

APPLICATION FOR VALIDATION OF COLLABORATIVE PROVISION

PART 1: PROGRAMME/STAGE SPECIFICATION PRO FORMA

INTRODUCTION

Identifiers (e.g. a, b, c etc.) should be used throughout this document to indicate programme variants which will be advertised independently on UCAS. Pathways within programmes that do not constitute a unique award do not need to be identified formally in this way.

Examples of programme variants include:

- a. BSc Computer Science (full-time) – *single honours degree*
- b. BSc Computer Science (Part-time) – *single honours variant*
- c. BSc Computer Science with a Year in Industry – *single honours variant*
- d. BSc Computer Science with a Year Abroad – *single honours variant*
- e. BSc Computer Science with a Foundation Year – *single honours variant*
- f. BSc Computer Science (Games Development) – *single honours with pathway*
- g. BSc Computer Science (Games Development) with a Foundation Year – *single honours with pathway with variant*
- h. MEng Computer Science – *integrated masters*
- i. MEng Computer Science (Games Development) – *integrated masters with pathway*
- j. Diploma Computer Studies – *named exit award*

A	GENERAL INFORMATION
1	Partner institution <i>Please state the name of the partner institution.</i>
	Grimsby Institute of Further and Higher Education
2	Programme awards and titles <i>State the full list of proposed awards and titles for the programmes and all of their variants using indicators (e.g. a,b,c etc.) to identify each one. If a stage end award title must be different to the final award title then please include details of this here.</i>
	BA (Hons) Design
3	Cluster to which the programmes and their variants belong <i>If new, please state NEW. For existing clusters please state the rationale for inclusion.</i>
	TBC
4	Type of programmes <i>Please place the relevant programme identifiers (a,b,c etc.) against each programme type below.</i>

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	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>UG Single honours</td><td style="text-align: center;">X</td></tr> <tr><td>Integrated Masters</td><td></td></tr> <tr><td>PG Cert</td><td></td></tr> <tr><td>PG Dip</td><td></td></tr> <tr><td>Taught Masters</td><td></td></tr> <tr><td>Foundation Degree</td><td></td></tr> <tr><td>Honours Stage (Top-up)</td><td></td></tr> <tr><td>Other</td><td></td></tr> </table>	UG Single honours	X	Integrated Masters		PG Cert		PG Dip		Taught Masters		Foundation Degree		Honours Stage (Top-up)		Other			
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Other																			
			<i>Please indicate articulation routes:</i>																
			<i>Please detail:</i>																
5	Validation category <i>Please tick to indicate whether this is a Franchised, Consortium or Validated (set of) programmes.</i>																		
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="width: 80%;">Franchised</td><td style="width: 20%;"></td></tr> <tr><td>Consortium</td><td></td></tr> <tr><td>Validated</td><td style="text-align: center;">X</td></tr> </table>			Franchised		Consortium		Validated	X										
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6	UCAS codes <i>If known, please include the UCAS code for these programmes.</i>																		
	W290																		
7	JACS codes <i>If known, please include the appropriate JACS codes for the programmes.</i>																		
	TBC																		
8	Awarding Institution																		
	University of Hull																		
9	Locations within Partner Institution <i>State the schools/departments/subject areas that will have overall responsibility for the management, administration and quality assurance and enhancement of the programmes.</i>																		
	Faculty of Digital & Creative Industries HE Digital and Creative																		
10	Partner Institution Programme Leader's name and email <i>Please identify one lead person per programme.</i>																		

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	Dee De dedee@grimsby.ac.uk										
11	University Link Faculty and School/Department <i>Please state the primary link faculty and school/department at the University of Hull</i>										
	Faculty of Arts, Cultures and Education										
12	University Link Faculty Academic Contact <i>Please provide a contact name, title, address, email and telephone number</i>										
	Paul Clifford Academic Consultant p.clifford@hull.ac.uk										
13	Locations of delivery <i>Using the relevant programme identifiers (a,b,c etc.), please indicate the locations of delivery of each programme.</i>										
	University Centre Grimsby										
14	Types of Study <i>Please place the relevant programme identifiers (a,b,c etc.) against each type of study.</i>										
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%;">Full-time</td> <td style="width: 30%; text-align: center;">X</td> </tr> <tr> <td>Part-time</td> <td></td> </tr> </table>		Full-time	X	Part-time						
Full-time	X										
Part-time											
15	Modes of study <i>Please place the relevant programme identifiers (a,b,c etc.) against each mode of study.</i>										
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;">On-campus/Blended</td> <td style="width: 10%; text-align: center;">X</td> <td style="width: 60%;"></td> </tr> <tr> <td>Online/Distance</td> <td></td> <td></td> </tr> <tr> <td>Other</td> <td></td> <td><i>Please specify:</i></td> </tr> </table>		On-campus/Blended	X		Online/Distance			Other		<i>Please specify:</i>
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16	Duration <i>Using the relevant programme identifiers (a,b,c etc.), please indicate the total number of years that students will be registered on each programme and its variants e.g. 3 years full-time, 6 years part-time.</i>										
	3 years full time										

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17	Trimesters	<i>Please place the relevant programme identifiers (a,b,c etc.) against each trimester to be used.</i>									
		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="width: 80%;">Trimester 1 – T1</td><td style="width: 20%; text-align: center;">X</td></tr> <tr><td>Trimester 2 – T2</td><td style="text-align: center;">X</td></tr> <tr><td>Trimester 3 – T3</td><td></td></tr> </table>	Trimester 1 – T1	X	Trimester 2 – T2	X	Trimester 3 – T3				
Trimester 1 – T1	X										
Trimester 2 – T2	X										
Trimester 3 – T3											
18	Number of weeks per trimester	<i>Using the relevant programme identifiers (a,b,c etc.), please indicate the number of weeks per trimester each programme and variant will use and the total number of weeks per academic year.</i>									
		<p>Week 1 – Orientation to this level of study</p> <p>Triune one – Beginning September - 8 weeks delivery (plus two weeks of assessments) – a</p> <p>Triune two – Beginning December - 8 weeks delivery (plus two weeks of assessments) – a</p> <p>Triune three – Beginning March - 8 weeks delivery (plus two weeks of assessments) - a</p> <p>Academic year total = 31 weeks</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td colspan="2" style="text-align: center;">Grimsby Institute Triune</td></tr> <tr><td style="width: 80%;">Triune 1</td><td style="width: 20%; text-align: center;">x</td></tr> <tr><td>Triune 2</td><td style="text-align: center;">x</td></tr> <tr><td>Triune 3</td><td style="text-align: center;">x</td></tr> </table>		Grimsby Institute Triune		Triune 1	x	Triune 2	x	Triune 3	x
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Triune 1	x										
Triune 2	x										
Triune 3	x										
19	Balance of credits across trimesters	<i>Using the relevant programme identifiers (a,b,c etc.), please indicate the balance of credits each programme and variant will use, e.g. 60 credits per trimester.</i>									
		40 credits per triune									
20	Classification weighting	<i>Using the relevant programme identifiers (a,b,c etc.), please indicate the classification weighting for each programme and variant, e.g. 40:60 (Diploma:Honours).</i>									
		Diploma stage: 30% Honours stage: 70%									
21	Progression arrangements for Integrated Masters and/or Preliminary Stage	<i>Using the relevant programme identifiers (a,b,c etc.), please indicate the point at which students can step on/off the Integrated Masters and what rules govern this (e.g. students must achieve a minimum of 60% at Level 5 to progress onto the Integrated Masters).</i>									

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	N/A																																																																					
22	Professional, Statutory or Regulatory Bodies <i>Please provide the names of any accrediting or reviewing professional, statutory or regulatory bodies which will, or are expected to, recognise or accredit the programmes alongside the level and type of expected accreditation, with dates of approval where appropriate.</i>																																																																					
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23	Relevant Subject Benchmark Statements <i>State those subject benchmarks that are most relevant to the programmes and have been drawn upon in its design. It may be appropriate to use more than one QAA Subject Benchmark Statement, in which case give details. In those cases where no subject benchmarks apply, not applicable should be entered as opposed to omitting the section or leaving it blank. QAA subject benchmark statements exist for Honours degrees in most disciplines, and for Masters degrees in a small number of disciplines.</i>																																																																					
	QAA Subject Benchmark Statement for Art and Design (2008) QAA Subject Benchmark Statement for History of Art, Architecture and Design (2008)																																																																					
24	Other references used in designing the programmes <i>e.g. service groups in health-related areas; industrial expert advice; other external stakeholders etc.</i>																																																																					
	None																																																																					
25	Anticipated student numbers <i>Please indicate using the relevant programme identifiers (a,b,c etc.) the anticipated cohort numbers for the first three years' intake onto each programme.</i>																																																																					
	<table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <thead> <tr> <th rowspan="2">Identifiers</th> <th colspan="2">First intake</th> <th colspan="2">Second intake</th> <th colspan="2">Third intake</th> </tr> <tr> <th>Home/EU</th> <th>Overseas</th> <th>Home/EU</th> <th>Overseas</th> <th>Home/EU</th> <th>Overseas</th> </tr> </thead> <tbody> <tr> <td>a</td> <td>10</td> <td>0</td> <td>12</td> <td>0</td> <td>14</td> <td>0</td> </tr> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> </tbody> </table>	Identifiers	First intake		Second intake		Third intake		Home/EU	Overseas	Home/EU	Overseas	Home/EU	Overseas	a	10	0	12	0	14	0																																																	
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	<p><i>Using the relevant programme identifiers (a,b,c etc.), please indicate the cohort start dates for each programme and variant.</i></p>
	<p>September 2017</p>
B	<p>PROGRAMME DESIGN</p> <p><i>Please ensure that where necessary, each section below clearly identifies differences/additions for each programme and its variant using the programme identifiers (a,b,c etc.) allocated in section A2 of this form.</i></p>
27	<p>Programme Rationale and Overview</p> <p><i>Provide a brief introduction to and rationale for the programmes, identifying the distinctive/salient features and the 'big ideas' that thread through their design. Please identify three to five high level 'big ideas' articulating the key ideas and ways of thinking, practising and knowing that lie at the heart of the key disciplines or areas of practice encompassed by each programme and its variants. Literature suggests that these are likely to be fundamental to learning within the discipline and will change the ways in which students think and act in a transformative way. For example, what changes are necessary for a student to move from leaving with a degree in social science, to becoming an emergent social scientist, or leaving with a degree in design to becoming an emergent designer?</i></p> <p><i>Please refer to Briefing Note A: Using a Threshold Concepts Approach to Inform Curriculum Design</i></p>
	<p>BA (Hons) Design is an essential creative, technical and academic tool kit for students wishing to enter into the creative industries. Development of strong design thinking is encouraged through engagement with a diverse set of critical and practical ideas, to explore individual focus and push beyond boundaries in order to encourage students to define their own creative practice.</p> <p>Designers today must embody the polymath approach in their practice in order to find effective solutions. A fundamental grounding within the principles of design supports innovative thinking to produce adaptive and progressive conclusions for undergraduate designers, essential in the creative industries today. This programme aims to produce the 'Universal designer' by focusing upon problem-finding/solving over more traditional unilateral approaches. This approach encourages creative thinking, collaboration and above all the confidence to problem-solve and manage across peers, projects, clients and disciplines.</p> <p>Alongside these practical and essential attributes, students will develop a high level of digital literacy skills, knowledge and understanding in a range of software and applications, valuable skills for any potential creative employer in this sector. Assignments are aimed to develop design thinking and a range of expertise, to build future careers able to withstand the vigour of industry. This is a deliberately broad-based design programme developing an interdisciplinary approach to creative problem-solving with real life applications. Through engagement with the extensive nature of the design industry, students develop professionally to increase an understanding of their own role as a practitioner. By exploring personal responses to the design process students are encouraged to focus their research towards suitable methods, processes and outcomes.</p> <p>Within level 5 students negotiate, evaluate and reflect upon one of these core studio practices in keeping with their own evolving place in design, and tailor their outcomes to one of three areas:</p>

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	<p>1. 2-Dimensional Design option: elements may include; graphic design, illustration or surface design as potential pathways. 2-Dimensional designers employ various skills in manipulating text and images to create perceived added values to user end items that communicate, persuade, inform across diverse cultural, ethical and social contexts. This is achieved through a solid theory-led and skills administered process.</p> <p>2. 3-Dimensional Design option: elements may include; product design with potential routes in furniture, homewares and fashion focused products. The emerging contemporary craft market offers various employment as designer/makers within the creative industries. Here ergonomics, affordability and sustainability may combine to produce bespoke and/or industrial/commercial artefacts.</p> <p>3. Students may focus their own research within the area of spatial design, manipulating the skillsets needed for landscape, interior architecture or exhibition outcomes. Here students must negotiate human scale design, crowd control and the functionality of space.</p> <p>Each student will then complete a final major project negotiated with his or her tutor and peers. Development concludes with a professionally-designed exhibition, where designers and fellow creative practitioners display their skills/outcomes to industry representatives and the public. Live design briefs and industry collaborations run in tandem with the key design fundamentals, allowing a platform for embedding cultural, social and historical contexts to generate design outcomes with real-life application. Projects are devised to challenge thinking and question design solutions by developing an understanding of artefact, user-end application, service and situation.</p> <p>In addition to technical and creative competences, students will also gain essential business knowledge, in order to develop a professional approach to their own studio work and generate valuable contacts for future employment. Professional practice is introduced through industry presentations, client negotiation techniques, project management, enterprise and entrepreneurship, and effective communication skills. It should also be noted that in an effort to promote the polymath approach here, the programme may also accommodate and produce designers with the competence and confidence to work across many areas; this is openly encouraged and highlights the underpinning design principles that link our profession. Level 5 and 6 students will also be offered workshop/lectures on ethical research for both practical outcome and dissertation topic as students begin to see design not as a job role but rather a mind set to be applied to multiple situations and problems. A student wishing to work over many disciplines whilst adhering to applied principles and process is a designer for the future.</p>
<p>28</p>	<p>Programme Aims <i>As a guide, you should have four to six programme aims. Please see: A Guide to Writing Programme and Module Level Learning Outcomes at the University of Hull for further information.</i></p> <p><i>Please remember to include any additional programme aims for the programme variants listed on this form using the identifiers allocated in section A1 of this form.</i></p>
	<p>1. Develop a wide understanding of the design processes and methods, relevant to creative specialisms and outcomes and apply this understanding.</p>

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		<ol style="list-style-type: none"> 2. Engage learners in critical analysis and research methods within a creative, technical and academic context. 3. Develop learners’ creative and professional competencies in line with those of the industry, allowing them to become employable practitioners. 4. Explore the social, cultural and ethical issues associated with design practice, 5. Encourage a bold, innovative approach towards the study of design specialisms, which challenge existing boundaries, through a dynamic, student-centred, learning environment. 6. Equip graduates with the skills and attributes required for employment in the creative industries, enabling them to be able to adapt and respond in a professional environment, across a range of work contexts. 									
29	<p>Programme Outcomes</p> <p><i>As a guide you should have six to eight programme outcomes. Please see: A Guide to Writing Programme and Module Level Learning Outcomes at the University of Hull for further information.</i></p> <p><i>Please remember to include any additional programme outcomes for the programme variants listed on this form using the identifiers (a,b,c etc.) allocated in the Award section. Where relevant, please cross-reference your programme outcomes to the relevant QAA subject benchmark statements and professional, statutory and regulatory body requirements.</i></p> <p><i>Programme outcomes reflect the overall expectations of student learning for a full programme award. Consideration must also be given in their design to the expectations of student learning at each programme stage. At each of these potential exit points, a defined set of programme outcomes achieved at the relevant level (e.g. level 4,5,6) will identify the stage outcomes that will constitute the achievement of an intermediate programme award. These stage outcomes must be clearly articulated in the curriculum maps (Section F) to ensure that students who exit with lower qualifications have demonstrated the requirements for that qualification. Stage outcomes in the curriculum map are those programme outcomes that are fully met or partially met in two or more modules at the relevant stage.</i></p>										
		<p>On successful completion of this programme, students will:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 10%;">POs</th> <th style="width: 60%;">Programme Outcome Text</th> <th style="width: 30%;">Programme/ Variant Identifier</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">PO1</td> <td> Identify and employ an appropriate design process in the creation of products and/or design solutions, which address the demands of a particular creative context. A&D (4.2.2, 4.3.4, 4.3.5, 4.6.2.1, 6.3.4) HAA&D (4.9.2) </td> <td style="text-align: center;">a</td> </tr> <tr> <td style="text-align: center;">PO2</td> <td> Define aesthetics, form and function within a design outcome, considering also the social, historical, ethical and economic contexts. </td> <td style="text-align: center;">a</td> </tr> </tbody> </table>	POs	Programme Outcome Text	Programme/ Variant Identifier	PO1	Identify and employ an appropriate design process in the creation of products and/or design solutions, which address the demands of a particular creative context. A&D (4.2.2, 4.3.4, 4.3.5, 4.6.2.1, 6.3.4) HAA&D (4.9.2)	a	PO2	Define aesthetics, form and function within a design outcome, considering also the social, historical, ethical and economic contexts.	a
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		A&D (4.2.2, 4.3.1, 4.3.5, 4.4.1, 4.4.2, 4.6.2.1, 4.6.4.1, 6.4.2) HAA&D (4.4.2, 4.4.3.3, 4.4.3.6)	
	PO3	Demonstrate a comprehensive knowledge of media and materials, utilising creative expression which effectively solves design problems. A&D (4.3.3, 4.3.4, 4.3.6, 4.4.2, 4.5, 4.6.2.2, 4.6.4.1, 6.3.1, 6.4.2)	a
	PO4	Demonstrate critical awareness through the analysis of literature and production of reasoned argument. A&D (4.6.1.2, 4.6.2.1, 4.6.6.2, 4.6.2.3, 6.4.1, 6.4.4, 6.6.3, 6.6.8) HAA&D (4.5.4)	a
	PO5	Display an experimental range of design processes, resulting in the production of prototypes and samples, A&D (4.1, 4.2.1, 4.2.2, 4.3.1, 4.3.2, 4.4.2, 4.5, 4.6.1.1, 4.6.1.2, 4.6.4.1, 4.6.4.2, 6.3.2) HAA&D (4.1, 4.2.3, 4.4.1, 4.7.5, 4.8.1, 4.9.3, 4.10.2)	a
	PO6	Demonstrate initiative in finding the best solutions, through a sustained approach to research, whilst adhering to safe and ethical working practices. A&D (4.3.1, 4.3.2, 4.3.3, 4.3.4, 4.3.5, 4.5, 4.6.6, 6.3.2, 6.3.3) HAA&D (4.2.1, 4.8.2)	a
	PO7	Employ the relevant professionalism required in project management, presentation and client negotiation from concept through to completion. A&D (4.14.3.1, 4.4.2, 4.6.1.1, 4.6.1.2, 4.6.4.1, 4.6.4.2, 4.6.4.3, 6.4.2, 6.6.5, 6.6.6, 6.6.7)	a
	PO8	Negotiate the parameters of independent and collaborative study to fulfil the requirements and outcomes of a given design brief. A&D (4.3.1, 4.4.2, 4.5, 4.6.1.1, 4.6.1.2, 4.6.2.4, 4.6.3, 6.3.1, 6.6.2)	a
30	Learning and Teaching Approach <i>Please outline your proposed approach to learning and teaching. This should not be a list of types of teaching, but should provide an explanation as to how you will teach and students will learn and why this is the most appropriate approach for the proposed programmes and their variants. You should explain explicitly how the proposed pedagogic approach is aligned to the outcomes of the programmes. You should also make explicit reference to any disciplinary and/or practice based approaches to learning and teaching (disciplinary pedagogies) that will underpin the educational experience of the programmes and will support the types of students that you are expecting to attract.</i>		

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	<p><i>Please refer to Briefing Note B: Developing Disciplinary Pedagogies</i></p>
	<p>Students come to the BA programme from a variety of backgrounds, with a range of skills and academic abilities. The Design programme has been developed to address the broad demands of the creative industries for skilled graduates. The emphasis is upon design research and process, and the development of practical skills to engage learners in creative problem solving. The entire teaching and learning strategy is focused on producing independent and competent, reactive and industry-ready designers. The programme as a whole focuses upon creative process and the identification and manipulation of this to produce Universal designers. It is essential that emerging designers are able to adapt to the ever changing and expanding demands of the industry.</p> <p>Level 3 progression from internal FE cohorts has been considered within the three design specialisms offered, encouraging progression and training skilled practitioners in line with economic growth, both nationally and locally in the creative industries. FE pathways are being revised to support a natural flow from this provision on to the degree. As creative practice is revised within education and the creative industries continues to expand, it is of the utmost importance that we strive to grow and harness creative talent, thinking and practice.</p> <p>Learning will also be supported through a tutorial programme; every student is entitled to one-to-one sessions. Students also have open access to the specialist design studio, offering a design resource area, practical workspace space, library resources and a professional presentation/design pitch area. To facilitate the different design pathways, learners have open access to a variety of well-equipped, supervised workshops including three dimensional design, printmaking, ceramics, digital media technologies, photography and fashion.</p> <p>Practical classes and workshops are taught in specialist studios, alongside theoretical concepts, to engage learners with the principles of design. Variety is embedded within the delivery through lectures, critical debates, practical demonstrations, hands-on trials, skills focused workshops, professional presentations, guest speakers and group/ tutor critiques, all areas have specialist technical support and equipment. The strategy behind the structuring of Level 4 is to ensure all learners are equipped with a toolkit of skills to effectively communicate design ideas.</p> <p>The Grimsby Institute operates over three triunes; this equates to trimester 1 and 2 at the University of Hull.</p> <p>Each triune consists of eight weeks of module delivery. Triune 1 has an extra week in which students are prepared for study at the new level.</p>
<p>31</p>	<p>Assessment Approach</p> <p><i>Please outline your proposed approach to assessment. This should not be a list of types of assessment, but should provide an explanation as to how you will assess and why this is the most appropriate approach for the proposed programmes and their variants. You should explain explicitly how the proposed assessment strategy is aligned to the outcomes of the programmes. You should also make explicit reference to any disciplinary and/or practice based approaches to assessment.</i></p> <p><i>Please refer to Briefing Note C: Transforming the Experience of Students Through Assessment</i></p>

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	<p>The assessment approach is designed to measure the student’s breadth and depth of knowledge and understanding. This will be assessed via essays, reports, annotations to visual work and presentations, and will be appropriate to the level of study and the module outcomes.</p> <p>The assessment scheme will incorporate opportunities for formative assessment and feedback via tutorials, discussions, presentations and critiques to ensure students are able to achieve module outcomes effectively.</p> <p>As a creative discipline, the bulk of outcomes are practice-based solutions to briefs and these will be assessed accordingly, through proposals, practical outcomes, sketchbooks, concept boards and presentations. These may be accompanied by some form of supporting log-book and evaluative statement, ensuring reflective practice feeds into the creative process and that students are able to demonstrate their ability to criticise, analyse and ultimately synthesise information and draw conclusions.</p> <p>All students will be entitled to at least one formal formative feedback session per assessment, as well as more informal in-session guidance and group critiques, mirroring industry practice.</p>
32	<p>Key Areas of Study <i>Please describe the key topics and foci of study of the programmes proposed on this form. This information can potentially be used as a basis for additional programme marketing material, so please keep the target audience of students in mind.</i></p>
	<p>Innovation and ideation are the core building blocks of design specialisms and thinking; ideas generation and the theories attached to this will produce contemporary designers. Students cover the founding principles of historical and contemporary design theory, including structure, form, function and aesthetic value. Elements and potential avenues may include graphic design, illustration or surface design as students employ various skills in manipulating text and images to create perceived added values to user end items. They will communicate, persuade, inform across diverse cultural, ethical and social contexts. This is achieved through a solid theory-led and skills-administered process.</p> <p>Potential routes as designer/maker focus on furniture, homewares, craft and fashion focused artefacts. The emerging contemporary craft market offers various employment as designer/makers within the creative industries. Here ergonomics, affordability and sustainability may combine to produce bespoke and/or industrial/commercial products.</p> <p>Spatial design aims at manipulating the skillsets needed for landscape, interior architecture or exhibition outcomes. Here students must negotiate human scale design, crowd control and the functionality of space.</p> <p>Students will learn how to reflect and conceptually analyse their own choices, methods and applications in the production of artefacts and written text, to develop clear, design, communication skills, essential attributes of a design practitioner in building effective, connections between client/end-user and collaborative partners.</p>

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	<p>Professional values are central to the course programme, these are implemented by effective project management of schedules and deadlines to generate design solutions. These are driven forwards with individual and collaborative live briefs, devised to refine design pitch skills and negotiation techniques through applied, creative process within the generation of design solutions.</p>									
<p>33</p>	<p>Curriculum Structure <i>In this section, please explain how the content of the curriculum described above will be organised and why. Your discussion should include information on:</i></p> <ul style="list-style-type: none"> • Progression: <i>how the curriculum promotes an organised progression so that the demands on the learner are progressive in terms of intellectual challenge, skills, knowledge and learning autonomy;</i> • Coherence and Integrity: <i>the overall coherence and intellectual integrity of the programmes and student experience.</i> <p><i>You may wish to refer back to section B25 of this form as part of this discussion.</i></p>									
	<p>Our approach to the programme delivery focuses upon developing user-end solutions with real-life application, whilst not compromising creative integrity.</p> <p>At Level 4, students will be introduced to a wide variety of design disciplines and associated, technical skills, including design and making skills, modelling skills, sketching/visualising techniques and exploring of materials relevant to the creative process. The aim is to equip students with core skills and a broad understanding in the effective development and communication of design ideas.</p> <p>Three-dimensional outcomes are explored through the ergonomics of usability and interaction, product styling, and exploring materials and finish in the production of prototypes as a key part of a design process. Two-dimensional outcomes are explored through the introduction of sketching/drawing skills, photography, illustration techniques, the principles of graphic design and a variety of print making methods. The practical skills acquired at level 4 are supported with theoretical knowledge and applied research skills appropriate to contemporary design practice.</p> <div style="display: flex; justify-content: space-around; align-items: center; text-align: center;"> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #4a86e8; color: white; padding: 5px;">Triune 1</td> <td style="background-color: #4a86e8; color: white; padding: 5px;">Triune 2</td> <td style="background-color: #4a86e8; color: white; padding: 5px;">Triune 3</td> </tr> <tr> <td style="background-color: #4a86e8; color: white; padding: 5px;">Design Thinking <small>(1 Assessment)</small> (20 Credits)</td> <td style="background-color: #4a86e8; color: white; padding: 5px;">Visualisation <small>(2 Assessments)</small> (20 Credits)</td> <td style="background-color: #4a86e8; color: white; padding: 5px;">Studio Practice <small>(1 Assessment)</small> (20 Credits)</td> </tr> <tr> <td style="background-color: #4a86e8; color: white; padding: 5px;">Contextual Studies 1 <small>(1 Assessment)</small> (20 Credits)</td> <td style="background-color: #4a86e8; color: white; padding: 5px;">Digital Communication <small>(1 Assessment)</small> (20 Credits)</td> <td style="background-color: #4a86e8; color: white; padding: 5px;">3D Innovation <small>(2 Assessments)</small> (20 Credits)</td> </tr> </table> </div> <p>Expanding upon the transferable skills acquired at level 4, at level 5 the emphasis shifts towards the development of professionalism in line with creative industry standards. The design specialisms of individual students are emerging, and pathways are selected to allow learners to tailor the course to a particular area of interest. Students are encouraged to enter nationally-recognised design competitions and have the opportunity to work with clients on live or simulated live briefs, to encourage innovation and</p>	Triune 1	Triune 2	Triune 3	Design Thinking <small>(1 Assessment)</small> (20 Credits)	Visualisation <small>(2 Assessments)</small> (20 Credits)	Studio Practice <small>(1 Assessment)</small> (20 Credits)	Contextual Studies 1 <small>(1 Assessment)</small> (20 Credits)	Digital Communication <small>(1 Assessment)</small> (20 Credits)	3D Innovation <small>(2 Assessments)</small> (20 Credits)
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	<p>develop creative, problem, solving skills. Design projects are undertaken alongside lectures and workshops in user-research, marketing and branding to develop project management skills in multi-disciplinary design pathways. In year two dissertation preparation begins, involving the assessment of appropriate literature, discussing of topics and building of original research to shape and inform the outcomes, in readiness for year three. Client-based projects that link back to industry and the individual' student's chosen design pathway are encouraged as a subject focus for the dissertation.</p> <div style="display: flex; justify-content: space-around; margin: 20px 0;"> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;">Triune 1</div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;">Triune 2</div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;">Triune 3</div> </div> <div style="display: flex; justify-content: space-around; margin: 20px 0;"> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Studio Practice 2 <small>(1 Assessment)</small> (20 Credits) </div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Design Research <small>(2 Assessment)</small> (20 Credits) </div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Commercial Design <small>(1 Assessment)</small> (20 Credits) </div> </div> <div style="display: flex; justify-content: space-around; margin: 20px 0;"> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Applied Digital Design <small>(1 Assessment)</small> (20 Credits) </div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Contextual Studies 2 <small>(2 Assessments)</small> (20 Credits) </div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Location Design <small>(2 Assessments)</small> (20 Credits) </div> </div> <p>In the final year of study, students undertake an intensive, final major project, concentrating on their chosen design specialism. Students are required to negotiate their own design and concept proposals with their tutors. Final major project topics will reflect one of the three areas of learning previously studied: 2D, 3D or spatial design. The practical design outcomes are underpinned with the application of research skills for the purpose of completing the final year dissertation.</p> <div style="display: flex; justify-content: space-around; margin: 20px 0;"> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;">Triune 1</div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;">Triune 2</div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;">Triune 3</div> </div> <div style="display: flex; justify-content: space-around; margin: 20px 0;"> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Dissertation <small>(1 Assessment)</small> (20 Credits) </div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> The Creative Industry <small>(1 Assessment)</small> (20 Credits) </div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Final Major Project - Exhibition <small>(2 Assessments)</small> (20 Credits) </div> </div> <div style="display: flex; justify-content: space-around; margin: 20px 0;"> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Final Major Project – Pre- Production <small>(1 Assessment)</small> (20 Credits) </div> <div style="border: 1px solid #0070C0; background-color: #0070C0; color: white; padding: 10px; text-align: center; width: 30%;"> Final Major Project - Production <small>(1 Assessment)</small> (40 Credits) </div> </div>
34	<p>Compensation rules <i>Using the relevant programme identifiers (a,b,c etc.), please list any modules included in this application that are non-compensatable for each programme and variant.</i></p>
	N/A
35	<p>Condonement rules <i>Using the relevant programme identifiers (a,b,c etc.) please list any modules included in this application that are non-condonable for each programme and variant.</i></p>

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	N/A
36	<p>Internationalisation</p> <p><i>‘Internationalisation is a key feature of the UK HE agenda [and...] represents the preparation of all UK HE graduates to live in, and contribute responsibly to, a globally connected society’ (HEA, 2014). Please outline the programmes’ approaches to internationalising the curriculum.</i></p> <p><i>Please refer to Briefing Note F: Internationalising the Curriculum</i></p>
	<p>As an institution, Grimsby Institute Group recognises the increasing need for internationalisation of the curriculum to produce students who are flexible and able to adapt to changing global contexts.</p> <p>Individual programmes ensure they embed transferable skills to enable learners to engage with their subject specialism nationally and internationally, reflecting the needs of employers. Graduates should emerge with the competence to communicate and compete in a diverse and rapidly-changing global context.</p> <p>Culture and identity are recurrent themes in creative disciplines and the exploration of different international cultural approaches is encouraged in practical and theoretical work.</p> <p>Within the design programme, students are encouraged to incorporate an awareness of multi-cultural themes into practical project work. In their professional practice/employability module, students must learn how the design industry operates around the world and how their skills and knowledge could be adapted to succeed in other countries.</p>
37	<p>Inclusivity</p> <p><i>Please indicate how you will ensure that your curriculum is inclusive. An inclusive curriculum reflects an awareness of both the diversity of learners and their learning needs and experiences. This is incorporated into curriculum design through modes of interaction and assessment as well as course content. Each disciplinary area may have different approaches; however, a common starting point should be the nine protected characteristics as outlined in the Equality Act 2010. All publicly funded educational institutions are required to meet the Single Equality Duty 2011.</i></p> <p><i>Please refer to Briefing Note E: Developing an Inclusive Curriculum</i></p>
	<p>The needs of learners with disabilities are taken into account in the design of all learning programmes, as per the requirements of the Equality Act 2010.</p> <p>Students will be screened at induction to identify those with individual learning support needs. The Institute has well-established procedures in place to support all identified students through the application and assessments for the Disabled Students' Allowance to secure any specialist equipment or tuition which is required. Students will also be invited in for advice and support through the DSA procedure.</p>

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	<p>Each student is entitled to one tutorial per semester with the programme leader to discuss individual issues relating to both modules and the programme overall. In addition, the Institute employs a range of strategies to support students in the development of their study skills abilities and includes interventions such as support towards use of ICT, giving presentations, using formal writing and appropriate academic conventions, avoiding plagiarism, analytical and critical writing skills. Students have access to one-to-one support and also timetabled study skills workshops.</p> <p>Within the Faculty of Digital and Creative Industries, curriculum content reflects a broad and inclusive ethos. Emphasis is placed on individual interpretation of projects and themes, with students encouraged to take responsibility for their own learning.</p> <p>It is also designed to ensure that all learners have equal opportunity to participate in all aspects of programmes, regardless of disability, age, race, religion or gender. The learning and teaching approach is designed to be inclusive and celebrates diversity within the student body.</p> <p>The Faculty also places strong emphasis on response to the student voice as a mechanism to incorporate inclusivity. Student feedback is gathered at the end of each module, and also at various student representative meetings. It is acted on, where necessary, and fed into the quality cycle.</p>
<p>38</p>	<p>Employability</p> <p><i>Please outline the approach taken by the programmes to engage students in gaining employability skills.</i></p>
	<p>The focus on employability is driven institutionally and also at programme level. As an institution, Grimsby Institute Group students benefit from a designated employability officer, who runs dedicated HE events and workshops. An alumni association provides networking contacts for employment and internships.</p> <p>At programme level, employability is built into the BA (Hons) Design from the onset with greater focus implemented throughout levels 5 and 6, preparing students for industry norms, practices and environments. These simulated throughout with practical responses to briefs in line with materials, production methods, design pitch, budget management, tools and technical skills, health and safety practices and response to design briefs within the context of project management.</p> <p>There are a number of transferrable, employability skills, students acquire on completion of the programme. These include:</p> <p><u>Self-management</u> – work independently to set briefs by managing workloads, meeting deadlines, budget requirements and overall, effective project management.</p> <p><u>Team working skills</u> – collaborative practice and group work is built into the programme, reflecting real-life, industry situations.</p> <p><u>Communication skills</u> – presenting work, applied creative process, defining form and function with real-life application, developed in visual, written and oral formats.</p>

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	<p><u>Critical skills</u> – the ability to analyse and formulate, independent conclusions, by identifying the potential strengths and weaknesses in advance, and adjusting the outcomes appropriately.</p> <p><u>General skills</u> – interpersonal attributes, that demonstrate the motivation required to maintain energy for a project/process, through concept to completion.</p> <p>The programme is building upon successful links within both the local area and nationally. Past and future industry links include: Patteson's Glass - 2016 Design Competition, Second Nature – Greetings Card Company, Redbull Media House and Dreamwall Interiors</p> <p>There are other industry partners who have, and continue to, provide work experience opportunities and internships for Grimsby students. In addition, students are encouraged to enter national design competitions, in line with their academic studies.</p>
<p>39</p>	<p>Student engagement in curriculum and pedagogic design <i>Please outline how students have already been and will continue to be involved in curriculum and pedagogic design.</i></p>
	<p>Student engagement is built into the curriculum design process at the Group. Representatives attend regular semester Faculty and programme team meetings to give input on curriculum design, as well as whole cohort feedback in the form of module evaluation questionnaires, which then inform module delivery. Changes are then signalled in subsequent module handbooks, clearly indicating to students where their feedback has been acted upon and fed forward into programme development.</p> <p>They have been consulted, both formally and informally, in the design of the BA (Hons) Design, based on their experiences of the programme.</p>
<p>40</p>	<p>Ethical issues and risk <i>Programmes may deal with issues that are sensitive or involve ethical considerations. Our institutional duties of care extend to all involved in learning and teaching. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from ethics committees and risk assessments as appropriate).</i></p>
	<p>Maintaining the highest standards of teaching and learning are fundamental aims of the Grimsby Institute Group.</p> <p>Grimsby Institute Group has clear and transparent policies and procedures in place for ethical review of research. An appropriate ethical framework is incorporated throughout programme and module design to uphold the highest standards of academic integrity.</p> <p>The Institute's Ethics Committee is made up of a panel of academics and quality representatives. It is responsible for the ethical scrutiny of research proposals and practical project work, which ensures that a discussion of potential issues of ethical concern takes place before a project commences. It also ensures consistency of approach to ethical concerns.</p>

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	<p>The ethical framework is used alongside the Institute's existing codes, policies and guidance documents, and guides students in how to act with integrity and use good judgment at all times.</p> <p>Rigorous assessment processes also ensure fair, transparent and ethically sound grading and feedback mechanisms.</p>
41	<p>Other information/programme special features <i>Please provide any other information about these programmes not included above. This may include information about field trips and their arrangements, special opportunities on offer for students (e.g. forest schools qualifications) and specific student support arrangements associated with these programmes.</i></p>
	<ul style="list-style-type: none"> • Learners work predominantly on industry-sourced live briefs • Learners have the opportunity to work as ambassadors to the NADSC (National Art and Design Saturday Club) • Field trips to galleries and professional studios
C	RECRUITMENT AND ADMISSIONS INFORMATION
42	<p>Proposed marketing strategies <i>Please highlight any factors that you think may assist in helping the marketing team with their strategy for promoting your programmes.</i></p>
	<p>All Grimsby Institute students benefit from small group sizes and high levels of support and access to staff. Tutors are all subject specialists with industry experience in their disciplines, and commit to carrying out industrial updating as well as research and scholarly activities.</p> <p>All students benefit from working in a vibrant digital and creative arts faculty with opportunities for interdisciplinary work.</p> <p>As well as GIG's usual marketing strategies, the programme Leader will continue with the following actions already being implemented for the 2017-18 academic year and beyond:</p> <p>Social media The programme has a group profile on Facebook, allowing students to interact and gain valuable feedback from their peers, as well as a profile within Creative Arts on Twitter.</p> <p>Networking with design industry professionals Students benefit from regular visits from design professionals. Past events included masterclasses from Creative Briefs (owner Rebecca Shipham won Freelance Designer of the Year 2015); Dave Bramston (author; Lincoln University) who ran a workshop on ideas generation within product design.</p> <p>Progression events for FE colleges and sixth forms</p>

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	<p>The programme leader runs masterclass sessions for FE art and design cohorts as well as visiting other local sixth form colleges to advertise the design programme.</p> <p>Applications are encouraged from non-traditional learners who are targeted at regular HE open events.</p>
43	<p>Academic entry requirements <i>Using the relevant programme identifiers (a,b,c etc.), please highlight all entry requirements including any specific subjects as well as proposed tariff.</i></p>
	<p>According to the UCAS 2017 tariff, standard entry requirement for the degree will be 80 UCAS points, with a minimum of grade 'C' in both GCSE Maths and English. This equates to MMP at Btec National Diploma level, grades CCD at 'A' Level, and on the Diploma Foundation Studies (Art, Design & Media) this is equal to a Merit.</p> <p>All applicants, regardless of formal qualifications on entry, will be interviewed, and will be required to bring a portfolio of artistic/ design work, applying creative practice. Tutors will then use this, along with the interview, to gauge suitability for the programme</p> <p>However, in line with the widening participation brief and lifelong learning strategy, the Institute will also encourage applications from non-traditional learners who lack formal academic qualifications. In these instances, students will be set an appropriate piece of academic work and a judgement made taking into account their academic potential and relevant experience.</p> <p>Applicants may be admitted with credit for prior certificated learning (APcL) or work/life experience or other uncertificated learning (APeL) (see section 8.3 - Accreditation of prior learning (experiential and certificated) - of the Higher Education Quality Handbook).</p> <p>Students who have successfully completed another relevant programme of study at least at the equivalent level may be eligible to apply for APcL. Claim forms must be supported by the official transcript or certificate of the awarding body of the original qualification and any guidance explaining the allocation of credit and grading scheme used to enable module comparison.</p> <p>Students may also be eligible to apply for life or work experience or other uncertificated learning in which the acquisition of skills or knowledge at the equivalent level to the higher education programme has been gained. These APeL claim forms must be supported by a portfolio of evidence including supporting letters or statements from third parties (i.e. employers) to validate any claims made within the portfolio by the applicant. Further, a letter or statement of support from the programme leader identifying any interviews or discussions that have taken place with particular attention being paid to ensure that should the accreditation be granted, the applicant or enrolled student would be able to cope with the demands of the programme.</p> <p>The Institute recognises a wide range of entry qualifications as being equivalent to A' level standard; if students hold a qualification not listed above please contact HE Admissions for further guidance on +44 (0) 1472 311222 ext 434.</p>
44	<p>Other entry requirements</p>

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	<i>e.g. relevant IELTS score, Disclosure and Barring Service etc.</i>												
	International students must evidence they possess a satisfactory command of English language in terms of reading, writing, listening and are expected to have achieved Level B2 on the Common European Framework of Reference for Language (CEFR), as defined by UK Visas and Immigration.												
D	IMPLEMENTATION STRATEGY												
45	Implications for other areas of the Partner Institution <i>Using the relevant programme identifiers (a,b,c etc.), please indicate any requirements that may impact on other areas of the partner institution. Please discuss these with the relevant service area before completing this form.</i>												
	<table border="1"> <tr> <td>Estates:</td> <td></td> </tr> <tr> <td>Library:</td> <td>With all validations at Grimsby Institute Group, a full library report is compiled to ensure that latest relevant books and journals are included in reading lists, and that adequate resources are allocated based on the number of students predicted to attend.</td> </tr> <tr> <td>Admissions:</td> <td></td> </tr> <tr> <td>Careers:</td> <td></td> </tr> <tr> <td>Visa Compliance:</td> <td></td> </tr> <tr> <td>Other (<i>Please specify</i>):</td> <td></td> </tr> </table>	Estates:		Library:	With all validations at Grimsby Institute Group, a full library report is compiled to ensure that latest relevant books and journals are included in reading lists, and that adequate resources are allocated based on the number of students predicted to attend.	Admissions:		Careers:		Visa Compliance:		Other (<i>Please specify</i>):	
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Admissions:													
Careers:													
Visa Compliance:													
Other (<i>Please specify</i>):													
46	Existing programmes/students affected by this proposal <i>Please state here which existing programmes and modules may be affected (both positively and negatively) by this new provision. Where relevant, please attach evidence that any impact has been discussed with students and that consideration has been given to this in the design of the programmes.</i>												
	None												
E	POST PROGRAMME OPPORTUNITIES												
45	Progression opportunities to further academic or professional programmes <i>Please list progression opportunities in your own or other institutions. If none exists, do you have any plans to develop such provision? How will you ensure students are aware of these opportunities?</i>												
	Students could progress to Masters provision at other Universities, or PGCE programmes												
46	Employment opportunities												

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	<p><i>Please state areas of employment that graduates of these programmes will typically enter. You may wish to contact the careers team for guidance in this area. You may also wish to refer to Destinations of Leavers in Higher Education (DELI) data.</i></p>
	<p>On completion of the programme, graduates will be equipped to become gainfully employed, either in a design studio or within a freelance capacity offering design consultancy services. There are many career pathways, potential areas of employment include, graphics, illustration, fashion and textiles, spatial design, interior architecture, product design and creative project management within related fields.</p>

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F	<p>CURRICULUM MAPS</p> <p><i>Please create curriculum maps which detail the programmes/variants that you are validating. Each map should begin with the title of the programme/variant and the relevant programme identifiers.</i></p> <p><i>Where a variant includes a preliminary stage, a year in industry, a year abroad or different stages (i.e. Levels 5 and 6 of an Integrated Masters), then an additional map should be produced detailing each additional stage or variation of a stage.</i></p> <p><i>In Columns 1-3, please list all programme modules taught at each stage, the level at which they are taught and the modular credit value.</i></p> <p><i>In Column 4, please include details of the assessment associated with each module; this will allow you to map your assessments across the programme.</i></p> <p><i>In Column 5, please indicate against each of the programmes and pathways listed on this form which modules are Core (C) or Optional (O).</i></p> <p><i>In Column 6, please indicate how each module meets each programme outcome either Fully (F) or Partially (P).</i></p> <p>Please note: A student may exit a programme at defined stages resulting in intermediate programme awards (e.g. Certificate, Diploma, Postgraduate Certificate, Postgraduate Diploma). At each of these potential exit points, a defined set of programme outcomes achieved at the relevant level (e.g. level 4,5,6) will identify the stage outcomes that will constitute the achievement of an intermediate programme award. These stage outcomes must be clearly articulated in the curriculum maps (Section F) to ensure that students who exit with lower qualifications have demonstrated the requirements for that qualification. Stage outcomes in the curriculum map are those programme outcomes that are fully met or partially met in two or more modules at the relevant stage. A worked example is provided in Appendix 1.</p> <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 10px;"> <tr> <td colspan="2">KEY:</td> </tr> <tr> <td>P/V= Programme or Variant</td> <td>PO = Programme Outcome</td> </tr> <tr> <td>PW = Pathway</td> <td>T1,2,3 = Trimester 1,2,3</td> </tr> </table>	KEY:		P/V= Programme or Variant	PO = Programme Outcome	PW = Pathway	T1,2,3 = Trimester 1,2,3
KEY:							
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F1 UNDERGRADUATE CURRICULUM MAP FOR CORE PROGRAMME AND ASSOCIATED PATHWAYS															
Programme/Variant Titles and Identifiers:															
1	2	3	4	5			6								
Module Title	Level	Credit	Assessment Method <i>(e.g. exam, essay, presentation)</i>	P/V	PW1	PW2	PW3	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
Certificate Stage															
Triune 1															
Design Thinking	4	20	Research Journal	C							P		P		P
Contextual Studies 1	4	20	Essay	C					P		P	P			P
Triune 2															
Digital Communication	4	20	Practical outcome – learning portfolio	C				P		P		P	P		
Visualisation	4	20	Portfolio of visual language studies Supporting reflective journal	C						P		P	P		
Triune 3															
3D Innovation	4	20	Creative portfolio and supporting sketchbooks Presentation	C				P	P				P	P	
Studio Practice	4	20	Practical portfolio and supporting reflective blog.	C					P	P			P	P	P
Diploma Stage															
Triune 1								1	2	3	4	5	6	7	8

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Studio Practice 2	5	20	Practical outcomes – learning portfolio						P	P			P		P
Applied Digital Design	5	20	Portfolio (practical outcomes and development)					P		P			P	P	
Triune 2															
Contextual Studies 2	5	20	Research proposal / notebook Essay (2,500 words)						P		P		P		P
Design Research	5	20	Verbal Presentation Research themes and proposal						P		P				P
Triune 3															
Commercial Design	5	20	Practical outcome – learning portfolio Presentation						P	P		P		P	
Location Design	5	20	Practical response to design brief Verbal presentation.					P	P	P			P	P	
Honours Stage															
Triune 1															
Dissertation	6	20	Dissertation (6,000 words)						F		F	F		F	F
Final Major Project – Pre Production	6	20	Practical outcome – learning portfolio					P	P	P		F	F	F	
Triune 2															
The Creative Industry	6	20	Career proposal/plan and final outcomes (i.e. branding/web presence) with supporting industry report (3500 words)							F	F		F	F	F
Triune 3															

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FMP - Exhibition	6	20	Final Exhibition Review 1000 words						F	F	F	F	F	F	F	F
Triune 2 and Triune 3																
FMP – Production	6	40	Practical outcome – resolved design solution						F	F	F	F	F	F	F	F