## Programme specification

*(Notes on how to complete this template are provide in Annexe 3)*

### 1. Overview/ factual information

| | |
|---|---|
| **Programme/award title(s)** | Masters in Creative Practice<br>Postgraduate Certificate in Creative Practice<br>Postgraduate Diploma in Creative Practice |
| **Teaching Institution** | Leeds City College<br>Harrogate College |
| **Awarding Institution** | The Open University (OU) |
| **Date of first OU validation** | |
| **Date of latest OU (re)validation** | |
| **Next revalidation** | |
| **Credit points for the award** | 180 credits<br>60 credits across a combination of modules<br>120 credits across a combination of modules |
| **UCAS Code** | |
| **HECoS Code** | |
| **LDCS Code (FE Colleges)** | |
| **Programme start date and cycle of starts if appropriate.** | September 2020 |
| **Underpinning QAA subject benchmark(s)** | QAA Subject Benchmark Statement for Art and Design (December 2019), QAA Subject Benchmark Statement for Communication, Film, Media and Cultural Studies (December 2019) |
| **Other external and internal reference points used to inform programme outcomes. For apprenticeships, the standard or framework against which it will be delivered.** | NOS benchmarks for subject specific requirements including SKABT13 - Design and Create Fashion & Photographic makeup |
| **Professional/statutory recognition** | N/A |
| **For apprenticeships fully or partially integrated Assessment.** | |

| Mode(s) of Study (PT, FT, DL, Mix of DL & Face-to-Face) Apprenticeship | Blended |
|---|---|
| Duration of the programme for each mode of study | 1 Year FT, 2 Year PT |
| Dual accreditation (if applicable) | N/A |
| Date of production/revision of this specification | |

**Please note: This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if s/he takes full advantage of the learning opportunities that are provided.**

**More detailed information on the learning outcomes, content, and teaching, learning and assessment methods of each module can be found in student module guide(s) and the students handbook.**

**The accuracy of the information contained in this document is reviewed by the University and may be verified by the Quality Assurance Agency for Higher Education.**

2.1 Educational aims and objectives

The Masters in Creative Practice aims to:

- Provide a practical and critical programme to develop creative, innovative and explorative practitioners
- Advance a comprehensive and detailed knowledge of creative practice drawing upon a variety of practical specialisms and critical approaches.
- Support practitioners to develop innovative creative practices.
- Enable graduates to refine a well-defined area of practice and distinct creative identity
- Facilitate collaborative working with external stakeholders and communities, other academics, as well as employers and special interest groups.
- Enhance socio-political and cultural awareness and its relevance to creative practice
- Encourage graduates to formulate research priorities for the immediate future.
- Empower graduates to face new occupational challenges across the changing contexts of the creative industries through the acquisition of transferable knowledge and skills and complex problem-solving strategies.
- Cultivate intellectual curiosity and intellectual independence through project-based, activity-orientated and self-regulated learning.

| 2.2 Relationship to other programmes and awards |
|---|
| (Where the award is part of a hierarchy of awards/programmes, this section describes the articulation between them, opportunities for progression upon completion of the programme, and arrangements for bridging modules or induction) |
| N/A |

| 2.3 For Foundation Degrees, please list where the 60-credit work-related learning takes place. For apprenticeships an articulation of how the work based learning and academic content are organised with the award. |
|---|
| N/A |

| 2.4 List of all exit awards |
|---|
| Masters in Creative Practice<br>Postgraduate Certificate in Creative Practice<br>Postgraduate Diploma in Creative Practice |

### 3. Programme structure and learning outcomes
*(The structure for any part-time delivery should be presented separately in this section.)*

The Full Time MA in Creative Practice (180 credits) will run over one year in accordance with the following structure:

| Programme Structure - LEVEL 7 | | | | | |
|---|---|---|---|---|---|
| **Compulsory modules** | **Credit points** | **Optional modules** | **Credit points** | **Is module compensatable?** | **Semester runs in** |
| Exploratory Research Practices<br>Industry Project<br>Collaborative Practice<br>Major Project | 30<br>30<br>30<br>60 | Contemporary Cultural Studies | 30 | | |

Candidates who are unable to fulfil all of the requirements of study for the MA in Creative Practice (180 credits) can gain the following awards at each exit point: Postgraduate Certificate in Creative Practice (60 credits); and Postgraduate Diploma in Creative Practice (120 credits).

Students will be taught 9 hours per week plus a one-hour tutorial for 30 weeks in a combination of lectures, seminars and supervisor sessions. From weeks 30 - 35 students will be supported to complete their Major Project through regular 1 hour supervisor sessions.

This programme will enrol students that work across a range of creative disciplines, and delivery will be both to the whole group of mixed disciplines, and to smaller practice specific groups where students will be taught alongside others working within the same creative specialism. Key ideas and principles will be delivered to the students as a multidisciplinary group by the module tutor(s) then a subject specialist will contextualise these principles to their own creative practice. For example, in the module Contemporary Cultural Studies, students will have a 90-minute lecture each week delivered to all students, followed by a 90-minute seminar to apply these principles to the students' own creative practices led by staff working in the specialist field.

The structure of the programme, outlined below, is written to support the students to become autonomous practitioners, and to follow three main strands, practice, critical skills and employability, whilst also being provided with the freedom to develop significant practical and academic projects to support the development of their creative practice.

**Semester 1:**

The Exploratory Research Practices module introduces the students to a range of practice led research methods to support the students to develop a critical relationship with their creative practice. During this project the students will develop a body of work testing out ideas and proving concepts which will help them to develop an area of investigation to develop further in the research project. During this module students will also consider their own professional development and learn to situate their practice to support their progression throughout the programme and beyond. This will support the students to develop good professional practices when progressing into industry, and can be constantly reviewed throughout the programme to form some of the discussions that the student will have with their supervisor.

During Industry Project students will contextualise their practice in the contemporary creative industries. Students will work on a challenging live brief that reflects working professionally in their creative specialism. This module will see the student working closely with industry professionals who will deliver the brief at the start of the module and then return to observe creative pitches for which they will offer formative feedback to support the development of the students' work towards the Live Brief. This module also has the potential to inform the Major project should the student decide to use that module to investigate a commercial rather than critical area of creative practice.

Contemporary Cultural Studies will introduce the student to key cultural issues that are informing contemporary creative practice. Students will be supported in the development of critical research and writing skills and will explore these issues through the responses of current

practitioners, writers and critics to a range of stimuli such as gender, race, sustainability and so forth. This module will contextualise cultural debates in a range of creative specialisms, giving the student a more holistic appreciation of creative practice and a deeper understanding of how different practices engage with common subjects. Following this broader overview of the creative industries students will then work with a subject specialist supervisor to apply these cultural debates to the students own practice. This module will support the student to develop an area of investigation in the Final Project module.

**Semester 2:**

The Major Project provides the opportunity for the student to create a sustained practical project. This project should demonstrate a critically or commercially engaged practice, and allow the students to develop specialist practical skills. This module will culminate in the public display of the major project, which could take the form of an exhibition, showcase, book, online event etc. as the project requires.

In the Collaborative Practice module, the student will apply their practice to a collaborative project, where the student will work with a practitioner from another field.

Programme Structure – Level 7 Part Time

| | Programme Structure - Year 1 | | | |
|---|---|---|---|---|
| | **Compulsory modules** | **Credit points** | **Optional modules** | **Credit points** |
| Semester 1 | Exploratory Research Practices | 30 | Contemporary Cultural Studies | 30 |

| Semester 2 | Collaborative Practice | 30 | | |
|---|---|---|---|---|

| | | **Programme Structure - Year 2** | | |
|---|---|---|---|---|
| | **Compulsory modules** | **Credit points** | **Optional modules** | **Credit points** |
| Semester 3 | Industry Project | 30 | | |
| Semester 4 | Major Project | 60 | | |

Students will be taught 3 hrs per week per module plus 1 hour tutorial in a combination of lectures, seminars and supervisor sessions over the course of 65 weeks. The delivery hours will fluctuate over the course of the programme, with 6 hours in semester one, and 3 hours per week in semester two, 3 hours per week in semester three, and 6 hours in semester 4.

**Part-time delivery pattern**

The part time delivery structure is designed for part time students to infill sessions from the full time programme in order to enhance the part time students experience by giving them access to a larger group with greater opportunities for interdisciplinary collaboration and the exchange of ideas.

**Year 1**

The first year of the part time structure is designed to impart the necessary foundation knowledge and competencies in the first semester through Exploratory Research Practices and Contemporary Cultural Studies. These modules provide the foundation of the programme by delivering the

critical, theoretical, and reflective skills that will support the Collaborative Practice, Industry Project and Major Project modules. In the first year Contemporary Cultural Studies will lead onto the Final Project module by supporting the student to develop a research question determined by their practical interests.

Exploratory Research Practices supports the students to contextualise their practice, and gives it a strong identity to underpin the practical modules in Year 2.

**Year 2**

Industry Project sits in semester one, as this will give the student the experience of working in a commercial context. This module could inform the work that the student makes in the Major Project, and gives them the opportunity to develop an industry focussed project.

The Major Project is the culmination of the programme, and should reflect the students well resolved creative practices. The public display of the Major Project creates a celebratory culmination of the MA programme.

**Intended learning outcomes at Level 7 are listed below:**

| Learning Outcomes – LEVEL 7 | |
| --- | --- |
| **3A. Knowledge and understanding** | |
| **Learning outcomes:** | **Learning and teaching strategy/ assessment methods** |
| **A1** Critically engage with a range of research methods used in creative practice<br>**A2** Critically appraise a range of literature relevant to current themes and issues in creative practice | There are a range of teaching and assessment methods used with an emphasis on practical studio-based learning and assessment to reflect the nature of the programme. This practical learning is supported by lectures, seminars, discussions, peer feedback and supervisor sessions to impart the requisite critical and reflective skills. |

| A3 Select and explain creative techniques and methodologies that are complex and conceptually challenging to inform practice | **Learning and teaching strategy:**<br>   ● Practical workshops<br>   ● Demonstrations<br>   ● Group critiques<br>   ● Supervision sessions<br>   ● Case study analysis<br>   ● Discussion seminars<br>   ● Individual presentations<br>   ● Research discussions<br>   ● Collaborative Learning Groups (CLGs)<br>   ● Situated workplace learning<br>   ● Lectures<br>   ● E-learning<br><br>**Assessment methods:**<br>   ● Literature review<br>   ● Presentation<br>   ● Live brief<br>   ● Major project<br>   ● Reflection<br>   ● Collaboration<br>   ● Practical development plan<br>   ● Portfolio |

| 3B. Cognitive skills | |
|---|---|
| **Learning outcomes:** | **Learning and teaching strategy/ assessment methods** |
| **B1** Integrate and synthesise evidence from a range of theoretical and cultural sources as a basis for research-informed creative practice<br><br>**B2** Challenge established theories and practices to propose novel solutions to problems or issues.<br><br>**B3** Identify and resolve technical, practical and theoretical problems through exploratory practice and the development of innovative working methodologies | As above |

| 3C. Practical and professional skills | |
|---|---|
| **Learning outcomes:** | **Learning and teaching strategy/ assessment methods** |
| **C1** Adopt a critically responsive stance to creative practice<br><br>**C2** Demonstrate self direction and originality to generate own answers to creative practice problems<br><br>**C3** Refine specialist working methodologies to produce well resolved and technically accomplished outcomes<br><br>**C4** Use complex visual language to communicate conclusions to a specialist and non specialist audience | As above |

|  |  |
|---|---|
|  |  |

| 3D. Key/transferable skills | |
|---|---|
| **Learning outcomes:** | **Learning and teaching strategy/ assessment methods** |
| **D1** Demonstrate independent learning ability required to reflect systematically and inform continuing professional development | As above |
| **D2** Exercise initiative and personal responsibility in the management and organization of project-based activities | |
| **D3** Employ new specialist skills and competencies informed by innovative or sectoral best practice | |
| **D4** Identify and action collaborative opportunities to challenge thinking, explore alternatives and obtain information | |

**4. Distinctive features of the programme structure**

- **Where applicable, this section provides details on distinctive features such as:**
- ➢ where in the structure above a professional/placement year fits in and how it may affect progression
- ➢ any restrictions regarding the availability of elective modules
- ➢ where in the programme structure students must make a choice of pathway/route
- **Additional considerations for apprenticeships:**
- ➢ how the delivery of the academic award fits in with the wider apprenticeship
- ➢ the integration of the 'on the job' and 'off the job' training
- ➢ how the academic award fits within the assessment of the apprenticeship

This programme is distinctive due to its focus on practice. This programme is focussed on elevating the practical skills of creative graduates to enable them to become a professional practitioner in the contemporary creative and cultural industries. All of the programme's modules are underpinned by the overarching aim to develop the students practice by developing specialist skills, professional skills by embedding within the student a critical, reflective, and inquisitive creative practice.

The multidisciplinary nature of the programme reflects contemporary professional practice. Contemporary creatives find themselves working across a range of projects, having diverse outlets for their work, ranging from fulfilling commercial client briefs to producing work for exhibition and community projects. It is important for a creative practitioner to be able to operate within a range of contexts and with others from a range of disciplines. This programme puts the students' practice at the centre of their studies whilst providing them with the opportunity to explore the application of their work in a wide range of contexts and frameworks. Currently the HE Creative Arts department has BA (hons) cohorts from a variety of disciplines that this programme will be a progression route for, to include, Art, Graphics, Film and Screen, Fashion, Theatrical and Hair and Media Makeup and Photography.

The students will be engaged with peers from a diverse range of creative specialisms, and through their studies will be made aware of common themes and concerns that underpin the contemporary creative industries. This multidisciplinary approach will enhance the opportunity for the cross pollination of ideas across creative disciplines and promote experimentation and collaboration between students working across the spectrum of creative practices. By being partly taught alongside their peers with a range of creative specialisms the students will develop a deeper understanding of the breadth of creative practice, and the professional and conceptual similarities and differences between a range of creative practices.

Whilst this multidisciplinary aspect of their studies is important, students will also be supported to develop their own subject specific skills in small groups of students working

in a similar discipline through seminars, discussions and workshops. Within the Creative Arts department there are teaching staff with a broad spectrum of specialisms and experiences to support the student specifically with the development of their personal practice.

This programme is delivered at the new Quarry Hill campus in the Cultural Quarter of Leeds, providing excellent links to the Playhouse Theatre, The Wardrobe, BBC and Channel 4, and the thriving network of creatives based around the Mabgate area including East Street Arts. University Centre Leeds has strong relationships with these stakeholders, this has provided excellent experiences for our students. working in this environment provides the student with a real-world experience of the creative industries in a range of contexts. This will provide a creative network for the students to assist their preparation for a career as a practitioner in the creative industries. Networking events and opportunities will be provided for students to support their transition into professional practice by enhancing the students' transferable skills in such areas as communication, and project management. Within the wider region University Centre Leeds has good links to creative and cultural institutions such as Impressions Gallery, Skippko, Come Find Us, Henry Moore Institute, Serf and many others.

The Creative Arts department has recently opened a new exhibition space and publication called BLANK_ to support the careers of emerging artists, and oversees the Leeds City College Arts Fund. This provides grants to early career artists working in the city region to realise projects. There is an Artist in Residence at Quarry Hill, who changes each year with a remit of working with students and creating site specific artworks around the Quarry Hill Campus. The MA Creative Practice students will have good access to a range of early and mid-career artists to help to contextualise their career trajectory and to provide inspiration.

Curriculum Programme Managers attend networks such as Leeds Film Network, and Leeds Art Network, which are council run initiatives to develop the creative industries in the area and provide a link between Leeds creative and educational institutions. This activity creates an environment for the students where they are surrounded by contemporary creative practice and practitioners, which would provide excellent opportunities for our postgraduate students to access creative practice across the breadth of the disciplines and the region.

Students will have access to a range of specialist facilities and equipment such as onsite studios and workshops, exhibition space, printing facilities, photography studio, TV Studio, make up studios, MAC labs, dark room and the opportunity to study within a cross-disciplinary environment at the Quarry Hill Creative Arts University Centre, designed to promote student interaction and shared learning. The students enrolled to this programme will also have access to a range of specialist resources accessed through our Technical Services team. This includes a wide range of facilities, from cameras, to sound recording equipment, iPads, make up, and art consumables.

Throughout consultation, the inclusion of the 'Live Brief' and embedded business and enterprise skills within the Industry Project module received praise from employers who often commented that this was something lacking in their own training and something which was only learned through experience and mistakes. Ben Sweet from Film Buddy described how they felt the enterprising and employability skills developed during an undergraduate degree were often not carried forward into MA programmes, and that higher level

employability skills were integral to developing practitioners. Within Industry Project, students will examine and appraise entrepreneurial opportunities and develop business skills such as finance and managing budgets, strategic planning and pitching and proposing creative ideas in a professional environment. The combination of creative skills and commercial skills embedded throughout the programme is intended to produce graduates who are not only creators and innovators but who are also aware of their own commerciality and able to plan and manage a viable and sustainable freelance creative practice. The combined nature of the programme and the inclusion of enterprise and business skills feeds into the region's economic plans for small creative businesses to fill the gaps in the current economy and keep the region's creative ecology flourishing. The team has considerable experience both regarding teaching and vocationally relevant experience and this wide expertise has been a strength of the programme throughout its development.

In 2021 the department will launch a graduate scheme to support creative graduates' professional development in the 3 years following their graduation. This scheme will provide access to facilities and resources, a mentoring scheme, and visiting speakers giving insight into the creative industries. The department also employs Emma Hardaker, an artist from Leeds, to provide opportunities for work experience, paid employment, and community activities which students are able to access. Within the University Centre at Leeds City College there is an active Widening Participation team, which has seen our students undertake a number of community arts activities which provide experience for them to work across projects within the Leeds communities.

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5. Support for students and their learning.
*(For apprenticeships this should include details of how student learning is supported in the work place)*

The award adopts the approach to student learning support as identified below:

- Student welfare and support from Registry, including counselling and financial advice
- Personal tutor identified from induction to support the student pastorally
- Tutorials programme encompassing support topics such as time management, stress management, mental health, lone working and wellbeing.
- Robust induction to support students' expectations of postgraduate study
- Technician support, including online booking system to access resources and rooms
- Programme underpinned by developing critical and reflective skills contextualised to the development of the students' own practice
- Excellent professional network to support career trajectory
- Taught in the cultural Quarter of Leeds in proximity to a network of stakeholders
- Excellent links with Leeds cultural institutions to support professional practice, and to embed students into the creative community

- Visiting lecturers to support breadth of specialisms
- Excellent pastoral support to support students transition into postgraduate studies
- Creative Arts Technicians with a wide variety of expertise to support student projects in a range of specialisms
- Students have a personal tutor that remains constant throughout their studies, this tutor will support the student pastorally and with the personal development plan
- A robust communications system functions to give students access to lecturers and management; this includes e-mail, google Hangouts and Google Classrooms
- All students receive a Google Chromebook or similar device to support them with their studies
- All necessary information about the programme is provided by means of the student handbook, module handbooks and the VLE.
- There is an extensive range of creative learning resources in the HE Library within Quarry Hill Campus, supported by a HE Creative Arts Librarian who provides bespoke study skills sessions for students
- Creative Industry Link Coordinator and Progression Lead to support students to gain professional experience and progression into industry
- Students to be taught by staff that have ongoing relevant industry practice that feeds into teaching and learning
- A Creative Arts Graduate scheme providing resources, space and mentorship to support with the transition into freelance practice
- The opportunity to contribute to the BLANK_ publication

6. Criteria for admission
*(For apprenticeships this should include details of how the criteria will be used with employers who will be recruiting apprentices.)*

*Typical Offer:* 2(ii) or better BA (Hons) in a creative subject
*Minimum Offer:* Level 6 qualification in relevant subject

IELTS: 5.5 or above
International Qualifications: Equivalent to Level 6 in relevant subject

Mature Applicants: We welcome applications from mature* applicants who may not have met the academic criteria, but who can demonstrate potential academic ability and a wealth of experience in their chosen field. Candidates in this category and otherwise are likely to be interviewed to assess their suitability for the course and may be asked to provide a portfolio of evidence to support their application.
*2*1 years and over at the start of the course*

*RPL Claims:* The course structure actively supports claims for Recognition of Prior Certified Learning (RPCL) or Recognition of Prior Experiential Learning (RPEL)

Interview/Portfolio Review: Candidates will be interviewed to assess their suitability for the course and will be asked to provide a portfolio of creative work to support their application.

| 7. Language of study |
|---|
| English |

| 8. Information about non-OU standard assessment regulations (including PSRB requirements) |
|---|
| N/A |

| 9. For apprenticeships in England End Point Assessment (EPA). *(Summary of the approved assessment plan and how the academic award fits within this and the EPA)* |
|---|
| N/A |

| 10. Methods for evaluating and improving the quality and standards of teaching and learning. |
|---|
| In addition to the Annual Programme Monitoring process the following mechanisms are in operation:<br>• Peer Review<br>• Annual Planning<br>• Peer Observation<br>• Student module reviews<br>• Tutor module reviews<br>• Enrolment and induction reviews<br>• Course Committee meetings<br>• Pathway Committee meeting |

- Student Pathway meetings

| 10. Changes made to the programme since last (re)validation |
|---|
| N/A |

Annexe 1: Curriculum map

Annexe 2: Curriculum mapping against the apprenticeship standard or framework (delete if not required.)

Annexe 3: Notes on completing the OU programme specification template

## Annexe 1 - Curriculum map

This table indicates which study units assume responsibility for delivering (shaded) and assessing (✓) particular programme learning outcomes.

| Level | Study module/unit | A1 | A2 | A3 | B1 | B2 | B3 | C1 | C2 | C3 | C4 | D1 | D2 | D3 | D4 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | **Exploratory Research Practices** | X | X | X | | | X | X | | | | X | | | |
| | **Industry Project** | | | | X | X | | | X | X | | | X | X | |
| | **Contemporary Cultural Studies** | X | X | | X | | | | X | | | | | | |
| | **Major Project** | | | | | | X | X | | | X | X | X | X | X |
| | **Collaborative Practice** | | | X | | X | | | | X | X | | | | X |

## Annexe 2 – Assessment Chart

| Module Name | Formative Assessment Type and Week of Completion | Summative Assessment Type and Week of Submission |
|---|---|---|
| | | |

| | | |
|---|---|---|
| **Exploratory Research practices** | Individual and whole-class feedback through discussion seminars; peer discussion within study syndicates (e.g. Critical Friendship Groups) either face-to-face or via the e-learning environment; tutorials, including brief review checks through planned or spontaneous questioning.<br><br>Formative pitch presentation and discussion of Prototypes week 6 | **T1: Prototypes 100% (Equivalent word count 6000 words) Week 15** |
| **Industry Project** | Individual and group feedback through discussion seminars; peer discussion, tutorials including brief review checks through planned or spontaneous questioning; practice presentations and group feedback from the employers leading the brief<br><br>Formative presentations to module tutor and employer leading the brief in week 8 and week 12 | **Live Brief 100% (Equivalent word count 6000 words) Week 13** |
| **Contemporary Cultural Studies** | Individual and group feedback through discussion seminars; peer discussion, either face-to-face or via e-learning environment; tutorials including brief review checks through planned or spontaneous questioning; close readings and class discussions; practice presentations and draft papers; peer review.<br><br>Formative presentations week 9 | **Task 1: Symposium (100%) (Equivalent word count 6000 words) Week 11** |
| **Major Project** | Individual formative feedback through supervisor sessions, tutorials including brief review checks through planned or spontaneous questioning; working group discussions and class discussions. Regular peer feedback is provided through group critiques which are integral to the delivery of this module.<br><br>Written formative feedback on project draft Week 32<br>Viva Voce Rehearsal week 33 | **T1: Major Project (80%) (Equivalent word count 10000 words) Week 42**<br><br>**T2: Viva Voce (20%) (30 mins)** |

| | | | Week 43 |
|---|---|---|---|
| **Collaborative Practice** | Formative Assessment will be undertaken in individual supervisor sessions, group feedback through discussion seminars; alongside feedback from collaborators<br><br>Formative presentation of project Week 28<br>Formative draft of journal Week 29 | | **T1: Collaborative Project (60%) (Equivalent word count 3600 words) Submission: Week 31**<br><br>**T2: Journal (40%) (Equivalent word count 2400 words) Submission: Week 32** |

**Annexe 3 – Assessment Grid**

| Module Title | Portfolio | Viva Voce | Symposium | Project | Journal |
|---|---|---|---|---|---|
| **Exploratory Research Practices** | Prototypes<br><br>Week 15 | | | | |
| **Industry Project** | | | | Live Brief<br>Week 13 | |
| **Contemporary Cultural Studies** | | | Symposium of Ideas<br>Week 11 | | |
| **Major Project** | | Viva Voce<br>Week 43 | | Major Project<br>Week 42 | |
| **Collaborative Practice** | | | | Collaborative Project<br>Week 31 | Journal<br>Week 32 |

## Annexe 4 – Teaching and Learning Grid

| | Practical workshops | Demonstrations | Group critiques | Supervision sessions | Case Study Analysis | Self-Regulated Learning and Research | Discussion seminars | Individual presentations | Research discussions | Collaborative Learning Groups | Workplace learning | Lectures | E-learning |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | | | | |

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Exploratory Research Practices** | X | X | X | | X | | X | | | | | | |
| **Industry Project** | X | X | | X | X | X | X | | | | X | | |
| **Contemporary Cultural Studies** | | | | | | X | X | X | X | X | | X | X |
| **Major Project** | X | X | X | X | | X | X | | X | | | | |
| **Collaborative Practice** | | | | | | X | X | X | X | | | X | X |

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**Annexe 2: Notes on completing programme specification templates**

1 **-** This programme specification should be mapped against the learning outcomes detailed in module specifications.

2 – The expectations regarding student achievement and attributes described by the learning outcome in <u>section 3</u> must be appropriate to the level of the award within the **QAA frameworks for HE qualifications**: <u>http://www.qaa.ac.uk/AssuringStandardsAndQuality/Pages/default.aspx</u>

3 – Learning outcomes must also reflect the detailed statements of graduate attributes set out in **QAA subject benchmark statements** that are relevant to the programme/award: <u>http://www.qaa.ac.uk/AssuringStandardsAndQuality/subject-guidance/Pages/Subject-benchmark-statements.aspx</u>

4 – In section 3, the learning and teaching methods deployed should enable the achievement of the full range of intended learning outcomes. Similarly, the choice of assessment methods in section 3 should enable students to demonstrate the achievement of related learning outcomes. Overall, assessment should cover the full range of learning outcomes.

5 - Where the programme contains validated **exit awards** (e.g. CertHE, DipHE, PGDip), learning outcomes must be clearly specified for each award.

6 - For programmes with distinctive study **routes or pathways** the specific rationale and learning outcomes for each route must be provided.

7 – Validated programmes delivered in **languages other then English** must have programme specifications both in English and the language of delivery.