

## 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	<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) Music Production (full-time) b) BA (Hons) Popular Music Performance (full-time) c) BA (Hons) Music Production (part-time) d) BA (Hons) Popular Music Performance (part-time)
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>
	BA Music Production
4	<b>Type of programmes</b> <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 style="width: 60%;">UG Single honours</td> <td style="width: 40%;">X (all)</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><i>Please indicate articulation routes:</i></td> </tr> <tr> <td>Honours Stage (Top-up)</td> <td></td> </tr> <tr> <td>Other</td> <td><i>Please detail:</i></td> </tr> </table>	UG Single honours	X (all)	Integrated Masters		PG Cert		PG Dip		Taught Masters		Foundation Degree	<i>Please indicate articulation routes:</i>	Honours Stage (Top-up)		Other	<i>Please detail:</i>
UG Single honours	X (all)																
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PG Cert																	
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Foundation Degree	<i>Please indicate articulation routes:</i>																
Honours Stage (Top-up)																	
Other	<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 style="width: 60%;">Franchised</td> <td style="width: 40%;"></td> </tr> <tr> <td>Consortium</td> <td></td> </tr> <tr> <td>Validated</td> <td>X (all)</td> </tr> </table>	Franchised		Consortium		Validated	X (all)										
Franchised																	
Consortium																	
Validated	X (all)																
<b>6</b>	<b>UCAS codes</b> <i>If known, please include the UCAS code for these programmes.</i>																
	<p style="margin-left: 20px;">a. W374 b. W315</p>																
<b>7</b>	<b>JACS codes</b> <i>If known, please include the appropriate JACS codes for the programmes.</i>																
	<p style="margin-left: 20px;">TBC</p>																
<b>8</b>	<b>Awarding Institution</b>																
	<p style="margin-left: 20px;">University of Hull</p>																
<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>																
	<p style="margin-left: 20px;"><b>Grimsby Institute of Further and Higher Education (a,b,c,d)</b>  Faculty of Digital &amp; Creative Industries  HE Digital and Creative</p>																

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	<b>Yorkshire Coast College</b> (a,b,c,d) Arts, Graphics and Media					
<b>10</b>	<b>Partner Institution Programme Leader's name and email</b> <i>Please identify one lead person per programme.</i>					
	Andy Downes <a href="mailto:downesa@grimsby.ac.uk">downesa@grimsby.ac.uk</a>					
<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>					
	Dr Rob Mackay <a href="mailto:r.a.mackay@hull.ac.uk">r.a.mackay@hull.ac.uk</a>					
<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>					
	University Centre Grimsby Yorkshire Coast College					
<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"> <tr> <td>Full-time</td> <td>a,b</td> </tr> <tr> <td>Part-time</td> <td>c,d</td> </tr> </table>		Full-time	a,b	Part-time	c,d
Full-time	a,b					
Part-time	c,d					
<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"> <tr> <td>On-campus/Blended</td> <td>X (all)</td> </tr> <tr> <td>Online/Distance</td> <td></td> </tr> </table>		On-campus/Blended	X (all)	Online/Distance	
On-campus/Blended	X (all)					
Online/Distance						

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	Other		<i>Please specify:</i>								
<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>										
	3 years full time 6 years part 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>										
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;">Trimester 1 – T1</td> <td style="width: 70%;">a, b, c, d</td> </tr> <tr> <td>Trimester 2 – T2</td> <td>a, b, c, d</td> </tr> <tr> <td>Trimester 3 – T3</td> <td></td> </tr> </table>			Trimester 1 – T1	a, b, c, d	Trimester 2 – T2	a, b, c, d	Trimester 3 – T3			
Trimester 1 – T1	a, b, c, d										
Trimester 2 – T2	a, b, c, d										
Trimester 3 – T3											
<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, b            Week 1 – Orientation to this level of study            Triune one – Beginning September - 8 weeks delivery (plus two weeks of assessments) – a            Triune two – Beginning December - 8 weeks delivery (plus two weeks of assessments) – a            Triune three – Beginning March - 8 weeks delivery (plus two weeks of assessments) - a            Academic year total = 31 weeks</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2">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
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>										
	a,b - 40 credits per triune c,d –20 credits triune										

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20	<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>
	Diploma stage: 30% Honours stage: 70%
21	<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
22	<b>Professional, Statutory or Regulatory Bodies</b> <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>
	N/A
23	<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>
	QAA Subject Benchmark Statement for Music (2016)
24	<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>
	Matt Hodson, Brighton Institute of Modern Music <a href="mailto:matthodson@bimm.co.uk">matthodson@bimm.co.uk</a>  Shane Jackson, Grimsby Auditorium <a href="mailto:shane.jackson@lincsinspire.com">shane.jackson@lincsinspire.com</a>
25	<b>Anticipated student numbers</b>

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	<p><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>						
	<b>Identifiers</b>	<b>First intake</b>		<b>Second intake</b>		<b>Third intake</b>	
		Home/EU	Overseas	Home/EU	Overseas	Home/EU	Overseas
	a, b	14		16		18	
	c	1		1		1	
	d	1		1		1	
<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>						
	September 2017 (all)						
<b>B</b>	<p><b>PROGRAMME DESIGN</b>  <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>						
<b>27</b>	<p><b>Programme Rationale and Overview</b>  <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>Today's musician has to have myriad skills. They have to be able to: understand how music works; know where it has come from; compose their own; record the results; promote and technically manage a performance; perform an outstanding set and ultimately sell their music.</p> <p>The <b>BA (Hons) Music Production</b> and <b>BA (Hons) Popular Music Performance</b> programmes aim to develop students who can become successful contributing members of the local, national and international popular music industry.</p>						

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**The big ideas behind the programme are to:**

- create two specialist complementary programmes that focus on performance or production skills in order to underpin chosen career aspirations and to give an accurate reflection of the student's subject specialism to employers.
- enable students to take ownership of their own journey, drawing on their own abilities and interest in the subject, by selecting a production or performance route as well as shared core modules woven into both programmes.
- to develop a coherent programme that puts emphasis on portfolio building of a varied selection of performance and production opportunities with a view to further specialising and increasing employability in a diverse and challenging sector.
- set up, run, maintain and promote White Box Records label and White Box Sessions performances as part of the music specialisms outlined in the new provision.

Our students are expected to become active musicians and producers, contributing to the music scene from the very start of the course. Our real-world experience in managing our White Box Sessions and record label offer a unique opportunity for learners to practise and contribute to the industry in preparation for forging their own career and creative pathway. It is expected that learners will be thrust into a busy life of rehearsals (BA Popular Music Performance) and studio work (BA Music Production), creating new, original, interesting and challenging work which demonstrates top-class production, performance and analytical skills. In line with industry, the majority of the assessments are tailored towards practical application of theoretical concepts.

Graduates are typically self-employed so it is essential that a modern musician or producer gains as many skills over a wide range of opportunities in the industry during their time on the programme. The very nature of the programme is to equip musicians with the skills to capitalise on performance/ production opportunities available in the industry, in a self-employed capacity.

To reflect this and meet the needs of a modern musician working in a diverse and changing industry, students need tailor their own learning experience. Those wishing to specialise in production techniques will take specialist modules in production on the Certificate stage and embark on a major production portfolio on the Diploma stage, resulting in a large-scale production in a Final Major Project on L6. Students taking this option will then be awarded the BA (Hons) Music Production degree as a reflection of their specialised path. Those wishing to specialise in performance will similarly take a 20-credit module in performance on the Certificate stage, with performance portfolio building on the Diploma stage and large-scale performance in Final Major Project on the Honours stage. Performance specialists will then graduate with a BA (Hon) Popular Music Performance course, reflecting their specialism. During each programme, Music Production and Music Performance learners will meet for core modules on cultural and contextual studies, basic and applied composition and research modules and will be expected to work collaboratively wherever possible.

The new Grimsby School of Art's recording studios have been created with both programmes in mind, offering the latest facilities and equipment: four industry-standard digital studios with separate live rooms, consisting of Pro Tools and Logic Pro recording equipment. A stock of hundreds of industry-standard microphones, instruments, backline, drum kits, PA systems and keyboards complement our four rehearsal studios and large live theatre space.

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	<p>Staff teaching on the programme are all active within the local and national music scene, demonstrating their own skills through frequent live performances and releases of original music and can provide invaluable advice on the ever-changing and fast-paced industry.</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>
28	<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 the programmes are to:</p> <ol style="list-style-type: none"> <li>1. Equip students with the knowledge to understand and be able to apply theoretical and contextual concepts, through deconstruction and critical analysis of own practice, to ‘real world’ scenarios in a competitive and fast-paced entertainment sector</li> <li>2. Develop the necessary skills to read and compose music in a creative way.</li> <li>3. Allow students to access and confidently operate in individual and group studio recording sessions</li> <li>4. To provide opportunities for the practise of music and performance with industry-standard equipment in individual and group rehearsal environments</li> <li>5. To develop students’ understanding of the music industry and opportunities for employment as a musician or producer</li> <li>6. To develop in students the ability to apply research and inquiry skills to explore related topics in depth.</li> </ol>
29	<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</i></p>



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<p><i>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>		
POs	Programme Outcome Text	Programme/ Variant Identifier
PO1	<p>Critically analyse and apply theoretical concepts to small and large-scale digital recordings.</p> <p>(3.4, 3.6.2v, 5.5.1v)</p>	a, c
PO2	<p>Critically analyse and apply theoretical techniques when preparing for and taking part in performance.</p> <p>(3.4, 3.6.1iv, 3.6.1v, 5.5.1v)</p>	b, d
PO3	<p>Demonstrate recording and production skills to a high standard of technical competence.</p> <p>(3.7.2iv, 3.7.2v, 3.7.3i, 3.7.4i, 3.7.4ii, 3.7.4iii, 3.7.6v, 5.5.3iv)</p>	a, c
PO4	<p>Demonstrate rehearsal and performance skills to a high standard.</p> <p>(3.7.2iii, 3.7.2iv, 3.7.3i, 3.7.6ii, 3.7.6v, 5.5.3i, 5.5.4i)</p>	b, d
PO5	<p>Compose music using a broad range of creative skills and, where necessary, make reference to and demonstrate music theory techniques.</p> <p>(3.6.2v, 3.7.1, 3.7.2i, 3.7.2ii, 3.7.2iv, 3.7.4ii, 3.7.4iii, 5.5.3i, 5.5.3ii, 5.5.3iii, 5.5.4i, 5.5.4ii, 5.5.5i)</p>	a, b, c, d
PO6	<p>Research and present findings in depth on a topic in line with standard conventions.</p> <p>(3.1, 3.2, 3.6.1i, 3.6.2i, 3.6.2ii, 3.7.5iv, 3.7.5vi, 3.7.5vii, 3.7.5viii, 3.7.6i, 3.7.6v, 5.5.5vi, 5.5.5viii)</p>	a, b, c, d
PO7	<p>Demonstrate and comment critically on cultural and social awareness of historic key developments in music.</p> <p>(3.2, 3.3, 3.6.1i, 3.6.1ii, 5.5.1ii, 5.5.2ii)</p>	a, b, c, d
PO8	<p>Work collaboratively with others on new and innovative creative work.</p> <p>(3.7.2v, 3.7.6iv, 5.5.3iv, 5.5.5iii, 5.5.6iii)</p>	a, b, c, d
PO9	<p>Reflect and critically comment on own work and that of established practitioners in the field of music.</p> <p>(3.1, 3.3, 3.7.3ii, 3.7.5ii, 3.7.5iii, 3.7.6iii, 5.5.5ii, 5.5.6ii)</p>	a, b, c, d

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	PO10	Understand and demonstrate use of live and studio technology, including software, to recordings and practical applications.  (3.7.3i, 3.7.4i, 3.7.4ii, 5.5.5vii, 5.5.6vii)	a, b, c, d	
<b>30</b>	<p><b>Learning and Teaching Approach</b></p> <p><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></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. Practical and professional skills will be developed through projects, briefs and assignments, which develop and encourage practical experimentation and exploration of techniques and technologies and the application of theory to practice.</p> <p>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. Learners come to the 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 on the Diploma stage and beyond. The Honours stage is very much built around the growth from learner to practitioner, in readiness for employment or self-employment within industry, plus the realisation of higher level academic skills and theory.</p> <p>Much of the pedagogic approach at the Certificate stage 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 the Diploma stage; however at this stage, learners take more ownership of their learning and begin apply their knowledge base in application-based real-world briefs. 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 the Honours stage, with the aim of producing proactive, confident practitioners, capable of high-level critical analysis and information synthesis.</p> <p>Transferable skills of time management, reliability and punctuality are built into practical assignments throughout. Presentations, group critiques and seminars will help students to develop communication and</p>			

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	<p>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.</p> <p>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 and ever-changing industry. Learning will also be supported through tutorials, workshops, seminars and discussion. Students have access to four digital studios, four rehearsal rooms, one performance space and two programming/sequencing suites. 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> <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>
<b>31</b>	<p><b>Assessment Approach</b></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 <b>Briefing Note C: Transforming the Experience of Students Through Assessment</b></i></p>
	<p>The assessment approach is designed to ensure that students’ breadth and depth of knowledge and understanding will be assessed summatively through practical elements, essays, reports, evaluations of their own and others’ 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, and reflections. These will be accompanied by some form of diary/journal 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. 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>
<b>32</b>	<p><b>Key Areas of Study</b></p> <p><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>

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	<p>The programme has been carefully constructed to provide students with a clear pathway, from skills acquisition in Certificate Stage, through application and development in Diploma Stage, finishing with a 'springboard to industry' approach in Honours Stage.</p> <p>Certificate Stage focuses on the development of key skills required of a modern musician. These include MIDI sequencing and programming, modern studio recording techniques, basic music theory, an introduction to the contextualisation of music, history and culture, study skills/referencing and writing expectations, song writing techniques and production/performance specialisation.</p> <p>Diploma Stage applies knowledge gained on the Certificate Stage by facilitating and application of skills in composing for live briefs, enhanced production/performance skills, further contextualisation and focus of modern historical and cultural events, radio production and further exploration of theory and composition techniques.</p> <p>Honours Stage allows learners to tailor their study programme to fit their career path/specialism. Focus will be on study skills to facilitate the development of a large written/research study in the form of a large-scale dissertation, a final project which showcases performance/production skills to a high standard and elements such as music business to prepare learners for self-employment in the industry.</p>
<p><b>33</b></p>	<p><b>Curriculum Structure</b></p> <p><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> <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></li> <li>• <b>Coherence and Integrity:</b> <i>the overall coherence and intellectual integrity of the programmes and student experience.</i></li> </ul> <p><i>You may wish to refer back to section B25 of this form as part of this discussion.</i></p>
	<p><b>The Certificate stage,</b> the skills acquisition phase of the programme, aims to develop core skills ready for application further along in the degree. Focus is on the building blocks of music composition (Song Writing and Composition); software operation (Electronic Music Composition); basic music theory (Music Theory and Listening Skills); live sound and foundation recording for both Music Production and Music Performance learners. During the Certificate stage, the group splits and develops further skills that contribute toward their Production or Performance specialism.</p> <p>Popular Music Performance</p>

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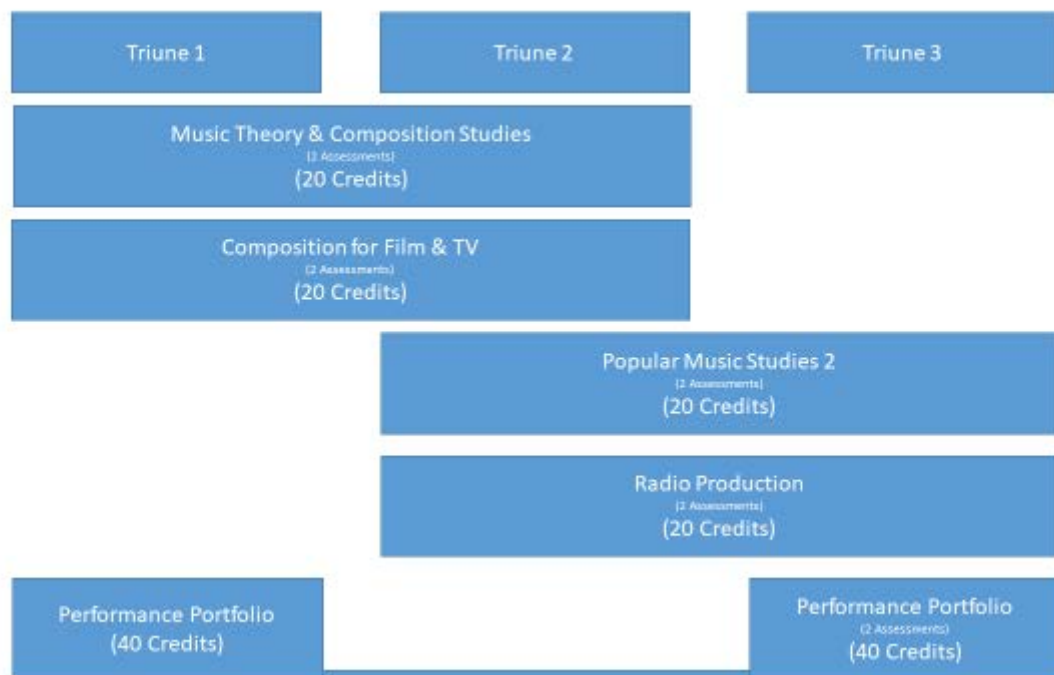
	<table border="1"> <tr> <td>Triune 1</td> <td>Triune 2</td> <td>Triune 3</td> </tr> <tr> <td colspan="2">Sound Production <small>(2 Assessments)</small> (20 Credits)</td> <td>Song Writing and Composition <small>(2 Assessments)</small> (20 Credits)</td> </tr> <tr> <td colspan="3">Music Theory and Listening Skills <small>(2 Assessments)</small> (20 Credits)</td> </tr> <tr> <td>Electronic Music Composition <small>(2 Assessments)</small> (10 Credits)</td> <td colspan="2">Popular Music Studies <small>(2 Assessments)</small> (20 Credits)</td> </tr> <tr> <td>Performance (20 Credits)</td> <td>Live Sound <small>(2 Assessments)</small> (10 Credits)</td> <td>Performance <small>(2 Assessments)</small> (20 Credits)</td> </tr> </table>	Triune 1	Triune 2	Triune 3	Sound Production <small>(2 Assessments)</small> (20 Credits)		Song Writing and Composition <small>(2 Assessments)</small> (20 Credits)	Music Theory and Listening Skills <small>(2 Assessments)</small> (20 Credits)			Electronic Music Composition <small>(2 Assessments)</small> (10 Credits)	Popular Music Studies <small>(2 Assessments)</small> (20 Credits)		Performance (20 Credits)	Live Sound <small>(2 Assessments)</small> (10 Credits)	Performance <small>(2 Assessments)</small> (20 Credits)
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	<p><b>The Diploma stage</b> furthers performance and production skills bespoke to each programme with the inclusion of a 40-credit module to concentrate on development and application of <i>chosen</i> skills. On the BA (Hons) Popular Music Performance, the Performance Portfolio module includes a varied programme of diverse performance opportunities that will engage and stretch learners outside of their comfort zone.</p>															

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They will be required to manage and perform a large-scale show with a full live band, as well as manage and perform small acoustic sets in our weekly in-house White Box Sessions as part of a full portfolio of performances. In production, students will be required to record in studio and live settings, to create a substantial portfolio of recorded work, as well as management of the White Box Record Label. All learners will work collaboratively throughout the academic year, simulating industry practices wherever possible, using real world briefs. Theoretical modules support student learning and enable students to contextualise, reflect upon and critique their work.

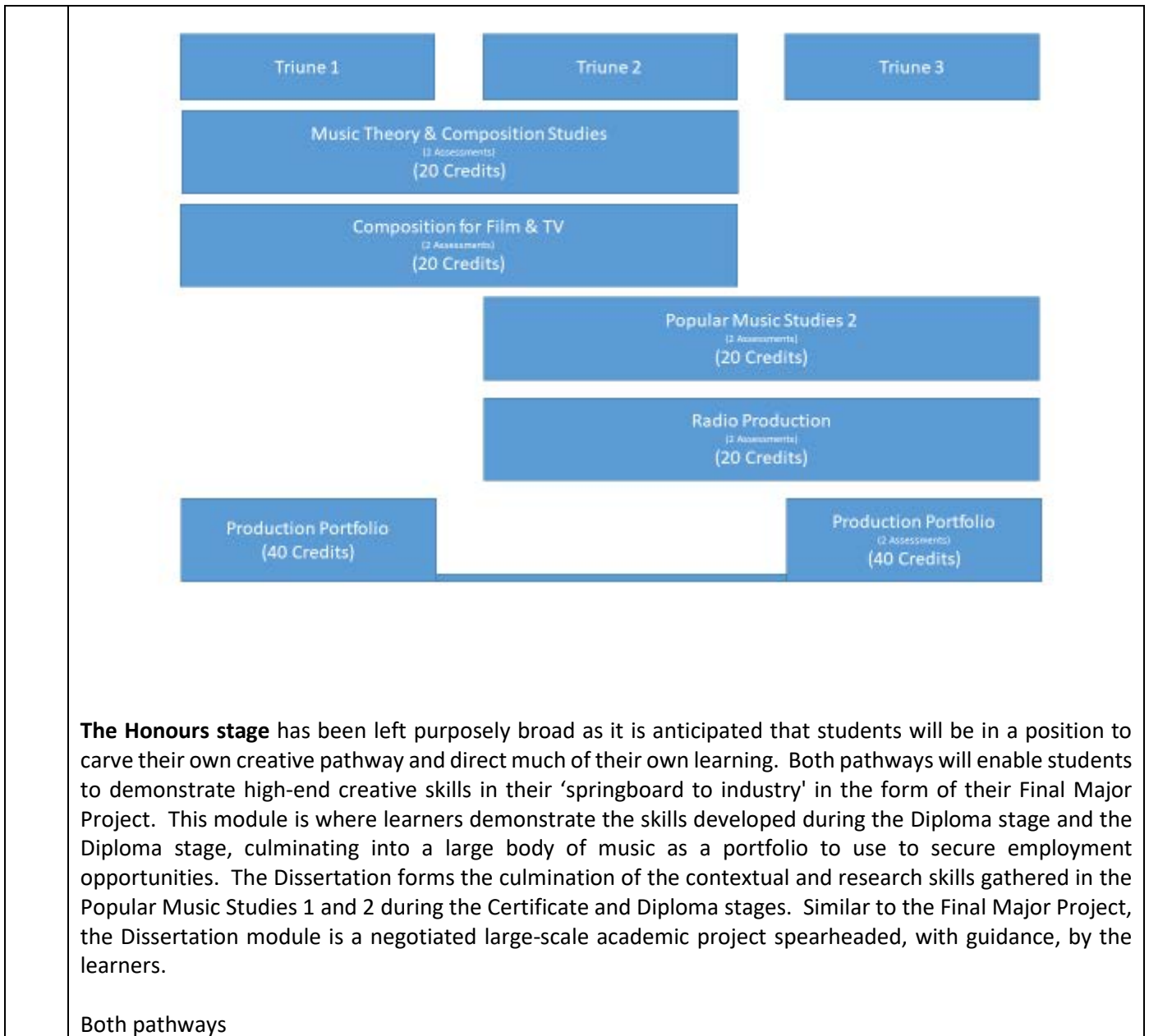
#### Popular Music Performance



#### Music Production

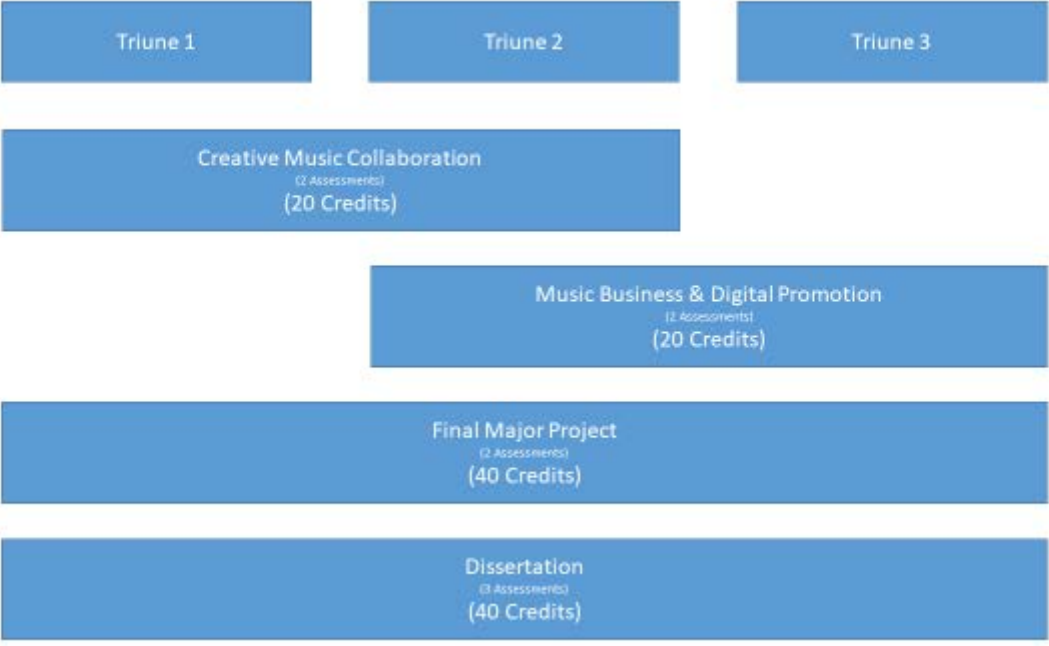
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<b>34</b>	<p><b>Compensation rules</b>  <i>Using the relevant programme identifiers (a,b,c etc.), please list any modules included in this application that are non-compensatable for each programme and variant.</i></p>
	N/A
<b>35</b>	<p><b>Condonement rules</b>  <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>
	N/A
<b>36</b>	<p><b>Internationalisation</b>  <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</p>



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	<p>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>Any historical or contextual study into the origins of popular music will be examined from a variety of cultural perspectives in modules such as Popular Music Studies 1 and 2.</p> <p>Learners are encouraged to incorporate an awareness of multi-cultural themes into practical project work, by working with practitioners from other disciplines engaging with partners on multi-cultural collaborations.</p> <p>Learners are equipped with the critical thinking skills to reflect on their learning in relation to their own cultural identity and how that translates into a global context. They will also be prompted to analyse different views of other and their ways of thinking and practising to examine how various global cultural and political views have shaped popular music and how this can be incorporated/used as an influence in the generation of their own work.</p> <p>In professional practice/employability modules (such as Music Business and Promotion), learners must learn how their industry operates around the world and how their skills and knowledge could be adapted to succeed in other countries.</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 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</p>

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	<p>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>
<b>38</b>	<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>The majority of Music graduates are self-employed and the programme underpins the importance of being proactive in pitching for work. The Final Major Project is intended as a springboard into the industry by showcasing skills in the form of a final portfolio. Both programme pathways are designed to enable learners to work successfully in the many varied streams of music self-employment: live sound, composition work, performance and production. Many of our learners progress onto PGCE courses and deliver private tuition.</p> <p>To further endorse industry credentials, the programme is in the process of securing Avid Training Centre status, with our own Avid Certified Instructor delivering world-class courses to Pro Tools users, adding real value and increasing our students’ chances of standing out from the crowd. Production Room, an international supplier of performance and production related equipment, will also contribute to the ‘real world’ nature of the course by advising staff and learners on new and innovative studio and performance orientated trends, as well as establishing key links to affordable new equipment.</p> <p>Learners will be expected to engage with the Institute's own television station, Estuary TV, as part of the composition modules (specifically Composition for Film and TV) in showcasing of White Box Session talent and to fulfil creative practical elements. BA (Hons) Music Production learners will have the unique opportunity to contribute to the White Box Recording label on the Certificate stage, with a view to managing a release of their own on the Diploma stage. BA (Hons) Popular Music Performance learners will be expected to manage the performances of White Box musicians by contributing to the weekly White Box Sessions, with a view to taking ownership of the roster and technical requests of the sessions on the Diploma stage.</p>

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	<p>All work produced as part of the programme remains the intellectual property of the student. Students choosing to publish through the White Box Record Label will do so having signed a formal contract detailing the terms and conditions of the material's release.</p>
<b>39</b>	<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 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 both Music programmes, based on their experiences of the BA (Hons) Creative Music programme. FE students have also been canvassed as a large percentage of Grimsby Institute level 3 learners go on to study at the University Centre at the Certificate stage.</p>
<b>40</b>	<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> <p>Rigorous assessment processes also ensure fair, transparent and ethically sound grading and feedback mechanisms.</p> <p>The nature of creative practice means that students sometimes push ethical boundaries and produce work that challenges the boundaries (for example, explicit or political content). Ethical issues may arise in the</p>

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	<p>dissertation modules where learners have in the past included research that used human participants. Learners will be advised of potential challenging lyrical content in workshop sessions dedicated to the song writing process and advice and guidance will be given as and when required. Performances that include the use of expletives or explicit language will require learners to advise the audience in the pre-show announcement.</p> <p>Chemicals that are used as part of instrument maintenance are kept in flame-proof storage cupboard in the technicians' store.</p>
<b>41</b>	<p><b>Other information/programme special features</b>  <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>• Access to the Pro Tools 101 course.</li> <li>• Links to industry equipment suppliers and advisers.</li> <li>• Access to employment and work opportunities at Estuary TV.</li> <li>• Manage and shape our in-house White Box record label.</li> <li>• Manage the weekly showcase of Grimsby Institute talent at the White Box Sessions.</li> </ul>
<b>C</b>	<b>RECRUITMENT AND ADMISSIONS INFORMATION</b>
<b>42</b>	<p><b>Proposed marketing strategies</b>  <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> <ul style="list-style-type: none"> <li>• <b>Networking with local music groups</b>  The programme leader is in touch with local music industry and contributes to the Facebook community. Music forums can be advertised upon to engage with practitioners who had perhaps not been aware of an opportunity to study music locally and alongside a working life.</li> <li>• <b>Progression Events for FE colleges and Sixth Forms</b>  In addition to events with our own FE learners, the programme leader has also arranges annual visits to Franklin College, Oasis Academy Immingham, North Lindsey College and others to promote the course prior to UCAS applications.</li> </ul>

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	<ul style="list-style-type: none"> <li>• <b>Local Media</b> GIG's marketing department are writing articles on success stories within the degree. These are to be submitted to local newspaper Grimsby Telegraph in the hope of generating interest.</li> <li>• <b>Social Media</b> The programme leader also runs the Grimsby Institute Music Group which is a promotion and noticeboard tool on Facebook, which also includes our alumni.</li> <li>• <b>Invites to performances</b> Schools and colleges around the area are invited to our performances as part of our recruitment strategy.</li> <li>• <b>Masterclasses</b> The Programme Leader frequently delivers masterclasses at the Institute and out at industry events held by local 6<sup>th</sup> Form colleges.</li> </ul>
43	<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 and Rock School 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, with a possible audition and/or showcase of production work to-date assessed by the admissions tutor for competence in instrument playing (chords, scales etc.) and instrument maintenance for performance specialists and examples of quality recordings/sequences/compositions for production specialists. Applicants may be set an appropriate piece of written work, which aims to assess research ability and standards of written English. A judgement will be made taking into account 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</p>

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	<p>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>												
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<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>  <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></p>												

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	<p>Graduates who want to continue in education may progress onto a Master's Degree or teaching qualification. Other career pathways include becoming an Avid Certified User/ Instructor.</p>
<b>46</b>	<p><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></p>
	<p>Areas students enter fall broadly into the following categories: teaching (public/ private); performance regional/national; freelance composition work; studio ownership; technical support role in public/ private sector; live sound.</p>

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<b>F</b>	<p><b>CURRICULUM MAPS</b></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 <b>Columns 1-3</b>, 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 <b>Column 4</b>, 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 <b>Column 5</b>, 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 <b>Column 6</b>, please indicate how each module meets each programme outcome either Fully (F) or Partially (P).</i></p> <p><b>Please note:</b>  <b>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></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2"><b>KEY:</b></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>	<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



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### PART 1: PROGRAMME/STAGE SPECIFICATION PRO FORMA

Programme/Variant Titles and Identifiers: PW1 – BA (Hon) Music Production / PW2 – BA (Hon) Popular Music Performance																	
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	PO9	PO10
<b>Certificate Stage</b>																	
<b>Triune 1</b>																	
Electronic Music Composition	4	10	Practical and Evaluation		C	C						P				P	P
<b>Triune 2</b>																	
Live Sound	4	10	Test		C	C							P				P
<b>Triune 3</b>																	
Song Writing and Composition	4	20	Practical		C	C						P					P
<b>Triune 1 and Triune 2</b>																	

## APPLICATION FOR VALIDATION OF COLLABORATIVE PROVISION

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Sound Production	4	20	Practical and Evaluation		C	C									P	P	P
Music Theory and Listening Skills	4	20	Written Analysis and Presentation of annotated score		C	C						P	P			P	P
<b>Triune 2 and Triune 3</b>																	
Popular Music Studies	4	20	Essay and Presentation		C	C							P	P			
<b>Triune 1, Triune 2 and Triune 3</b>																	
Performance	4	20	Performance and Evaluation			C			P		P				P	P	
Production	4	20	Practical and Evaluation		C			P		P						P	
<b>Diploma Stage</b>																	
<b>Triune 1 and Triune 2</b>																	
Music Theory and Composition Studies	5	20	Recordings and Evaluation		C	C						P	P			P	P
Composition for Film and TV	5	20	Underscore for movie and Written evaluation and historical analysis		C	C						P		P		P	P

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<b>Triune 2 and Triune 3</b>																	
Radio Production	5	20	Radio production portfolio		C	C						P	P	P			P
Popular Music Studies 2	5	20	Essay and Presentation		C	C							P	P		P	
<b>Triune 1, Triune 2 and Triune 3</b>																	
Performance Portfolio	5	40	Performance portfolio and Evaluation			C			P		P				P	P	
Production Portfolio	5	40	Production portfolio and Evaluation		C			P		P					P	P	
<b>Honours Stage</b>																	
<b>Triune 1 and Triune 2</b>																	
Collaboration	6	20	Practical and Essay		C	C						F			F	F	F
<b>Triune 2 and Triune 3</b>																	
Music Business and Digital Promotion	6	20	Portfolio and Essay		C	C							F	F			

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<b>Triune 1, Triune 2 and Triune 3</b>																	
Dissertation	6	40	Proposal Literature review Dissertation		C	C							F	F		F	
Final Major Project (Production)	6	40	Production Portfolio  Plan/journal/evaluation		C			F		F						F	F
Final Major Project (Performance)	6	40	Performance Portfolio  Plan/journal/evaluation			C			F		F					F	F