

## 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 variants*
- 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	<b>Partner institution</b> <i>Please state the name of the partner institution.</i>		
	Grimsby Institute of Further and Higher Education		
2	<b>Programme awards and titles</b> <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>		
	a. BA (Hons) Special Effects Make-up Design and Prosthetics		
3	<b>Cluster to which the programmes and their variants belong</b> <i>If new, please state NEW. For existing clusters please state the rationale for inclusion.</i>		
	TBC		
4	<b>Type of programmes</b> <i>Please place the relevant programme identifiers (a,b,c etc.) against each programme type below.</i>		
	<table border="1" style="width: 100%;"> <tr> <td style="width: 70%;">UG Single honours</td> <td style="width: 30%; text-align: center;">a</td> </tr> </table>	UG Single honours	a
UG Single honours	a		

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	<table border="1" style="width: 100%; border-collapse: collapse;"> <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>	Integrated Masters		PG Cert		PG Dip		Taught Masters		Foundation Degree		Honours Stage (Top-up)		Other		
Integrated Masters																
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Foundation Degree																
Honours Stage (Top-up)																
Other																
		<i>Please indicate articulation routes:</i>														
		<i>Please detail:</i>														
<b>5</b>	<b>Validation category</b> <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><b>Franchised</b></td><td style="text-align: center;"><input type="checkbox"/></td></tr> <tr><td><b>Consortium</b></td><td style="text-align: center;"><input type="checkbox"/></td></tr> <tr><td><b>Validated</b></td><td style="text-align: center;"><input checked="" type="checkbox"/></td></tr> </table>		<b>Franchised</b>	<input type="checkbox"/>	<b>Consortium</b>	<input type="checkbox"/>	<b>Validated</b>	<input checked="" type="checkbox"/>								
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<b>Consortium</b>	<input type="checkbox"/>															
<b>Validated</b>	<input checked="" type="checkbox"/>															
<b>6</b>	<b>UCAS codes</b> <i>If known, please include the UCAS code for these programmes.</i>															
	TBC															
<b>7</b>	<b>JACS codes</b> <i>If known, please include the appropriate JACS codes for the programmes.</i>															
	TBC															
<b>8</b>	<b>Awarding Institution</b>															
	University of Hull															
<b>9</b>	<b>Locations within Partner Institution</b> <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>															
	<b>Faculty of Digital &amp; Creative Industries</b> HE Digital and Creative															
<b>10</b>	<b>Partner Institution Programme Leader's name and email</b> <i>Please identify one lead person per programme.</i>															
	James Greenwood <a href="mailto:greenwoodj@grimsby.ac.uk">greenwoodj@grimsby.ac.uk</a>															

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<b>11</b>	<b>University Link Faculty and School/Department</b> <i>Please state the primary link faculty and school/department at the University of Hull</i>										
	Faculty of Arts, Cultures and Education										
<b>12</b>	<b>University Link Faculty Academic Contact</b> <i>Please provide a contact name, title, address, email and telephone number</i>										
	TBC										
<b>13</b>	<b>Locations of delivery</b> <i>Using the relevant programme identifiers (a,b,c etc.), please indicate the locations of delivery of each programme.</i>										
	a. University Centre Grimsby										
<b>14</b>	<b>Types of Study</b> <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: 80%;">Full-time</td> <td style="width: 20%; text-align: center;">a</td> </tr> <tr> <td>Part-time</td> <td></td> </tr> </table>		Full-time	a	Part-time						
Full-time	a										
Part-time											
<b>15</b>	<b>Modes of study</b> <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: 60%;">On-campus/Blended</td> <td style="width: 20%; text-align: center;">a</td> <td style="width: 20%;"></td> </tr> <tr> <td>Online/Distance</td> <td></td> <td></td> </tr> <tr> <td>Other</td> <td></td> <td><i>Please specify:</i> <input style="width: 100%;" type="text"/></td> </tr> </table>		On-campus/Blended	a		Online/Distance			Other		<i>Please specify:</i> <input style="width: 100%;" type="text"/>
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Online/Distance											
Other		<i>Please specify:</i> <input style="width: 100%;" type="text"/>									
<b>16</b>	<b>Duration</b> <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>										
	a. 3 years full time										
<b>17</b>	<b>Trimesters</b> <i>Please place the relevant programme identifiers (a,b,c etc.) against each trimester to be used.</i>										
	a. <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%;">Trimester 1 – T1</td> <td style="width: 30%; text-align: center;">X</td> </tr> </table>		Trimester 1 – T1	X							
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	Trimester 2 – T2	X									
	Trimester 3 – T3	X									
<b>18</b>	<b>Number of weeks per trimester</b> <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>a.</p> <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="margin-left: 20px; border-collapse: collapse;"> <tr> <td colspan="2" style="text-align: center;">Grimsby Institute Triune</td> </tr> <tr> <td style="width: 70%;">Triune 1</td> <td style="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
Grimsby Institute Triune											
Triune 1	x										
Triune 2	x										
Triune 3	x										
<b>19</b>	<b>Balance of credits across trimesters</b> <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										
<b>20</b>	<b>Classification weighting</b> <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>										
	<p>a.</p> <p>Diploma stage: 30%</p> <p>Honours stage: 70%</p>										
<b>21</b>	<b>Progression arrangements for Integrated Masters and/or Preliminary Stage</b> <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>										
	N/A										
<b>22</b>	<b>Professional, Statutory or Regulatory Bodies</b>										

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	<p><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></p>																																							
	N/A																																							
<b>23</b>	<p><b>Relevant Subject Benchmark Statements</b>  <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. <a href="#">QAA subject benchmark statements</a> exist for Honours degrees in most disciplines, and for Masters degrees in a small number of disciplines.</i></p>																																							
	QAA Subject Benchmark Statement for Art and Design (2008)																																							
<b>24</b>	<p><b>Other references used in designing the programmes</b>  <i>e.g. service groups in health-related areas; industrial expert advice; other external stakeholders etc.</i></p>																																							
	<p>Partners and expert advisers have been used to help with practical applications and skills needed within the industry including:</p> <ul style="list-style-type: none"> <li>• Kristyan Mallet – KM FX</li> <li>• David Power – PS Composites</li> <li>• Neill Gorton – Millennium FX</li> <li>• Mike Peel - Rogue Creations</li> </ul>																																							
<b>25</b>	<p><b>Anticipated student numbers</b>  <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></p>																																							
	<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>20</td> <td></td> <td>22</td> <td></td> <td>24</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.	20		22		24															
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a.	20		22		24																																			
<b>26</b>	<p><b>Programme cohort start dates</b>  <i>Using the relevant programme identifiers (a,b,c etc.), please indicate the cohort start dates for each programme and variant.</i></p>																																							
	a. September 2019																																							
<b>B</b>	<b>PROGRAMME DESIGN</b>																																							

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	<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>
<p><b>27</b></p>	<p><b>Programme Rationale and Overview</b></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 <b>Briefing Note A: Using a Threshold Concepts Approach to Inform Curriculum Design</b></i></p>
	<p>Terrifying monsters, bizarre creatures, ancient beings – students on the BA (Hons) Special Effects Make-Up Design and Prosthetics programme will graduate with the skills and knowledge to create memorable characters for film, television and theatre productions.</p> <p>The programme aims to produce students who are excellent technical and creative practitioners, ready to step into employment within the industry and hit the ground running. Learners will acquire and hone a combination of skills required for them to succeed in the industry, along with the ability to use those skills independently and intuitively. Students will also develop a strong contextual knowledge, and use it to support their creative projects, ensuring their practice has a thorough theoretical underpinning.</p> <p>Students’ focus is on special effects prosthetics and character design for this fast-moving industry. Learners are exposed to industry-standard techniques, linking both artistic and creative expression while incorporating key workshop manufacturing fundamentals. Each level of study will engage and challenge learners to expand upon their skillset, using a variety of materials within specific professional contexts.</p> <p>Self promotion, marketing and employability skills are also instilled within our students, giving them the professional sensibility needed in a competitive and booming industry. Links with industry include regular seminars and portfolio reviews from leading professional effects artists such as Neill Gorton and Kristyan Mallett, embedding industry expectations throughout and providing work placement opportunities. Furthermore, core elements of the programme include entering competitions and attending industry exhibitions and conventions.</p> <p>By the end of the programme, students will have built a substantial portfolio of work to act as their industry calling card, ready for employment. They will emerge as confident creative practitioners, able to create iconic characters, and be used to working on their own or as part of small teams, reflecting industry norms. In short, they will be technically competent, autonomous, innovative and employable creative practitioners.</p> <p>This programme fits within the Faculty of Digital &amp; Creative Industries at Grimsby and students are encouraged to work on inter-disciplinary projects with undergraduates from different areas to simulate real-life experience in the creative industries.</p>

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<b>28</b>	<p><b>Programme Aims</b>  <i>As a guide, you should have four to six programme aims. Please see: <b>A Guide to Writing Programme and Module Level Learning Outcomes at the University of Hull</b> 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>The aims of this programme are to:</p> <ol style="list-style-type: none"> <li>1. Develop students’ understanding of a wide variety of processes, using media relevant to prosthetic make-up design, manufacture and application.</li> <li>2. Engage critical and analytical thinking with in all manner of creative, technical and academic contexts.</li> <li>3. Inspire learners to push their artistic instincts in order to become autonomous, innovative and employable practitioners.</li> <li>4. Explore cultural and ethical issues, together with the sustainability for prosthetic make-up and its related disciplines, within broader professional context.</li> <li>5. Provide a dynamic student-centred learning environment where a bold and innovative approach to the study of prosthetics and character creation reaches and challenges existing boundaries.</li> <li>6. Develop employable graduates with the attributes and skills necessary for industry within a range of work contexts who are able to respond to changing professional constraints and contexts.</li> </ol>							
<b>29</b>	<p><b>Programme Outcomes</b>  <i>As a guide you should have six to eight programme outcomes. Please see: <b>A Guide to Writing Programme and Module Level Learning Outcomes at the University of Hull</b> 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><b>On successful completion of this programme, students will:</b></p> <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 10px;"> <thead> <tr> <th style="width: 10%; text-align: center;">POs</th> <th style="width: 60%; text-align: center;">Programme Outcome Text</th> <th style="width: 30%; text-align: center;">Programme/ Variant Identifier</th> </tr> </thead> <tbody> <tr> <td style="height: 20px;"> </td> <td> </td> <td> </td> </tr> </tbody> </table>		POs	Programme Outcome Text	Programme/ Variant Identifier			
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	<b>PO1</b>	Understand and synthesise anatomical elements in a variety of media and appropriate contexts.  (4.2.1, 4.3.2, 4.6.2.2, 6.3.2, 6.3.4, 6.4.2)		
	<b>PO2</b>	Identify, document and confidently utilise industry standard materials in relation to a specific brief and/or processes.  (4.2.1, 4.3.1, 4.3.3, 4.3.4, 4.3.5, 4.5, 4.6.1.1, 6.3.1, 6.3.3, 6.6.6)		
	<b>PO3</b>	Apply critical analysis across a range of disciplines and adopt appropriate working practices.  (4.2.1, 4.3.5, 4.6.2.2, 6.4.3, 6.6.1, 6.6.2, 6.6.7)		
	<b>PO4</b>	Identify specific health and safety practices appropriate to industry materials.  (4.3.3, 4.5, 4.6.3, 6.5)		
	<b>PO5</b>	Become collaborative and responsive with other people utilising a array of communication, problem-solving and practical disciplines.  (4.3.1, 4.3.6, 4.4.2, 4.6.4.3, 4.6.3, 6.3.1)		
	<b>PO6</b>	Challenge existing expectations for the study and practice of prosthetic make-up transformation through research, design development, experimentation and practice.  (4.2.1, 4.2.2, 4.3.2, 4.3.3, 4.3.4, 4.6.2.3, 6.4.4)		
	<b>PO7</b>	Analyse current make-up issues, their place within social, historical, cultural, and dramatic contexts, and demonstrate the correlation between research, theory and practice through your work.  (4.3.5, 4.4.1, 4.6.2.1, 6.4.1, 6.4.2, 6.4.3, 6.6.6)		
	<b>PO8</b>	Understand and apply the principles of employability and establish an individual/professional identity appropriate for industry.  (4.3.6, 4.4.2, 4.6.1.1, 4.6.3, 4.6.6, 6.3.1, 6.4.2, 6.6.1, 6.6.5, 6.6.7)		
<b>30</b>	<b>Learning and Teaching Approach</b> <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</i>			



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<p><i>(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></p> <p><i>Please refer to <b>Briefing Note B: Developing Disciplinary Pedagogies</b></i></p>
<p>The entire teaching and learning strategy is focussed on producing independent and competent practitioners, fully aware of industry practice and expectations, by the time of graduation.</p> <p>Practical and professional skills will be developed through projects, briefs and assignments which develop and encourage practical experimentation and exploration of materials, techniques and technologies and the application of theory to practice. Modules are designed to exist not just in isolation, but to interrelate and allow students to develop knowledge and skills that can be used further on in the programme to meet outcomes.</p> <p>Students come to the BA programme from a variety of backgrounds and with a range of skills and academic abilities. The strategy behind the structuring of Level 4 modules is to ensure all learners grasp both key theoretical concepts and practical skills before they then go on to apply and develop those skills in level 5 and beyond. Level 6 is very much built around the growth from student to practitioner, in readiness for employment within industry, plus the realisation of higher level academic skills and theory.</p> <p>Much of the pedagogic approach at level 4 is based upon acquiring skills from practice, exploration and enquiry. Practical demonstrations are followed by workshop-based practice, informed by peer and tutor critique, and supported by specialist technical support. This strategy continues into level 5, but at this stage, students take more ownership of their learning and begin creating their own briefs, supported by growing familiarity with reflective practice. Students will also be required to be active learners, and use their own research out of timetabled lessons as a springboard for implementation in taught sessions, fostering independence and initiative. This independence continues into level 6, with the aim of producing proactive, confident practitioners, capable of high-level critical analysis and information synthesis. Transferable skills of time management, reliability and punctuality are built into practical assignments throughout.</p> <p>Presentations, group critiques and seminars will help students to develop communication and analysis skills. Tutors will encourage a reflective approach, both in practical and theoretical elements of assignment work, and this will be demonstrated verbally, visually and in written form. The ability to apply problem-solving skills in a variety of contexts will be developed to encourage a resourceful approach to challenges, encouraging a flexible approach that will serve students well in a fast-paced industry.</p> <p>Learning will also be supported through tutorials, workshops, seminars and discussion. E-learning elements are embedded throughout the programme to complement taught sessions. Students will be directed to relevant YouTube tutorials, podcasts and other online learning tools to further enhance and contextualise tutor-led delivery.</p> <p>Students have access to three workshops and one industry-standard fibre glass room, and are expected to continue engaging with practical work outside formal sessions. The industry convention is for professionals to develop their work in response to briefs in a workshop environment, and this experiential approach, supported by feedback from staff, simulates that process.</p>

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	<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><b>31</b></p>	<p><b>Assessment Approach</b>  <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 <b>Briefing Note C: Transforming the Experience of Students Through Assessment</b></i></p>
	<p>The assessment approach is designed to ensure the student’s breadth and depth of knowledge and understanding will be assessed summatively through essays, reports, annotations to visual work and presentations. 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 will be accompanied by some form of 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>
<p><b>32</b></p>	<p><b>Key Areas of Study</b>  <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>Module content includes the exploration of a diverse range of hard and soft material used in the production of prosthetics and model making including plaster, gelatin, fiberglass, polyurethanes, silicone and foam latex. Skills will also be developed in the areas of advanced technical processes used in prosthetic make-up and prop manufacture, including 2D design, sculpture, mould-making, casting, application and painting.</p> <p>Learners will also become proficient with workshop machinery and have open access to industry-standard equipment such as the silicone degasser, foam ovens and specialist studios.</p>

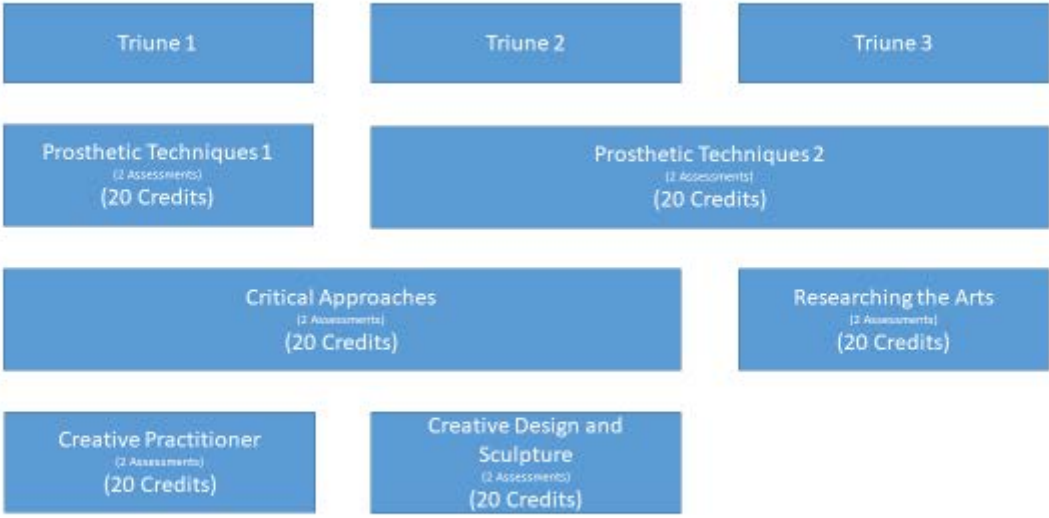

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<p><b>33</b></p>	<p><b>Curriculum Structure</b>  <i>In this section, please explain how the content of the curriculum described above will be organised and why. Your discussion should include information on:</i></p> <ul style="list-style-type: none"> <li>• <b>Progression:</b> 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;</li> <li>• <b>Coherence and Integrity:</b> the overall coherence and intellectual integrity of the programmes and student experience.</li> </ul> <p><i>You may wish to refer back to section B25 of this form as part of this discussion.</i></p>
<p>Level 4 focuses on skills acquisition, with introductory-level exposure to a wide variety of vital skills, such as sculpting, moulding, casting, application and painting. This is coupled with academic input focused around contextualisation of the specialism within arts and society.</p> <div style="text-align: center; margin: 20px 0;"> </div> <p>Level 5 moves on to application and development of the level 4 skills base, with more advanced practical applications of prosthetics, foam latex, design and sculpt processes and silicone. Again, theory is embedded in delivery, plus a specialist second semester research and study skills module to prepare students for their dissertation.</p>	

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	 <p>Level 6 is the students' springboard to industry year, the culmination of progressively increased self-direction, critique and responsibility. As well as a dissertation, students will design and produce a final major project, calling on key principles that have been delivered since level 4. A vital second semester module focuses on creating a professional identity and practical preparation for employment.</p> 
<p><b>34</b></p>	<p><b>Compensation rules</b>  <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>
	<p>Final Major Project</p>
<p><b>35</b></p>	<p><b>Condonement rules</b></p>

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	<p><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>
	<p>Final Major Project</p>
<p><b>36</b></p>	<p><b>Internationalisation</b></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 <b>Briefing Note F: Internationalising the Curriculum</b></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><b>37</b></p>	<p><b>Inclusivity</b></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 <b>Briefing Note E: Developing an Inclusive Curriculum</b></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> <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</p>

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	<p>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><b>38</b></p>	<p><b>Employability</b></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) Special Effects Make-up Design and Prosthetics at all levels, culminating in a module specifically preparing students for industry in level 6. Industry norms, practices and environments are applied and simulated throughout, including materials, tools, health and safety practices and response to briefs.</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> – the ability to manage a workload, meet deadlines, work independently and set briefs  <u>Team working skills</u> – collaborative practice and group work is built into the programme, reflecting real-life industry situations  <u>Communication skills</u> – presenting work and explaining its function and purpose in visual, written and oral forms  <u>Critical skills</u> – the ability to analyse, formulate independent conclusions and articulate those; identification of own strengths and weaknesses, and areas for development  <u>General skills</u> – personal qualities of grit and determination, of enthusiasm for the discipline and the motivation to see projects to their conclusion; proficiency in a number of communication and information technologies; ability to work under pressure and accommodate change.</p>

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	<p>The programme has a strong reputation within the industry and, as such, benefits from links to a number of high-profile operators such as Millennium FX and Kristyan Mallet Make Up Effects. These and other industry partners have provided work experience opportunities and internships for Grimsby students.</p> <p>Regular appearances at industry conventions such as Creaturegeddon, alongside entry into competitions at IMATS also provide students with opportunities to make professional contacts and expand their professional portfolio of work.</p> <p>All work produced as part of the programme remains the intellectual property of the student.</p>
<p><b>39</b></p>	<p><b>Student engagement in curriculum and pedagogic design</b>  <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 GIG. Representatives attend semesterly 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 degree, based on their experiences of the programme.</p>
<p><b>40</b></p>	<p><b>Ethical issues and risk</b>  <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> <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>

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	<p>Rigorous assessment processes also ensure fair, transparent and ethically sound grading and feedback mechanisms.</p> <p>Some student projects may push ethical boundaries in terms of their project content and final output. However, such work will always be framed within a particular context and final responses to module briefs will be appropriate. The nature of creative practice means that students sometimes challenge social &amp; ethical boundaries – Such creative responses deemed adult viewing only (Final Major Project Exhibition) are presented within a restricted area and sufficient notification is given.</p> <p>Risk assessments on hazardous workshop materials are carried out regularly and specific notification on these items is made available to students. In addition, tutorials on how to use workshop machinery correctly (e.g drills, oven, power-sander, degassing chamber) are conducted and students sign a declaration to ensure they understand these operating procedures.</p>
<b>41</b>	<p><b>Other information/programme special features</b></p> <p><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"> <li>• Field trips to relevant events such 'The Prosthetics Event' and 'Creaturegeddon'.</li> <li>• Visits from UK industry professionals</li> <li>• Student levy for bulk materials and consumables. In 2017/18 the fee is £200. Whilst this may rise in future in each subsequent academic year, the figure will be clearly published in advertising, on UCAS and during the enrolment process.</li> <li>• Students must purchase a make-up kit prior to starting the programme. This will form the basis of their kit as students and going forward into their professional lives. Students can provide their own kit (to include particular specialist elements) or they can purchase one through the Institute from a trusted supplier. Some specialist equipment, such as particular sculpting tools, must be purchased for said supplier for a bespoke price. The full kit for 2017/18 costs £400. This cost could increase each year.</li> </ul>
<b>C</b>	<b>RECRUITMENT AND ADMISSIONS INFORMATION</b>
<b>42</b>	<p><b>Proposed marketing strategies</b></p> <p><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>



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	<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><b>Events</b> In addition to participation in campus events, the programme has established a presence at national events such as 'Creaturegeddon' and will also be looking to attend the International Makeup Artists Trade Show in June 2017. The ultimate strategy is to raise the course profile amongst a varied range of potential learners, and compete on an international scale. Large events such as London and Manchester Comic Con are also venues being considered as these are prime locations from where interest in the programme can be generated.</p> <p><b>Social Media</b> The programme leader also runs the course Facebook page for students, alumni and other interested parties. This involves posting several times a week either with creative sculpting and application tips, student or alumni activities, news from within the film and prosthetics make-up industry, examples of studio work and relevant articles from across the internet. Particular posts showcasing students' work are often shared across various platforms and forums. This is helping to increase our profile and following numbers.</p>
<p><b>43</b></p>	<p><b>Academic entry requirements</b> <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 4 in both GCSE Maths &amp; English. This equates to MMP at BTEC National Diploma level, grades CCD at 'A' Level, and on the Diploma Foundation Studies (Art, Design &amp; Media) this is equal to a Merit.</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. All such non-traditional applicants will be interviewed, and will carry out a bespoke assignment in order to assess 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</p>

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	<p>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 the HE Admissions for further guidance on +44 (0) 800 328 3631.</p>													
<b>44</b>	<p><b>Other entry requirements</b> <i>e.g. relevant IELTS score, Disclosure and Barring Service etc.</i></p>													
	<p>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 the UK Border Agency.</p>													
<b>D</b>	<p><b>IMPLEMENTATION STRATEGY</b></p>													
<b>45</b>	<p><b>Implications for other areas of the Partner Institution</b> <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></p>													
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Estates:</td> <td>Bespoke room specifically for prosthetic makeup application.</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>N/A</td> </tr> <tr> <td>Careers:</td> <td>N/A</td> </tr> <tr> <td>Visa Compliance:</td> <td>N/A</td> </tr> <tr> <td>Other (<i>Please specify</i>):</td> <td>N/A</td> </tr> </table>		Estates:	Bespoke room specifically for prosthetic makeup application.	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:	N/A	Careers:	N/A	Visa Compliance:	N/A	Other ( <i>Please specify</i> ):	N/A
Estates:	Bespoke room specifically for prosthetic makeup application.													
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Admissions:	N/A													
Careers:	N/A													
Visa Compliance:	N/A													
Other ( <i>Please specify</i> ):	N/A													
<b>46</b>	<p><b>Existing programmes/students affected by this proposal</b> <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></p>													
	<p>None</p>													
<b>E</b>	<p><b>POST PROGRAMME OPPORTUNITIES</b></p>													
<b>45</b>	<p><b>Progression opportunities to further academic or professional programmes</b></p>													

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	<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 in a related discipline at other Universities, or PGCE programmes.
<b>46</b>	<b>Employment opportunities</b> <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>
	Upon completing the programme, graduates will be equipped to enter industry across a range of professional and transferable disciplines: prosthetic applicators, mould makers, sculptors, painters, foam latex and silicone technicians.

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**F**

**CURRICULUM MAPS**

*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.*

*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.*

*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.*

*In **Column 4**, please include details of the assessment associated with each module; this will allow you to map your assessments across the programme.*

*In **Column 5**, please indicate against each of the programmes and pathways listed on this form which modules are Core (C) or Optional (O).*

*In **Column 6**, please indicate how each module meets each programme outcome either Fully (F) or Partially (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.**

<b>KEY:</b>	
P/V= Programme or Variant	PO = Programme Outcome
PW = Pathway	T1,2,3 = Trimester 1,2,3

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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	PW 1	PW 2	PW 3	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
<b>Certificate Stage</b>															
<b>Triune 1</b>															
Casualty Simulation	4	20	Practical Assessment Workbook	C				P	P		P		P		
<b>Triune 2</b>															
Anatomy & Lifelike sculpture	4	20	Written Report Practical Product	C				P	P			P		P	
<b>Triune 3</b>															
Life-casting and Mould Making	4	20	Practical product manufacture Workbook	C				P	P	P	P		P		
Character Transformation	4	20	Practical Assessment Design Log	C				P	P		P		P		
<b>Triune 1 and Triune 2</b>															

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Mask Making Techniques	4	20	Practical Product manufacture Design Log	C				P	P		P		P		
<b>Triune 1, Triune 2 and Triune 3</b>															
Media Arts & Society	4	20	Script Video Presentation	C						P		P		P	
<b>Diploma Stage</b>															
<b>Triune 1</b>															
Prosthetic Techniques 1	5	20	Practical Assessment Logbook	C				P	P	P	P		P		
Creative Practitioner	5	20	Practical Product/Application Logbook	C				P	P	P			P		P
<b>Triune 3</b>															
Creature Design & Sculpture	5	20	Practical Product Design Log	C				P	P	P	P		P		
<b>Triune 3</b>															
Researching the Arts	5	20	Research Folder Presentation	C						P		P		P	
<b>Triune 3</b>															

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<b>Triune 1 and Triune 2</b>																
Critical Approaches	5	20	Essay and Presentation	C							P				P	P
<b>Triune 2 and Triune 3</b>																
Prosthetics Techniques 2	5	20	Practical assessment Design report	C				P	P	P	P		P			
<b>Honours Stage</b>																
<b>Triune 1</b>																
Preliminary Practical Project	6	20	Practical Reflective report	C				F	F		F		F		F	F
<b>Triune 1 and Triune 2</b>																
Dissertation	6	40	Dissertation	C							F		F		F	
<b>Triune 2 and Triune 3</b>																
Final Major Project	6	40	Practical Outcome Exhibition	C				F	F		F		F	F	F	F
<b>Triune 3</b>																
Professional Identity & Employability	6	20	Portfolio Presentation	C							F	F	F		F	F