Accreditation and Validation Panel.

**Teaching and Learning**

* A process for the peer observation of teaching is in place with the object of enhancing teaching practice and sharing ideas between staff.

###### 18 Regulation of assessment

Assessment regulations are as detailed in the University of Huddersfield [Regulations for Awards](http://www.hud.ac.uk/registry/regulationsandpolicies/awards/), relevant sections of which are repeated in the [Students’ Handbook of Regulations](http://www.hud.ac.uk/registry/regulationsandpolicies/studentregs/).

Details of the assessment schedule and outcomes assessed for each module are provided in the module specification documents.

The Industrial Placement in Year 3 is optional but it is recommended. The Industrial placement module is a pass/fail module.

###### 19 Indicators of quality and standards

Course Validation

External Examiners’ Reports

National Student Survey

University Course Evaluation Survey

**Please note**: This specification provides a concise summary of the main features of the Course and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the study module guide and course handbook. The accuracy of the information contained in this document is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

**Key sources of information about the course can be found in:**

[www.hud.ac.uk](http://www.hud.ac.uk) - University website

http://compeng.hud.ac.uk/internal-student/ - the School of Computing and Engineering intranet contains Course Handbooks and Module Specifications.

**APPENDIX A: MAPPING OF MODULES TO COURSES**

|  |  |  |
| --- | --- | --- |
| CODE | MODULE |  |
|  |  |
|  | YEAR 1 |  |
|  |  |  |
| AFM1214 | Desktop Music Production 1 | · |
| NFE2183 | Studio Engineering and Mixing Essentials | · |
| NFE2172 | Audio Technology  | · |
| NFE2180 | Live Music Production  | · |
| NFE2181 | Professional Skills and Research Awareness  | · |
| NFE2182 | Radio Production  | · |
|  |  |  |
|  |  |  |
|  | YEAR 2 |  |
|  |  |  |
| AIM2214 | Desktop Music Production 2 | · |
| NIE2256 | Studio Production and Spatial Recording Techniques | · |
| NIE2254 | Production Analysis and Critical Listening for the Sound Engineer  | · |
| NIE2251 | Game Audio  | · |
| NIE2252 | Group Project  | · |
| NIE2253AIM2219 | Live Event Audio Visual Systems Making Interactive Tools for Music and Audio | oo |
|  |  |  |
|  |  |  |
|  | **YEAR 3 (OPTIONAL)** |  |
|  |  |  |
| NSZ2303 | Industrial Placement  | o |
|  |  |  |
|  | YEAR 4 |  |
|  |  |  |
| NHE2459 | Sound for Film and Video | · |
| NHE2440 | Individual Project (Music Technology)  | · |
| NHE2458 | Music Production Portfolio | · |
| NHE2453 | Advanced Music Production and Mastering | · |
| AHM3218 | Advanced Interactive Tool Design for Music and Audio | o |
| NHE2457 | Interfaces for Music Expression and Production | o |

· - represents a Core module

o - represents an Optional module

There are no Compulsory modules

Alternative optional modules may exceptionally be taken with the agreement of the Course Leader.

APPENDIX B: MAPPING OF MODULES TO COURSE OUTCOMES

APPENDIX B1: BSc (Hons) Sound Engineering and Music Production

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| MODULE | Core/ Optional | K1 | K2 | K3 | P1 | P2 | P3 | P4 | T1 | T2 | T3 | T4 | T5 | T6 | PDP |
| YEAR 1 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | Ordinary Degree (300 credits required)Diploma of Higher EducationCert of H.E. |
| Desktop Music Production 1 | c | o | o |  | o | o |  | o | o | o |  | o |  |  | o |
| Studio Engineering and Mixing Essentials | c | o | o | o | o | o | o | o | o | o |  | o | o | o |  |
| Audio Technology  | c | o |  |  | o |  |  |  | o | o | o | o |  |  |  |
| Live Music Production Professional Skills and Research Awareness Radio Production | ccc | oo | oo | ooo | o o | oo | ooo | o | ooo | ooo | o | oo | ooo | oo |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| YEAR 2Desktop Music Production 2Studio Production and Spatial Recording TechniquesProduction Analysis and Critical Listening for the Sound Engineer Game Audio Group Project Live Event Audio Visual Systems Making Interactive Tools for Music and Audio | cccccoo | ooooooo | ooooo | oooo | oooooo | ooooo | oooo | ooo | ooooooo | ooooooo | ooo | ooooo | oooo | ooo | o |
| **YEAR 3 (OPTIONAL)** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Industrial Placement # | o | o | o | o | o | o  | o | o | o | o | o | o | o | o |  |
| YEAR 4Sound for Film and VideoIndividual Project (Music Technology) Music Production PortfolioAdvanced Music Production and MasteringAdvanced Interactive Tool Design for Music and AudioInterfaces for Music Expression and Production | ccccoo | oooooo | ooooo | oooo | oooooo | ooooo | o ooo | oooo | oooooo | oooooo | o | oooo | ooo | oooo | o |

APPENDIX C: COURSE STRUCTURES

|  |  |  |  |
| --- | --- | --- | --- |
| **YEAR 1** | **YEAR 2** | **YEAR 3** | **YEAR 4** |
| AFM1214 20Desktop Music Production 1 | AIM2214 20Desktop Music Production 2 | NSZ2303 120Industrial Placement(Optional) | NHE2440 40Individual Project (Music Technology) |
| NFE2183 20Studio Engineering and Mixing Essentials | NIE2256 20Studio Production and Spatial Recording Techniques |
| NFE2172 20Audio Technology 1 | NIE2254 20Production Analysis and Critical Listening for the Sound Engineer | NHE2459 20Sound for Film and Video |
| NFE2180 20 Live Music Production | NIE2251 20Game Audio | NHE2458 20Music Production Portfolio |
| NFE2181 20Professional Skills and Research Awareness  | NIE2252 20Group Project  | NHE2453 20Advanced Music Production and Mastering |
| NFE2182 20Radio Production  | Options: 20NIE2253 Live Event Audio Visual Systems orAIM2219 Making Interactive Tools for Music and Audio | Options: 20NHE2457 Interfaces for Music Expression and ProductionOrAHM3218 Advanced Interactive Tool Design for Music and Audio  |
| *Certificate of Higher Education ---------->* |  |
| *Diploma of Higher Education --------------------------------------------------------------------->* |  |
| *Ordinary Degree (300 credits) ---------------------------------------------------------------------------------------------------------------------------------------------------------->* |

Alternative optional modules may exceptionally be taken with the agreement of the Course Leader

APPENDIX D: OUTLINE ASSESSMENT SCHEDULE

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Module** | **Assessment** | **Early Term 1** | **Late Term 1** | **Early Term 2** | **Late Term 2** |
| **Year 1** |  |  |  |  |  |
| AFM1214 Desktop Music Production  | Portfolio of Structured Exercises Creative Production Work  |  | Portfolio of Structured Exercises |  | Creative Production Work |
| NFE2183 Studio Engineering and Mixing Essentials | Group RecordingPractical TestGroup MixIn Class Test  |  |  | Group Recording | Group MixIn Class Test |
| NFE2172 Audio Technology 1 | In class test x2Assignment |  | In class test 1 |  | AssignmentIn class test 2 |
| NFE2180 Live Music Production | Individual and Group Assessments | Practical Test | Assignment 2 |  |  |
| NFE2181 Professional Skills and Research Awareness | Individual report and group assessment | Assignment 1 | Assignment 2 |  |  |
| NFE2182 Radio Production | Assignment x2 |  |  | Assignment 1 | Assignment 2 |
| **Year 2** |  |  |  |  |  |
| AIM2214 Desktop Music Production 2 | Production Task x2 |  | Production Task 1 |  | Production Task 2 |
| NIE2256 Studio Production and Spatial Recording Techniques  | Studio Production with report and Concert Hall recordings with report | Assignment 1 | Assignment 2 |  |  |
| NIE2254 Production Analysis and Critical Listening for the Sound Engineer | In class test x2Group Assignment and Presentation |  | In class test 1 | In class test 2 | Group Assignment and Presentation |
| NIE2251 Games Audio | Assignment and report x2 |  |  | Assignment and report 1 | Assignment and report 2 |
| NIE2253 Live Event and Visual Systems (option)  | PortfolioGroup live production |  |  | Portfolio | Group live production |
| AIM2219 Making Interactive Tools for Music and Audio (option)  | Portfolio x 2 | Portfolio of Term 1 Exercises |  | Portfolio of Term 2 Exercises |  |
| **Final Year**  |  |  |  |  |  |
| NHE2440 Individual Project (Music Technology) | Individual Assessments |  | Report 1 – Assignment |  | Report 2 & Artefact - Assignment |
| NHE2459 Sound For Film and Video | Assignment x2 | Assignment 1 | Assignment 2 |  |  |
| NHE2458 Music Production Portfolio | Portfolio of productions |  |  |  | Portfolio |
| NHE2453 Advanced Music Production and Mastering | Mix, Master and Associated Documentation  |  |  | Assignment 1 | Assignment 2  |
| NHE2457 Interfaces for Music Expression and Production (option) | ReportAssignment | Report | Assignment |  |  |
| AHM3218 Advanced Interactive Tool Design for Music and Audio (option) | Develop 3 Patches |  | Patch 1 | Patch 2 | Patch 3 |

**APPENDIX E- SUBJECT BECHMARKING**

The following benchmark statements have been used in order to appropriately benchmark the course learning outcomes

**Music 2019 Subject Benchmarks**

**M1.** Demonstrate an understanding of relationships between practice and theory in music, as applicable to the particular area studied.

**M2.** Demonstrate the ability to convey personal expression and imagination in practical music-making through employing appropriate technical and interpretative means.

**M3.** Demonstrate intellectual curiosity and the potential for continuing artistic and creative development.

**M4.** Demonstrate the ability to work independently, and to show self-motivation and critical self-awareness.

**M5.** Demonstrate the ability to work in combination with others on joint projects or activities.

**M6.** Demonstrate appropriate ICT skills

**Engineering AHEP 4**

**E1.** Select and apply appropriate computational and analytical techniques to model broadly- defined problems, recognising the limitations of the techniques employed.

**E2.** Select and evaluate technical literature and other sources of information to address broadly- defined problems.

**E3.** Design solutions for broadly- defined problems that meet a combination of societal, user, business and customer needs

**E4.** as appropriate. This will involve consideration of applicable health and safety, diversity, inclusion, cultural, societal, environmental and commercial matters, codes of practice and industry standards.

**E5.** Apply an integrated or systems approach to the solution of broadly- defined problems.

**E6.** Identify and analyse ethical concerns and make reasoned ethical choices informed by professional codes of conduct.

**E7.** Use practical laboratory and workshop skills to investigate broadly- defined problems.

**E8.** Communicate effectively with technical and non-technical audiences.

**E9.** Plan and record self-learning and development as the foundation for lifelong learning/CPD.

| **Subject Benchmark Statements for Music and Engineering** | **K1** | **K2** | **K3** | **P1** | **P2** | **P3** | **P4** | **T1** | **T2** | **T3** | **T4** | **T5** | **T6** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **M1** | **** | **** |  | **** | **** |  | **** |  |  |  |  |  |  |
| **M2** | **** | **** | **** | **** | **** |  | **** |  |  |  |  |  |  |
| **M3** | **** | **** | **** | **** | **** | **** | **** |  |  |  |  | **** | **** |
| **M4** |  |  | **** |  | **** | **** | **** | **** |  |  |  | **** | **** |
| **M5** |  |  |  |  |  | **** |  | **** |  |  | **** | **** | **** |
| **M6** | **** |  |  | **** |  | **** |  |  | **** | **** |  |  | **** |
| **E1** | **** | **** | **** | **** |  | **** | **** | **** | **** | **** | **** |  |  |
| **E2** | **** |  | **** | **** |  |  |  | **** |  |  |  |  |  |
| **E3** | **** | **** | **** | **** | **** | **** | **** | **** | **** | **** | **** |  | **** |
| **E4** |  |  | **** |  |  | **** |  |  |  |  | **** | **** | **** |
| **E5** |  |  | **** | **** |  | **** |  | **** |  |  |  |  | **** |
| **E6** |  |  | **** |  |  |  | **** | **** |  |  |  |  | **** |
| **E7** | **** | **** | **** | **** | **** | **** | **** | **** | **** | **** | **** | **** | **** |
| **E8** |  |  | **** |  |  | **** |  |  | **** |  | **** |  |  |
| **E9** |  |  | **** | **** |  | **** |  | **** |  | **** |  |  | **** |

**APPENDIX F- PDP MAPPING**

**PDP Mapping**

Demonstration of how personal development planning (PDP) maps onto modules and is progressed through the course, evidencing the strategy on PDP summarised in section 14 and available in the [University’s PDP Guidance document](https://www.hud.ac.uk/media/universityofhuddersfield/content/documents/registry/regulationsandpolicies/policiesandguidance/pdp_policy.pdf):

**Year 1**

|  |  |  |  |
| --- | --- | --- | --- |
| **Aspect of PDP** | **Modules/area PDP delivery** | **How is PDP achieved** | **Process** |
| **Personal Reflection** | NFE2181Personal tutoring | Reflection on development and the industry Sessions encourage analysis and reflection, and also work on breaking down feedback and extracting value in reflection  | AssessmentPAT Process |
| **EVIDENCE** | NFE2181Personal Tutoring | Assessment PAT documentation  | PAT process is documented and training provided to all staff |
| **Career Planning** | NFE2181All modulesPersonal Tutoring  | Students are exposed to multiple research approaches as well as multiple career destinations. Employability services withn the school are involvedAs part of the curriculum design industry content is embedded in all modules, providing students the opportunity to reflect on the impact of their modules on their career developmentContinuous reflection and assessment of personal progress towards academic and career goals  | Module AssessmentLecture content, industry experts in the teaching team, career development incorporated into assessmentPAT process  |
| **EVIDENCE** | NFE2181All Modules Personal Tutoring | AssessmentVLE, Lecture capture and assessmentPAT documentation |  |
| **Developing independence / confidence** | Group PresentationIndividual Assessment Personal tutoring | Group presentation and work completion is used in NFE2183 and NFE2180Individual assessments encourage use of feedback to develop individuals. This process is particularly strong in NFE2181Students reflect on performance and analyse feedback through the personal tutoring process  | AssessmentAssessmentPAT Process  |
| **EVIDENCE** | Group PresentationIndividual Assessment | Assessment on NFE2183 and NFE2180VLE assessment submissions  |  |

**Year 2**

|  |  |  |  |
| --- | --- | --- | --- |
| **Aspect of PDP** | **Modules/area PDP delivery** | **How is PDP achieved** | **Process** |
| **Personal Reflection** | Personal TutoringPlacement Support | Sessions encourage analysis and reflection, and also work on breaking down feedback and extracting value in reflectionSessions provide context to application through reflection on current position  | PAT Process Placement Support Process |
| **EVIDENCE** | Personal Tutoring | Continuous reflection and assessment of personal | PAT Process |
| **Career Planning** | Placement SupportPersonal TutoringSpecialist Modules | Development of CVIncreased focus in development of specialism and personal developmentSpecialist modules provide career planning throughout, preparing students for particular roles and reflecting on transferability of knowledge and skills  | Placement Support ProcessPAT ProcessDelivery and assessment  |
| **EVIDENCE** | Placement Support Specialist Modules  | Submission of CVAssessment and lecture capture  | Placement Support Process |
| **Developing independence / confidence** | Personal Tutoring  | Students reflect on performance and analyse feedback through the personal tutoring process | PAT Process |
| **EVIDENCE** | Personal Tutoring | Personal tutoring logs | PAT Process |

**Placement Year**

|  |  |  |  |
| --- | --- | --- | --- |
| **Aspect of PDP** | **Modules/area PDP delivery** | **How is PDP achieved** | **Process** |
| **Personal Reflection** | Placement Log | Log provides opportunity for personal reflection  | Assesmsent submission – learning outcomes have a reflection focus |
| **EVIDENCE** | Placement log | Assessment submission |  |
| **Career Planning** | Placement LogPlacement VisitsCompany Supervision | Log provides opportunity for personal planningAllocated University tutor discusses career planning Company supervisor discusses career planning  | AssessmentInterviewInterview |
| **EVIDENCE** | Placement LogPlacement VisitsCompany Supervision | AssessmentVisiting tutor formsVisiting tutor discussion with supervisor documented in visitor forms  |  |
| **Developing independence / confidence** | Workplace activity | On placement students will gain knowledge and skills, and then be given increasing independence in meeting goals set by the employer  | Placement process |
| **EVIDENCE** |  |  |  |

**Final Year**

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| **Aspect of PDP** | **Modules/area PDP delivery** | **How is PDP achieved** | **Process** |
| **Personal Reflection** | NHE2440/ Personal TutoringNHE2453  | Individual supervision provides reflection opportunities in both regular supervision and in assessment support Reflective commentary in assessment | Project supervisionStudents are provided guidance as to how to engage in self-reflection, goal setting and analysis  |
| **EVIDENCE** | NHE2440NHE2453 | Supervision logsAssessment Submission  |  |
| **Career Planning** | NHE2440Specialist ModulesNHE2458 | Lecture provided by career service in school and targeted recruitment eventsSpecialist modules across the course focus on cutting edge career aspects and development of portfoliosIndustry focussed feedback provided by external advisors  | Lecture provided in the run up to the end of the first semester with events through the yearCurriculum has a career focus and assessment supports building of portfolioOnline feedback sessions with professionals at intervals through the academic delivery  |
| **EVIDENCE** | NHE2440Specialist ModulesNHE2458 | Lecture CaptureLecture capture and assessment Portfolio Development |  |
| **Developing independence / confidence** | NHE2440/ Personal TutoringAll modules  | Students reflect on performance and analyse feedback through the personal tutoring process as part of the project supervisionFinal year assessment has a personal focus, with portfolio elements present in multiple modules.  | Delivered through personal supervisionAssessment and delivery  |
| **EVIDENCE** | NHE2440/ Personal Tutoring | Weekly supervision and tutoring logs |  |