

# 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>	
	<b>University Campus Barnsley</b> <b>Barnsley College</b>	
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) Fine Art Practice b: BA (hons) Fine Art Practice Top-up	
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>	
	NEW	
4	<b>Type of programmes</b> <i>Please place the relevant programme identifiers (a,b,c etc.) against each programme type below.</i>	
	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 style="text-align: center;"><i>b</i></td></tr> <tr><td>Other</td><td></td></tr> </table>	Integrated Masters		PG Cert		PG Dip		Taught Masters		Foundation Degree		Honours Stage (Top-up)	<i>b</i>	Other		<div style="border: 1px solid black; padding: 2px; margin-bottom: 2px;"><i>Please indicate articulation routes:</i></div> <div style="border: 1px solid black; padding: 2px;"><i>Please detail:</i></div>
Integrated Masters																
PG Cert																
PG Dip																
Taught Masters																
Foundation Degree																
Honours Stage (Top-up)	<i>b</i>															
Other																
<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></td></tr> <tr><td><b>Consortium</b></td><td></td></tr> <tr><td><b>Validated</b></td><td style="text-align: center;"><i>a,b</i></td></tr> </table>		<b>Franchised</b>		<b>Consortium</b>		<b>Validated</b>	<i>a,b</i>								
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<b>Validated</b>	<i>a,b</i>															
<b>6</b>	<b>UCAS codes</b> <i>If known, please include the UCAS code for these programmes.</i>															
	a, ARTF b, ARTU															
<b>7</b>	<b>JACS codes</b> <i>If known, please include the appropriate JACS codes for the programmes.</i>															
<b>8</b>	<b>Awarding Institution</b>															
	The University of Hull															
<b>9</b>	<b>Locations within Partner Institution</b> <i>State the schools/ subject areas that will have overall responsibility for the management, administration and quality assurance and enhancement of the programmes.</i>															
	<b>HE Art Design &amp; Fashion</b> <b>University Campus Barnsley</b> <b>Church Street</b> <b>Barnsley</b> <b>S70 2AN</b>															
<b>10</b>	<b>Partner Institution Programme Leader's name and email</b> <i>Please identify one lead person per programme.</i>															

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	<p>Mr Evan Joseph Wood.          HE Curriculum Co-ordinator Art, Design and Fashion  <u><a href="mailto:e.wood@barnsley.ac.uk">e.wood@barnsley.ac.uk</a></u>          01226 216 443</p> <p>University Campus Barnsley          Church Street          Barnsley          S70 2AN</p>				
<b>11</b>	<p><b>University Link Faculty and School</b>  <i>Please state the primary link faculty and school at the University of Hull</i></p>				
	<p>University Centre Barnsley          HE Art, Design and Fashion</p>				
<b>12</b>	<p><b>University Link Faculty Academic Contact</b>  <i>Please provide a contact name, title, address, email and telephone number</i></p>				
	<p>School or Arts          Faculty of Arts, Cultures and Education          Paul Clifford  <u><a href="mailto:P.Clifford@hull.ac.uk">P.Clifford@hull.ac.uk</a></u></p>				
<b>13</b>	<p><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></p>				
	<p>a,b -</p> <p>University Campus Barnsley          Church Street          Barnsley          S70 2AN</p>				
<b>14</b>	<p><b>Types of Study</b>  <i>Please place the relevant programme identifiers (a,b,c etc.) against each type of study.</i></p>				
	<table border="1"> <tr> <td>Full-time</td> <td>a,b</td> </tr> <tr> <td>Part-time</td> <td></td> </tr> </table>	Full-time	a,b	Part-time	
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<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%;">a,b</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></td> </tr> </table>	On-campus/Blended	a,b		Online/Distance			Other		<i>Please specify:</i>	
On-campus/Blended	a,b										
Online/Distance											
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>									
	a: 3 Years b: 1 Year										
<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: 60%;">Trimester 1 – T1</td> <td style="width: 20%;">a,b</td> <td style="width: 20%;"></td> </tr> <tr> <td>Trimester 2 – T2</td> <td>a,b</td> <td></td> </tr> <tr> <td>Trimester 3 – T3</td> <td></td> <td></td> </tr> </table>	Trimester 1 – T1	a,b		Trimester 2 – T2	a,b		Trimester 3 – T3			
Trimester 1 – T1	a,b										
Trimester 2 – T2	a,b										
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>									
	2 Semesters of 12 weeks – 24 weeks per year										
<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: Y1: 60 Credits per trimester Y2: 60 Credits per trimester Y3: 60 Credits per trimester  B: Y3: 60 Credits per trimester										
<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>									
	a: 30:70 (Diploma:Honours).										

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	<i>B: 0:100 (Honours)</i>
<b>21</b>	<p><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></p>
	<p>There are currently no plans to develop an integrated masters programme. We aim be exploring this in the future. Professional practice modules within the programme will establish progression opportunities for students to explore Fine Art at Masters Level at other universities.</p>
<b>22</b>	<p><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></p>
	NONE
<b>23</b>	<p><b>Relevant Subject Benchmark Statements</b>  <i>State those subject benchmarks that are most relevant to the programme 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. <u>QAA subject benchmark statements</u> exist for Honours degrees in most disciplines, and for Masters degrees in a small number of disciplines.</i></p>
	<p>QAA Art and Design benchmark Standards 2016</p> <p>BS1.1/1.6/1.7 presents the underlying context art and design plays within the development of a critical discourse of societal contexts through creative critical discourse. It recognises the on-going commitments to a range of learning opportunities, holistically drawing from life experience combined with technical processes to establish the formal languages and cultural contributions art provides to society. “The study of Art and Design as an academic and intellectual pursuit develops a range of cognitive abilities related to the aesthetic, ethical and social contexts of human experience. Engagement in the study of Art and Design is therefore a commitment to improving the quality of one’s own and others’ experiences, and this statement acknowledges a responsibility towards sustainable development and to equipping students to work in a way that contributes to society, the economy and the environment, both in the present and for the future.”</p> <p>The programme recognises the importance and context of imagination and creativity in an effort to build intellectual and informed decisions skills (BM1.6) through analytical and enquiry based research as a means to realise critical self-awareness and develop subject specific knowledge. The programme invites students to explore and adopt holistic, risk taking, independent enquiry to encourage sustained periods of independent study (BS 5.5)</p>

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	<p>BM1.7- 3.9 “New approaches to learning and to the form of the learning environment have been developed, both in response to the increased levels of participation in higher education, and to developments in teaching, learning and assessment in higher education. Most students work in environments supported by a wide range of technical workshops and other specialist facilities. Independent, active and peer group learning are considered to be valuable components of the student experience. These developments have also been driven by the changing nature of the disciplines and new technologies that are creating alternative synergies and modes of practice.”</p>																																							
<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>																																							
	<ul style="list-style-type: none"> <li>• QAA Subject Benchmark 2017.</li> <li>• The Framework for Higher Education in England, Wales and Northern Ireland.</li> <li>• QAA Guidance for Colleges. Higher Education Toolkit.</li> <li>• Student Surveys and Course Committee meetings.</li> <li>• Local artists and institutions including the Techtown initiative to inform programme development.</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;"> <thead> <tr> <th rowspan="2" style="width: 20%;">Identifiers</th> <th colspan="2" style="width: 20%;">First intake</th> <th colspan="2" style="width: 20%;">Second intake</th> <th colspan="2" style="width: 20%;">Third intake</th> </tr> <tr> <th style="width: 10%;">Home/EU</th> <th style="width: 10%;">Overseas</th> <th style="width: 10%;">Home/EU</th> <th style="width: 10%;">Overseas</th> <th style="width: 10%;">Home/EU</th> <th style="width: 10%;">Overseas</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;"><b>A</b></td> <td style="text-align: center;"><b>12</b></td> <td></td> <td style="text-align: center;"><b>15</b></td> <td></td> <td style="text-align: center;"><b>20</b></td> <td></td> </tr> <tr> <td style="text-align: center;"><b>B</b></td> <td style="text-align: center;"><b>3</b></td> <td></td> <td style="text-align: center;"><b>4</b></td> <td></td> <td style="text-align: center;"><b>5</b></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	<b>A</b>	<b>12</b>		<b>15</b>		<b>20</b>		<b>B</b>	<b>3</b>		<b>4</b>		<b>5</b>								
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<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>																																							
	<p><i>a/b – September 2018</i></p>																																							
<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</i></p>																																							

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	<p><i>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><b>Please refer to <i>Briefing Note A: Using a Threshold Concepts Approach to Inform Curriculum Design</i></b></p>
	<p>This programme aims to encourage students to experiment with the multiple formal techniques and processes artists use and respond to key themes within art practice. The programme expects students to have the skills to begin exploring materials, techniques and processes as a means of articulating their ideas in response to the critical and theoretical elements of different cultures. The full range of facilities will be available for students to access with the expectation that they establish, through experimentation, a practice that draws from multiple sources confidently. Lectures and workshops centre around context and critical thinking rather than practical skills to encourage independent thinking, establish studio practice and the interdependence of materials and ideas to inform professional values.</p> <p><b>Disruptive Technology</b></p> <p>The BA Fine Art Practice programme aims to explore how the formal qualities of digital technologies such as Virtual Reality, 3D printing, mobile phones and tablets influence Fine Art practice alongside and, or in conjunction with analogue devices and processes to investigate and articulate student ideas.</p> <p>Students will deconstruct digital and analogue technology to examine their interaction and experiment with alternative applications. For example, Raspberry Pi computers could be used to animate painting processes whilst virtual reality may be used to sculpt or draw in conjunction with 3D printers.</p> <p>Drawing from the modernist belief that the invention of machines and technology fundamentally changes how an artwork or culture can be constructed, digital technology encourages the ongoing creative potential new technologies provide. This will be applied to a range of creative and professional circumstances to promote a culture of experimentation underpinned by traditional techniques, including painting, photography, printmaking and sculpture.</p> <p>The programme aims to investigate how the deconstruction of digital accuracy integrates and influences our inherent analogue experience. The aim is to encourage a broad questioning of our use of digital media and technology.</p> <p><b>Exploring models of professional engagement.</b> Grants/gallery approach, subject relevant competitions, language and artist engagement.</p>

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Working with The Cooper Gallery and Barnsley Metropolitan Borough Council (BMBC), BA Fine Art (a) students will access public archives at Cannon Hall, Cooper Gallery and Barnsley Town Hall to generate a public facing exhibition\*. The exhibition will be designed and curated by students after a series of workshops delivered by BMBC specialists that will engage with a range of institutional targets to reveal and investigate themes relevant to local identity. Students will work as a group to articulate a collective response to the agreed institutional targets, and will then design, curate and implement an exhibition and provide a series of workshops to the local demographic. This module aims to explore the symbiotic qualities of primary and secondary research in relation to the artistic process and how the opportunities this presents empowers and validates an artist’s intention, in addition to the audience experience. This professional practice module will encourage a range of interdependent skills, management, communication, team and independent working methodologies.

3<sup>rd</sup> Year (a) and BA Top Up (b) students will attend and contribute to professional events, for example the UCB Art and Design conference and annual exhibitions.

\*Subject to organisational needs and requirements. We have multiple contacts within a range of institutions in Barnsley that we could utilise to complete this module. This includes Barnsley Civic, The Cooper Gallery, Cannon Hall and BMBC

#### Plural Practice

The programme offers department facilities as a fluid use of resources in response to increasingly complex ideas. Students will investigate how different techniques can integrate to develop an interdependent plural practice. The vision is to develop curriculum that presents the department as a laboratory rather than a series of craft workshops; to instil multidisciplinary thinking and a framework of learning that encourages students to take creative risks and develop routines of practice. This creates an opportunity to exercise interdependent learning and assessment structures wherein students work in groups – as well as individually – to be challenged by the effect of others within the context of developing outcomes. Key interpersonal skills and objective critical thinking aim to encourage solutions based on several diverse elements. The interdependent assessment structure aims to identify a breadth of student ability within a range of contexts with the understanding that assessment is not a series of ‘tick boxes’ students become qualified under. Recognition of aesthetic as well as professional development will be evident within a range of module responses – from exhibition and portfolio development to evidence of process, such as sketchbooks, drawings, maquettes, presentations and case studies. Students will be expected to access the materials shop we have on campus where we stock a range of expected materials and can source, at cost, unique materials to pollinate the student ideas. A lab fee of £100 per student per annum will provide access to professional printing and printmaking services.



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	<p><b>Research residential and Exhibition Engagement</b></p> <p>Research Residential visits present an opportunity for students to explore and investigate national exhibitions and places of significant interest, such as landscapes and cultural landmarks in response to their thinking. During residential visits students will respond to influencing factors, producing work on site and assimilating critical and aesthetic contexts to their creative practice.</p> <p>The aims are:</p> <ul style="list-style-type: none"> <li>• To engage with broader cultures, locally, nationally, and internationally.</li> <li>• To broaden and encourage empirical learning opportunities to build context.</li> <li>• To raise aspiration and individual self-expectation and break down pre-conceived geographical barriers to art practice.</li> <li>• To engage with the process of reflective practice to pollinate and challenge their creative thinking.</li> <li>• To reinforce the relationship between life and art.</li> <li>• To broaden a student’s awareness and experience of the multicultural contexts they live in and contribute to.</li> </ul> <p>Students will meet the cost of day trips and residential opportunities. A trip to Berlin currently stands at £360 per week and day visits between £20 and £40 For those students unable to afford residential opportunities, local and regional events will be utilised to pollinate their curriculum. Locations includes Yorkshire Sculpture Park, The Hepworth, Cannon Hall, Sheffield Galleries, Leeds Art Gallery, and York Art Gallery.</p> <p><b>Web Interactive Portfolios</b></p> <p>Students will develop a web portfolio of work that aims to develop their digital identity as artists whilst increasing their digital skillset. Students will explore web guidance and personal safety as part of the professional practice module that seeks to apply a hands-on, practical investigation and articulation of how they aim to project themselves in digital and analogue contexts. Each year will have a component of web development with a professional outcome attached to each assignment. Workshops with local graphic design agencies and web authoring companies aim to help build and publish their web presence and explore the connotations and projections of their online social and professional identities. The aim is to demystify the process of web interactivity and promote the web as a democratic environment for creative development, engagement and exploration.</p> <p>During the 3<sup>rd</sup> year, students will develop and present a dedicated, fully authored website and digital portfolio to use in a range of circumstances. Drawing from the 2<sup>nd</sup> year, students will investigate the context of the website as a creative space rather than an advertising or commercial space and contribute to a professional practice module exploring and promoting art practice as a key vocational opportunity. Building from the 1<sup>st</sup> and 2<sup>nd</sup> year exhibitions at UCB and the Cooper Gallery, the end of year exhibition for 3<sup>rd</sup> year students will be designed and organised by the students including a digital web space as a key method of public interactivity alongside, not adjunct to, traditional methods of exhibiting.</p>
28	<b>Programme Aims</b>

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	<p><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 programme aims to explore the practice and context of Fine Art through the investigation of a range of subject specific areas: Painting, Drawing, Printmaking, Digital Media, 3D processes (sculpture, ceramics). It aims to establish a Fine Art practice through an extensive study of subject areas and to promote an informed professional practice. The programme has these specific aims:</p> <ol style="list-style-type: none"> <li>1. To develop students' ability to articulate the artistic, intellectual and professional contexts of creative practice. (QAA BMS 2.5/2.6/2.7)</li> <li>2. To develop confidence in a range of specialist skills including drawing, painting, photography, design, sculpture, ceramics through the application of experimental thinking techniques to articulate challenging aesthetic problems in a range of contexts. (QAA BMS 3.5/3.11/4.4/5.6)</li> <li>3. To foster understanding of the aesthetic and philosophical ideas that underpin society, the development of popular culture and how this influences a contemporary artist's identity. (QAA BMS. 2.7/6.6/6.7)</li> <li>4. To integrate traditional analogue techniques with emerging digital technologies including VR, 3D printing, laser cutting and digital printing to encourage independent research and responses to aesthetic problems. (QAA BMS 2.6/3.6/5.2)</li> <li>5. To enrich students with a range of interpersonal and employability skills promoting enterprise, reflective practice and lifelong learning. (QAA BMS 2.8/3.6/3.10/4.1/5.9)</li> <li>6. To develop a high standard of creative practice through the creation of a public facing fine art identity through web, social media, exhibition and print ready contexts. (QAA BMS 5.5/5.8/6.</li> </ol>
29	<p><b>Programme Outcomes</b></p> <p><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</i></p>

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	<p><i>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><i>On successful completion of this programme, students will:</i></b></p> <table border="1" data-bbox="188 869 1345 1693"> <thead> <tr> <th data-bbox="188 869 300 936">POs</th> <th data-bbox="300 869 1062 936">Programme Outcomes</th> <th data-bbox="1062 869 1345 936">Programme/ Variant Identifier</th> </tr> </thead> <tbody> <tr> <td data-bbox="188 936 300 1099">PO1</td> <td data-bbox="300 936 1062 1099">Demonstrate an ability to generate and investigate a range of ideas using materials, techniques and processes in response to creative, cultural, aesthetic and technical challenges.</td> <td data-bbox="1062 936 1345 1099">a,b</td> </tr> <tr> <td data-bbox="188 1099 300 1178">PO2</td> <td data-bbox="300 1099 1062 1178">Confidently articulate their critical enquiry within a range of social and professional contexts.</td> <td data-bbox="1062 1099 1345 1178">a,b</td> </tr> <tr> <td data-bbox="188 1178 300 1294">PO3</td> <td data-bbox="300 1178 1062 1294">Work with outside organisations to develop and implement a range of interpersonal and professional skills.</td> <td data-bbox="1062 1178 1345 1294">a,b</td> </tr> <tr> <td data-bbox="188 1294 300 1451">PO4</td> <td data-bbox="300 1294 1062 1451">Demonstrate synthesis and an interdependence of the formal qualities of a range of skills, materials and techniques to generate effective, critically informed solutions.</td> <td data-bbox="1062 1294 1345 1451">a,b</td> </tr> <tr> <td data-bbox="188 1451 300 1570">PO5</td> <td data-bbox="300 1451 1062 1570">Develop and project an informed emerging practice in the public domain utilising traditional and digital environments.</td> <td data-bbox="1062 1451 1345 1570">a,b</td> </tr> <tr> <td data-bbox="188 1570 300 1693">PO6</td> <td data-bbox="300 1570 1062 1693">Understand the mechanisms of arts funding, enterprise and the impact of independent, collaborative art within the community.</td> <td data-bbox="1062 1570 1345 1693">a,b</td> </tr> </tbody> </table>	POs	Programme Outcomes	Programme/ Variant Identifier	PO1	Demonstrate an ability to generate and investigate a range of ideas using materials, techniques and processes in response to creative, cultural, aesthetic and technical challenges.	a,b	PO2	Confidently articulate their critical enquiry within a range of social and professional contexts.	a,b	PO3	Work with outside organisations to develop and implement a range of interpersonal and professional skills.	a,b	PO4	Demonstrate synthesis and an interdependence of the formal qualities of a range of skills, materials and techniques to generate effective, critically informed solutions.	a,b	PO5	Develop and project an informed emerging practice in the public domain utilising traditional and digital environments.	a,b	PO6	Understand the mechanisms of arts funding, enterprise and the impact of independent, collaborative art within the community.	a,b
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30	<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>																					

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	<p><i>Please refer to <b>Briefing Note B: Developing Disciplinary Pedagogies</b></i></p>
	<p>Teaching and learning will focus on studio practice, lectures, seminars and placements. Students will be provided with studio space and access to the breadth of facilities at UCB. An andragogic approach embracing empirical learning will be fundamental within delivery and ethos; encouraging students to take controlled creative risks within the studio workshops by exploring a range of conceptual problems in response to digital and analogue practice.</p> <p>The programme aims to focus on an interdependent learning and assessment strategy to establish confidence through community identity and promote a safe questioning and experimental environment. The department aims to establish a laboratory ethos with core specialisms including drawing and painting from which all students build.</p> <p>Modules and assessment aims to provide students with a range of aesthetic, public, personal and skill-based problems to encourage interdisciplinary thinking and evolving independent decision-making within fine art practice. Students will engage in a range of modules that encourage group learning and independent thinking, culminating in their third-year investigation, under guidance, into an area of personal aesthetic interest.</p> <p>The programme aims to operate as a conduit to professional contexts. Professional practice modules will focus on the development of interpretations that draw from regional public archives to celebrate and challenge established heritage narratives.</p> <p>We expect to see a range of students with varying learning difficulties or social anxiety issues with additional learning needs. A range of learning support will be in place including access to course materials, lectures and workshop demonstrations online. Additional support for specific learning needs will involve specialists employed by the institution. There is full access for those with disabilities throughout all art spaces.</p> <p>Pastoral support is available for all students through tutorials, workshops and events carried out within the learning centre and through online resources, student services and additional support structure at UCB.</p>
<p><b>31</b></p>	<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>Assessment will begin with an induction programme to identify and develop the range of learning needs of the student and areas we need to build on. It will assess and establish a context for student need, for both us and them. This will include study skills, establishing research practice and ILT workshops. This is to help students define difficult learning circumstances that may affect their development inside a programme</p>

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that encourages independent practice. Our aim is to establish a community of artists that embraces challenging ideas.

Assessment aims to adopt fluid, interdependent methodologies embracing formative assessment that guides students toward a plural and reflective practice. Formative assessment will adopt traditional mechanisms throughout the first year as students integrate and fulfil a range of guided programme outcomes based on specific practice/theory based criteria. Visiting artists and lecturers who work within the specialisms delivered will aim to pollinate formative assessment in a professional and objective context. Summative assessment in year 1 will seek to highlight key areas of development that can act as a foundation for the following year. Summative assessment will follow exhibitions at two points through the year.

As part of the first year of study, interim assessment points will bridge the semester deadlines and provide structured formative assessment support for student development resulting in 4 assessment points in the first year.

Assessment will follow semester modules. Formative assessment will include tutorial, seminar and peer assessment at key stages throughout the programme to help articulate areas for students to progress toward, reflecting on practice, skills development, critical thinking and academic rigour/contextualisation.

For the assessment of practical submissions, students within each year group will submit to the end of year exhibition and an exhibition of developed experimental work at the end of semester 1, building a professional expectation from the beginning of the programme. All exhibitions will be public facing to introduce a range of opportunities for students to build professional networking skills and confidence.

The second year of the programme will consist of two mechanisms of delivery and assessment that aim to place the student deliberately out of their comfort zone by examining the intention of process and artwork. For example, education traditionally assesses process as a pre-requisite to the origin of a work, an expression of their development that is measured. This module will present an aesthetic exercise for the student proposing that the final work only will be assessed. This provides an opportunity to apply synoptic assessment structures to assess how students are integrating information from a range of contexts whilst encouraging students to take responsibility for their own learning; shifting the emphasis of who owns the capacity to empower their creative direction. A rigorous formative assessment process is adopted throughout the term. The final submission adopts a structure of assessment that focuses practice on contextualisation but not process. Assessment identifies a student's ability to articulate key narratives and intentions to present a work, creating a space for aesthetics to be the focus of assessment rather than process. This utilises an andragogic educational narrative where the origin of a work draws from multiple sources applying an expectation of the student to identify, trust, and decide how their identity and history pollinates their work within the broader spectrum of practice, identifying a place to grow. Workshops and assessment will structure the experience of the creation of a work and introduce key philosophical questions arising from the intention, reason and origin of a work.

Assessment of progressing year 2 students and incoming top-up degree students will recognise key areas of established practice through a portfolio seminar, a formal presentation and written academic proposal.

During the third year of study formative assessment will guide students through a dissertation. Students will conclude an extended period of investigation of practical work with a formal exhibition organised and designed by students and an academic presentation at the UCB Art and Design conference. It is expected

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	<p>that by the third year, students will have developed a structure of self-directed learning reinforced through formative assessment via tutorials and critiques with specialist staff and visiting artists. External partners such as The Cooper Gallery, curators and artists working in relevant specialisms will compliment programme formative and summative assessment to help diversify assessment opportunities placing the student in professional and creative contexts. Assessment of year three will highlight the interdependence between raising key standards of practice contextualisation, art theory and contemporary criticism.</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>The programme will adopt a broad series of workshops from the beginning. Students will be expected to engage with initial workshops to induct them into department resources and facilities covering health and safety, and risk assessment, whilst establishing confidence. Specialist workshops will cover fundamental expectations of specific techniques like drawing and painting. Students will have access to the facilities to begin investigating interdependent and personal creative agendas. The key area of study is the critical understanding of their developing interdependent practice, contextualising the formal qualities of process into thinking and establishing a practice based around critical enquiry. We are developing a practice rather than teaching them skills.</p> <p>With this in mind, the following areas of practice are available:</p> <p>Drawing and painting</p> <p>Digital media; virtual reality, digital post processing, photography, low fi and hi-fi cameras, projectors,</p> <p>Digital photography</p> <p>Printmaking</p> <p>Textile/surface pattern</p> <p>Traditional sculpture (wood, clay, plaster) and digital (VR – digital sculpting) and combination of.</p> <p>Professional practice; public exhibition, presentation, interpersonal skills, social media management</p> <p>Ceramics</p>
<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> <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>

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	<i>You may wish to refer back to section B25 of this form as part of this discussion.</i>
	<p><i>a) Y1</i> The first year introduces and establishes a practice-orientated culture with an integrated contextual programme exploring the history of art as the underpinning contextual element. Semester 1 establishes the interdisciplinary ethos of the programme with workshops geared to establishing the necessary standard and skills required to progress. Modules encourage multidisciplinary responses to aesthetic ideas including photography, drawing, painting, virtual reality, sculpture/3D, ceramics and printmaking. Semester two addresses key cultural narratives within Fine Art Practice with particular attention to the influence of culture upon an artist's intention. Students submit a contextual narrative in response to a provided theme identified within their practice with the aim of establishing a context between their practice and culture. This runs in parallel with workshops that utilise facilities to explore and begin realising their intentions. An exhibition of contextualised and developed work at UCB concludes their submission.</p> <p><i>a) Y2</i> Students begin specialising and experimenting with preferred key areas of practice. Students respond to modules that encourage a response to formal, critical and cultural influences of Fine Art Practice. A programme of lectures, seminars, critiques and tutorials reinforces the integration of a critical discourse within their emerging practice. Semester 1 introduces a group assignment working with The Cooper Gallery, BMBC and UCB to curate an exhibition that explores the broader historical context of the local area into a public facing exhibition. This will involve students accessing and researching local archives, handling objects of cultural significance and working together to contextualise and frame an agreed critical position.</p> <p>Y2 explores key themes of arts practice with assessment geared to highlight and encourage the interplay of life and art. Students are expected to have established a key area of practice to investigate throughout Y3. Proposals for the third year are expected to integrate theory and form the adjacent submission to an exhibition that proposes a structure to their third year. Professional practice plays a key role in understanding their direction as a practicing artist, reinforcing expectations of presentation standards and the opportunities in subject specialist networks. An exhibition with a regional partner (Barnsley Civic, The Cooper Gallery) will conclude the year.</p> <p><i>a,b) Y3</i> Students investigate a key area of practice and submit an extended essay. Students contribute to the annual professional practice conference providing an opportunity to share their practice with the broader UCB and Arts communities. Delivery is via key tutorial support and critiques with staff and visiting lecturers/artists. An exhibition organised by the cohort concludes their submission to the programme.</p> <p>Each assignment will be accompanied by a structure of reference material in the form of a Module Reader and a lecture series to introduce key theories and ideas. This is accompanied by online materials, handouts, documents including health and safety policies to help begin exploring and building their professional development.</p>
<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

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35	<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
36	<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>The programme modules access a range of regional creative resources including artists, studios and local archives aiming to contextualise them in a global, interdependent context. The inherent nature of fine art calls on students and staff to recognise the global achievements of artists and explore creative ideas through the lens of alternative cultures. Students will have access to a range of exhibitions with key trips and residential opportunities to major cities throughout the programme. Each year students will be able to access residential opportunities to America and Europe as part of established residential opportunities.</p> <p>Professional practice modules aim to establish awareness and encourage submissions to national competitions, live assignments and international opportunities via the Erasmus programme and residential opportunities to other countries. This builds confidence, profiles and experience in turn raising aspiration and pollinating local culture through our first and second year exhibition framework, projecting students at honours stage to place work in a venue outside Barnsley.</p>
37	<p><b>Inclusivity</b>  <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>We expect art to be inherently inclusive, interdisciplinary, multi-faceted and engaging, providing a platform for all to express and assimilate a range of ideas constructively in a safe environment. We have established protocols and policies to include the voice of learners attending the programme with additional opportunities for students to feedback, for example at the end of each module. The curriculum is designed to appeal to a range of age groups, races and religions through the inclusion of artists and designers from a range of cultures.</p>



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	<p>Institutional policies provide a framework to support students through personal difficulties or changes in circumstance through a mitigating circumstances policy that accommodates student needs.</p> <p>Students will be attending a range of exhibitions and other residential opportunities to broaden their educational experience and share art practice. We are aware that our demographic consists of students who are carers, retired or suffer from a range of mental health and physical challenges. The institution offers a range of academic, pastoral and emotional support mechanisms to manage circumstance that naturally surface during creative programmes. Annual induction periods highlight the services on offer.</p> <p>The induction period for new students is vital in welcoming and establishing the student's presence in the department. Induction workshops are designed to be inclusive, experimental and fun whilst identifying and establishing a range of learning needs and expectations. Student mentor programmes are being explored to help establish student identities in unfamiliar environments.</p> <p>Assignments are designed to reference broad cultural sources to promote a multicultural and inclusive response as part of the broader interdisciplinary ethos of the programme. Artists from all backgrounds, genders, sexualities and social circumstances are included to diversify and pollinate constructive discussion. The underpinning quality of the department and the ethos of the programme is to establish an open, transparent and embracing community of artists. This is reinforced by lecturing staff who project their practice as part of the induction lecture series.</p> <p>Residential programmes and day visits will draw from a range of exhibition opportunities to pollinate learning. Art should challenge and provoke discussion. We encourage students to engage with a practice that encourages discussion of social and personally challenging subjects.</p> <p>All our workshops are accessible to disabled students.</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>Assignments will include a range of submissions to competitions, working with key partners, artists and institutions to build and exercise a creative identity. We have established links with The Cooper Gallery to generate a range of contextual and work based opportunities. Assignments at diploma stage will call upon students to engage in a public facing exhibition curated from BMBC and The Cooper Archives. Gallery owners and curators will be invited to talk about the professional contexts students are expected to engage with within the lecture programme. Students will build digital profiles to project their practice onto the internet through web development opportunities and through creative networking platforms including Ello and Axisweb alongside mainstream web platforms.</p>
<p><b>39</b></p>	<p><b>Student engagement in curriculum and pedagogic design</b></p> <p><i>Please outline how students have already been and will continue to be involved in curriculum and pedagogic design.</i></p>

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	<p>Student representatives will be invited to two Course Committee meetings to present the voice of attending students in order to highlight a range of issues within programme and department structure/design. This involves HOD's UCB services, technicians, teaching staff and student support representatives.</p> <p>Students will be invited to complete a range of specific feedback opportunities to help influence curriculum and pedagogic design throughout the year. This includes feedback on assignments, NSS, internal academic and programme surveys, tutorials etc.</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>Students may investigate artists who explore religious, sexual, gender orientated or political concepts. In the event that students propose addressing materials of a controversial nature, either legally or morally, application for permission to proceed will be considered by the UCB ethics committee.</p>
<p><b>41</b></p>	<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>
	<p>There are no formal pathway options within the programme, instead the programme subject matter is ideas driven, where articulation utilises the formal qualities of practice is the primary focus. Students are expected to rationalise their use of techniques, processes and materials as they progress through levels 4 and 5. During level 6, students have established key narratives and contexts within which to explore and project their practice into the public domain.</p> <p>Students will be provided with studio space throughout the programme. Space will be provided where possible in line with students' developing practice, to reinforce the lab/open culture of the programme and the department whilst responding to individual needs.</p> <p>A programme of lectures aims to compliment the programme and offer a broader remit of local industries, practitioners and institutions. These lectures will be available for all students of all year groups and are additional to the programme lecture series.</p> <p>There is no formal expectation that students require a placement within the programme. However, we are working closely with BMBC and The Cooper Gallery and Barnsley Civic to establish opportunities as part of the diploma level of the programme to integrate students into professional opportunities. We will encourage students as part of their professional practice modules to identify, explore and engage with these opportunities.</p>

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<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>Internal marketing will put forward a social media campaign, broader indexation within Google search and adverts within a range of regional newspapers and magazines. We produce a prospectus and provide support to attend a range of regional and national UCAS and institution open days. Established Adult Access and Foundation programmes will provide an internal feed to the programmes. We are keen to establish a sense of quality that mirrors the institutional high standards we expect through the organisation of student and staff exhibitions accompanied by quality publications and to expand the annual conference which provides a platform for practicing lecturers and visiting artists. We believe that it is vital, particularly as a smaller institution to build awareness of our arts programmes based on a reputation of practice that can complement the traditional mechanisms of institutional advertising.</p> <p>A plan to visit the schools, sixth form and tertiary colleges around the region throughout the year is already established, as are open days where staff and students are on hand to provide help.</p> <ul style="list-style-type: none"> <li>• Subject specialisms will generate a portfolio for promotion material for online and open day events.</li> <li>• HE Curriculum leader currently visits and interacts with local institutions to promote and discuss HE</li> <li>• Key events, both planned and spontaneous are recorded.</li> <li>• Assignments will highlight the importance of using their work to promote programmes with contact details of the marketing department.</li> <li>• Annual exhibitions for all year groups will provide multiple opportunities for promotion.</li> <li>• Engage in a range of professional external assignments.</li> </ul>
<b>43</b>	<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>a,: BA (hons) Fine Art Practice</p> <p>Students applying for programme entry will be assessed on their portfolio to help guide decisions on student ability and preparedness for HE study and entrance to Y1 of the programme.</p> <ul style="list-style-type: none"> <li>• UCAS Points: 64 from a combination of:</li> <li>• Foundation Art and Design: Pass</li> <li>• Adult Access in Art and Design P</li> <li>• Pearson BTEC National Diploma: PP + 1 A level at Grade C</li> <li>• Pearson BTEC Extended National Diploma: PP</li> <li>• UAL Extended Diploma in Art and Design P</li> </ul>

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	<ul style="list-style-type: none"> <li>• 5 GCSEs including maths and English</li> <li>• Portfolio of work; digital/analogue</li> <li>• Relevant industrial experience with portfolio demonstrating a range of skills and concepts.</li> </ul> <p><i>b:</i> BA (Hons) Fine Art Practice Top Up</p> <ul style="list-style-type: none"> <li>• Completion of a relevant level 5 programme: Foundation Degree in a relevant subject area: HND Art and Design qualification/assessment of prior learning.</li> <li>• Transfer and assessment of prior learning from another programme of equivalent level and subject.</li> <li>• A developed portfolio of work demonstrating technical, critical and aesthetic judgement in a relevant, preferred area of study accompanied by a proposed project outline that demonstrates a solid understanding of Harvard academic referencing standards. (1500 words)</li> </ul>												
	<p><b>Other entry requirements</b>  <i>e.g. relevant IELTS score, Disclosure and Barring Service etc.</i></p>												
	<p>International students must have a minimum individual English Language Testing System (IELTS) score of 6.0 overall and a minimum score of IELTS 5.5 (minimum 5.5 per component) for our degree programmes, honours stage (Level 6)</p>												
<b>D</b>	<b>IMPLEMENTATION STRATEGY</b>												
<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"> <tr> <td>Estates:</td> <td></td> </tr> <tr> <td>Library:</td> <td>A,b</td> </tr> <tr> <td>Admissions:</td> <td></td> </tr> <tr> <td>Careers:</td> <td></td> </tr> <tr> <td>Visa Compliance:</td> <td></td> </tr> <tr> <td>Other (<i>Please specify</i>):</td> <td></td> </tr> </table>	Estates:		Library:	A,b	Admissions:		Careers:		Visa Compliance:		Other ( <i>Please specify</i> ):	
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Other ( <i>Please specify</i> ):													
<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>HND students will be able to top up their programmes to achieve a full BA (Hons) programme.</p>												

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	<p>Students from level 3 programmes: Adult Access, Foundation and Extended Diploma Art and Design, A Level as well as mature students from regional, national and international contexts can progress to this programme.</p> <p>Progressing students from local educational institutions will have the opportunity to attend a BA honours programme without leaving the local area or having to travel to Sheffield, Huddersfield or Leeds. This raises the aspirations and opportunities of students from a range of contexts and circumstances to explore fine art within higher education meeting demographic needs. We are aware that much of our immediate demographic has particular needs identified within the initial permission to develop application.</p>
<b>E</b>	<b>POST PROGRAMME OPPORTUNITIES</b>
<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>
	<p>Masters qualification to adjacent universities.  Entrance onto the PGCE based at UCB  Begin self-employment</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 (DELHE) data.</i></p>
	<p>Gallery technician  Curator  Teaching  Self-employment  Teaching assistant</p>

## APPLICATION FOR VALIDATION OF COLLABORATIVE PROVISION

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

<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; margin-top: 10px;"> <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													
<b>Programme/Variant Titles and Identifiers:</b>  <i>a</i> - BA (hons) Fine Art Practice <i>b</i> - BA (hons) Fine Art Practice Top Up													
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
<b>Certificate Stage 120 Credits</b>													
<b>T1</b>													
Introducing Art and History	4	20	2000 word essay Presentation	A	C				F				
Interdisciplinary Art Practice 1	4	20	Exploratory work, sketchbooks , Portfolio of investigated outcomes 1500 word reflective evaluation.	A	C			P	P		P	P	
Establishing Exhibition Standards	4	20	Salon exhibition submission 1000 word contextualising narrative Exhibition file and promotional material	A	C				P		P		
<b>T2</b>													
Theory and Manifestos	4	20	1500 word manifesto Presentation	A	C				P		P		
Interdisciplinary Art Practice 2	4	20	Exploratory work, sketchbooks and practical research.	A	C			P	P		P	P	

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			Portfolio of considered work. Professional exhibition at UCB with contextualising literature.										
<b>Exhibition and Self Promotion</b>	4	20	Formal end of year exhibition, Publication Technical file	A	C			P		P			
<b>Diploma Stage 240 Credits</b>								PO1	PO2	PO3	PO4	PO5	PO6
<b>T1</b>													
<b>Professional Development</b>	5	20	Curated collective exhibition 2000 word reflective commentary Promotional material	A	C				F				
<b>Interdisciplinary Art Practice 3</b>	5	20	Portfolios/ sketchbooks Portfolio of investigated outcomes 1500 word critical reflective commentary	A	C			P	P		F		
<b>Pop Up Exhibition</b>	5	20	Pop-up salon exhibition, Publication and promotional material	A	C			P	F		P		
<b>T2</b>													
<b>Professional Practice: Enterprise</b>	5	20	Professional practice file; (1500 equivalent) Website to accompany exhibition Presentation to gallery	A	C				P		F	P	
<b>Interdisciplinary Art Practice 4</b>	5	20	2000 word project proposal and presentation Portfolio of exhibitable work	A	C			P	P		P	P	
<b>Exhibition</b>	5	20	Formal end of year exhibition Publication and promotion material. 1500 word reflective evaluation.	A	C			P	F		F		



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Honours Stage 360 Credits								PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
<b>T1</b>													
<b>Extended critical review</b>	6	20	5000 word Dissertation	A,b	C			P	P	P	P		
<b>Independent Art Practice: 1</b>	6	20	Experimental practice and development work Presentation	A,b	C			P		P	F	P	
<b>Professional Practice</b>	6	20	Salon exhibition Publication and promotion material	A,b					P		P		
<b>T2</b>													
<b>Professional Practice</b>	6	20	20 minute presentation Accompanying presentation documentation	A,b	C				F	P	P	P	P
<b>Independent Art Practice: 2</b>	6	40	Sketchbook and related practical & theoretical research material. Portfolio of resolved project work. Independent group exhibition with accompanying marketing materials Website to accompany exhibition	A,b	C			P	P	P	F	P	
								PO 1	PO 2	PO 3	PO 4	PO 5	PO 6