



## **UNIVERSITY FOR THE CREATIVE ARTS**

### **PROGRAMME SPECIFICATION FOR:**

#### **BA (HONS) MOVING IMAGE**

#### **PROGRAMME SPECIFICATION [ACADEMIC YEAR 2018/19]**

*This Programme Specification is designed for prospective students, current students, academic staff and potential employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each unit can be found in the Unit Descriptors.*

## Section A – Material Course Information

Validating Body	University for the Creative Arts <sup>1</sup>			
Teaching Body	OCA – OPEN COLLEGE FOR THE ARTS			
Final Award Title and Type	BA (Hons)			
Course Title	Moving Image			
Course Location and Length	Campus: OCA/Open and Flexible Learning		Length: Maximum time allowed to complete the programme is 12 years	
Mode of Study	Full-time		Part-time	✓
Period of Validation	2016/17 – 2020/21			
Name of Professional, Statutory or Regulatory Body	Not Applicable			
Type of Accreditation	Not Applicable			
Accreditation due for renewal	Not Applicable			
Entry criteria and requirements <sup>2</sup>				
<p>Level 4 courses are open access, so no prior qualifications are required. In order to progress to Level 5, students must have gained 120 credits at Level 4, through study or by Accreditation of Prior Learning.</p> <p><i>Internet access and IT skills*</i></p> <ul style="list-style-type: none"> <li>• The primary mode of communication on OCA courses is online, therefore, it is important that all students must have readily available internet access and the basic IT skills listed below:</li> <li>• the ability to access, read and write emails, reply to emails and forward emails, upload and download attachments</li> <li>• search for information on the internet and complete and submit web-based forms</li> <li>• save web pages and download files from the web</li> <li>• click on links on a webpage and navigate to another page</li> <li>• copy web content, including images, into a document and know how to print it out – use standard word processing software.</li> </ul>				

<sup>1</sup> Regulated by the Higher Education Funding Council for England

<sup>2</sup> This should be the standard University Criteria unless otherwise approved by the Academic Board and include UCAS entry profile for undergraduate courses.

Students must also be aware of network etiquette and security considerations when using email and the internet. There is a section in OCA's Student Regulations about online etiquette (point 17). In addition there is a Data Protection and Confidentiality Policy appended to the Student Regulations. OCA takes these issues seriously. Data protection rules form part of OCA's Conditions of Enrolment. In addition to the information located in our student documentation OCA is developing short videos to explain netiquette and online security.

An unaccredited OCA Foundation Certificate is available for students who need to develop their technical and visual awareness skills before embarking on degree study.

\*This requirement may be waived, on rare occasions, by the Head of Learner Support if negotiated prior to the start of the course. Typically, exemptions are only given to students with specific disabilities or to those studying in prison.

#### *Specific requirements*

In addition to meeting the admission requirements for all courses, students should ensure they understand the nature of the challenges and requirements of the course they are enrolling on, as outlined on the OCA website.

#### *Disabled students*

Applications from students with disabilities are considered using the same criteria and principles as all other applicants. All students with a disability are encouraged to indicate this on their application form in order that advice can be offered on the facilities and services available. Prospective students with a disability will be encouraged to discuss their requirements with the Head of Learner Support.

#### *Maximum period of registration*

The maximum period of registration for the course is 12 years. Students may take up to two years to complete a single unit, however, they must complete the entire course within the 12 year period.

#### *UCAS entry profile:*

n/a

#### *Minimum English language requirements*

All students need to have an appropriate standard of English to complete their chosen course of study, which will include a substantial written element. International or EU students will need to provide evidence of their ability, which could be i) prior education in the medium of English, ii) long term residency in an English speaking country or iii) one of the following international qualifications:

IELTS (International English Language Testing Service): A minimum score of 6*			
TOEFL (Test of English as a Foreign Language): Minimum score of 550 (Paper PBT), 213 (Computer CBT), 80 (Internet) IBT)			
Other equivalent exams will be considered.			
Overall methods of assessment <sup>3</sup>	Written exams:	Practical exams:	Coursework:
Stage 1	0.0%	0.0%	100.0%
Stage 2	0.0%	0.0%	100.0%
Stage 3	0.0%	0.0%	100.0%
Overall Learning & Teaching hours <sup>4</sup>	Scheduled:	Independent:	Placement:
Stage 1	12.5%	87.5%	0.0%
Stage 2	150 hours	1050 hours	0 hours
	8.3%	91.7%	0.0%
Stage 3	100 hours	1100 hours	0 hours
	5.0%	95.0%	0.0%
	60 hours	1140 hours	0 hours
General level of staff delivering the course <sup>5</sup>	The OCA's current policy is to recruit tutors who have at least an MA level professional practice in a relevant discipline or field and HE level teaching experience. All tutors are encouraged to work towards professional Recognition by the Higher Education Academy. This is a requirement for Programme Leaders and Unit Leaders. All tutors are expected to be professionally active, and engaged with contemporary developments in their field.		
Language of Study	English		
Subject/Qualification Benchmark Statement: QAA Art & Design			
Framework for Higher Education Qualifications (FHEQ)			

<b>The course structure</b>
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<sup>3</sup> As generated by the most popular unit descriptors and calculated for the overall course stage data.

<sup>4</sup> As generated by the most popular unit descriptors and calculated for the overall course stage data.

<sup>5</sup> Include general information about the experience or status of the staff involved in delivering the course, for example Professor, Course Leader, Senior Lecturer

The structure of all OCA undergraduate awards awarded by the University complies with the [Academic Regulatory Framework](#). The Academic Regulatory Framework includes information about the:

- Rules for progression between the stages of a course;
- Consequences of failure for reassessment and exit awards;
- Calculation and classification of awards;

<b>Unit codes and titles</b>	<b>Level</b>	<b>Credit value</b>	<b>Elective/ Core</b>	<b>Most popular student choice of optional elective units or elective options in core units?</b>
<b>Year 1</b>				
MI4STS - Moving Image 1: Setting the Scene (OMOI4142)	4	40	Core	
MI4FAF -Moving Image 1: Fact & Fiction (OMOI4143)	4	40	Core	
MI4ANI - Moving Image 1: Animation (OMOI4144)	4	40	Elective	Yes
CW4SCW - Writing 1: Scriptwriting (OMOI4120)	4	40	Elective	No
MI4FCT – Moving Image 1: An Introduction to Film Culture (OMOI4134)	4	40	Elective	No
AH4UVC - Visual Studies 1: Understanding Visual Culture (OMOI4118)	4	40	Elective	No
PH4EYV - Photography 1: Expressing Your Vision (OMOI4111)	4	40	Elective	No
<b>Year 2</b>				
PH5MIM - Photography 2: Moving Image Methodologies (OMOI5127)	5	60	Core	
MI5IFM - Moving Image 2: Independent Filmmaking (OMOI5134)	5	60	Core	
CW5SCW - Writing 2: Moving on With Script Writing (OMOI5135)	5	60	Elective	
PH5DIC - Photography 2: Digital Image & Culture (OMOI5126)	5	60	Elective	
<b>Year 3</b>				
MI6BOW - Moving Image 3: Body of Work (OMOI6138)	6	40	Core	
MI6CTS - Moving Image 3: Contextual Studies (OMOI6139)	6	40	Core	

MI6SYP - Moving Image 3: Sustaining Your Practice (OMOI6140)	6	40	Core	
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## Section B - Course Overview

### Overview

The course assumes very little prior knowledge beyond the basic camera operations and editing techniques. Technically, it is built upon the relatively recent advances in digital video that have grown out of still photography using a DSLR camera and the now affordable editing applications that are widely available. We also recognise the wealth of very good online tutorials that cover a wide range of moving image applications.

The course offers a broad range of exploration possibilities and aims to equip the student with a set of skills that aids their progression into whichever field of the moving image that they should choose. It is modular in concept and delivery and the student is free to choose from the available units to suit their own interests and aspirations. Thus it is possible that, with tutorial guidance, each individual student can tailor their course to their apparent and developing talents, their creative and intellectual inclinations.

Level four develops technical, creative and analytical skills through a highly structured programme of study which is made sensitive to the needs of the student through the one to one relationship with the tutor. Whilst not diagnostic in the traditional sense there is a diagnostic element from which a programme can be mapped out for the higher levels. The student begins with a prescribed order of study through the first two core units before being free to make their choice of elective unit to achieve their one hundred and twenty credits for level four. On the completion of requisite modules at this level students will be on a par with conventional students completing their first year of undergraduate study, regardless of their starting point. Elective options at this level allows students to develop their technical and creative skills in complementary disciplines, or broaden their awareness of visual culture and advance their written and analytical skills if they wish.

From this foundation, students have the choice to specify their preferred mode of study with core units that are weighted towards either a more traditional independent filmmaking route or a more medium reflective pathway; they have the option of studying one of these or both. If they choose one, they have a choice of written electives that compliment the more practical core units. Both core units include a critical review around the forth of five assignments which will act as preparation for their compulsory level six contextual studies unit. There is enough flexibility within this structure to ensure a solid progression whilst at the same time allow students to shift across the spectrum of available content towards the development of their own individual practice.

Level 6 consists primarily of a negotiated programme. The three modules can be intimately linked and the wide range of tutor specialisms provides the possibility of supporting student work which is both fresh and challenging and shows a maturity of outlook across the spectrum of moving image practice.

The distance learning ethos demands a level of self reliance and a strong commitment to self analysis which, taken with the close relationship between the tutors and students at every level, should produce lens based practitioners capable of offering prospective employers and/or clients capable, committed and self reliant graduates.

#### **Level Four Units: Introducing Key Concepts and Skills**

Level four introduces key concepts and skills and the contextual framework for the study of a range of lens based outcomes and approaches. They focus on equipping the student with the strategies, skills and confidence to move onto the progressively independent approach to learning expected at Level five. Students will be encouraged to experiment, explore and take risks and will be introduced to different ways of exploring their own ideas through the moving image; from more traditional narrative filmmaking approaches to art-house cinema and more medium reflective practices. They will be offered the opportunity to extend their knowledge base and compliment their two core modules with related practices in animation, scriptwriting, still photography and cultural studies units. They will also be encouraged to consider the ways in which their work can be developed and disseminated through the introduction of a wide range of historical and contemporary moving image practitioners. It is an essential element of the course that students keep a continuous self-reflective record of their work to arm themselves with the disciplines needed at levels five and six. Students are expected to augment their studies through independent research, viewing films, exhibition visits, and develop their criticality by participating within the virtual learning environment, including OCA student forums. They will need to maintain a continuous, self-reflective commentary for the recording of practical work, augmented by a critical discourse on progress. Through this log they are expected to show a creative, critically informed and self-reflective approach to moving image practice including their own work and that of others. They will begin to accumulate the skills that are transferable to employment including working independently, decision making, the communication of ideas, and writing skills.

The previously validated unit Photograph 1: Creative Film Concepts is the entry course for the programme. The process of developing the validation proposals has led to a recognition that the course needs to be expanded to include the development of greater critical awareness. The expanded replacement course Moving Image 1: Setting the Scene' will be introduced in 2015/16.

At **Level four** students study **both** core 40 credit units and choose **one** from **five** elective 40 credit units.

#### **Level Five Units: Solidifying Approaches**

At level five, students are encouraged to progress to becoming independent, self-motivated moving image practitioners by developing the skills gained at Level four so that they begin to develop a personal visual language.

At this level, students are given the opportunity to choose a more specific direction to their moving image studies and are given much more freedom to investigate their individual themes and strategies. Through negotiation with their tutor, they will be encouraged to cultivate working routines from which a personal and independent style will evolve. Students will be encouraged to maintain experimental approaches to their work, although there is an expectation of increasing proficiency in technique, and they are expected to demonstrate awareness of the importance of the quality of outcome of practical work and the professionalism of its presentation. Students will continue to expand their awareness of historic and contemporary moving image practice, as well as visual culture more broadly, and its related social, ethical and philosophical discourses. Students will demonstrate increased academic rigour and a developing academic voice within at least one written assignment as well as their on-going critical commentary and self-reflection.

At **Level five** students can choose to study **either one** or **both** core sixty credit units. If electing to study one core unit they may choose **one** of **two** elective sixty credit units.

#### **Level Six Units: Becoming an Independent Moving Image Practitioner**

Level Six is concerned with equipping students with the skills needed to develop sustainable practices as independent practitioners and visual arts specialists. Through negotiation with their tutor, students will develop a major body of practical work in the first of three units, alongside which they will develop written work that critically contextualises their practice in relation to relevant themes and discourses. Students will examine the social, cultural and economic dimensions of professional practice, and will be able to identify the context(s) in which they intend to locate their practice.

Students are expected to demonstrate the academic rigour commensurate with this level of study and will apply research methodologies that successfully contextualise their practice in relation to philosophical, ethical, and economic discourses. Students will exercise autonomy with the generation of ideas for and the development of both their practical work and their contextual research, making use of primary sources and scholarly reviews, including those at the forefront of debate.

In the final unit, students will resolve their major body of work, with an emphasis on the professionalism of its presentation, and be tasked with exposing their work to a public audience. On successful completion of the course students will have a technically accomplished, well-resolved moving image project or portfolio which is informed by an in-depth, critical understanding of the subject area, and will be equipped with the skills and confidence to continue to develop their practice beyond the degree pathway.

At **Level six** students do **all three** core forty credit units.





### Section C - Course Aims

The course aims are to

- 1 widen access to education in the moving image at undergraduate level through Open and Flexible Learning
- 2 provide an intellectually stimulating programme based on high quality study material and tutor support
- 3 develop students' creative capacities and their ability in the interpretation and application of lens based imagery
- 4 introduce students to historical and contemporary moving image practices across a range of disciplines, including documentary, feature, fine art and conceptual approaches
- 5 develop students' critical understanding of the theoretical and conceptual issues central to moving image practice as well as the social, historical and cultural context in which it is practised
- 6 provide an environment in which the student has the possibility of changing their view of the world and their interaction with it both visually and intellectually
- 7 foster high-level ethical and professional standards and an awareness of the possibilities offered by existing and new developments in the moving image to expand their application areas
- 8 develop autonomous learners capable of applying intellectual and practical skills in a chosen area of the moving image appropriate to employment, further study or life-long learning.
- 9 build the confidence and skills necessary to sustain practice

### Section D - Course Outcomes

Upon successful completion of the course students are able to:

#### Knowledge

- LO1 Demonstrate a strong personal voice through the use of creative, analytical, visual and practical skills, techniques and media.
- LO2 Demonstrate a comprehensive knowledge of own area of specialisation and be able to situate own work within a large context of moving image practice

#### Understanding

- LO3 Generate creative ideas and solutions, adapting and translating them into outcomes

that effectively communicate to a high level of technical accomplishment.

LO4 Demonstrate informed and rigorous research and to critically and objectively evaluate own work and the work of others.

LO5 Demonstrate and awareness of the wider social and cultural contexts in which the moving image operates.

#### Application

LO6 Select and apply creative, visual, technical and analytical skills in the realization and presentation of suitable ideas in response to a range of moving image contexts.

LO7 Develop an autonomous, sustainable and reflective practice that can be applied to professional, post-graduate and/or personal development contexts.

LO8 Transform abstract concepts, ideas and research into conceptually and visually rich moving image sequences.

### **Section E - Learning, Teaching and Assessment**

#### Learning and Teaching Strategy

The course's learning and teaching strategy is framed by OCA's purpose to widen access to Creative Arts Education through flexible, supported open learning.

By 'widening access' we mean:

- this course can be studied from any location and does not require students to travel to attend classes – this is of particular relevance for those with mobility constraints, those who live in remote areas or those who are in custodial institutions
- the needs of students with disabilities are factored into the design and delivery of the course

By 'supported' we mean:

- this course is supported by personal tutors who advise and guide their students' learning
- students have access to their peers through discussion forums that are animated and moderated by the OCA
- students can request adjustments or additional help to enable them to study successfully with the OCA.

By 'open and flexible learning' we mean:

- this course can be studied successfully at a distance
- this course has flexible start dates and pace of study is negotiated between

the student and the tutor (within defined limits).

This approach translates into a **core offer** to students which consists of:

- paper-based and/or digital learning materials for each unit
- one-to-one written and/or verbal formative feedback and support from a named tutor
- support materials (such as guides on aspects of study and course handbooks)
- access to dialogue with peers via the OCA student website/Google Hangout critiques
- learner support (by email or phone) for any difficulties with the practicalities of studying
- digital library resources

In addition to **the core aspects** of study, students may access the following on an ad hoc basis:

- study visits to exhibitions, workshops and other events in different parts of the country
- current creative art and design reviews, articles and discussion via WeAreOCA blog
- student led initiatives such as study visits and seminars, supported by the student body, OCASA
- a range of social media resources that provide additional OCA content or signpost students to existing online material (via Flickr, Pinterest, Vimeo, YouTube).

### **PDP**

Personal and professional development is linked to all levels of the course through the learning log which is integral to each unit and which helps students to plan, integrate and take responsibility for their personal, career and academic development. The log is used as a tool of self-reflection to document and reflect creative progress, reflect on tutor feedback and to identify areas for development. In dialogue with tutors through formative feedback, students are encouraged to identify strengths and learning needs, and establish learning goals that might improve perceived weaknesses and enhance strengths. The learning log is considered as part of the assessment process and contributes towards final marks.

### **Independent Learning**

The Art and Design Benchmarks say that 'Active learning through project-based enquiry has always been a feature of the art and design curriculum in higher education. Through this approach students have been encouraged to develop both the capacity for independent learning and the ability to work with others.' Through the OCA open learning model of project and research-based activities students learn to study independently with tutor support, and learn to work with others by interacting with them, providing and receiving support and exchanging ideas via the OCA forum.

For each unit, students receive paper-based or digital copies of course materials

and access to a tutor. Course materials provide a contextual overview of the subject and a range of projects for students to engage with. Each project will contain written and visual content, a number of exercises and research tasks, leading towards a final assignment activity. Typically there are five assignments per unit, which each take between 8 to 12 weeks, depending on the rate of study and how the deadline has been negotiated between students and tutor. At the end of each part of the unit, students submit their exercises, assignment and learning log via post or digitally.

Tutors establish a working relationship with students through initial email, telephone or video contact and welcome packs. Tutors respond to student submissions by providing written and/or verbal formative feedback that reflects on the work they have produced, provides guidance on areas to develop and frames the work within the assessment criteria for the unit. Tutor feedback reports are typically around 1000 words and provide the main interaction between student and tutor. Students are asked to reflect on this feedback in their learning logs. Tutor reports are copied to the OCA head office and subject to periodic review to ensure standards are being maintained. These reviews are conducted on a rolling programme, with tutor reports regularly reviewed by course leaders and The Director of Teaching and Learning Quality. All new tutors have their reports monitored for the first six months, and mentoring is provided. Subsequently reports are looked at during each formal assessment event, in conjunction with student work and feedback is given to tutors, where necessary. If any cause for concern about a tutor's reports is raised, the tutor is closely monitored and mentored for a period.

Ongoing guidance and formative feedback on assignments is given by the student's tutor and offers clear guidance with regard to future development. A copy of each tutor feedback report given to the student is logged with OCA in order that OCA can monitor tutor quality and performance.

### **Communications**

Communication between OCA, tutors and students is predominantly online. We are encouraging the use of Skype and Google Hangout for tutorials, as this can enliven the interaction between tutor and student. Peer communication takes place in the student forums, or via comments on the WeareOCA blog or other student blogs, as well as study visits.

OCA has a dedicated website for students which includes online resources, discussion forums and portfolios for individual student's work.

The student forums represent the main method of communication between students and their peers. Concepts are discussed and knowledge developed through debates that are informally moderated by OCA tutors. Critiques of work, both in development and completed, are sought from peers through the forum.

### **Online learning and course materials**

The written course materials have been specifically produced for open learning delivery and are designed for individual self-study. They consist of subject-specific learning content and a series of learning projects each culminating in an

assignment, the results of which are discussed with the tutor. The course materials contain a balance of practical exercises and large-scale projects and research points.

There are guides on keeping sketchbooks, writing learning logs, study skills, and keeping blogs, among others. All of these are sent to the students at the beginning of the programme and are also available as downloads from the OCA website.

The BA Moving Image programme is developing a comprehensive study list composed of key texts, journals and websites for each unit. In addition to this, items are added to the study list as new recommendations are received and items published. At higher levels, when students undertake their own projects, reading lists are negotiated with tutors.

Each unit has a number of web-based resources designed to broaden student's appreciation of the range of practice and contemporary debate on the discipline. Students are encouraged to keep learning blogs if they have access to the internet, so that they can share their reflections and learning online with other students, and discuss these with others on the OCA forum.

#### **Costs of additional materials/resources**

Moving image students will be expected to have access to digital moving image recording equipment as well as digital editing and manipulation software. The assignments will reflect the diversity of available applications by leaning towards a technically generic approach which aims to teach concept and technique rather than detailed knowledge of specific software packages. The students will be pointed towards relevant online teaching resources e.g. Lynda.com. The results of their completed assignments will be submitted through online links to Vimeo or equivalent.

#### **Employability**

The OCA is fully aware of the importance of degrees having a relevance to the world of work. Students are encouraged to develop a sustainable model for their practice, whether this relates to personal or professional development. Learning materials and project work encourage students to frame their practice within wider professional contexts, present their practice to a professional level and identify potential opportunities for further study or employment.

However, the context for an employability audit is different for the OCA than it is for a traditional campus based HE provider, with a very broad range of ages of students, motivations to study, and varying personal circumstances. OCA's aim is to instil in its students a creative ethos and the ability to structure creative practice and the motivation to continue their practice. For many students this will mean that they continue to exhibit and publish their work for others it will mean progression to post-graduate study in the field.

#### **Additional resources**

There are a number of optional Study Visits led by OCA tutors throughout the year, for example:

- Robert Heinecken and Catherine Opie (Exhibition Visit) Liverpool: December 2014
- *Drawn By Light* (Exhibition Visit) London: December 2014
- Artes Mundi (Festival) Cardiff: November 2014
- Elina Brotherus (Artist's Talk) London: November 2014
- David Chancellor (Exhibition) Bradford: November 2014
- Brighton Photography Biennial (Festival) Brighton: October 2014
- Arles Photography Festival, France: September 2014
- Various venues, Berlin: September 2014

### **Assessment Strategy**

Students are assumed to be planning to enter for summative assessment unless they declare otherwise during the unit. Tutors work with the student to advise them on presenting their work for assessment and students can access a number of OCA resources to help support their understanding of the assessment process. The student uses OCA guidelines to prepare a body of work complete with sketchbooks, storyboards and learning logs (or blog) to send to OCA for assessment. This submission includes the summative assignments of each section of the unit.

There are no examinations. Summative assessment takes place at one or three annual assessment events at OCA Head Office with a team of tutors associated with the course and course leaders overseeing the assessment process. For each unit students submit a body of physical and/or digital work, their learning log and a portfolio selection for assessment. First and second markers view the work in relation to Level assessment criteria, before discussing the work and, if necessary, calling on a third marker to moderate. Summative feedback and grades are provided to students and examples of good practice or student work is disseminated via the WeAreOCA blog. Formative feedback reports are reviewed by assessors to monitor feedback quality and tutor performance.

Assessment is through the examination of personal development planning and continual reflection in learning logs or blogs, practical projects, critical reviews and essays. Assessment tasks are linked to the objectives of each unit. As the student progresses through the unit the assessment increasingly encourages autonomous learning and self-evaluation. Tutors provide feedback during the unit, with constructive criticism, and assessment takes place once the student has completed a unit in full.

### **Assessment criteria**

The moving image degree uses the same assessment criteria for all of the visual modules, these trace the development of the work as outlined in the units. The written electives follow a slightly different structure commensurate with the specificities of those individual units.

All of the visual arts units follow the same assessment criteria with the different level weightings shown here:

**Demonstration of technical and Visual Skills (40%)**

Materials, techniques, observational skills, visual awareness, design and compositional skills

Level 4: 40%

Level 5: 35%

Level 6: 20%

**Quality of Outcome (20%)**

Content, application of knowledge, presentation of work in a coherent manner, discernment, conceptualisation of thoughts, communication of ideas

Level 4: 20%

Level 5: 20%

Level 6: 40%

**Demonstration of Creativity (20%)**

Imagination, experimentation, invention, development of a personal voice

Level 4: 20%

Level 5: 25%

Level 6: 20%

**Context (20%)**

Reflection, research, critical thinking

Level 4: 20%

Level 5: 20%

Level 6: 20%

**Section F - Enhancing the Quality of Learning and Teaching**

The course is subject to the University's rigorous quality assurance procedures which involve subject specialist and internal peer review of the course at periodic intervals, normally of 5 years. This process ensures that the course engages with the applicable national Subject Benchmarks and references the Framework for Higher Education Qualifications.

All courses are monitored on an annual basis where consideration is given to:

- External Examiner's Reports
- Key statistics including data on retention and achievement
- Results of the Student Satisfaction Surveys
- Feedback from Student Course Representative