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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. Please note that part-time variants should always be given a separate identifier.

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*
k. Diploma Computer Studies – *named exit award*
l. BSc Computer Science (Apprenticeship) – *apprenticeship variant to existing approved programme or new academic award created specifically for an apprenticeship*

A	GENERAL INFORMATION
1	**Partner institution** *Please state the name of the partner institution.*
	East Riding College (TEC Partnership)
2	**Programme awards and titles** *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.* *Note that for an Apprenticeship, this form relates specifically to the approval of the underpinning award only. You will be required to complete Annexe 1 in addition to details the overall Apprenticeship 'programme'.*
	BA (Hons) Fashion Innovation and entrepreneurship (Top up)
3	**Cluster to which the programmes and their variants belong** *If new, please state NEW. For existing clusters please state the rationale for inclusion.*
	NEW
4	**Type of programmes** *Please place the relevant programme identifiers (a, b, c etc.) against each programme type below.*

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UG Single honours		
Integrated Masters		
PG Cert		
PG Dip		
Taught Masters		
Apprenticeship/Work Based Learning		
Dual Award		
Foundation Degree		*Please indicate articulation routes:*
Honours Stage (Top-up)	X	
Other		*Please detail:*
Is this programme being used to underpin a Higher/Degree Apprenticeship	N	*Please ensure that Annexe 1 is completed*

5	**Validation category** *Please tick to indicate whether this is a Franchised, Consortium or Validated (set of) programmes.*

Franchised	
Consortium	
Validated	**X**

6	**UCAS codes** *If known, please include the UCAS code for these programmes.*
	TBC
7	**HECoS codes** *If known, please include the appropriate HECoS codes for the programmes.*
	N/A
8	**Awarding Institution**
	University of Hull
9	**Partner Institution Academic Areas** *State the academic units/ subject areas that will have overall responsibility for the management, administration and quality assurance and enhancement of the programmes.*
	➢ East Riding College, Quality and Teaching Standards Unit ➢ Art, Design and Information Technology curriculum area ➢ TEC Partnership Academic Quality Office

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10	**Partner Institution Programme Leader's name and email** *Please identify one lead person per programme.*
	Name: Paul Smith **Email: Paul.Smith@eastridingcollege.ac.uk** **Job Title: Director of Curriculum, Quality and Learning** **Name: Beth Jacob** **Email: Beth.jacob@eastridingcollege.ac.uk** **Job Title: Lecturer of Fashion**
11	**University Link Faculty and Academic Unit** *Please state the primary link faculty and academic unit at the University of Hull*
	FACE Collaborative Partner Department Larkin Building Hull HU6 7RX FACE-partnerships@hull.ac.uk
12	**University Link Faculty Academic Contact** *Please provide a contact name, title, address, email and telephone number*
	Julie King -julie.king@southwales.ac.uk
13	**Locations of delivery** *Using the relevant programme identifiers (a, b, c etc.), please indicate the locations of delivery of each programme.*
	Hull: ; Off campus UK: ; Off campus overseas: ; Online: ; Other (please specify) ERC Bridlington and Beverley Campus: X
14	**Types of Study** *Please place the relevant programme identifiers (a, b, c etc.) against each type of study.*
	Full-time: X Part-time: ~~X~~
15	**Modes of study** *Please place the relevant programme identifiers (a, b, c etc.) against each mode of study.*

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On campus/blended	X
Blended (face-to-face & online)	~~X~~
Distance-taught (online only)	
Distance-taught (flying faculty)	
Off-campus delivery	
Other (please specify)	

16	**Duration** *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.* *For apprenticeships, please also indicate the total apprenticeship programme duration for clarity – e.g. 36 months for underpinning award, total programme duration of 40 months including End Point Assessment (EPA)*
	1 YEAR – FULL TIME ~~2 YEARS – PART TIME~~
17	**Trimesters** *Please place the relevant programme identifiers (a, b, c etc.) against each trimester to be used.*

Trimester 1 – T1-a	15/9/2021 – 17/12/2021
Trimester 2 – T2-a	~~2~~5/1/2022 – 8/4/2022
Trimester 3 – T3-a	~~3~~27/4/2022 – 17/6/2022

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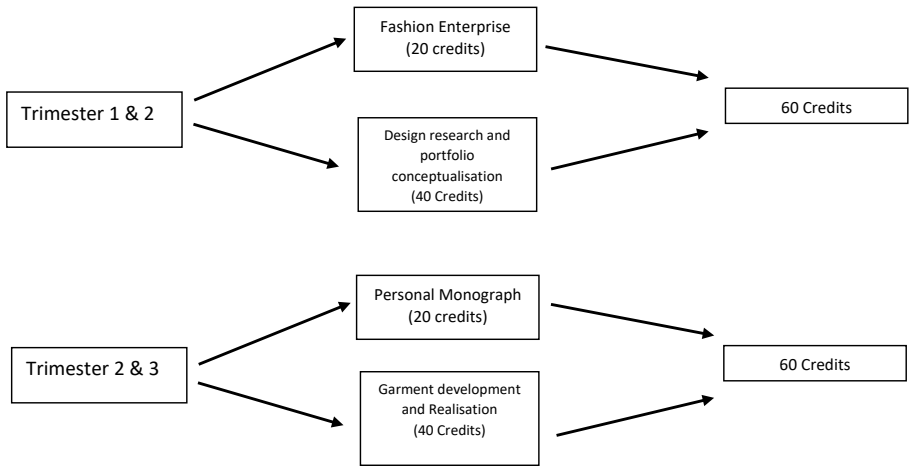
18	**Number of weeks per academic year** *Using the relevant programme identifiers (a, b, c etc.), please indicate the number of weeks per trimester each programme and variant will use and the total number of weeks per academic year.*
	Trimester 1= 10 weeks Trimester 2= 10 weeks Trimester 3= 10 weeks
19	**Balance of credits across trimesters** *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.*
	Trimester 1 = 30 credits Trimester 2 = 60 credits Trimester 3 = 30 credits Total 120 credits

	
20	**Classification weighting** *Using the relevant programme identifiers (a, b, c etc.), please indicate the classification weighting for each programme and variant, e.g. 30:70 (Diploma:Honours).*
	BA (Hons) Fashion Innovation and Entrepreneurship
21	**Progression arrangements for Integrated Masters and/or Preliminary Stage** *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).*
	N/A
22	**Professional, Statutory or Regulatory Bodies** *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.*
	N/A
23	**Relevant Subject Benchmark Statements** *State those subject benchmarks that are most relevant to the programmes and have been drawn upon in its design. It may be appropriate to use more than one QAA Subject Benchmark Statement, in which case give details. In those cases where no subject benchmarks apply, not applicable should be entered as opposed to omitting the section or leaving it blank. QAA subject benchmark statements exist for Honours degrees in most disciplines, and for Masters degrees in a small number of disciplines.*
	Introduction

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1.6 Courses in art and design emphasise imagination and creativity and are designed to develop students' intellectual powers and their ability to communicate a rigour in process and thought. The student experience embraces both subject-specific and generic knowledge and understanding, attributes and skills (see Section 5). Learning in art and design stimulates the development of an enquiring, analytical and creative approach, and develops entrepreneurial capabilities. It also encourages the acquisition of independent judgement and critical self-awareness. Commencing with the acquisition of an understanding of underlying principles and appropriate knowledge and skills, students normally pursue a course of staged development progressing to increasingly independent learning.

1.8 Art and design skills, particularly those in 'making', contribute to cognitive development and engage learners. Through engagement with materials, processes and ideas, 'making' develops creativity, inventiveness, problem solving and practical intelligence.

Defining Principles

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2.2 Learning in art and design develops: • the capacity to be creative • an aesthetic sensibility • intellectual enquiry • skills in team working • an appreciation of diversity • an appreciation of quality and detail • the ability to conduct research in a variety of modes • the quality of critically reflecting on one's own learning and development • the ability to factor ethical considerations into creative practice • the capacity to work independently, encouraging resilience and self-determination • the ability to communicate in a range of formats.

2.4 The outcomes of the study and practice of art and design in higher education contribute to the cultural development and the economic wellbeing of the individual and of society. In both cases, an understanding of the context of the practice is essential. In the former, it enhances their intellect through critical awareness and by locating the individual in both contemporary and historical contexts. In the latter, it provides knowledge of how an individual's practice relates to that of others which informs originality and personal expression. Without such knowledge, an individual would not have any sense of the nature of their own creativity or the cultural context in which it is set. Students also understand the broad vocational, economic, social and environmental contexts of their study and the range of professional opportunities available to them. These may include: anticipating and responding to change; knowledge and application of business processes; communication (visual, written, oral, personal and digital); distribution and dissemination of work; skills in entrepreneurship; and client/audience negotiation skills.

2.6 Experiential, active and enquiry-based learning are features of art and design in honours degrees. Through these approaches, students are encouraged to develop both the capacity for independent learning and the ability to work with others. Students not only develop the ability to solve set problems in a creative way, but they also develop the ability to identify and redefine problems, and to raise and address appropriate issues.

2.7 The outcomes of art and design practice almost always combine the conceptual, the theoretical and the practical. Along with the development of their cognitive attributes when learning, students produce outcomes that require the application of practical skills. Some of these skills may be appropriate only to specific contexts, whereas others have a generic or transferable applicability, often within a professional context.

Nature and extent of art and design

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3.3 Among the common characteristics shared by the broad range of disciplines in art and design, are the conception, production, promotion and dissemination of the outcomes that constitute our visual and material culture. The latter range from artefacts intended for intellectual and aesthetic contemplation to functional products, systems and services. The processes from conception to dissemination employ a

range of predominantly visual languages to articulate concepts and ideas in two and three dimensions, while in some disciplines the time dimension, narrative, sound and interactivity are of equal importance. These are combined with the exercise of creative skills, imagination, vision and innovation.

Knowledge, Understanding and Skill

4.3 The knowledge, understanding and skills inherent to art and design education are usually related to a contemporary context and generally take account of current technological trends in terms of the technical, communication and entrepreneurial skills, which are set out in Section 5.

Teaching, Learning and Assessment

5.2 Learning environments for art and design disciplines take a variety of forms, including virtual, to support online delivery, and both internal (institutional) and external (location) physical space. In most disciplines the physical learning environment is intrinsic to art and design pedagogy. The holistic approach to teaching and learning is predicated upon access to appropriate space, high-quality infrastructure and resources. This generally takes the form of studio and workshop spaces with integrated digital technologies, which mirrors the context of professional practice and enables students to work in an iterative manner to generate solutions. In addition to accessing equipment that supports traditional processes and production, students also require access to technologies employed in industry to produce contemporary, innovative and relevant solutions.

5.5 In addition, courses are designed to encourage the development of a range of generic skills considered essential in the successful creative practitioner. These include, not exclusively, personal innovation, risk-taking, independent enquiry, effective communication, negotiation, interpersonal, management, presentation, organisational, self-management, critical engagement, team working, social, communication and research skills. These skills are developed incrementally and as an integrated part of modules or units.

5.7 Studio-based activity is a significant feature of art and design education, providing locations for both individual and group tuition. In an effective learning environment, staff and students create a community of practice as partners in the process of learning. The pedagogy is discursive with an emphasis on student presentations, peer group learning, workshops and group critique. Both individual and group tutorials are an important approach, providing a supportive environment for the student and encouraging reflective learning. Digital platforms and virtual learning environments are commonly employed as a means to develop this creative community and deliver curricula. In addition, some delivery is through lectures, seminars, demonstrations and presentations.

24 **Other references used in designing the programmes**
e.g. service groups in health-related areas; industrial expert advice; other external stakeholders etc.

N/A

25 **Anticipated student numbers**
Please indicate using the relevant programme identifiers (a, b, c etc.) the anticipated cohort numbers for the first three years' intake onto each programme.

Identifiers	First intake		Second intake		Third intake	
	Home/EU	Overseas	Home/EU	Overseas	Home/EU	Overseas
Internal applicants	**8**	**/**	**9**	**/**	**10**	**/**
External	**2**	**/**	**3**	**/**	**4**	**/**

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26	**Minimum number of students** *Please indicate the minimum number of students required for this programme(s) in order to allow for the use of optional modules within the programme design.*
	6
27	**Programme cohort start dates** *Using the relevant programme identifiers (a, b, c etc.), please indicate the cohort start dates for each programme and variant.*

T1 – 2019	
T2 – 2019	
T3 – 2019	
T1 – 2020	
T2 – 2020	
T3 – 2020	
T1 – 2021	16/9/2021
T2 – 2021	
T3 – 2021	

B	**PROGRAMME DESIGN** *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.*
28	**Programme Rationale and Overview** *Provide a brief introduction to and rationale for the programmes, identifying the distinctive/salient features and the 'big ideas' that thread through their design. Please identify three to five high level 'big ideas' articulating the key ideas and ways of thinking, practising and knowing that lie at the heart of the key disciplines or areas of practice encompassed by each programme and its variants. Literature suggests that these are likely to be fundamental to learning within the discipline and will change the ways in which students think and act in a transformative way. For example, what changes are necessary for a student to move from leaving with a degree in social science, to becoming an emergent social scientist, or leaving with a degree in design to becoming an emergent designer?*
	The fashion industry is a fast moving, intellectually creative and extremely diverse industry. Its significance on our global impact is becoming ever more prevalent. With global brands becoming increasingly more concerned about their environmental footprint. The BA (Hons) Fashion Innovation and entrepreneurship (Top up) at East Riding College recognises this, and wants its students to distinguish these important factors as they develop into this final year of their programme of study.

	The purpose of this programme is to create confident and specialised fashion design graduates with clear individual identity, prepared for employment, self-employment and postgraduate study in local or global contexts. This course is specialised towards fashion innovation and entrepreneurial development. The demand for multi-skilled, creative and flexible individuals within this area of design has never been more crucial, with product innovation, development and project management the students will be provided with a breadth of practical, intellectual and transferable skills required to succeed in the fashion industry. From planning, designing and implementing their final collection, students will take ownership of their studies and specialise in their area of expertise, establishing what is significant to them in this ever-expanding industry. The specialist element of the course draws together both theoretical and practical understanding for the development and self-management of a final major project. Modules will be led by tutors who are expert practitioners in their field, and students will be encouraged to challenge the notions of the design process, and to critically consider where they will be placed within the industry. Students will be required to take their research methods to the next level, generate innovative design proposals, principles and techniques of creative pattern cutting and construction, as well as project managing and digital design solutions. There will be a clear balance embedded throughout the programme to reflect the broad scope of the environmental, ethical and cultural issues the industry is facing. Working with creative pattern cutting and construction techniques in preparation for a final major project students will explore, shape and silhouette, fabric manipulation and awareness of handle drape and finish, and application of colour. From technological advances in sustainability to consumer impacts on the marketplace, students will be encouraged to broaden their understanding of these areas of research whilst working towards 2D and 3D final outcomes. The aim of this course is to support students in fulfilling their potential, by providing modules that challenge the students thinking in relation to industry contexts, offering a broad range of technical and transferable skills with a focus on autonomy and self-direction for specific specialism areas. This course will provide a valuable insight into the student's future role within the industry or postgraduate study.
29	**Programme Aims** *As a guide, you should have four to six programme aims.* *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.*
	The aims for the course are as follows: 1. To develop your creative identity, and intellectual, technical and professional skills so that you are able to develop your entrepreneurial practice for your chosen specialist pathway. 2. A positive learning environment, to nurture creative thinking for contemporary design practice, to enable you to research/ analyse/ initiate projects and communicate your ideas to a range of audiences. 3. To achieve an appropriate balance between imaginative ideas and professional considerations for design responsibility, including your environmental footprint, when informing independent judgements on social and ethical ideals for design innovation.

4. To create a body of specialist subject work to support entry into employment in an appropriate sector of the fashion industry or related professions and/or to prepare for access to postgraduate study.

30 **Programme Outcomes**

As a guide you should have six to eight programme outcomes.

Please remember to include any additional programme outcomes for the programme variants listed on this form using the identifiers (a, b, c etc.) allocated in the Award section. Where relevant, please cross-reference your programme outcomes to the relevant QAA subject benchmark statements and professional, statutory and regulatory body requirements.

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.

Reference: University of Hull Learning Outcomes Tool

The course outcomes have been developed with reference to the QAA Art and Design subject benchmark statement (December 2019) These outcomes describe what you should know and be able to do by the end of this course if you take advantage of the opportunities for learning that we provide

On successful completion of this programme, students will be able to:

POs	Programme Outcome Text	Subject benchmark statement
PO1	Negotiate self-initiated activity in response to set briefs and personalised study choices, demonstrating independent learning ability and capacity to set your own goals and manage work effectively.	1.6, 2.2, 5.7,
PO2	Evidence analysis of research methodologies from a variety of sources to formulate concepts, for practical and written outcomes.	2.2, 2.4, 5.5,
PO3	~~Recognise your individual creative identity and apply your personal values within your practice, aligning social, ethical and entrepreneurial ideals.~~ Explore and apply current and emerging technologies to define a personal design identity taking into consideration issues around sustainability, environmental, and ethical practices to support your entrepreneurial ideals.	1.6, 1.8, 2.4, 3.3, 4.3,
PO4	Demonstrate an informed understanding of the design process, offering personal insights and specialist interpretations of how fashion design collections can be conceptualised, developed and realised.	1.8, 1.9, 2.6, 5.2, 5.7,

	PO5	~~Employ innovative 2D and 3D practical responses to a range of materials, construction methods and techniques.~~ Equip you with necessary skills to produce a collection, from start to finish, incorporating: research, design, pattern cutting, toiling, manufacturing, garment specific drawings and illustrations.	1.8, 2.6, 2.7, 3.3, 5.2, 5.7
	PO6	Make formal presentations to a range of audiences through the use of portfolio and digital assignment work.	2.4, 2.7, 3.3,
31	**Learning and Teaching Approach** *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.*		
	~~A wide range of teaching and learning approaches are implemented across the programme. Tutor led demonstrations are delivered in the studio and workshop spaces available at the college, design practice is delivered parallel to these sessions to actively facilitate more experimental and creative garment design. Alongside this collaborative working and seminars provide further opportunity for students to take part in debates, discussions and critiques. At this level there is an expectation that students are to work independently for aspects of the programme, this ensures that students achieve the learning outcomes for the module as effectively as possible, encouraging autonomy and professional practice and preparing students for industry working. As the student's progress through the programme, they will have ongoing tutorials which will be timetabled in the studio sessions, this will give students the opportunity to discuss their work on a one to one basis, and get direct feedback for further development with modules. We have found this approach to be most effective for our level 4 and level 5 students. This blended approach across all forms of learning meets a wider audience and supports the structure to their educational experience with us at East Riding College.~~ ~~Further opportunities for the fashion students to attend educational trips as part of their curriculum will also develop their understanding of the industry from a broad range of perspectives, and provide them with experience for traveling to different cities, furthermore it will build their confidence when they start to explore job opportunities outside of their local area. They will have the opportunity to travel to locations such as Paris, London, Manchester and Liverpool, all of which can contribute towards development of final collections for purchasing fabrics, visiting exhibitions and much more. Student will be encouraged to attend these trips for further life experience and opportunities in the wider world.~~ A wide range of teaching and learning approaches are implemented across the programme. Tutor led demonstrations are delivered in the studio and workshop spaces within the college. Alongside this, collaborative working and seminars provide further opportunity for students to take part in debates, discussions and critiques of their own work and the work of others. Lectures will be used to convey critical information, subject background and theories to support students with 'Fashion enterprise' and 'Personal monograph' modules. Design practice is delivered parallel to practical sessions to ensure there is cohesion between the two subjects of 'Design research and portfolio conceptualisation' and 'Garment development and realisation'.		

	There is an expectation that students will develop autonomous learning for some aspects of their work, however this will be facilitated by module tutors and the programme leader. Individual tutorials will be timetabled weekly, providing the opportunity for students to discuss work and develop their reflective practice. From September 2020 the learning resource center at the college will be implementing more HE specific support staff to provide students with academic support for theoretical content. This blended approach across all forms of learning meets a wider audience and provides a clear structure to their educational experience with us at East Riding College. Further opportunities for the fashion students to attend educational trips as part of their curriculum will also develop their understanding of the industry from a broad range of perspectives. Educational visits provide learners with experience for traveling to different cities, furthermore it will build their confidence for exploring job opportunities in these areas. They will have the opportunity to travel to locations such as Paris, London and Manchester, all of which can contribute towards development of final collections for purchasing fabrics, visiting exhibitions and much more. All trips are offered but not compulsory, they are a complimentary addition to the course to support learners in sourcing materials and to develop their social, contextual and theoretical studies. Learners will be required to fund any educational visits should they choose to attend. All further costs are discussed with the learners in induction week in September. In addition to this, equipment lists are sent to the students at the end of June which provides them with an adequate time frame for purchasing their equipment prior to starting in September.
32	**Assessment Approach** *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.*
	There are a number of different assessment strategies in place across the different modules and we have deliberately used more than one assessment method within each. The reason for this is that each student is an individual and some are better at some types of task than others, so having different assessment types within each module promotes the idea of having an inclusive approach so that students are in no way at a disadvantage because of the type of assessments involved. An example of this would be within the Garment Development and Realisation module, assessment is through technical paperwork and critique along with a development of the final collection. This allows students who may not excel at paperwork still have the platform to perform in the final collection. The majority of modules involve a large practical element within them so having practical assessments makes sense, the only module without a practical element is the personal monograph, which is assessed though research and personal ~~ambition~~ design philosophy. The assessment of the Fashion Enterprise module will be a report and development plan along with the production of a business plan which is personal to the student, so the practical production of a business plan for enterprise. Other modules include, peer reviews, production of sketchbook and portfolio, sample toiles and critique.
33	**Key Areas of Study**

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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.

Module Title	Core/ Optional	Credits	Delivery
Fashion Enterprise	~~Core~~ Compulsory	20	T1 & T2~~,2,3~~
Design Research and Portfolio Conceptualisation	Compulsory	40	T1 & T2
Personal Monograph	~~Core~~ Compulsory	20	T~~1~~2 & T3
~~Design Research and Portfolio Conceptualisation~~	~~Core~~	~~40~~	~~T2 & 3~~
Garment Development and Realisation	~~Core~~ Compulsory	40	T2 & T3

During level 6 students will identify and formulate a strategic plan of personalised learning which builds on the previous two years work. Level 6 gives students the opportunity to manage their own learning and begin to define their individual creative identity as a designer.

Fashion Enterprise – 20 Credits – (30/70 weighting)

This unit enables independent, action-based learning to develop a new fashion business proposition. The module facilitates the development of key professional skills, employability, and entrepreneurial attributes. The module follows the process of a business start-up. The focus is on active and participative learning as the students develop a business proposal with support from academic module tutor. Students adopt the role of self-employed entrepreneur working towards the development of an appropriate Business Model, which informs the production and presentation of a cohesive Business Plan. As they develop the business models, students have opportunity to put theory into practice, to utilise and reflect upon industry practices and the development of their professional skills in preparation for self-employment.

Project 1- Personal Monograph – 20 credits- (40/60 weighting)

- Entrepreneurial proposal of study – Negotiated proposal of intended work for final year.
- Final written assignment supporting the final major project – Personal Monograph of final collection

The initiation, development and resolution of a final major project should be guided by a student's specialist area of study and/or career aspirations, project 1 will support the development of their entrepreneurial skills for moving forward into industry or postgraduate study and further research. Project 1 – The Personal Monograph, provides students with the opportunity to complete their initial proposal by undertaking in-depth research and the initial design intention of their final collection. This unit is key to the theoretical underpinning of the graduate collection. The Personal Monograph is a 5000 word document designed for students to set out their stall in term 1 and on completion of project 2 and 3 provide a supporting written document for their graduate collection. This document will consider areas of investigation for; inspiration and concept, consumer, colour, fabric, design influence, silhouette, practitioner based research, garment specifications supported with appropriate referencing systems.

Project 2- Design Research and Portfolio Conceptualisation - 40 credits (50 % Portfolio/ 40% Sketchbook/10% report)

This unit focuses on the research area for student's final collections and the way in which students will present this i.e. through sketchbooks for developmental work and final work in the form of a portfolio. Students will devise and undertake this major project to consolidate and celebrate their individual strengths and skills in their chosen field of study or research. A portfolio for entry into industry would

typically consist of a range of research, concept board, illustrations and design sketches, development of fashion ranges as well as the student's ability to product manage and self-direct their studies.

Project 3- Garment Development and Realisation– 40 credits (20% technical paperwork, 40% Toile and pattern development, 40% Final collection)

This unit focuses on the production of student's final collection. Here the students will develop their final collection through facilitation of the specialist tutor for patterns, toiles, specification sheets and final lay plans. This module enables students to consolidate all their acquired skills throughout their studies into one final major project realisation. Students will be required to apply their research and developmental work from project 2 and transition this into a 4-6 outfit collection. Students will need to consider the realistic values of their idea generation and how this will be translated into final pieces. Students will have the options for womenswear, menswear and children's wear dependent on their specialism. Students have the opportunity take an individual approach to the production process, and to manage this work efficiently and effectively for the end of year graduate show.

34 **Curriculum Structure**

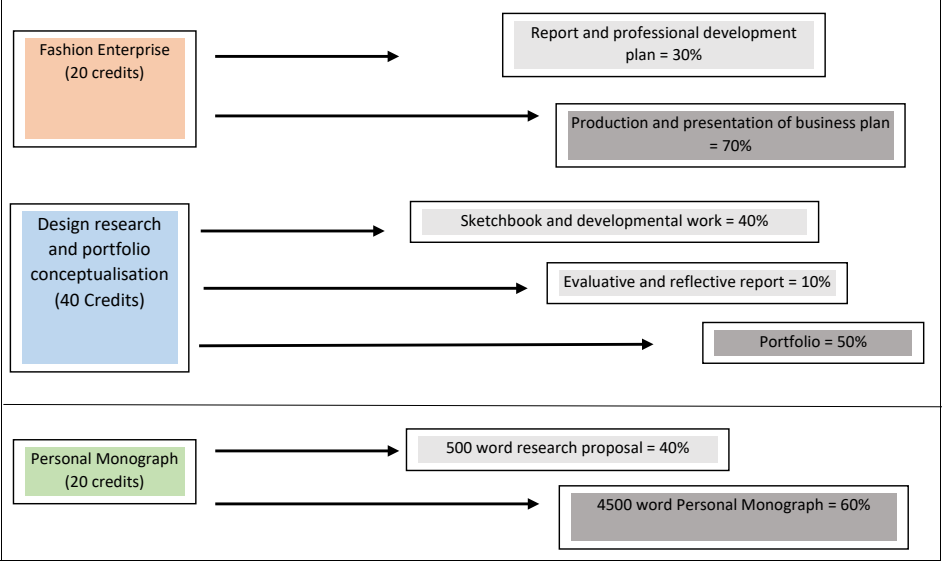
In this section, please explain how the content of the curriculum described above will be organised and why. Your discussion should include information on:

- ***Progression:*** *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;*
- ***Coherence and Integrity:*** *the overall coherence and intellectual integrity of the programmes and student experience.*

Note: A diagrammatic structure is often helpful to establish the composition of a programme.

~~Level 6 program only~~

The structure of the top year leads on from the level 4 and level 5 qualification. The curriculum structure allows development of the final garment collection thought out the year.



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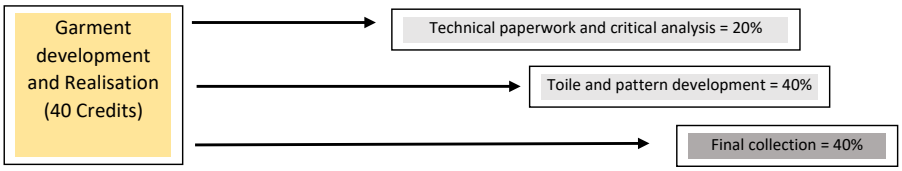

35	**Compensation/Condonement rules** *Using the relevant programme identifiers (a,b,c etc.), please list any modules included in this application that are core for each programme and variant (i.e. modules defined as core in the curriculum map).*
	All modules are ~~core~~ compulsory
36	**Internationalisation** *'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.*
	Live projects and competitions at level 5, have also provided students with opportunities for working with global brands such as Boohoo and Lee jeans. East Riding College were one of the first colleges that Lee Jeans in Antwerp worked with in the U.K
37	**Inclusivity** *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.* *All University of Hull programmes should be inclusive by design. Inclusive teaching learning and assessment design facilitates the successful practice and application of the specific competencies of the module/programme, irrespective of a students' background or individual characteristics (as they are defined in the Equality Act). This is integral to our anticipatory duty to break down barriers to learning for students with protected characteristics and our obligation as a publicly funded institution to the Single Equality Act (2011)* *Inclusive curriculum attempts to break down structural inequality, it is decolonised (note decolonising curriculum works to the benefit of all students, including those underrepresented in HE), physically accessible, and allows for student feedback and opportunity to co-design curricula content and models of delivery. Where there is a part time pathway, please ensure the programme design is accessible, equal and inclusive for both full time and part time students.*
	East Riding College will ensure inclusivity as all buildings used for the programme will comply with the relevant legislation relating to Health, Safety and Equality. The College has its own policies on inclusion

	which are strictly adhered to. Specialist staff are employed to assist students who may have barriers to their learning. In addition, each course has its own student focus group in which the student representatives are given the opportunity to raise issues with the college management. Also, personal tutors are available to offer advice to a student or raise a student's issue with the relevant department in the college. We provide an inclusive and supportive learning environment for all students - regardless of race, social or cultural background, religion, or gender. Applicants to the course are not discriminated against in any way regardless or any identified disabilities. Where not already declared on applications during enrolment to the course, each student is asked if they have ever had a learning needs assessment, if they have a recognised learning difficulty or if they suspect they may have. This enables East Riding College to put in place any learning support necessary for those who already have identified needs and for those who suspect they may have. An initial screening is arranged for any student requiring it and, if necessary, they will then be fully assessed to ensure their individual learning needs are met as effectively and quickly as possible. Some physical impairments require us to make adjustments to the learning environment to ensure they have equal opportunity to access the equipment and take part in the planned activities, this could be a simple change such as the acquisition of a specialist ergonomic chair, to ensuring access to the upper floors via one of the lifts. All course and assessment materials are made available to students in advance of the module commencement through the VLE platform TEAMS. This electronic format allows students, where necessary, to tailor the materials to their individual learning need through document format (colours, sizes) and through use of any assistive technology they require (text to speech). The course includes • an inclusive induction program for all students that promotes the early integration of different group members • differentiation of delivery based on student learning styles • provides opportunity to engage in practical sessions with lecture staff • learning opportunities through extra curricula visits which are open to all students
38	**Employability** *Please outline the approach taken by the programmes to engage students in gaining employability skills.*
	The exploratory nature of this programme enables students to discover their strengths and tailor them to suit their future career goals. The fashion industry can offer a broad range of opportunities in a number of job roles, such as a designer for high-end or the high street, garment technologist, pattern cutter, sampler, tailor, fashion buyer, stylist, merchandiser, journalist and many more. A number of students have already launched their own clothing lines alongside their studies, which is ambitious in the current climate, but they are finding this to be a great success already. Students are utilising the skills they are learning with us at level 4 and 5 to develop their own businesses and self-fund their studies. Alternatively, we have a number of local designers and companies in Bridlington who support our students with their industry work placement at level 5. Sik Silk, Millie and Blake, Flippin Sweet and the Bridlington Spa Theatre are just a small number of companies that we have worked with in the last two years, and we are continuing to build a reputable name with the creative companies in our area. Live projects and competitions at level 5, have also provided students with opportunities for working with global brands such as Boohoo and Lee jeans. East Riding College were one of the first colleges that Lee Jeans in Antwerp have worked with in the U.K, and the design team highly commended the students on their creativity and professionalism with their work.

39	**Student engagement in curriculum and pedagogic design** *Please outline how students have already been and will continue to be involved in curriculum and pedagogic design.*
	There are well established systems for managing the quality of the curriculum within the college. Module feedback questionnaires and annual surveys are used to gather up to date feedback from students on their learning experiences. Committee meetings and student focus groups are completed termly and attended by student representatives and academic staff. These meetings provide opportunities to raise and discuss matters contributing to the quality, standards and continuing development of the course. This on-going dialogue helps to form the annual report highlighting positive features and areas to address which are further included into course development plans. Students have a number of opportunities throughout the year to talk through the impact of any changes made and discuss ideas for proposals and future developments within the department. Throughout the academic year individual and group tutorials provide additional means of gathering student feedback and enable staff members to address any matters as they arise. An external examiner is appointed for the level 4 and 5 programmes and provides advice and monitors the academic standards of the course and student achievement in relation to those standards throughout the academic year. At the end of the academic year the external examiner arranges a student focus group to discuss the standards and quality of the course to gain further feedback for EE reports. The students have found that these opportunities enable them to have a say at the college as their voice is extremely important in what we design going forward. They are our customers, and it is vital that their voice is heard.
40	**Ethical issues and risk** *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).*
	Program will use the Ethics Approval (Staff and Students) (HE14) TEC Policy Any research project undertaken by students which involves human or animal participants or human subjects must have received ethical approval. This may be given at 'local' and or 'Committee' level, depending on the nature of the research proposal. In such cases the ethical issues and professional standards involved are expected to be addressed in the programme documentation and within the School. The extent to which this is the case may be subject to monitoring by the Partnership's Ethics Committee. It is expected that final-year under and post graduate dissertations/projects are submitted for authorisation or approval. It is also expected that dissertation/project proposals should be such that either authorisation may be made at local or Institutional level. Impact on participants and potential host organisations should be considered before approval is given. In this case the consideration is not only whether the proposed project itself has ethical validity, but also whether it is ethical for the Partnership to permit outside organisations to be approached for the purpose of co-operating with research which may be of limited benefit.

	Any use of offensive or provocative designs will be approved on a local level, the display of such designs may be limited. Students who choose to design children's wear, will only model on their own children, use children with explicit parental consent or use a child mannequin ~~-~~Risk assessments are conducting on all machinery to be use by students. All students are given training which is accompanied by a manual to ensure they are confident and competent in using the machinery. All machinery is services on a 2 yearly program, the in house technician will maintain the upkeep of machines on a monthly basis.
41	**Sensitive issues and safeguarding** *Universities develop and deliver programmes which deal with issues that may be sensitive or require students to explore issues which may be potentially controversial, for example relating to child abuse, sexual violence, radicalisation and terrorism. As with research, our institutional duty of care extends to all involved in learning and teaching and all related activities which staff and students may engage with. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed to ensure a safe environment is maintained for all concerned.*
	~~N/A~~ Due to the diversity of the fashion industry we aim to promote body diversity, to include and not limited to gender, size, age and sexual orientation. We promote inclusion for all sizes and ensure that body image is view positively.
42	**Other information/programme special features** *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.*
	~~N/A~~ Opportunities to attend educational trips are not compulsory and are self-funded. The college does have a hardship fund which students can apply to for support with the payment of such trips.
C	**RECRUITMENT AND ADMISSIONS INFORMATION**
43	**Proposed marketing strategies** *Please highlight any factors that you think may assist in helping the marketing team with their strategy for promoting your programmes.*
	The college has comparatively small cohort sizes which is often a draw for the less confident students or those returning to education as a mature student. There is an emphasis on practical application within the course as opposed to the more academic equivalent they may receive at university. We actively promote the course in a number of different ways, internally to the college we visit the different Level 3 groups and speak to them about the course during their tutorials. The course is linked to UCAS and all applications are taken through this with the exception of the apprentices from BAE Systems who have direct entry to the course.

	Other activities we take part in include physically visiting the local schools to talk about what we can offer them in terms of computing and the progression route they can take into HE. The college holds regular open evenings at both campuses and there is also a dedicated HE open evening. The college also uses social media advertising as well as having physical banners to advertise different courses and events.
44	**Academic entry requirements** *Using the relevant programme identifiers (a,b,c etc.), please highlight all entry requirements including any specific subjects as well as proposed tariff.*
	The entry requirements for this programme are for all applicants to have a relevant Level 5 qualification, or life and / or experience of non-traditional students will be taken into account when considering applications.
45	**Other entry requirements** *e.g. relevant IELTS score, Disclosure and Barring Service etc.*
	N/A
D	**IMPLEMENTATION STRATEGY**
46	**Implications for other areas of the Partner Institution** *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.*
	Estates: | Library: | Admissions: | Careers: | Visa Compliance: | Other (*Please specify*): |
47	**Existing programmes/students affected by this proposal** *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.*
	N/A
E	**POST PROGRAMME OPPORTUNITIES**
48	**Progression opportunities to further academic or professional programmes** *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?*

	~~There are plans to develop a level 7 Creative Masters. Students will be aware of the opportunity though guidance and tutorials.~~ Plans are in place to develop a Level 7 Creative Masters. The proposed start date for this program is September 2023. This program will be advertised to potential students during the year of 2022. Students will be made aware of potential progression opportunities with other HEI during guidance and support session. All student will have access to internal student guidance.
49	**Employment opportunities** *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.*
	Costume Theatre Departments (Bridlington Spa) Costume Department (Sewerby Hall) Designer/pattern cutting/distribution (Millie and Blake) Tailor/Designer/manufacturer (Cock of the Walk) Design/Digital marketing (BooHoo.com) Design/Digital marketing/Jean Specialist/Sample production (Lee Jeans)

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F	**CURRICULUM MAPS** *Please create curriculum maps which detail the programmes/variants that you are validating. Each map should begin with the title of the programme/variant and the relevant programme identifiers.* *Where a variant includes a preliminary stage, a year in industry, a year abroad or different stages (i.e. Levels 5 and 6 of an Integrated Masters), then an additional map should be produced detailing each additional stage or variation of a stage.* *In **Columns 1-3**, please list all programme modules taught at each stage, the level at which they are taught and the modular credit value.* *In **Column 4**, please include details of the assessment associated with each module; this will allow you to map your assessments across the programme.* *In **Column 5**, please indicate against each of the programmes and pathways listed on this form which modules are Core (Co), Compulsory (Cm)or Optional (Op) ** *In **Column 6**, please identify which modules contribute to the achievement of programme learning outcomes* ***Definitions:*** *CORE module - this is a module that is fundamental to the degree programme and must be studied. It cannot be compensated or condoned.* *COMPULSORY module - this is a module which must be studied to successfully complete a particular degree programme. It can be compensated or condoned, subject to regulations.* *OPTIONAL module - this is a module that a student may choose to study as part of their degree programme.* *ELECTIVE module – this is a module that a student may choose to study as part of their degree programme. It cannot be compensated or condoned.* *Note:* • *There should be no optional modules at Level 4 (unless an exemption request has been approved by EPC).* • *Optionality should be minimised throughout the programme.* • *Faculty Education and Student Experience Committee (FESEC) is the final arbitrator of any disagreements regarding the level of optionality in a programme.* • *Levels of optionality should be clearly linked to the number of students taking the module.*

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KEY:	
P/V= Programme or Variant	*PO = Programme Outcome*
PW = Pathway	*T1,2,3 = Trimester 1,2,3*
Co = Core Module	*Cm = Compulsory Module*
Op = Optional Module	El = Elective Module

F1 UNDERGRADUATE CURRICULUM MAP FOR CORE PROGRAMME AND ASSOCIATED PATHWAYS

Programme/Variant Titles and Identifiers:

1	2	3	4	5				6							
Module Title	**Level**	**Credit**	**Assessment Method** *(e.g. exam, essay, presentation)*	**P/V**	**PW1**	**PW2**	**PW3**	**PO1**	**PO2**	**PO3**	**PO4**	**PO5**	**PO6**	**PO7**	**PO8**
Honours Stage															
T1															
Fashion Enterprise	6	20	Report and development plan	x				x	x	x					
Personal Monograph	6	20	Proposal/personal monograph	x				x	x	x	x				
T2															
Fashion Enterprise															

Design Research and Portfolio Conceptualisation	6	40	Sketchbook	x				X	X	X	X	X	X		
Garment Development and Realisation	6	40	Technical Paperwork and critical analysis	x				x	x	x	x	x	x		
T3															
Fashion Enterprise			Business plan	x				x	x	x			x		
Design Research and Portfolio Conceptualisation			Portfolio/report	X				X	X	X	X	X	x		
Garment Development and Realisation			Final Collection	x				x	x	x	x	x	x		