

Programme 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.

1. Overview/ factual information

Programme/award title(s)	BA (Hons) Creative Fashion & Textiles
Teaching Institution	Bridgwater and Taunton College
Awarding Institution	The Open University (OU)
Date of first OU validation	2014/2015
Date of latest OU (re)validation	2019/2020
Next revalidation	TBC
Credit points for the award	360 (120 at level 4 & 120 at level 5 & 120 at level 6)
UCAS Code	TBC
HECoS Codes	50% 100054 and 50% 100055
LDCS Code (FE Colleges)	TBC
Programme start date and cycle of starts if appropriate.	September 2020
Underpinning QAA subject benchmark(s)	Art and Design (2017) History of Art, Architecture and Design (2019) Communication, Media, Film and Cultural Studies (2019)
Other external and internal reference points used to inform programme outcomes. For apprenticeships, the standard or framework against which it will be delivered.	The Framework for Higher Education Qualifications (FHEQ) (2014) Foundation Degree Characteristics Statement (2015) SEEC Credit Level Descriptors (2016)
Professional/statutory recognition	None
For apprenticeships fully or partially integrated Assessment.	N/A
Mode(s) of Study (PT, FT, DL, Mix of DL & Face-to-Face) Apprenticeship	Full Time and Part Time
Duration of the programme for each mode of study	3 years full-time, 6 years part-time
Dual accreditation (if applicable)	Not Applicable
Date of production/revision of this specification	

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 student 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

This innovative, dynamic degree course reflects the swiftly changing creative landscape, with an integrated approach to fashion and textiles led by a growing industry in the area. We work closely with a range of fashion and textiles employers and freelancers to make sure you have the skills and knowledge required for a successful career in the industry. The course offers a contemporary, fresh approach, reflecting new trends and developments in the field of both fashion and textiles that embraces both digital technologies combined with the development of traditional skills with sustainability embedded throughout.

Our extensive fashion and textiles studio spaces and workshops provide the opportunity to deliver studio-based creative design elements in a cohesive way in an over-arching platform of principles at Level 4. Students will be introduced to ideas, materials and sustainable studio practices through practical experimentation and theoretical research skills.

The workshop-centred approach allows students to use this broad platform of skills and knowledge to move into an area of particular interest at Level 5, either Fashion based or Textiles-based with the support of our facilities and our specialist technical team. Students can also develop more broadly in both areas, applying knowledge and skills gained towards industry expectations with opportunities for collaboration, portfolio development, work placements and live briefs.

More in-depth self-initiated study continues this flexible approach into Level 6 in longer modules designed to extend creative development through critical analysis. A critical understanding of Visual Culture in a wider context underpins research and practical activities throughout these levels. This allows students to develop a unique career path that suits their ambitions within this ever-changing industry.

Learning will be assessed through a combination of research, design development, practical work, presentations, podcasts, vlogs, written assignments and reflective journals and evaluations across various modules with regular feedback and opportunities for development throughout the course.

The aims of the programme centre around the development of the capacity to be creative. Graduates from this programme will be able to use their imagination in the creative process to develop their capacities to observe and visualise, identifying and solving of problems, and in the making of critical and reflective judgements. Having completed the programme, graduates should be able to enter the Fashion & Textiles industry with an aesthetic sensibility, an appreciation of quality and detail, the ability to conduct research in a variety of modes, alongside personal skills in team working, project management, ethical and sustainable ways of working, and the ability to communicate in a range of formats.

This is enabled through are as follows the following aims:

Level 4 – Establishing skills and knowledge

- Develop a rigorous approach to the acquisition of a broad knowledge base within fashion, textiles and the wider field of design;
- To be able to identify principles and concepts underlying theoretical frameworks and approaches, identifying their strengths and weaknesses.

- To employ a range of specialised fashion & textiles skills;
- To evaluate information, using it to plan and develop investigative strategies and to determine solutions to a variety of unpredictable problems
- Operate in a range of varied and specific fashion & textiles contexts.
- Take responsibility for the nature and quality of outputs.
- Demonstrate awareness of ethical and sustainability issues
- Use interpersonal and communication skills in a range of fashion & textiles contexts.

Level 5 – Development towards industry standards

- To use detailed knowledge of well-established theories and concepts.
- Demonstrate an awareness of different ideas, contexts and frameworks within fashion & textiles
- To generate creative ideas through the analysis of concepts at an abstract level with a command of specialised skills and the formulation of responses to well defined problems
- Be able to analyse and evaluate a range of information comparing alternative fashion & textiles methods and techniques.
- To exercise significant judgement across a broad range of functions including workplace situations;
- To accept responsibility for determining and achieving personal and/or group outcomes.
- Is aware of personal responsibility and professional codes of conduct.
- To provide opportunities for professional engagement and work-based learning - alongside opportunities to exhibit, and promote – in order to translate their practice in contexts outside the College.

Level 6 – Consolidation and Expansion

- To be able to critically review, consolidate and extend a systematic and coherent body of knowledge, utilising specialised skills across a self-defined area of study within fashion & textiles
- To be able to critically evaluate concepts and evidence from a range of sources
- To apply knowledge in unfamiliar contexts, synthesising ideas or information to generate novel solutions.
- To operate in complex and unpredictable contexts with minimal supervision or direction within agreed guidelines
- To transfer and apply diagnostic and creative skills and exercise significant judgement in a range of fashion & textiles situations
- To accept accountability for determining and achieving personal and/or group outcomes.
- To achieve a body of fashion and/or textiles work that is coherent and resolved.

~~To allow knowledge and critical understanding of the established principles of Fashion & Textiles, and understanding of the limits of their knowledge~~

~~To allow knowledge of the main methods of enquiry in Fashion & Textiles and the ability to use established techniques to undertake critical analysis of information in order to propose solutions-~~

~~Enable students to have the ability to evaluate critically the appropriateness of different approaches to solving problems and to apply these in a work context-~~

~~To enable students to have the ability to apply their knowledge and skills to new situations, including in the workplace~~

~~To enable effective communication skills in a variety of forms and for a range of audiences-~~

~~To produce students that are professionally equipped with a range of intellectual, creative, imaginative and enquiring skills that are appropriate for the requirements of the creative industries-~~

~~To enable students to acquire core skills and knowledge and to apply, consolidate and synthesise their learning in different contextual frameworks and situations, both within the field of Fashion and Textiles and within appropriate professional, collaborative and entrepreneurial contexts-~~

~~To provide students with the knowledge, understanding and skills that are required in industry.~~

~~To provide opportunities for professional engagement and work-based learning alongside opportunities to exhibit, and promote — in order to translate their practice in contexts outside the College.~~

~~To develop students' key transferable skills for identifying personal strengths and needs through self-reflection and self-management and to recognise those transferable skills as useful for subsequent employment.~~

~~To provide an academically rigorous course of study that develops student understanding of their practice as it relates to theories of Fashion and Textiles.~~

~~To underpin an understanding of the industry through knowledge of historical, social, ethical and cultural contexts, developing students' academic and research skills to help them prepare for professional practice and or progression to postgraduate study to generate ideas, concepts, proposals, solutions and/or arguments, using the visual language, materials, traditions, processes and techniques used in Fashion and Textiles.~~

To enable students to demonstrate a range of intellectual, imaginative and enquiring skills that are appropriate for Fashion & Textiles within the creative industries. Make appropriate use of a range of research methods, to investigate aspects of the critical, cultural, social, professional and entrepreneurial contexts of fashion.

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)

The BA (Hons) Creative Fashion & Textiles programme has been written as a progression route for suitable candidates from Access/ Foundation / National Diploma or A level courses in related subjects.

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.

Level 4

CFT104

Studio Practice & Technology (20)

Level 5

CFT204

Portfolio and Professional Practice (20)

CFT205

Navigation (40)

2.4 List of all exit awards

Certificate of Higher Education (CertHE)

FD Creative Fashion & Textiles

~~BA Ordinary Degree Creative Fashion & Textiles (Non-Honours)~~

3. Programme structure and learning outcomes

Programme Structure - LEVEL 4 Full Time Year 1					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Idea and Materiality CFT101	20	None		Yes	1
Sustainability Culture and Concept CFT102	20			Yes	1
Introduction to Visual Culture CFT103	20			No	1/2
Studio Practice and Technology CFT104	20			Yes	2
Orientation CFT105	40			No	2/3

Programme Structure - LEVEL 4 Part time Year 1					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Idea and Materiality CFT101	20	None		Yes	1
Sustainability Culture and Concept CFT102	20			Yes	2
Introduction to Visual Culture CFT103	20			No	1/2

Programme Structure - LEVEL 4 Part Time Year 2					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Studio Practice and Technology CFT104	20	None		Yes	2
Orientation CFT105	40			No	2/3

Intended learning outcomes at Level 4 are listed below:

Learning Outcomes – LEVEL 4	
3A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>A1: Visualise and formulate ideas through the experimentation and testing of materials, processes and techniques.</p> <p>A2: Identify and compare works of cultural, environmental and historical significance to one's own research.</p> <p>A3: Employ processes of investigation, and develop creative visualisation to a self-directed project in a detailed visual form.</p> <p>A4: Demonstrate meaningful visual language and apply this knowledge to range of outcomes in an industry setting.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Lectures. • One-to-one / group seminars and tutorials. • Directed and independent study. • Research and project work. • Generation of design proposal. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies. • Problem-solving exercises. • Effective online research. <p>Assessment</p> <p>Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs. <u>Final submisison work will be displayed physically and digitally. Physical submission will include techncial folders, design proposals and outcomes. Final submisison work will be displayed physically and digitally. Physical submission will include techncial folders, design proposals and outcomes.</u></p>

3B. Cognitive skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>B1: Interpret information from an area of Fashion & Textiles in order to inform and develop a body of written and practical work</p> <p>B2: Apply research through theoretical and practical skills</p> <p>B3: Define and then implement an experimental approach to project work to solve creative and practical problems.</p>	<p>Primary</p> <ul style="list-style-type: none"> • Lectures. • One-to-one / group seminars and tutorials. • Directed and independent study. • Research and project work. • Generation of design proposal. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies. • Problem-solving exercises. • Effective online research. <p>Assessment</p> <p>Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs. <u>Final submission work will be displayed physically and digitally. Physical submission will include technical folders, design proposals and outcomes.</u></p>

3C. Practical and professional skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>C1: Adopt a process to manage own workload, to meet deadlines and take responsibility in achieving measurable outcomes.</p> <p>C2: Contribute to peer group learning through group interaction and discussion.</p> <p>C3: Identify and apply a variety of specialised processes and techniques to a proficient level.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study • Research and project work • Generation of design proposal. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials • Verbal feedback • Effective online research.

3C. Practical and professional skills	
<p>C4: Present ideas, techniques and work in a self-initiated work plan, which outlines how to interpret and implement knowledge and skills developed by working in an industry context.</p>	<p>Assessment</p> <p>Practical and professional skills are assessed through research methodologies appropriate to a specific set of outcomes. This would include investigative skills, practical applications, creating a product, data processing and textual analysis. <u>Final submission work will be displayed physically and digitally. Physical submission will include technical folders, design proposals and outcomes.</u></p>

3D. Key/transferable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>D1: Challenge existing modes of making to develop skills in new methods of production for sustainable contexts.</p> <p>D2: Evaluate feedback from others to inform one's own practice through discussion and debate.</p> <p>D3: Demonstrate an appropriate development of individual and collaborative projects to provide innovative outcomes.</p> <p>D4: Identify and apply appropriate presentation techniques to enable confidence in communication and project development.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials. • Directed and independent study. • Research and project work. • Generation of design proposal. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies. • Problem-solving exercises. • Tutorials. • Verbal feedback • <u>Effective</u> online research. <p>Assessment</p> <p>Key/transferable skills are assessed through one of or a combination of the following; self-motivation, time management, client focus, communication, self-presentation and networking. <u>Final submission work will be displayed physically and digitally. Physical submission will include technical folders, design proposals and outcomes.</u></p>

3D. Key/transferable skills	

Students who elect to leave their studies early and have successfully achieved 120 credits at level 4 will be awarded the Certificate of Higher Education in Creative Fashion & Textiles.

Assessment process

Assignment briefs are designed to respond to current opportunities and links to industry with specific tangible tasks enabling students to follow the module delivery, allowing work to be produced to meet the module learning outcomes. Each module requires a verbal or written evaluation allowing students to articulate clearly how they have met the learning outcomes.

A set of assessment matrices (shown below under each Level section) is shared with students in assignment briefs and is also used in self and peer review activities in the latter part of module delivery to support understanding of grading boundaries within each element of the project. There are distinct and separate assessment matrices for practical studio modules and the theoretical (Visual Culture) module at each level. These are used in the assessment process to inform feedback and provisional grades. All module grades are subject to approval at Award Boards following external moderation, normally at the end of the academic year. Annexe 1 – Curriculum map at the end of this document indicates how which module learning outcomes meet the overall programme learning outcomes.

Assessment Matrix

Assessment grading criteria: Studio Practice - Level 4

Grade	<u>From 0% to 39%</u>	<u>From 40% to 49%</u>	<u>From 50% to 59%</u>	<u>From 60% to 69%</u>	<u>From 70% to 100%</u>
<p><u>The research and development of ideas</u></p> <p>Knowledge / understanding, Analysis, context and synthesis of ideas.</p>	<ul style="list-style-type: none"> • Little evidence of enquiry or subject knowledge and understanding • Reluctantly responds to tutorial direction in seeking contexts for their work • Needs constant direction and support in order to develop. 	<ul style="list-style-type: none"> • Selectively locates examples of practice • Recognises selective context for their practice, reluctant to enquire further • Understands some of the concepts introduced but needs encouragement to develop ideas. 	<ul style="list-style-type: none"> • Has located useful examples of current practice that enhance the content of their studies • Understands some of the contexts for their practice. • Responds to concepts introduced and plans carefully for ideas development 	<ul style="list-style-type: none"> • Evidence of a breadth of enquiry and developing understanding of a wide range of practices • A clear understanding of the context for their practice • Understands concepts introduced. A considered approach to ideas development 	<ul style="list-style-type: none"> • Clear evidence of extensive research and thorough analysis of findings • Highly developed understanding of the contexts for own practice • In depth understanding of concepts introduces and subsequent strong ideas development in evidence.
<p><u>The presentation of design proposals</u></p> <p>Application of knowledge and understanding to process, materials and visual constructs.</p>	<ul style="list-style-type: none"> • Has difficulty working to a brief • Student exhibits a reluctance to use relevant research in the development of ideas and design proposals • Work is poorly made and choices of processes and materials are inappropriate • Is reluctant to take risks • Work lacks sufficient evidence of engagement with the communicative 	<ul style="list-style-type: none"> • Can respond to a given brief with support • Work references a limited range of research interests • Use of a limited range of processes and materials, the work is well crafted yet choices made require further investigation • Takes few risks • Work produced tends towards a literal communication of their concerns with little 	<ul style="list-style-type: none"> • Can make work in response to a given brief • There is evidence that the development of ideas and practice makes reference to aspects of their research • Careful constructed work which shows the use of a limited range of processes and materials • Can be encourages to a take risks that benefit their practice 	<ul style="list-style-type: none"> • Responds imaginatively and inventively to given brief • There is evidence that the development of ideas and practice makes reference to aspects of their research • Confident and imaginative use of processes and materials with considered choices being made • Produces work, which 	<ul style="list-style-type: none"> • Innovative and intelligent response to a given brief • Clear evidence of the application of relevant research sources • Highly inventive and experimental use of processes and materials with appropriate choices being made • Is able to take risks that are successfully incorporated into learning experience • Consistently produces work, which is innovative, coherently

	processes, but potentially could improve through revision of working procedures.	consideration for presentation.	• The work conveys an overly subjective content yet reflects intentions and concerns of the student; presentation skills are in evidence.	has a communicable content through a working dialogue that embraces material processes and conceptual models. Considered presentation in evidence	formed and thoughtfully presented. • The work effectively communicates the intentions of the project.
The evaluation of creative process Critical reflection - verbal / written communication.	<ul style="list-style-type: none"> • Does not recognise the relevance of their work and comments tend to be overly subjective • Is reluctant to articulate their views and when they do, they are generally ill-informed. 	<ul style="list-style-type: none"> • The student is able to evaluate their work with tutorial guidance and questioning • Has difficulty articulating views but does so with prompting / tutorial support 	<ul style="list-style-type: none"> • Understands the processes contributing to successful evaluation of their work but needs support to put process into practice • There is evidence of a developing ability to explain their views and opinions. 	<ul style="list-style-type: none"> • Evidence of reflection with regard to their own work. Recognises the value of critical evaluation • Is able to articulate their views thoughtfully and make reference to varied sources to support opinions. 	<ul style="list-style-type: none"> • Evidence of highly reflective and questioning approach to evaluating work • Is clearly able to fully articulate views and construct appropriate arguments for informed opinions.

Assessment grading criteria: Theory - Level 4

Grade	From 0 to 39%	From 40 to 49%	From 50 to 59%	From 60 to 69%	From 70 to 84%	From 85 to 100%
Research Context - historic / cultural / political.	<ul style="list-style-type: none"> • Poor use of primary and/or secondary sources • Unreferenced work • No attempt to engage with social, political and ethical issues • Is unable to express personal interests or opinion 	<ul style="list-style-type: none"> • Limited use of primary and/or secondary sources • Attempt at referencing with difficulty and inaccuracy • Little awareness of social, political and ethical issues • Limited personal interests 	<ul style="list-style-type: none"> • Average use of primary and/or secondary sources • Use of referencing with some accuracy • Some awareness of social, political and ethical issues • Average level of personal interests with some support 	<ul style="list-style-type: none"> • Good understanding and use of primary and secondary source materials • Accurate and consistent use of requested referencing system • Clear awareness of social, political and ethical issues • Displays personal interests with good support 	<ul style="list-style-type: none"> • Effective management of both primary and secondary sources • Precise referencing system • Demonstrates very good social, political and ethical awareness of issues • Understands the relationship between personal and public interests 	<ul style="list-style-type: none"> • Innovative primary source material combined with thorough secondary sources • Intricate knowledge of referencing with a variety of sources • Exceptional awareness of social, political and ethical issues • Merges personal interests with the ideas of others
Structure Framework - support proposition / argument.	<ul style="list-style-type: none"> • Poorly organised • Does not fulfil assignment brief • Inability to work within defined context of assignment • Complete lack of analysis and difficulty with description of content • Incoherent communication 	<ul style="list-style-type: none"> • Difficulty in collecting and organising information • Minimal work toward completion of assignment brief • Awareness of assignment structure with difficulty in implementation • Mainly descriptive content with limited analysis • Low level of 	<ul style="list-style-type: none"> • Ability to organise information • Average level of work toward completion of assignment • Understands and completes assignment brief with average interpretation • Some elements of analysis • Clear level of communication 	<ul style="list-style-type: none"> • Good management and organisation of information • Good level of achievement in completion of assignment • Demonstrates ability to complete assignment brief • Good use of analytical abilities and understanding of concepts introduced • Ease of communication 	<ul style="list-style-type: none"> • Very good use of structural knowledge in constructing assignment • Challenges the level of the assignment • Careful attention and completion of brief with facility • Very good use of analysis and in depth understanding of concepts introduced • Confident communication of ideas 	<ul style="list-style-type: none"> • Structural organisation demonstrates exceptional construction of ideas through management of information • Innovative interpretation of the assignment • Highly intellectual approach that extends the boundaries • Excellent analytical abilities and in depth understanding of

		communication				concepts introduced • Fluid communication of ideas
Presentation Framework - context and approach to presentation / writing	<ul style="list-style-type: none"> • Difficult to follow or understand • Confused scholarly apparatus and/or format 	<ul style="list-style-type: none"> • Limited use of vocabulary and sentence structure • Fair scholarly apparatus and/or format 	<ul style="list-style-type: none"> • Demonstrates average application of vocabulary and sentence structure • Average scholarly apparatus and/or format 	<ul style="list-style-type: none"> • Good vocabulary and demonstrates a variety of sentence structures • Good scholarly apparatus and/or format 	<ul style="list-style-type: none"> • Dynamic use of vocabulary and sentence structures • Very good scholarly apparatus and/or format 	<ul style="list-style-type: none"> • Sophisticated / outstanding use of vocabulary and sentence structure • Excellent use of scholarly apparatus and/or format

Programme Structure - LEVEL 5 Full Time Year Two					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Making Meanings CFT201	20			Yes	1
Principles of Visual Culture CFT202	20			No	1/2
Creativity & Collaboration CFT203*	20			No	1/2
Portfolio / Professional Practice * CFT204	20			No	1/2/3
Navigation CFT205	40			No	2/3
Programme Structure - LEVEL 5 Part Time Year 3					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Making Meanings CFT201	20			Yes	1
Principles of Visual Culture CFT202	20			No	1/2
Creativity & Collaboration * CFT203	20			No	1
Programme Structure - LEVEL 5 Part Time Year 4					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Portfolio / Professional Practice * CFT204	20			No	1/2/3
Navigation * CFT205	40			No	2/3

Intended learning outcomes at Level 5 are listed below:

Learning Outcomes – LEVEL 5	
3A. Knowledge and understanding	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>A5: Investigate how modes of art and design have emerged from different social, cultural, political, and environmental backgrounds.</p> <p>A6: Apply and examine the complex ways in which art or design work are embedded with layers of meaning in visual cultures</p> <p>A7: Establish a distinct creative identity through analytical review, comprehensive planning and creative development</p> <p>A8: Generate ideas, concepts, proposals, or arguments collaboratively in response to set briefs or as a team initiated activity</p> <p>A9: Describe and realise intentions in response to a live project or placement applying knowledge of ethical and professional contexts</p>	<p>Primary</p> <ul style="list-style-type: none"> • Lectures. • One-to-one / group seminars and tutorials. • Directed and independent study. • Research and project work. • Development of design proposal. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies. • Problem-solving exercises. • Effective online research. <p>Assessment</p> <p>Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs.</p>

3B. Cognitive skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>B5: Explore and analyse a range of given techniques, materials or products, in order to reconceptualise the final outcome.</p> <p>B6: Test, identify appropriate use of materials, media, and processes with ideas and a personal visual language</p> <p>B7: Identify, analyse and communicate appropriate principles that connect specialisms.</p> <p>B8: Collect and evaluate information to inform a choice of solutions to problems in professional and sustainable contexts</p> <p>B9: Evidence an experimental approach to project work and appraise overall strengths and weaknesses of outcomes</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Development of design proposal. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. <p>Assessment</p> <p>Cognitive skills are assessed via a combination of problem solving and texturising through the process of idea generation and resolution. This would involve critical reasoning, analysis of data, conceptualisation, imagination, originality and reflection/revaluation. <u>Final submission work will be displayed physically and digitally. Physical submission will include technical folders, design proposals and outcomes.</u></p>

3C. Practical and professional skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>C5: Accommodate change through analysis of existing and new material processes and techniques</p> <p>C6: Adapt interpersonal and communication skills to a range of professional situations and audiences.</p> <p>C7: Critically analyse information and experiences to inform independent judgements, responses and evaluate these.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study • Research and project work • Development of design proposal. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises

3C. Practical and professional skills	
C8: Implement a project theme that responds to and meets the expectations of academic and industry professionals.	<ul style="list-style-type: none"> • Tutorials • Verbal feedback • Effective online research. <p>Assessment Practical and professional skills are assessed through research methodologies appropriate to a specific set of outcomes. <u>Final submission work will be displayed physically and digitally. Physical submission will include technical folders, design proposals and outcomes.</u></p>

3D. Key/transferable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>D4: Interact effectively with others, giving and receiving information and ideas, through effective project management.</p> <p>D5: Instigate and evaluate the artist's or designer's relationship with audiences, clients, markets, users, and/or participants.</p> <p>D6: Apply methods that allow for the development of transferable skills to employment, freelance work or higher/post-graduate education.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials. • Directed and independent study. • Research and project work. • Development of design proposal. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies. • Problem-solving exercises. • Tutorials. • Verbal feedback • Effective online research. <p>Assessment Key/transferable skills are assessed though one of or a combination of the following; self-motivation, time management, client focus, communication, self-presentation and networking. <u>Final submisison work will be displayed physically and digitally. Physical submission will include techncial folders, design proposals and outcomes.</u></p>

Assessment Grading Criteria: Studio Practice - Level 5

<u>Grade</u>	<u>From 0 to 39%</u>	<u>From 40 to 49%</u>	<u>From 50 to 59%</u>	<u>From 60 to 69%</u>	<u>From 70 to 85%</u>	<u>From 86 to 100%</u>
<p><u>The research and development of ideas</u></p> <p><u>Knowledge / understanding, Analysis, context and synthesis of ideas.</u></p>	<ul style="list-style-type: none"> • <u>Little or no evidence of the research, the development of design proposals.</u> • <u>No understanding of the contexts for their own practice.</u> • <u>Limited understanding of design value, concepts and use.</u> 	<ul style="list-style-type: none"> • <u>Some evidence of the research, the development of design proposals.</u> • <u>Little understanding of the contexts for their own practice.</u> • <u>Understanding of design values, concepts and usage.</u> 	<ul style="list-style-type: none"> • <u>Clear evidence of the research, the development of design proposals.</u> • <u>Informed understanding of the contexts for others / their own practice.</u> • <u>Developing an understanding of design values, concepts and usage.</u> 	<ul style="list-style-type: none"> • <u>Evidence of extensive research, the development of design proposals.</u> • <u>Thorough analysis and understanding of the contexts of wider historic / contemporary design practice.</u> • <u>Working understanding of design values, concepts and usage.</u> 	<ul style="list-style-type: none"> • <u>Evidence of extensive research, the development and testing of design proposals.</u> • <u>Thorough analysis and understanding of the contexts for their own practice and analysis of their findings</u> • <u>Informed understanding of design values, concepts and usage.</u> 	<ul style="list-style-type: none"> • <u>Clear evidence of extensive research and thorough analysis of design proposals.</u> • <u>Highly developed understanding of the contexts informing their own practice.</u> • <u>In depth understanding of design values, concepts - clearly informing creative practice.</u>
<p><u>The presentation of design proposals</u></p> <p><u>Application of knowledge and understanding to process, materials and visual constructs.</u></p>	<ul style="list-style-type: none"> • <u>Has difficulty responding to a design brief.</u> • <u>Reluctance to adopt relevant research processes in the development of design proposals.</u> • <u>Design proposals are poorly constructed - choices of processes and materials are inappropriate.</u> • <u>Is reluctant / unable to take risks. No experimentation.</u> • <u>Work lacks sufficient evidence of engagement with the communicative processes, but potentially</u> 	<ul style="list-style-type: none"> • <u>Limited response to design brief.</u> • <u>Adopts some relevant research processes in the development of design proposals.</u> • <u>Design proposals are comfortably constructed - choices of processes and materials are adequate.</u> • <u>Some experimentation / risks taking.</u> 	<ul style="list-style-type: none"> • <u>Adequate response to design brief.</u> • <u>Evidence of the engagement with relevant research processes in the development of design proposals.</u> • <u>Design proposals are constructed proficiently – Adequate choices of process and material.</u> • <u>Risks taking / experimentation.</u> 	<ul style="list-style-type: none"> • <u>Valid and competent response to a design brief.</u> • <u>Good engagement with relevant research processes in the development of design proposals.</u> • <u>Design proposals are constructed well – valuable choices of processes and materials are adequate.</u> 	<ul style="list-style-type: none"> • <u>Thorough and competent response to a design brief.</u> • <u>Advanced engagement with relevant research processes in the development of design proposals.</u> • <u>Design proposals are constructed to an advanced level supported by technique and material choice.</u> • <u>Experimentation and risks taking utilised to</u> 	<ul style="list-style-type: none"> • <u>Innovative and intelligent response to a design brief.</u> • <u>Clear evidence of the application of relevant research sources.</u> • <u>Highly inventive and experimental use of processes and materials with appropriate choices being made.</u> • <u>Is able to take risks that are successfully incorporated into their learning experience.</u> • <u>Consistently produces work, which is innovative.</u>

	could improve through revision.	• Work evidences some engagement with the communicative processes.	• Work evidences adequate engagement with the communicative processes.	• Risks taking /experimentation adopted within creative process. • Work evidences clear engagement with the communicative processes.	propel project. • Work evidences advanced engagement with the communicative processes informing value of proposals.	coherently formed and thoughtfully presented. The work effectively communicates.
The evaluation of creative process Critical reflection - verbal / written communication.	• No evidence of preparation, review or proof reading • Vocabulary and sentence structure has no academic value. • No scholarly apparatus / framework and/or format applied.	• Frequent errors, further proof reading necessary. • Limited use of vocabulary and sentence structure. • Fair scholarly apparatus and/or format applied.	• Average number of errors, further proofreading necessary. • Demonstrates average level of vocabulary and sentence structure. • Average scholarly apparatus and/or format.	• Good proofreading, minimal errors • Challenges vocabulary and demonstrates a variety of sentence structures. • Good scholarly apparatus and/or format.	• Precise proofreading, very small margin of error. • Dynamic use of vocabulary and sentence structures. • Very good scholarly apparatus and/or format.	• Excellent / outstanding proofreading – no errors. • Sophisticated use of vocabulary and sentence structures. • Excellent use of scholarly apparatus and/or format.

Assessment grading criteria: Theory - Level 5						
Grade	<u>From 0 to 39%</u>	<u>From 40 to 49%</u>	<u>From 50 to 59%</u>	<u>From 60 to 69%</u>	<u>From 70 to 85%</u>	<u>From 86 to 100%</u>
<u>Research</u> <u>Context - historic / cultural / political.</u>	<ul style="list-style-type: none"> • <u>Lacks sufficient primary and/or secondary resources</u> • <u>Unreferenced</u> • <u>Poor knowledge of ideas and context</u> • <u>Lacks personal interests and autonomy</u> 	<ul style="list-style-type: none"> • <u>Limited variety of primary and/or secondary resources</u> • <u>Attempt at referencing with inaccuracy</u> • <u>Fair knowledge of ideas and context</u> • <u>Limited personal interests and independence</u> 	<ul style="list-style-type: none"> • <u>Average variety of primary and secondary sources</u> • <u>Use of referencing with some inaccuracy</u> • <u>Ability to apply knowledge of ideas and context</u> • <u>Average level of independence</u> 	<ul style="list-style-type: none"> • <u>Good understanding and management of primary and secondary resources</u> • <u>Accurate and consistent use of requested referencing system</u> • <u>Clear ability to apply knowledge of ideas, theory and context</u> • <u>Personal interests are displayed by good level of independence</u> 	<ul style="list-style-type: none"> • <u>Effective management and use of a variety of primary and secondary sources</u> • <u>Sources cited with ease and precision</u> • <u>Very good integration of knowledge of ideas, theory and context</u> • <u>Very good independence to develop ideas and begin self-reflection</u> 	<ul style="list-style-type: none"> • <u>Innovative management of primary and secondary resources including contemporary views</u> • <u>Intricate knowledge of referencing with a variety of sources</u> • <u>Exceptional awareness and application of ideas, theory and context</u> • <u>Excellent independence and use of self-reflection</u>
<u>Structure</u> <u>Framework to support proposition / argument.</u>	<ul style="list-style-type: none"> • <u>Poor selection and application of information</u> • <u>Does not fulfil assignment</u> • <u>Unable to interpret assignment</u> • <u>Inability to compare and analyse content</u> • <u>Objective(s) difficult to establish and follow</u> • <u>Low level of communication</u> 	<ul style="list-style-type: none"> • <u>Difficulty with selection and application of information</u> • <u>Minimum organisation</u> • <u>Understands assignment with fair autonomy</u> • <u>Limited analysis of content</u> • <u>Objective(s) identified with difficulty with</u> 	<ul style="list-style-type: none"> • <u>Ability to select and apply relevant information in a relevant structure</u> • <u>Average level of organisation</u> • <u>Presents an efficient interpretation of assignment with some autonomy</u> • <u>Some analysis and comparison of content</u> • <u>Average objective(s) set out</u> 	<ul style="list-style-type: none"> • <u>Good selection and application of information in a clear structure</u> • <u>Above average level of organisation</u> • <u>Identifies key elements of assignment with ease and good autonomy</u> • <u>Good use of theory and content for comparison and analysis</u> 	<ul style="list-style-type: none"> • <u>Uses structural awareness to show very good selection and application of information</u> • <u>Very good attention to organisation</u> • <u>Challenges the identified methods of the assignment with autonomy</u> • <u>Very good understanding and use of analysis with</u> 	<ul style="list-style-type: none"> • <u>Structural organisation demonstrates excellent construction of challenging ideas through selection and application of information</u> • <u>Methodical organisation of ideas</u> • <u>Innovative methods used to resolve assignment autonomously</u>

		implementation • Fair communication of ideas	• Ease of communication	• Good objective(s) identified and resolved • Confident communication of ideas	comparison of theories and content • Identification and resolution of challenging objective(s) • Fluid communication of ideas	• Excellent knowledge and analysis of theory and content • Objective(s) identify and resolve contemporary issues in the discipline and display creative use of materials • Exceptional communication of ideas
Presentation Framework / context and approach to presentation / written work	• Disregard for proof reading • Difficult use of terminology and writing style • Scholarly apparatus and/or format neglected	• Frequent errors, lack of preparation • Limited use of terminology and appropriate language • Fair scholarly apparatus and/or format	• Average number of errors present, further preparation necessary • Some use of terminology and appropriate language • Average use of scholarly apparatus and/or format	• Good proofreading, minimal errors • Challenges terminology and presentation style • Good scholarly apparatus and/or format	• No errors • Dynamic use of new terminology and presentation style • Very good scholarly apparatus and/or format	• No errors • Sophisticated use of new terminology and presentation approach / style • Excellent use of scholarly apparatus and/or format

Students who elect to leave their studies early and have successfully achieved both 120 credits at level 4 and 120 credits at level 5 will be awarded a Foundation Degree qualification in Creative Fashion & Textiles.

Programme Structure - LEVEL 6 Full Time					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Visual Culture in Practice CFT302	30			No	1/2½
Inspiration & Experimentation CFT301	30			No	1
Resolution CFT303	60			No	2/3

Intended learning outcomes at Level 6 are listed below:

1. Programme Structure - LEVEL 6 part time year 5					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Visual Culture in Practice CFT302 Inspiration & Experimentation CFT301	30 30			No No	1/2½ 1
Programme Structure - LEVEL 6 part time year 6					
Compulsory modules	Credit points	Optional modules	Credit points	Is module compensatable?	Term
Resolution CFT303	60			No	2/3
Learning Outcomes – LEVEL 6					
3A. Knowledge and understanding					
Learning outcomes:			Learning and teaching strategy/ assessment methods		
A10: Develop a comprehensive written proposal that articulates a negotiated research plan establishing a distinct creative identity and assessing own capabilities.			Primary • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Active independent making.		
A11: Apply specialist knowledge and expertise to resolve ideas and use of			Secondary • Case studies • Problem-solving exercises • Tutorials.		

1. Programme Structure - LEVEL 6 part time year 5

materials and processes through complex research methodologies, interpretation and synthesis.

A12: Critically analyse and critique research made through primary and secondary methodologies and apply this understanding to inform written and practical work.

• Verbal feedback • Effective online research.

Assessment

Key knowledge and understanding is assessed via a combination of presentations seminars and in the production of creative responses to set studio briefs.

Final submission work will be displayed physically and digitally. Physical submission will include technical folders, design proposals and outcomes.

3B. Cognitive skills

Learning outcomes:

B10: Synthesising methods of research in order to generate creative outcomes suitable for industry.

B11: Select, assimilate, construct and make use of information taken from a variety of sources to undertake critical and theoretical analysis of a chosen complex theme.

B12: Organise knowledge and construct investigative strategies in relation to both studio and professional practice.

Learning and teaching strategy/ assessment methods

Primary

• One-to-one and group seminars and tutorials • Directed and independent study.
• Research and project work • Independent generation of advanced design proposals.

Secondary

• Case studies • Problem-solving exercises • Tutorials.
• Verbal feedback • Effective online research.

Assessment

Cognitive skills are assessed via a combination of problem solving and texturizing through the process of idea generation and resolution. This would involve critical reasoning, analysis of data, conceptualization, imagination, originality and reflection/revaluation. Final submission work will

3B. Cognitive skills	
	be displayed physically and digitally. Physical submission will include technical folders, design proposals and outcomes. Final outcomes to be displayed and presented professionally to the public and industry experts.

3C. Practical and professional skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>C9: Present thorough research, ideas and techniques in a comprehensive body of work informed by a detailed and effective plan exploring audiences and situations culminating in a final body of resolved outcomes in a professional context.</p> <p>C10: Identify and critically research an area of particular interest using analysis, initiative and self-critical reflection to formulate independent judgements and articulate reasoned argument in a written form.</p> <p>C11: Autonomously use a variety of specialised skills to formulate self-directed study whilst taking responsibility for managing own workload and negotiating independent learning.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Independent generation of advanced design proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. <p>Assessment</p> <p>Practical and professional skills are assessed through research methodologies appropriate to a specific set of outcomes. This would include investigative skills, practical applications, creating a product, data processing and textual analysis. Final presentation/discussion of written assignment.</p>

3D. Key/transferable skills	
Learning outcomes:	Learning and teaching strategy/ assessment methods
<p>D5: Demonstrate an ability to critically evaluate and reflect on own practice and use feedback to develop practice.</p> <p>D6: Critically reflect on and apply research methodologies appropriately with autonomy and take responsibility for accessing support and research opportunities.</p> <p>D7: Effectively demonstrate specialist project management skills within own area of practice and work effectively to towards a professional standard.</p>	<p>Primary</p> <ul style="list-style-type: none"> • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Independent generation of advanced design proposals. <p>Secondary</p> <ul style="list-style-type: none"> • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. <p>Assessment</p> <p>Key/transferable skills are assessed though one of or a combination of the following; self-motivation, time management, client focus, communication, self-presentation and networking. <u>Final submisison work will be displayed physically and digitally. Physical submission will include techncial folders, design proposals and outcomes.</u></p>

Students who have successfully achieved 120 credits at level 4, 120 credits at level 5 and 120 credits at level 6 will be awarded a BA (Hons) qualification in Creative Fashion & Textiles.

Students who have successfully achieved 120 credits at level 4, 120 credits at level 5 and only 100 credits at level 6 (excluding module FDRE58 Resolution) will be awarded a Foundationn-Non-Honorary Degree.

<u>Assessment grading criteria: Studio Practice - Level 6</u>						
<u>Grade</u>	<u>From 0% to 39%</u>	<u>From 40 to 49%</u>	<u>From 50 to 59%</u>	<u>From 60 to 69%</u>	<u>From 70 to 85%</u>	<u>From 86 to 100%</u>

<p><u>The research and development of ideas</u></p> <p><u>Knowledge / understanding.</u> <u>Analysis, context and synthesis of ideas.</u></p>	<ul style="list-style-type: none"> • <u>Inadequate time management.</u> • <u>Little or no evidence of serious engagement in research or the development of ideas.</u> • <u>Inadequate knowledge or evidence of contemporary theory and practice.</u> 	<ul style="list-style-type: none"> • <u>Research methods are narrow lacking reflective analysis and evidence of an informed critical approach.</u> • <u>Insufficient knowledge of contemporary theory and practice to support the development of ideas.</u> 	<ul style="list-style-type: none"> • <u>Research methods are documented with some critical and analytical dialogue.</u> • <u>Familiar with some examples of contemporary theory and practice but these are narrow and not always relevant to the work produced.</u> 	<ul style="list-style-type: none"> • <u>Research materials demonstrate a facility for questioning and reasoning.</u> • <u>Is familiar with a range of contemporary theory and practice and can apply these with limited appropriateness.</u> 	<ul style="list-style-type: none"> • <u>Deploys advanced methods of enquiry in conjunction with an professional aptitude for questioning, analysing and reasoning.</u> • <u>Demonstrates a clear understanding of contemporary theory/practice capable of supporting personal proposals and solutions.</u> 	<ul style="list-style-type: none"> • <u>Deploys outstanding methods of enquiry supported by cogent critical reasoning and lucid analysis.</u> • <u>Demonstrates through work and debate a command of relevant contemporary theory and practice.</u> • <u>Effectively employs advanced theoretical and or conceptual tools to formulate proposals and personal solutions.</u>
<p><u>The presentation of design proposals</u></p> <p><u>Application of knowledge and understanding to process, materials and visual constructs.</u></p>	<ul style="list-style-type: none"> • <u>Design proposals lack evidence of context (audience) and contemporary relevance.</u> • <u>Can provide no convincing justification for choice and application of design, process or materials.</u> • <u>Shows little evidence of exploration / work remains unresolved.</u> • <u>Work presented to a poor standard.</u> 	<ul style="list-style-type: none"> • <u>Design proposals exhibit some evidence of context (audience) and contemporary relevance.</u> • <u>Can deploy techniques and ideas with limited investigation to achieve a competently organised but predictable design proposals.</u> • <u>Involvement and has been selected and uncritically</u> 	<ul style="list-style-type: none"> • <u>Design proposals exhibits broad evidence of context (audience) and contemporary relevance.</u> • <u>Can deploy techniques and ideas with valuable investigation to achieve competently valid design proposals.</u> • <u>Proposals are selected and critically reviewed.</u> • <u>Work presented to a competent standard.</u> 	<ul style="list-style-type: none"> • <u>Design proposals exhibits clear evidence of context (audience) and contemporary relevance.</u> • <u>Clearly deploys techniques and ideas with informed investigation to achieve resolved design proposals.</u> • <u>Synthesises ideas to achieve well organised and resolved work which communicates its intentions and meanings clearly.</u> • <u>Work presented to an</u> 	<ul style="list-style-type: none"> • <u>Design proposals exhibits advanced evidence of context (audience) and contemporary relevance.</u> • <u>Achieves originality through an inventive and imaginative use of appropriate processes and techniques.</u> • <u>Achieves solutions that provoke thoughtful responses to the work's primary context.</u> • <u>Work presented beyond an industry recognised standard.</u> 	<ul style="list-style-type: none"> • <u>Design proposals exhibits exemplary evidence of context (audience) and contemporary relevance.</u> • <u>Demonstrates conceptual and practical originality through a creative synthesis of ideas, techniques and processes.</u> • <u>Innovative use of materials, processes and approach to presentation.</u> • <u>Outstanding presentation of work.</u>

			engaged. • Work presented to a comfortable standard.		industry recognised standard.		
The evaluation of creative process Critical reflection - verbal / written communication.		<ul style="list-style-type: none"> • Critical reflection too muddled to support realisation. • Lacks facility to evaluate the work and the working process. • Has few ideas / opinions to express. 	<ul style="list-style-type: none"> • Critical reflection informs creative process. • Lacking a critical approach and unable to evaluate progress in detail. • Expression of thoughts and ideas confused. 	<ul style="list-style-type: none"> • Critical reflection clearly informs and directs the development / presentation of ideas. • Needs strong guidance to recognise these elements. • Able to express intentions and ideas. 	<ul style="list-style-type: none"> • Evaluation examines, informs and directs the development of creative process. • Responds objectively to tutorial guidance in the development of work. • Clearly articulates intentions and ideas. 	<ul style="list-style-type: none"> • Evaluation critically reviews the validity and significance of all work produced. • Applies independent judgement • Confident in formulating and expresses personal ideas effectively. 	<ul style="list-style-type: none"> • Fully recognises and understands inherent structure, content, and potential of work. • Confident in applying own criteria and judgement. • Advanced articulation, rationalisation and justification of a personal perspective.

[Assessment Grading Criteria: Theory - Level 6](#)

Grade	From 0 to 39%	From 40 to 49%	From 50 to 59%	From 60 to 69%	From 70 to 84%	From 85 to 100%
Research The context of research process - historic / cultural / political.	<ul style="list-style-type: none"> • Inadequate primary and secondary resources • Little attempt at referencing • No attempt to engage with or approach to methodology • Inadequate definition of aims and no 	<ul style="list-style-type: none"> • Limited variety and use of primary and secondary resources • Use of referencing system with some inaccuracy • Little understanding of methodology and its application • Limited autonomy 	<ul style="list-style-type: none"> • Average use of primary and secondary resources, with limited application to ideas • Consistent use of valid referencing system • Average use of methodology and some awareness of its 	<ul style="list-style-type: none"> • Good use of primary and secondary resources • Well constructed and meaningful correspondence between theory and practice • Good use of methodology and clear awareness of its application • Creativity and autonomy 	<ul style="list-style-type: none"> • Used primary and secondary sources effectively • Well constructed and purposeful correspondence between theory and practice. • Has engaged in contextual reading and made precise use of 	<ul style="list-style-type: none"> • Advanced use of primary and secondary sources • Imaginative, purposeful and well-constructed correspondence between the practical and theoretical • Has engaged in contextual reading and made exact use of referencing system • Excellent integration of

	<u>evidence of imagination and originality</u> <ul style="list-style-type: none"> • Inadequate development of theoretical components. 	<ul style="list-style-type: none"> • Confused in aim and expression • Rudimentary articulation of visual study and text 	<u>application</u> <ul style="list-style-type: none"> • Ability to develop autonomy with some guidance • Some individuality and intelligent assembly of research material • Demonstrated a relationship between visual enquiry and written text. 	<u>are achieved</u> <ul style="list-style-type: none"> • Good imagination and some elements of originality, experimentation and creativity in research • Practical and theoretical components developed to appropriate standard 	<u>referencing system</u> <ul style="list-style-type: none"> • Very good integration of methodology and its limitations • Creativity and autonomy are achieved • Excellent qualities of imagination, creativity and in research and presentation. 	<u>methodology and exploration of its limitations</u> <ul style="list-style-type: none"> • Exceptional understanding and use of creativity. • Outstanding qualities of imagination, and creativity in research and presentation
Structure <u>The detailed framework to support the proposition / argument / debate.</u>	<ul style="list-style-type: none"> • Inability to define or express aims • Unfocussed subject • No analysis • Objectives not identified • Lacks the ability to connect the argument with the appropriate knowledge 	<ul style="list-style-type: none"> • Confused in aims, methodology, and expression in both practical and theoretical components • Difficult subject focus • Limited analysis • Weak objectives • Excessive reliance on paraphrasing and sources displays superficial understanding • Little documentation of work with limited critical reflection 	<ul style="list-style-type: none"> • Has made an intelligent assembly of received opinions • Maintenance of subject focus with guidance • Use of analysis and/or synthesis with minimal guidance • Argument is displayed with an average level of confidence and application of sources • Ability to document and analyse own and others work. Average structure of research and presentation 	<ul style="list-style-type: none"> • Displays the ability to handle source material in the development of coherent opinions • Competent subject focus with minimal guidance • Good use of analysis and/or synthesis with guidance • Good documentation and critical reflection of own and others work linking aspects of theory to practice • Good structure and presentation of research. 	<ul style="list-style-type: none"> • Consistently displays the ability to handle source material with excellence • Maintains competent subject focus with independence • Thoughtful analysis and synthesis used to resolve ideas • Excellent documentation and critical reflection of own and others work with very good links between theory and practice • Very good presentation of research. Visual work is coherent and distinctive. 	<ul style="list-style-type: none"> • Displays the ability to handle source material with excellence and coherence • Independently maintains focus and contributes in depth to subject • Innovative analysis and synthesis used to resolve ideas • Outstanding documentation and critical reflection of own and others work • Lucid presentation of research. Visual work is coherent challenging and distinctive.
	• Lack of proof reading	• Frequent errors /	• Average number of	• Precise proofreading and	• Precise proofreading	• Excellent proof reading and

<u>Presentation</u> <u>The framework / context and approach in presenting the written work</u>	<u>and editing.</u> • <u>Limited use of terminology and poor writing style.</u> • <u>No use of scholarly apparatus / framework.</u> • <u>Poor oral communication and insufficient time management.</u>	<u>insufficient editing.</u> • <u>Some use of terminology and fair writing style.</u> • <u>Limited use of requested scholarly apparatus.</u> • <u>Fair oral communication and time management.</u>	<u>errors with some editing undertaken.</u> • <u>Average use of terminology and fluent writing style.</u> • <u>Use of scholarly apparatus</u> <u>Clear oral communication.</u>	<u>effective editing.</u> • <u>Challenging use of terminology and coherent writing style.</u> • <u>Very good use of requested scholarly apparatus.</u> • <u>Effective oral communication and time management.</u>	<u>and effective editing.</u> • <u>Challenging use of terminology and coherent writing style.</u> • <u>Very good use of requested scholarly apparatus.</u> • <u>Effective oral communication and time management.</u>	<u>exceptional editing.</u> • <u>Sophisticated use of terminology and coherent writing style.</u> • <u>Exceptional use of requested scholarly apparatus.</u> • <u>Exemplary oral communication and time management.</u>
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4. Significantly 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

- An exciting collaborative opportunity to combine learning in both Fashion and Textiles practice to broaden industry potential
- Industry-led technical skills including full workshop access to excellent facilities in a purpose-built Arts House
- Live briefs and focus on industry links and work placement opportunities
- Regular engagement with practicing industry professionals
- Sustainable and ethical practices and-used in innovative processes ~~in-the-creation-of-to~~ create new materials, products and methods
- Opportunities to industry visit trade shows
- Tutors who are all practitioners in their subject area
- Business skills and portfolio preparation
- Student based competitions and student exhibition opportunities
- Full understanding of design process
- Contextual studies to support studio work
- Employment and presentation skills
- Collaborative projects
- Promotion and development of advanced design skills
- Resolution of individual portfolio targeted to a specific career path
- Final year exhibition
- Promotion of innovative and original design outcomes

Personal and Professional Development (PDP) is an integral part of the curriculum, providing the skills and knowledge students will need to be an active member of a learning community, to become a self-sufficient learner, and to be able to enter the professional world and manage their subsequent career development.

5. Support for students and their learning.

(For apprenticeships this should include details of how student learning is supported in the work place)

During induction week all students are provided with a personal tutor. Formal meetings with the personal tutor are scheduled throughout the year.

In addition, students meet with module lead tutors in seminar groups within a project-by-project basis. Each studio project brief differs in duration from five to ten weeks. Students meet the lead

tutor for the project briefing, interim discussions, critiques and the final project presentation as appropriate

Additional pastoral tutorials can be arranged if necessary.

Students are accommodated within purpose-built studio spaces. Adjacent to the studios and sited within the Arts House building are a range of computer and workshop facilities.

The HE Study Centre (sited within the main campus building) provides students with academic support in relation to research and writing. Students have access to a variety of resources including print (books, journals, newspapers, dissertation), electronic (e-books, e-journals, e-newspapers) and audio-visual. HE students have access to the collections held across all campuses.

6. Criteria for admission

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

4 GCSE subjects at 9 - 4 (or grades A* - C) including English
80 UCAS Points - AS/A2 (minimum 32 points at A2 level) or an equivalent Edexcel qualification (Extended diploma – MMP/Diploma – DM) or a pre-degree Access Diploma

Applications must be made via UCAS (The Universities and Colleges Admissions Service) www.ucas.com

All candidates will be invited to attend an interview bringing with them a portfolio containing examples of their work.

Applicants who do not meet these course entry requirements may still be considered if the Progression and HE Admissions Manager identifies that the application demonstrates additional strengths and alternative evidence. This might be demonstrated by, for example: related academic or work experience; the quality of the personal statement; a strong academic or other professional reference; or a combination of these factors. The College's RPL (Recognition of Prior Learning) policy will be used in appropriate circumstances to give applicants opportunities to join the course at a suitable level.

7. Language of study

All lectures are conducted in English. If English is not your first language you will be asked to provide evidence of your English language ability in order to apply and start the course. The standard English language requirement for entry is IELTS 6.0 with a minimum of 5.5 in any one paper, or equivalent.

8. Information about non-OU standard assessment regulations (including PSRB requirements)

There will be no exceptions to the academic regulations of The Open University.

The Open University Academic Regulations are available on the VLE and the college website at <http://someset.ac.uk>.

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.

The quality of the programme is annually monitored through evaluating:

- External examiner reports (considering quality and standards).
 - Teaching observations and staff development reviews.
 - National student surveys (NSS) and Student Perception Questionnaires (SPQ)
- Programme Committee Meetings.
- Statistical information, considering issues such as pass rate.
 - Student feedback (Student Voice), including module evaluation questionnaires

BTC/UCS utilises a multifaceted approach to evaluating and constantly improving the quality of teaching, learning and assessment (TLA) across the institution. The primary vehicle for this is via our “7-Ways” model in which teams use a mixture of qualitative and quantitative data to build a holistic view of TLA within a department. These measures include:

- Developmental observations
- Themed learning walks
- College inspection reviews (CIR)
- Review of Marked Work
- Student & stakeholder views
- Impact of professional networks
- Key performance indicators

Each department constructs a record of the various measures and these are discussed each term with the Head of Quality & Teaching Development. The outcome of these meetings informs best practice that should be shared as well as key areas for development over the next term.

TLA CPD is supported by 2 full time TLA Developers who arrange a programme of CPD sessions throughout the year. Our TLA Developers are also available to work closely within departments or specific teams to devise bespoke training for emerging needs such as a newly validated programme or alternative assessment methods. The TLA Developers also work closely with our eLearning team to curate a range of on-demand content available to all staff via our TLA Tips VLE site.

All of the processes above are contained within our Quality Handbook which is available to all staff via a central intranet and this document outlines how the specific TLA activities fit into a broader quality cycle. The outcome and impact of all quality activity is regularly reported to our Senior Management Team as well as the HE Senate. Governors are also able to scrutinise and support developments to teaching and learning via the termly Quality & Standards Committee.

10. Changes made to the programme since last (re)validation

This revalidation includes a significant re-writing and updating from ~~the~~ previous qualifications, Fashion Design and Textiles & Surface Design. ~~T~~he combination of ~~the~~ key elements in the previous two courses providesing students with an ability to explore and develop broad concepts with-flexibility for further investigation into both fashion and textiles areas from Level 5 using technologies including digital print, digital embroidery and smart textiles alongside more traditional making skills. The textiles element of the course integrates more seamlessly with fashion rather than interiors and other surfaces.

With a dominant industry focus, students will develop more relevant skills allowing them to access a greater variety of career roles in an ever-changing industry.

This new programme allows students to develop broad platform and understanding of their practice at Level 4, developing these –towards their creative strengths by-with the option of specialising ininterpreting modules and assignment briefs towards ~~f~~Fashion design or ~~t~~Textile design at Level 5, developing a tailored career path at Level 6 that suits their ambitions.

Students will develop an ongoing knowledge of sustainable Fashion and Textiles practice and ethical working that is part of the industry and wider society.

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	A4	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3
4	Idea & Materiality CFT101	✓				✓				✓						
	Sustainability Culture and Concept CFT102		✓					✓			✓			✓		
	Introduction to Visual Culture CFT103						✓				✓				✓	
	Studio Practice and Technology CFT104				✓			✓					✓			
	Orientation CFT105			✓					✓			✓		✓		✓

Level	Study module/unit	A5	A6	A7	A8	A9	B5	B6	B7	B8	B9	C5	C6	C7	C8	D4
5	Making Meanings CFT201	✓					✓	✓					✓			
	Principles of Visual Culture CFT202	✓	✓						✓					✓		✓
	Creativity & Collaboration CFT203				✓					✓				✓		✓
	Portfolio & Professional Practice ^{ee} CFT204					✓			✓						✓	
	Navigation CFT205			✓				✓			✓	✓				

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Level	Study module/unit	A10	A11	A12	B10	B11	B12	C9	C10	C11	D5	D6	D7
6	Inspiration & Experimentation CFT301	✓				✓				✓	✓		
	Visual Culture in Practice CFT302		✓		✓				✓			✓	
	Resolution CFT303			✓			✓	✓		✓			✓