



Course Handbook
BA (Hons) Advertising
2018/19

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Please read this Handbook in conjunction with the University's Student Handbook.

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1. Welcome to the course

Hello!

Welcome to study on one of the many creative art and design courses that form the School of Art, Design and Fashion. We hope that you enjoy your studies and that you achieve the outcome you are hoping for.

This document is your **Student Handbook**. It contains information that we hope you will find useful and that will contribute to the success of your period of study. It is intended to be read in conjunction with the information contained within other documents produced by your tutors, such as your **Scheme of Work**, and the Academic Regulations that cover all the courses offered by the University.

The Advertising course is one of the courses within the Graphic Communication Suite of courses, the others being Graphic Design and Illustration. This means that many of the modules are common across the courses although projects will vary from course to course. This structure provides greater flexibility and improves the student learning experience.

The Advertising course at UCLan is founded on the fundamental principle of creative thinking. While technology may develop providing us with new and exciting media platforms on which to deliver work, the importance of 'a good idea' remains constant.

This well established, successful course is all about the creative side of the advertising business. Do you aspire to be an Art Director, Copywriter, Advertising Typographer or designer in a top flight ad agency? Do you enjoy the challenge of working to tight deadlines on fast moving creative projects where strategy, ideas generation and development, craft skills, critiques and presentation skills are major elements of the program?

From day one you will work on a wide variety of creative briefs that reflect the rapidly changing face of the advertising industry and be supported by a highly dedicated award winning teaching team. You will be encouraged to think laterally, fully explore thought processes and develop a personable and professional attitude. As well as teaching you to generate creative strategies for the traditional pillars of advertising, that is TV, radio, print, poster and digital, you will be encouraged to explore newer more innovative communication platforms that are interactive and produce the kind of ideas that can be applied across all media platforms.

1.1 Rationale, aims and learning outcomes of the course

Communication Design at UCLan Preston has played a leading role in British design education for many years. Over 30 years ago it helped transform design education by pioneering the first Graphic Design sandwich course in the UK. This effectively gave industry an active role in the training of young designers and art directors.

The advertising course ethos of big ideas wonderfully crafted, underpinning all creative solutions has long been recognised by design professionals and employers both UK wide, and increasingly worldwide, as being responsible for what sets Preston advertising graduates apart.

With our philosophy set in stone, changes in practice, advances in technology and expectations from both industry and client has necessitated a response from the department of Graphic Communication at UCLan.

As the communication design landscape becomes more fluid and demarcation between disciplines begins to blur, employers are looking for graduates who are able to work across disciplines. The Graphic Communication courses that are offered at UCLan are designed to equip students with the knowledge and skills to ensure graduates are prepared for the demands of the industry and therefore more employable.

Advertising copywriter and Creative Director of Google, visiting lecturer and long-time supporter of the advertising course at UCLan, Patrick Collister puts it bluntly, “The media landscape is changing dramatically fast. If our education system leaves students stuck in the late 20th century, they will be poorly equipped to get jobs in the creative sector”.

The Advertising course structure has been carefully designed over a period of time after much discussion with both industry experts and students past and present. A common Graphic Communication first year would allow staff to pool their vast experience and knowledge of their specialist disciplines to allow students to gain a wider knowledge and understanding of the broader field of visual communication. As the student progresses, if they wish, and with staff consultation, in levels 5 & 6 they will be able to elect to do an individual project brief or a specialist module from the Graphic Design and Illustration courses. This will allow students to gain a valuable insight into areas associated with but outside of advertising, help students to understand how communication and ideas work across different platforms and make advertising students more flexible and adaptable in the rapidly changing world of communication.

1.2 Course Team

The course team consists of the academic and technical staff who contribute to your course. The academic staff take responsibility for the delivery of the content of your modules, but they also have other many roles including research, overseas development, marketing and publicity, etc.

Your course is also supported by a number of technicians who induct you into the workshops and the use of technical resources, demonstrate craft and technical processes and/or assist individual students with the production of work. They are a team of well-qualified individuals who assist students across a range of courses.

Jon Harker – programme lead. Jpharker@uclan.ac.uk

Guy Lawrence –Lecturer; GLawrence@uclan.ac.uk VB210

Kevin Darton – Lecturer kdarton@uclan.ac.uk VB211

Ben Casey - Professor of Visual Communication;

1.3 Expertise of staff

Guy Lawrence –Lecturer,

Guy Lawrence has over twenty five years' experience in Design and Advertising. He has worked in TV Design, promoting productions in opera houses, theatres and galleries to exhibition design for museums through to art directing a documentary for Virgin Media. Since becoming a lecturer in 1997, Guy has been directly involved with Advertising and Graphic Design courses across the country accumulating several D&AD Awards and helping graduates into the creative industries. Whether it be industry or education, Guy always promotes the philosophy of ideas-based thinking.

Kevin Darton – Lecturer

Kevin has been working as a Designer and Art Director in and around Manchester for over fifteen years since graduating from UCLan in 2003. Over this time he has practiced across a wide range of advertising related disciplines including copywriting, art direction, branding, digital media and graphic design within a number of agencies and a variety of client industry sectors. This has led to working in many types of advertising channels from traditional outdoor & press to modern online and social media campaigns. In this professional environment Kevin has trained and mentored many young creatives as well as being involved in creating talks and academic workshops for students and professionals.

Olivia Downing – lecturer, part time.

Olivia Downing is an award-winning copywriter, currently working at TBWA/Manchester. Winner of School of Thought UK 2017, she is also the founder of CIA: Chicks in Advertising: an event to promote diversity within the creative industries.

Li Rui – Lecturer, part time.

Following a three year period working on the CityBrand project at Uclan, I have worked over a 10 year period at two of the countries top creative agencies in Manchester, The Chase and LOVE Creative. Since 2013, I've set up my own practice Li Rui Creative

Citybrand gave me experience of a multi-disciplinary team working with 3d designers, manufactures, sculptors and artists to realise projects through costing and feasibility studies. Along side Ben Casey I was able to work with well known figures such as Nick Park and Leo Baxendale in the development of a concept for an outdoor museum for Preston.

As a designer at The Chase I was involved for a number of years on projects from concept design to delivery with major domestic and global clients such as BBC Wildlife, Astrazeneca, British Council, Marks & Spencer and The Co-operative. Subsequently I led most of their China based projects like the Confucius Institute and Yu Feng distillery at both a client and design management level.

LOVE Creative employed me in their Manchester office to work on projects with their emerging Chinese client base. The principal client I worked for at LOVE was Diageo Johnnie Walker China. I led the design and management of the Johnnie Walker gift packs for Chinese New Year and Middle-autumn festivals. I was also involved in the concept design for the Johnnie Walker house in Beijing, leading the branding of the distillery bar and Black & Gold Label activation across China.

Since freelancing and setting up Li Rui Creative, I have served clients like Unilever China, Nestlé

China, Long Fong China and Johnnie Walker China. As a sole trader I have run all my projects from account management to creative concept, from copy-writing to art working, ensuring every detail of work is being delivered in the best way and within the budget. Whilst I have built good experience of project management, client and market communication, this has run in parallel with the development of creative solutions for the local context through both concept design and creative copy-writing.

My experience of teaching on MA Graphic & BA Advertising at Uclan in 2016 and 2018 has been enjoyable and rewarding, it has allowed me to share experience in industry and cross cultural design with the next generation of designers. This position will allow me to make this a more regular commitment.

I am confident in communicating with students from different backgrounds and converse fluently in both English and Manderin. I am able to understand both cultural and consumer mentalities, interpreting products from both sides in a creative way and relating one to another.

1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



1.5 Administration details

Course Administration Service provides academic administration support for students and staff and are located in the hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

Computing and Technology Building

Art, Design and Fashion

Computing

Physical Sciences and Computing

Film, Media and Performance

Engineering

Journalism, Languages and Communication

telephone: 01772 891994/891995

email: CandTHub@uclan.ac.uk

1.6 Communication



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

1.7 External Examiner

The University has appointed an External Examiner to your course who helps to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. The name of this person, their position and home institution can be found below. If you wish to make contact with your External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically. The School will also send a sample of student coursework to the external examiner(s) for external moderation purposes, once it has been marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range.

Our current external examiner is Ken Burtenshaw, formally of The University of Southampton, Solent.



2. Structure of the course

2.1 Overall structure

There is a foundation entry route available to students before beginning this programme. The programme specification for this route is featured in section 8 of this handbook.

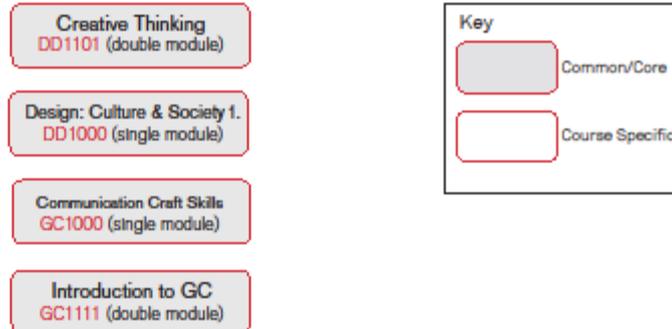
The BA(Hons) Advertising course is a three year, full time course. For module credits, duration and progression - see sections 2.2 Modules available, 6.1 Course Requirements and 8.1 Programme Specification.

Graphic Communication

BA(Hons) Graphic Design. **BA(Hons) Advertising**. BA(Hons) Illustration.

Year 1. Level 4.

The Subject. (common).



Year 2. Level 5

The Industry.



Year 3. Level 6.

The Practitioner.



The diagram adjacent, demonstrates the most likely and direct route a student would take during their course of study. Areas shaded in grey are common modules. The Graphic Design student (circled in red), has been used here as an example.

In the common first year, you will learn about the importance of research, idea generation and lateral thinking and develop a strong creative and competitive edge as you learn and develop alongside other students of Graphic communication. You will generate ideas for a wide range of mediums, experiencing the many techniques used by practitioners as you go.

Year two builds on the knowledge gained in the first and explores more longer and complex problems. Advertising strategies and propositions will underpin and drive all your thinking and problem solving from this point on and there will be more impetus on self-initiated learning. The second year also begins your opportunity to undertake anything from a single project to a complete 40 credit module from one or more of the other Graphic Communication specialist courses in our department.

In the final year, students have the opportunity to further structure their own programme of study and tailor their portfolio or body of work. AD3332 the Advertising Self-Initiated double module requires the designer to turn author and allows for students to voice their opinions and to show potential employers “what makes them tick”. Balanced against this, is the 20credit, ‘set’ production writing module in AD3331 and the 40credit External Project which allows students to tackle national and international competition briefs and/or live projects set by subject specific practitioners.

The course is studio based and all studios are on the second floor of the Victoria building. You will receive a timetable and Scheme of Work at the beginning of each semester throughout your period of study that will provide you with all the information and structure you will need.

2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

Year 1 (level 4) The Subject

Creative Thinking DD1101 Year Long (40 credits)

Introduction to Graphic Communication GC1111 Year Long (40 credits)

Communication Craft Skills GC1000 Semester Long (20 credits)

Historical and Contextual Studies DD1000 Semester Long (20 credits)

Year 2 (level 5) The Industry

Applied Advertising AD2221 Year Long (40 credits)

Graphic Communication in Context GC2222 Year Long (40 credits)

Professional Practice GC2000 Semester Long (20 credits)

Contextual Studies DD2000 semester Long (20 credits)

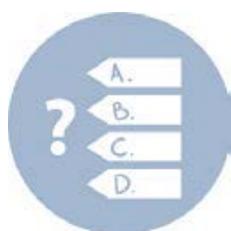
Final Year (level 6)

Advertising Set Project AD3331 Year long (20 credits)

Advertising Self-Initiated Project AD3332 Year long (40 credits)

Advertising External Project AD3333 Year Long (40 credits)

Contextual Studies; Design Futures DD3000 Year long (20 credits)



2.3 Course requirements

Your Honours degree is awarded when you achieve 360 credits, normally 120 each at levels 4, 5 & 6. Students who began study on the Year 0 course will have achieved extra credits, but will awarded their honours degree on completion of 480 credits, with 120 achieved both at level 5 and level 6.

BA (Honours) is the **Target** award that you have enrolled upon.

STATUS	AWARD	CREDITS ACHIEVED	F/T MINIMUM DURATION	P/T MINIMUM DURATION

Target	Honours Degree	360 - normally 120 achieved at each of the 3 levels of study	3 years	4 years
Target	Degree	320-350 credits – with at least 80 achieved at level 6	3 years	4 years
Exit	Diploma of Higher Education	240-310 credits, with at least 120 achieved at level 5	2 years	3 years
Exit	Certificate of Higher Education	120-230 credits, with at least 120 achieved at level 4	1 years	2 years

If you withdraw from the course before successfully completing all modules (due to personal reasons or significant failure), you will be offered an **Exit** award if you have achieved 120 or more credits.

Students who successfully complete the Year 0 course but who chose not to progress on to a degree course at UCLan will be awarded an exit Certificate.

2.3 Module Registration Options

Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

Discussions about your progression through the course also take place on a continuous basis. They form part of your informal individual or 'one to one' project teaching sessions, at group project critique sessions and at formal end of semester timetabled tutorials.

2.4 Study Time

2.4.1 Weekly timetable

Every student studying on the BA (Hons) Advertising course will be personally handed their own printed copy of the timetable at the beginning of each semester.

2.4.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hours.

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes attendance at UCLan and time spent in private study. So a 20 credit module will require you to commit to 200 learning hours and 40 credit module, 400 learning hours. Full time students study 120 credits so over each year you will study, in total, 1200 hours. The academic calendar identifies 30 study and assessment weeks spread over two semesters of approximately 15 weeks each, so a full time students' learning should average 40 hours per week. If you find that you are

regularly exceeding this amount, or regularly finishing your weekly studies in less time, then you should speak to module tutors or Personal Tutors.

Part-time students study modules in exactly the same way as full-time students, you just study less at any time. If you need advice or guidance about the amount of time you should spend in study, speak to your Personal Tutor.

Level 4 modules include, within the module descriptor, a Module Delivery Plan. This specifies the taught sessions that you should attend and lists the amount of contact time allocated to these taught activities. For most 20 credit level 4 modules, you should expect 60 contact hours over the delivery of the module (where the module is delivered over 15 weekly sessions, it is normal for contact time to be 4 hours per week). The Module Delivery Plan includes an indicative list of the independent learning activities, and approximate time allocations, that you should undertake over the duration of the module. For a 20 credit level 4 module where the taught component is 60 hours, you should spend approximately 140 hours in independent study. Occasionally you may find level 4 modules where the contact hours are greater or less than the 60 hour norm. This is because of the nature of the module but you'll find this is compensated for in other modules. However, no matter how the contact hours and independent study hours are split up, no module requires more or less than 10 hours study per credit.

Modules at level 5 and 6 don't include Module Delivery Plans. This is because we expect greater variation in study patterns at these levels, and for you to take greater control of your learning. However the 10 hours per credit still applies and so you should still be spending approximately 40 hours per week in study if you are a full time student (speak to staff if you are not achieving or exceeding this amount).

PLEASE NOTE: any creative subject is likely to require you spend extra time in preparation of practical work – on occasions you will no doubt be required to put in many more hours than those specified above.



2.4.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to:

Kevin Darton level 4 kdarton@uclan.ac.uk

Kevin Darton level 5 kdarton@uclan.ac.uk

Guy Lawrence, Level 6. glawrence@uclan.ac.uk

CandT Hub candthubattendance@uclan.ac.uk

Each time you are asked to enter your details on SAM you must remember that the University has a responsibility to keep information up to date and that **you must only enter your own details on the system**. To enter any other names would result in inaccurate

records and be dishonest. Any student who is found to make false entries can be disciplined under the student guide to regulations.

Most courses will at some stage require you to work within subgroups, either in class or in independent learning – for many courses this is the standard way of working. For these group activities, it is important that individuals develop a sense of the needs of others and become equally responsible for all aspects of the groups' development. Throughout your study, you will rely upon the presence and contribution of others to enable you to develop and progress, just as others will rely upon you. A mutual contract is made between all parties and exploitation of this commitment is essential to both educational and personal development.

We classify leave of absence under the following heading:

- Short-term unavoidable absence through illness, accident or serious family problem
- Other short-term absence for personal reasons
- Long-term unavoidable absence through illness, accident, serious family problem or for other personal reasons

Short-term unavoidable absence through illness, accident or serious family problem, on a day where you are not being assessed: Contact the telephone number or e-mail address listed above and leave a message saying which classes you will miss and which tutors should be contacted. **Do this well before the start of class.** So long as you can prove you were genuinely unable to attend class because of illness, accident or serious family problem, you will not be penalised.

If you are due to be assessed that day and it is absolutely impossible for you to attend, than follow the information above. You must get a doctor's sick note to cover this absence or you are likely to be penalised in the assessment process – the outcome of any penalty is a reduction in grades, or a fail grade.

Other short-term absence for personal reasons at a time when you are not being assessed: Illness, accident or serious family problems are things beyond your control, but you may wish to have time off for other, less serious, reasons. You must discuss this potential absence with your tutors as soon as you can – often a short, 'authorised' absence will be granted if you are able to agree a way of making up the time lost and so long as no other student is penalised. There may be other reasons why you cannot be granted short-term absence and your tutor will explain the reasons to you if this is not possible.

If the proposed period of absence occurs at a time when there is an assessment, it is unlikely that an authorised absence will be granted. However, in exceptional circumstances, you may be given an extension to an assignment deadline – the maximum extension that is allowed is 10 working days (for further information about extensions see (Academic Regulation: G6.2, or section 5 of this document). Extensions cannot be granted in retrospect, so you must agree the extension prior to missing the assessment deadline. When allowing extensions, there are a limited range of reasons that can be accepted – these are the same as for Extenuating Circumstances listed in section 5.6.1

Long-term unavoidable absence through illness, accident, serious family problem or for other personal reasons If your absence is likely to be for more than a week, do the following without fail:

- Inform your Personal Tutor, Course and Module Tutor. If this is not possible you should contact Student Services.
- Throughout your absence, keep in regular contact with all your tutors.
- Collect documentary evidence to prove your case, such as a Doctor's Certificate. (*Note: This must be obtained at the time of your illness - it cannot be obtained in retrospect.*)

If you are absent (or expect to be absent) for an extended period, it may not be possible for you to successfully complete the learning outcomes for the modules you were studying, or indeed even to begin study in a particular semester. If this is the case, you are advised to take a formal leave of absence, normally of a maximum of a year; this is referred to as 'Intercalating'. Speak to your Personal Tutor or Course Tutor if you think you may have reasons to intercalate.

Note: If you have not gained the required authorisation for leave of absence, do not respond to communications from the University and if you are absent for four weeks or more, you will be deemed to have withdrawn from the course. If this is the case, then the date of withdrawal will be recorded as your last day of attendance.

3. Approaches to teaching and learning

3.1 Learning and teaching methods

As we created the modules that constitute your course, we considered the following:

- your experience of study must be a holistic one; each module should be fully integrated within the total course of study;
- much of the focus of the teaching, especially during level 4, is aimed at forming the student body into a fully functioning group. It is important that you, as part of your learning, should develop a sense of the needs of others and become equally responsible for all aspects of the group's development. When, as occurs in group work, you rely on the presence and contribution of others for your own progression, a mutual contract is made between all parties and the exploitation of this commitment is essential to both educational and personal development;
- creative practitioners should develop and employ a group dynamic that goes beyond shared experience. For work of genuine integrity to occur, empathy must exist between all the participants. Your ability to exploit group skills do not develop quickly or easily. As part of the educational process, these must be applied and tested in a variety of situations at all levels.

To achieve the above aims across the modules you will see that there is a mix of practical and theoretical study. Practical study is about developing creative methodologies and developing the technical skills to facilitate making work to professional standards; theory is incorporated into practical learning as well:

Practical study – The majority of study within the modules that define your course can be said to be practical, i.e. you learn through doing. Through workshop sessions and in self-study time, you will be expected to enhance your creative ability and to measure your creative and personal development against professional standards and values. So that you are aware of the relevant professional standards and values, a critical and contextual study programme runs concurrent to this learning in support of your practical study.

Critical and Contextual Study – Study of the links between your creative work and the practice and supporting theory of key contemporary practitioners is central to your course.

Within the arts, 'theory' relates to methods and intentions of key national and international contemporary practitioners, as well as practitioners from previous generations. **Contextual study** is the term applied to reviewing the work of others and applying this understanding to aspects of your own practice. As well as the work you will do in class (and be directed to during self-study time), you are expected to define your own contextual study programme that will broaden your general knowledge of contemporary work and inform your creative practice. **Critical study** is the active testing and exploration of relevant theories and ideas that will play an important role in the development of your creative practice. Critical thinking and analysis will be encouraged through formal lectures, student seminar presentations, study visits and research tasks.

3.2 Study skills

All degree course incorporate study skills, either through activities designed to assist you to study at levels 4, 5 and 6, or through processes that lead to qualitative changes in your learning style – basically, by allowing you to become a more independent learner. This is our goal and we hope that you will quickly adopt a pro-active approach to expanding your learning. We encourage this through 'open' assignment briefs, 'negotiated contracts of work' and 'live projects'. Don't worry if these phrases are don't mean much to you now, it will make sense in time!

To support you, you may wish to consider how the following may help you at different stages of your learning:

Informal Mentoring - We recognise that a key aspect of your learning will be achieved through the contribution and support of others, both formally and informally. Where this support comes from other students, as opposed to teaching staff, we often refer to this as 'informal mentoring'. Each of the creative arts courses developed by UCLan applies informal mentoring processes in ways appropriate to your course; for instance we do this by creating opportunities for students to:

- share their opinions of each other's creative work
- share skills and techniques, with students from your own year group, other year groups and other courses
- see the work of others on yours and other courses, who produce different types of work
- speak to, and work with, students studying at a more advanced level than yourself, so that you will become better prepared for the work that you will engage in at the next level.

However the most fruitful applications for mentoring are often when you identify areas of personal strength and weakness; find ways to share your strengths with others and search out those who can help you improve upon your weaknesses.

Self-Evaluation; Peer & Group Evaluation - Throughout your period of study, most courses will create opportunities for 'peer' and 'group' evaluation. This reflects your growing ability to criticise positively and to use evaluative techniques to effect positive outcomes in your creative work and the work of your peers. Thus, effective application of evaluative tools will be reflected in the grades awarded for presentations or 'support' material. However to offer useful criticism to others relies on a genuine understanding of the processes that occur

in the development of creative work; the ability to 'self-evaluate' is essential to this knowledge. In many courses the submission of major pieces of practical work will be accompanied by a **self-evaluation document** that gives you the opportunity to reflect upon the creative processes employed and the work that results.

Your progress as a student your final degree classification is decided by the grades that you receive for the finished work that you submit for assessment. There are other areas of learning in your academic progress that are not so easily charted by end-of-semester or end of course grades. Consequently, throughout your period of study you should be asking yourself questions such as: What kind of approaches to study achieves good results? What approach to study do I have? How do I alter my approach to study to achieve more?

Educational research identifies two basic types of learning, and uncovers differences in students' approaches to the learning process. They are described as 'deep' and 'superficial'.

Students who have a deep approach to learning:

- Intend to understand material for themselves and interact vigorously and critically with the content
- Relate ideas to previous knowledge and experience
- Use organising principles to integrate ideas
- Relate evidence to conclusions
- Examine and challenge the logic of the argument

Students who have a superficial approach to learning:

- Intend simply to reproduce parts of the content and accept ideas and information passively
- Concentrate only on assessment requirements
- Do not reflect on purpose or strategy
- Memorise facts and procedures routinely
- Fail to distinguish guiding principles or patterns.

If you think you are too regularly falling into the latter category, we recommend that you make an appointment to speak to your Personal Tutor. To change your learning pattern, you will find it much easier if you have the support of a tutor.

Self-Evaluation documents and Viva Voces - In some modules you will be studying, we may ask you to submit a written self-evaluation document or participate in a Viva Voce (a spoken evaluation) for assessment. You may worry about this, perhaps thinking that admitting to your faults will cause you get a poor grade or even fail; equally you may be embarrassed about admitting that you did something very well!

Self-evaluation is not there to catch you out, but has two main functions:

1. to allow you consider your achievements and to establish a good working methodology for later assignments;
2. to allow your tutors to understand how and why you produced the work we have assessed and to guide you to replicate success or to avoid mistakes.

We want to ensure that you make the most of your achievements and place these within an effective critical framework or context that will help you achieve future successes. We will

assist you, through seminars and tutorials, to prepare for self-evaluation, but, as a simple guide, you should consider the following:

As part of the process of considering your achievement avoid spending too long listing 'what' you did and 'how' you did things; concentrate at least as much on 'why' as well as 'what' and 'how'. In other words, always support what you did by understanding the reasons for your decision.

The 'what I did was...' should always be linked to 'because...' or 'I achieved...X...through...Y...' For instance, when you review your original ideas you should also consider why they were relevant to the assignment. When you evaluate how you began to turn ideas into practical output, you should also evaluate if the methodology you applied was appropriate. When producing finished work, you should also review the process and consider why your initial ideas changed and why the product was better (or worse) because of these changes.

In group projects it is important to evaluate your own contribution within the context of the creative process and the finished work. The self-evaluation process gives you the opportunity to consider subject-specific and key skill development, including;

- creative input (ideas and aesthetics);
- practical input (subject-specific and transferable skills);
- leadership, team contributions and time-management (project development).

Reflect upon what you did well and how you could have approached things differently. Remember group projects are like the 'real world' – each of you is reliant upon one another, and one person's failure is also your failure. Within your self-assessment process we are not expecting you to blame someone else for not working to schedule but to ask yourself what you did, should or could have done, to respond to the challenge created by the changed situation.

If you are required to write an evaluation and submit it for assessment, we normally expect you to cite the work of others; although an evaluation is not the same as an essay it should be properly and accurately referenced.

Journals or Logs – Some courses within the School will require you to submit a log for assessment, but even if it is not a course requirement, it is a good idea to create one. It may be a written document, a photographic or sketch book portfolio or an audio or video recording, but, whatever form it takes, keeping a log or journal is good practice and something that you should consider doing.

The journal, as the name suggests, is a daily record of your creative work. In it you can store the handouts you are given and you can record the key learning points that were made in taught sessions, tutorials and seminars, and perhaps record the basic purpose and structure of workshop exercises (for future reference!). You should also use your journal to record your thoughts and ideas, particularly the processes you applied in the creation of your work. To get you going, try to answer as many of the following questions as possible as you complete your daily entries: *What inspired your original ideas? How did you present (to your tutor or your group) your ideas? If a group project, what ideas did other suggest and how did they present them? What made you reject some ideas and accept others? How did you begin to synthesise these ideas into a creative response to the stimulus? What did you*

eventually leave out? What new ideas were inspired? How did you begin to turn ideas into product? What processes did you apply that changed or developed your original ideas? What caused you to apply these processes? What practical techniques did you use in the creation of your work? What contextual study did you apply to further your practice?

Linking your study to personal events or reflections is good practice. However don't include superficial details (such as the time your group started work or who didn't turn up - although individuals' working patterns may be relevant in understanding why a particular assignment worked well or was not successful). Your journal should include critical and contextual material that you have researched in independent study time and that responds to things you have learned in lectures, seminars and workshops.

Jot down quotes or ideas you have gleaned from books and periodicals, or things you have heard on the radio or TV. When you see something that inspires you, record your thoughts in your journal. Within your journal you should consider how you might apply things you have learned in other modules and at previous levels. Whatever form your journal takes always use the processes of critical review and analysis to comment on this material and to broaden your knowledge of the arts and creative practice. As you progress towards the end of your study, things will fall into place that you didn't fully understand at first. This is natural and you will wish to refer back to earlier entries.

There are a variety of services to support students and these include WISER <http://www.uclan.ac.uk/students/study/wiser/index.php>



3.3 Learning resources

3.3.1 Learning Information Services (LIS)

Extensive [resources](#) are available to support your studies provided by LIS – library and IT staff. Take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

Use the library catalogue to search for material by **author**, **title**, or **subject**. The catalogue will tell you if items are in the Library's collections, and if so, on which floor, at which number, whether they are 'Oversize' (OS) and therefore shelved separately, and whether they are currently on loan. If they are on loan, you can place a reservation, using your library card. You can use the catalogue to look for publications devoted to particular **artists**, and to check whether the Library has particular **journals**.

To trace journal articles or other publications (including exhibition catalogues) *whether or not they can be found in the Library*, you can use bibliographies, including **indexes** and **bibliographic databases**. If you know a publication exists, and if you have details of it, the Library will usually be able to obtain a copy for you, if necessary by borrowing it from another library. The most useful bibliographies for art research include **Art Index** (soon to be available online), and **Design & Applied Arts Index**, (on CD-ROM, available from the Help Desk) but also **Art Bibliographies Modern** which, with many other art bibliographies, can be found on the Bibliographies shelves on the 1st floor at **016.7**. A general index to newspapers and periodicals is **British Humanities Index**, held in the Reference Collection on the 1st floor.

Exhibition catalogues and **videos** are located among the books and can be traced just like books, by using the catalogue.

Journals (also called *magazines* or *periodicals*) are shelved separately at the back of the ground floor. The 700s are on the right hand side of the Library. Journals are not for loan.

Visual resources, Illustrations and Slides - Many of the books and journals in the Library are useful sources of images, including images of works of art and pictures of all kinds of other things. They are supplemented by the following special collections. Illustrations are arranged alphabetically in broad subject categories, in filing cabinets on the 2nd floor. To be sure of not missing images of the subject you are after, use the adjacent card index. The Library's Slide Collection is housed in another group of filing cabinets, also on the 2nd floor. It has its own card index nearby. The slides are mostly of works of art, architecture, design, etc. and include images from recent exhibitions. Slides can be borrowed and instructions are provided.

On-line resources - The University provides access to the Internet from any network pc - in the library, these are on the 3rd floor. From the library home page there are links to external internet sites relevant to the subjects taught here. As an introduction, the ADAM site (adam.ac.uk/) provides access to many worthwhile web sites.

Library studio facilities include: Photocopying, including a colour photocopier (Ground floor).

3.4.2 The wood and metal workshops in Victoria, Hannover and Edward

As well as course specific workshop spaces allocated to the various design, fashion and fine art courses, the buildings that these courses operate out of have a range of general facilities available to these students. However before you can access any of these resources you must successfully complete a thorough induction. Depending on your course, and the resources you are likely to need to use, you may be inducted in the use of some of the following:

A3 to A0 paper and fabric printers	Rapid prototyping machine
Bandsaws	Sanding machines
Ceramic facilities	Sewing machines
Embroidery machines	Spray booth
Fine Art printmaking facilitates	Welding equipment
Hand tools	
Knitting machines	
Laser cutters	
Lathes	
Metal benders and folders	
Pillar drills	
Plastics	

Also available are PC and Apple Mac suites, each hosting specialist software including Creative Suite, CAD CAM, 3D animation, etc.

Supervision in the workshops is provided by academic and senior technical staff. **NO** wood or metal work machine may be used without **DIRECT SUPERVISION** by an **appropriate** staff member. If you are ever in any doubt about your ability or authority to use a piece of equipment or process, please **ASK!**

3.3.2 Electronic Resources

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts. All course material will be available to access from blackboard. You will be shown where all your course material is and how to access it. It will become available as you need it.

3.4 Personal development planning

PDP is designed to:

- enable you to work towards a point you would like to be at on graduation;
- help you acquire the skills needed for your chosen career;
- evaluate your strengths and plan to deploy them in a range of situations during study and after graduation.

PDP starts at the beginning of the first year and will vary from course to course, but the aim on all courses is that on graduation you will be well prepared for industry, demonstrating your skills, knowledge and capabilities in a variety of settings.

As a student, it is important that you tie together the modules you are studying concurrently and to trace your progression throughout the three levels of study. One of the purposes of the journal discussed earlier is to enable you to remember the details of the taught sessions and to reflect on how successful you were in absorbing and applying the content, both then and now, within your working process. But whatever mechanism you prefer it is important that all students should reflect on their progress and identify successful changes to work or learning patterns that will assist you to become a 'better' student.

We aim to train you to take responsibility for your own learning and career development, to be able to evaluate your strengths and weaknesses and conduct a skills audit to develop a critical practice. This covers analysis of your key skills base (use of English, literacy and writing skills, numeracy, communication skills and use of IT) and you will be encouraged to evaluate your strengths and weakness on a continual basis as you progress through different points during the course.

Much of any creative arts-based activity is about learning from mistakes, perhaps more so than it is about replicating your successes. Many of the conversations that you will have with your tutors are intended to cause you to reflect on the work that you have completed; but they also intend you to look forward and build upon this success or perhaps to challenge a working practice that is limiting your development. Within PDP, you should consider how

your learning and working processes should evolve to enable greater creative success and therefore greater personal satisfaction achieved through learning!



3.5 Preparing for your career

Your future is important to us, so to make sure that you achieve your full potential whilst at university and beyond, your course has been designed with employability learning integrated into it. This is not extra to your degree, but an important part of it which will help you to show future employers just how valuable your degree is. These “Employability Essentials” take you on a journey of development that will help you to write your own personal story of your time at university:

- To begin with, you will explore your identity, your likes and dislikes, the things that are important to you and what you want to get out of life.
- Later, you will investigate a range of options including jobs and work experience, postgraduate study and self-employment,
- You will then be ready to learn how to successfully tackle the recruitment process.

It's your future: take charge of it!

[Careers](#) offers a range of support for you including:-

- career and employability advice and guidance appointments
- support to find work placements, internships, voluntary opportunities, part-time employment and live projects
- workshops, seminars, modules, certificates and events to develop your skills

Daily drop in service available from 09:00-17:00 for CV checks and initial careers information. For more information come along and visit the team (in Foster building near the main entrance) or access our careers and employability resources via the Student Portal.

As well as encouraging placements between levels 5 and 6 the BA(Hons) Advertising course team organises high profile visiting speakers and lecturers. Over the past twelve months we have brought to Preston, 101 Agency creative director Mark Elwood, Schults and Partners creative director and ex Preston graduate Steve Spence from DDB Europe, Creative Director Simon Higby, also ex Preston. Our Professional Practice module GC2000 in level 5 is specifically designed to address issues regarding the industry. Advertising industry research, portfolio surgeries and presentation techniques are just some of the things explored with a view to work experience and employment.

4. Student Support

This section of the handbook lists some of the support mechanisms that are available to you and your colleagues. **Never be afraid of asking for help!**

- If you have a problem that is module-related, speak with the tutor(s) that deliver that module;
- If you have a problem that crosses two or more modules but is an academic rather than personal problem, speak to your course leader.

- If you have a problem that is personal but that currently or may in the future affect your learning, speak to your personal tutor.
- If, for whatever reason, you cannot speak to the course team please make an appointment to speak to one of the School's management team (call 01772 201201 and ask for the School of Art, Design & Fashion office).
- If you are having difficulty coping with your workload it could be that you would be better studying less intensively (part-time), swapping to another course or taking a leave of absence (called intercalation).

If you are studying full-time you can swap to part-time study at the end of virtually any semester, but remember part-time study can create other demands upon you and is not necessarily any 'easier'.

If you wish to swap to another course, this is often possible, either in the first 4 weeks of study in semester 1 or upon completion of level 4 or 5. Swapping to another arts course within this School is relatively straightforward and you should speak to your Personal Tutor as soon as you think you may wish to do this. Swapping to another School's course or another University is more involved but your Personal Tutor can advise you how to go about doing this once you are sure this is what you want to do. Be warned however, it is often better (academically, financially and socially) to successfully complete the level you are studying before changing courses.

If your problem is not specifically related to the content of your course, or your ability to attend or time-manage, the University has a range of support systems to help you. Either visit the 'I' in Foster Foyer, or log on to the student section of the UCLan website – the URL for this: <https://www.uclan.ac.uk/students/>

Here you'll find many sources of information, such as the 'Bottled Up' scheme that has been designed especially for male students; financial support; child care support; and support for depression and mental illness.



4.1 Academic Advisors

Your first year Academic Advisor is **Bryn Jones** and he should be the first port-of-call should you encounter problems or need support. Every student is allocated a personal tutor from an area the same or similar to that of the study. As a minimum you will be met at the beginning of the course

(normally within the first 4 weeks) and, thereafter, you will be offered formal opportunities to meet with them in each semester. If you have a problem at other times they are available for you to talk to; most staff have a weekly slot they allocate to Personal Tutor sessions, but if you have an urgent problem, please phone or e-mail your tutor to book an 'emergency' slot. Your Personal Tutor will:

- offer academic advice throughout the year
- monitor your progress and attainment through the year
- advise you on your progress and issues such as option choices
- refer you to other staff within the School who will be able to assist you in resolving any academic problems

- refer you to staff within the University support services if appropriate
- advise on the best course of action if you have failed any aspect of your course, or feel that you are likely to do so

You are expected to:

- make use of your personal tutor
- make sure you know where their office is and how to contact them
- watch out for emails, notices and memos asking you to make appointments or attend meetings with them

You must meet with your Personal Tutor whether you are having any difficulties or not; please book a slot with them each semester. They are also available to help with any problems you may have at any stage during the year, and will be happy to provide you with the support and guidance you need to get over the immediate but temporary difficulties that most students face at some time in the academic careers. However if you are unable to contact your Personal Tutor, and an urgent situation has arisen, or if you feel that you cannot discuss an issue with your Personal Tutor, then you are able to book an appointment with an Independent Academic Adviser within Student Services (01772 892574).

Year 2 personal tutor is **Guy Lawrence** and year 3 is **Mitch Walker**.

4.2 Students with disabilities

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - disability@uclan.ac.uk - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

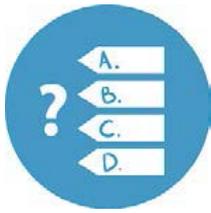
Assessment arrangements for students with a disability

Arrangements are made for students who have a disability/learning difficulty for which valid supporting evidence can be made available. Contact the Disability Adviser for advice and information, disability@uclan.ac.uk

4.3 Students' Union One Stop Shop

The Opportunities Centre is the Union's One Stop Shop to find employment or volunteering whilst you study. With thousands of jobs and voluntary positions advertised, agency work through the Bridge and information on over 2000 volunteer positions within the Union. – as one of the thousands of students who are not studying on the main UCLan campus in Preston, the Students Union is still your union, please check <http://www.uclansu.co.uk> for full details on what we may be running in your partner institution.

5. Assessment



5.1 Assessment Strategy

For assessment to be truly meaningful, you have to perceive its relevancy to your learning. Consequently we make assessment relevant to your interests, relevant to the industry's standards and relevant to potential future careers.

In previous sections within this document we've tried to give you some insight into how we 'modularised' your learning. Essentially, we packed what we believe it is essential for you to know and do into the equivalent of eighteen 20-credit module 'packages'. The learning process enables you to unpack these and 'use' the contents. We gauge how well you do this by assessment. Assessment forms part of your learning process; it provides feedback information so that you can refine your judgement of your own abilities and progress, and respond accordingly – this is significant in your planning and the self-evaluation that occurs within your PDP activities and your Journals and Logs. Secondly, it provides information that helps us evolve the various modules and, ultimately, the course you are studying.

Each assignment that you undertake commits you to a certain amount of study. To ensure fairness the evidence of this study must be completed by all students to the same deadline. Part of the assessment process is the recognition that meeting deadlines involves realistic planning and setting achievable targets. Thus your tutors will apply deadlines rigorously, as does the University system generally. We recognise that some students achieve better grades for practical work, whilst other are better at theoretical study. Consequently, we will use a very wide range of assessment methods to ensure that all skills and knowledge are fairly assessed.

In an arts-based subject, it is crucial that you learn to assess the value of a range of opinions and to refine your own; and it is important that you are given frequent opportunities to practise the skills of evaluation. The process of assessment is intended to allow you to gauge your progress against the judgement of staff and your peers. Thus, assessment is not a closed event but something to which you should fully contribute.

To ensure that you have a full and accurate understanding of the purpose and processes of assessment, there will be frequent opportunities to discuss the assessment of each assignment. These discussions will include 'house-keeping' and simple practicalities, as well as making sure you fully understand what you will be expected to do to fulfil the brief. There will also be discussion of more abstract areas, such as 'creativity', 'originality' and 'imagination'. You will have the opportunity to discuss what seemingly subjective assessment criteria such as 'experimentation' actually mean, rather than simply being assessed on them.

There are several desirable attributes within assessment of any creative arts course; these are that you:

- understand the meaning of terms used in assessment;
- have a clear understanding of exactly how the assessment mechanism works, and the reasons for the arrangements adopted;
- appreciate that assessment is a means of developing your own critical facilities and self-awareness;
- know what steps to take to meet assessment criteria and gain maximum benefit from the process;
- are assessed frequently and that this regular process encourages you to make comparisons between your own judgement and values, and those of others;
- are aware of the assessment criteria that staff apply to the growing evidence of your learning and that this is clear and open and is discussed freely;
- partake in the activities of discussion, evaluation and assessment and that you receive feedback that is immediate and frequent, detailed, accurate and fair

What is assessed?

We assess course work – course work is normally a set of creative projects and some essays, set by your tutors to deadlines that are same for all. Course work is marked to an agreed set of criteria and, through moderation, a final mark is achieved.

It is important for you to understand that we don't assess modules, we assess assignments packaged within these modules! By assessing individual assignments, we obtain a mark that indicates how well you did overall on a particular module. At the end of your course, by putting the module marks together we calculate your degree classification. Therefore, the assessment of each assignment contributes to passing your degree.

You must attempt each assessment; even if your work is late or incomplete, we still regard the submission of this as an 'attempt' – it is always better to attempt an assessment that you think you will fail than to submit nothing at all!

The assessment strategy is created out of the information agreed at validation and contained within the module descriptors. Many modules have two or more assignments but it is entirely normal for a module to be only composed of one assignment. In the Module Handbook (occasionally called Module Information Pack), all the assignments for that module are usually included. Read them as soon as you receive it because this will help you understand what we expect of you and how the module will develop; it will also help you to time-mange your workload for the semester or year.

In feedback your tutors will explain what qualities in your work defined the grade you were awarded, and what you could improve on in future assessment that will assist you to improve your grades.

The nature of your course requires that a number of different learning methods be used and assessed. These can be summarised as follows:

Practical Work - Because study within your course uses practical experience to broaden understanding, assessment of practical work will not be concerned solely with the superficial aesthetic qualities of the finished piece. We regard the 'process' as equally important as 'product'. As stated elsewhere, emphasis may be placed on the creation of documentation that traces the progress of, and your awareness of, the process in which you are engaged. To assess practical work we apply criteria based upon the following:

attainment of appropriate aesthetic standards
development and application of technical and other practical skills (craft skills)
analysis, problem solving and proposal of solutions
sensitivity to, and appreciation of, aesthetic, cultural and social aspects

Lecture/Seminar Work - The majority of the modules that you study are practical. However, even within practical modules it is still often appropriate to deliver some lectures and seminars. It is normal to assess the knowledge that you have gained from these lectures at various points throughout the year. However, rather than always expecting you to present theoretical learning for assessment in the form of essays, we often prefer you to introduce this knowledge in your practical work or to create seminar presentations, which you may think of as solo or group presentations. To assess the results of lectures and seminars we apply criteria based upon the following:

consideration of information and personal views, interpretation and analysis
involvement of the use of resources to extend understanding through self-study
development of abilities to originate, research and prepare concepts or ideas
fluency in communicating creative issues, concepts or ideas

Group Work – It is more appropriate to assess group work in some courses more than others, but where group work is assessed we sub-divide its assessment into 2 different approaches: Firstly, when we assess your understanding of some aspect of theory within group work, we may need to isolate your contribution and measure this contribution to the group's presentation separately from other students. We may use your supporting documentation, discussions, viva voces and workshop sessions to help us to monitor your contribution. Secondly, it is common in practical work to assess your groups' response to a particular task holistically. In these instances it is not always possible or relevant to isolate each individual's contribution (however we may adjust this grade for one or more individuals if we feel there has been an unequal contribution to the group from certain members). To assess group work we apply criteria based upon the following:

- your understanding of personal responsibility
- your ability to integrate and play an active part
- your participation in complex organisational and creative decision making
- your management and monitoring of the group's progress
- your participation in joint presentations of proposals/solutions

In addition to the above, assessment criteria may also include:

- * active involvement in learning
- * positive use of resources
- * relationships with people - working in teams or groups
- * management of study including self-study

The specifics of the assessment criteria for each assignment will be explained to you prior to starting the assignment, but if you are in any doubt **speak to your module tutor immediately!**

Why do you assess written work in practice-based courses?

Your course is an honours degree. To ensure that your honours degree is the equal of all other subjects it is not only essential to test your embedded knowledge through the creation of creative work, but to test your intellectual understanding and higher levels skills of research, reflection and communication. Essays and other written works are the simplest way of testing the skills of:

1. the collection of appropriate knowledge (research) from primary and secondary sources
2. the organisation of this knowledge in a coherent and logical way (structure)
3. the ability of you as the writer to make the material 'alive' and engaging to the reader (communication)
4. the correct use of academic conventions, such as referencing and language and grammar (accuracy)

Please remember that, unless you are told otherwise, we expect **all** written work submitted for assessment to be word-processed, printed on white A4 paper, using a plain font of either 11 or 12 points. Citations and references should be made in Harvard format. Where a specific word count is listed:

- i)* between 'two stated figures', ie, between 2,000 and 2,500 work, you should not submit work where the word count is outside of these limits
- ii)* that is 'a single figure', i.e. 1,500 words, you should submit work that is within 10% of this figure (in the case of 1,500 words you should submit no less than 1,350 and no more than 1,650 words).

The words on the title page, in the bibliography and in appendices are not included in the word count.

Are there examinations on my course?

In line with most other higher education institutions delivering courses in aspects of the creative arts, there are no written examinations within any of the arts modules offered by the School. However elective modules or other modules delivered in your course that belong to other School may have formal examinations as part of their assessment regimes.

Within the School some courses do use **Viva Voces** (oral ‘examinations’) to allow you to fully demonstrate your range and the depth of your performance work. These are used particularly in the honours year (level 6) and less occasionally at levels 4 & 5. In the Viva, we ask you to speak about your practical work with a panel of your tutors. You are encouraged to prepare for these viva voces and you may choose to bring preparatory material, images and working notes to the event to focus the discussion. A good viva will be like a relaxed discussion amongst knowledgeable friends, one in which theory and practice are easily evaluated and reflected upon.

What is the pass mark for the assignments and the modules?

The pass mark for each assignment in the School is 40%; therefore the minimum pass mark for each module is also 40%. Some modules only have one assignment submission, but where there are two or more these are weighted as outlined in the Indicative Assessment Strategy listed in each module descriptor; the actual module grade is calculated according to this weighting. Occasionally an assignment or a whole module will be listed as pass/fail (these are generally competency-based assessments). In these cases although you must pass the pass/fail assignment to pass the module, the outcome doesn’t contribute to the module’s % grade.

The following table summarises the equivalencies of the grades. Note that this marking scheme may be different from those you were used to at school or college – within Higher Education in the UK the ‘average’ marks are in the region of 50-59%. Anything above this is obviously ‘above average’ and it is not normal for students to gain grades in the 70% or above region, although obviously we hope that you aspire to do as well as possible.

Marking Range	Description
70 - 100	Excellent to Outstanding
60 -69	Good to Very Good
50 - 59	Average to Above Average
40 - 49	Low Average to Poor (<i>arrange a tutorial to review your working practices</i>)
35 – 39	Fail (<i>reassessment normally offered, but seek support from your personal or module tutor to avoid repeating mistakes</i>)
30 - 34	Poor Fail (<i>reassessment offered at the discretion of the assessment board, where only one or two modules have been failed and where all assessments have been attempted and attendance has been generally good – definitely seek support and guidance</i>)
0 - 29	Very Poor Fail (<i>reassessment not normally recommended</i>)

How can I be certain that my work has been assessed accurately and fairly?

To ensure standards are maintained our assessment procedures are rigorous and regularly reviewed. For example:

1. all work that accounts for 25% or more of a module will be assessed by at least 2 staff members; all work that receives a fail grade (below 40%) will also be assessed by at least 2 staff members;
2. if, because of the particular nature of your work or because of prior commitment, 2 staff members cannot present at 'ephemeral' assessment (presentations, performances or viva voces), then we will ask you to record your work on video so that this becomes available to another staff member;
3. our assessment processes are monitored by academics from other Universities, just as we are asked to 'externally examine' similar courses to yours in other institutions. Your course's External Examiner may view the work you submit for assignments at any time but normally at the end of the academic year; they will certainly discuss your modules with staff and look at a range of samples of the work of students on all modules within your course.

You should always remember that we assess your work, we don't judge you – we understand that some people find study easier than others and that you are not a 'failure' just because you don't get top marks for everything.

Assessment arrangements for students with a disability

Alternate assessment arrangements are made for students who have a disability/learning difficulty for which valid supporting evidence can be made available. Contact your module tutor for advice and information.

5.2 Notification of assignments and examination arrangements

The requirements for assessment are listed in your module's assignment briefs – occasionally further information is provided by your tutors in other documents. If you are in any doubt about deadlines, the application of assessment criteria, practical assessment or written or media submission arrangements, speak to your module tutors.

5.3 Referencing

Your written work should be referenced using the Harvard system. The LIS provides assistance on referencing and also speak to your tutors if you are unsure how to apply Harvard when citing references or compiling a bibliography for an assessment.

5.4 Confidential material

Although your tutors and other staff at UCLan do not seek to limit your right to express yourself in any way, we are charged with upholding common levels of decency and to protect unsuspecting members of the University and wider communities. Consequently it is your responsibility to discuss fully the content and context of your work with your tutors. You and your supervising tutor should 'risk assess' any potentially offensive work that enters the public domain in exactly the same way that you would consider the Health and Safety aspects of your work. If, after consultation, your tutor feels that your work contains elements that are not suitable for the public domain, we may ask you to:

- i) present the work to tutors only
- ii) present the work to an invited audience only
- iii) alter or withhold these elements
- iv) place, in waiting and entrance areas, clear warning signs that explain the nature of the work you are presenting

5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

Responding to specific student feedback initially voiced in 2012, the course has established a regular and comprehensive list of visiting practitioners from the advertising

industry. In most cases, the professionals set, tutor and critique a 'live' advertising project brief.

7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

The purpose of a SSLC meeting is to provide the opportunity for course representatives to feedback to staff about the course, the overall student experience and to inform developments which will improve future courses. These meetings are normally scheduled once per semester.

Your Course Leader will facilitate the meetings using [guidelines](#) and provide a record of the meeting with any decisions and / or responses made and / or actions taken as a result of the discussions held. The meetings include discussion of items forwarded by course representatives, normally related to the following agenda items (dependent on time of year).

The course team encourage student feedback in all areas and recognise that additional items for discussion may also be raised at the meeting

- Update on actions completed since the last meeting
- Feedback about the previous year – discussion of external examiner's report; outcomes of National /UCLan student surveys.
- Review of enrolment / induction experience;
- Course organisation and management (from each individual year group, and the course overall);
- Experience of modules - teaching, assessment, feedback;
- Experience of academic support which may include e.g. Personal Development Planning, personal tutoring arrangements and The Card;
- Other aspects of University life relevant to student experience e.g. learning resources, IT, library;
- Any other issues raised by students or staff.

Course representatives are democratically elected by the whole cohort of students. The representatives will be contacted via email by a member of the school office team informing them of the date, time and location of the meeting. This will take place well in advance of the meeting so representatives of all three years have the opportunity to gather any items for discussion on the impending meeting.

Minutes of the meeting will be forwarded to student representatives which they may disseminate amongst their peers.

8. Appendices

8.1 Programme Specification(s)

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification

This Programme 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 he/she takes full advantage of the learning opportunities that are provided.

Sources of information on the programme can be found in Section 17

1. Awarding Institution / Body	University of Central Lancashire
2. Teaching Institution and Location of Delivery	University of Central Lancashire – Preston Campus HBU Hebei – China AAS – Thessaloniki, Greece
3. University School/Centre	Art Design & Fashion
4. External Accreditation	N/A
5. Title of Final Award	BA (Hons) Advertising
6. Modes of Attendance offered	Full Time
7. UCAS Code	W211
8. Relevant Subject Benchmarking Group(s)	Art & Design
9. Other external influences	N/A

10. Date of production/revision of this form	April 2016
11. Aims of the Programme	
<ul style="list-style-type: none"> • To develop creative thinking skills and apply to complex Advertising/Communication problems • To develop communication craft skills to aid the production of high quality work • To challenge the students aesthetic awareness and judgement • To develop and focus on the individuals personal and professional aspirations • To ensure the student produces a body of work appropriate for employment in the Advertising/Communication industry • To offer the flexibility needed to meet the changing needs of industry • To act as a bridge between academia and industry 	
12. Learning Outcomes, Teaching, Learning and Assessment Methods	
A. Knowledge and Understanding	
e.g. A1. Inform the student's creative practice with reference to historical design and professional practice development A2. Critically analyse and focus research to inform design practice A3. Demonstrate practical skills across a range of media A4. Demonstrate the use of appropriate design methodology in response to an external brief	
Teaching and Learning Methods	
Lectures, tutorials, self-directed study, research, project work, critiques, visiting lecturers/speakers	
Assessment methods	
Assessment is by coursework and measures the demonstration of the learning outcomes. Assessment is based on application of practical and written work where applicable. There are formative and summative feedback sessions of all assignments. All assignments are assessed and graded at the end of the module.	
B. Subject-specific skills	
e.g. B1. Show informed thinking and generate ideas to solve complex Advertising problems. B2. Develop knowledge and understanding and application of communication craft skills and their appropriate use. B3. Demonstrate aesthetic skills and the realisation of appropriate design styles. B4. Produce work to a professional standard for their portfolio.	
Teaching and Learning Methods	
Lectures, tutorials, self-directed study, research, project work, critiques, visiting lecturers/speakers	
Assessment methods	
Assessment is by coursework and measures the demonstration of the learning outcomes. Assessment is based on application of practical and written work where applicable. There are formative and summative feedback sessions of all assignments. All assignments are assessed and graded at the end of the module.	
C. Thinking Skills	
e.g. C1. Define, redefine and respond to a brief in a dynamic, creative manner and deploy a range of idea generating techniques C2. Be able to analyse and critique design work in a professional manner. C3. Work in ways that are rigorous, analytical, critical and creative C4. Develop relationships between analysis, synthesis and implementation of specialist design ideas and concepts.	
Teaching and Learning Methods	
Lectures, tutorials, self-directed study, research, project work, critiques, visiting lecturers/speakers	

Assessment methods
Assessment is by coursework and measures the demonstration of the learning outcomes. Assessment is based on application of practical and written work where applicable. There are formative and summative feedback sessions of all assignments. All assignments are assessed and graded at the end of the module.
D. Other skills relevant to employability and personal development
e.g. D1. Work safely and confidently in a studio and/or workshop environment. D2. Experience working on a 'live' or industry brief. D3. Present creative solutions to peer group in a logical articulate manner. D4. Present a portfolio of work to a professional standard
Teaching and Learning Methods
Lectures, tutorials, self-directed study, research, project work, critiques, visiting lecturers/speakers
Assessment methods
Assessment is by coursework and measures the demonstration of the learning outcomes. Assessment is based on application of practical and written work where applicable. There are formative and summative feedback sessions of all assignments. All assignments are assessed and graded at the end of the module.

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 6	AD3331	Advertising Set Project	20	Bachelor Honours Degree Advertising Requires 360 credits including a minimum of 220 at Level 5 or above and 100 at Level 6 or above Exit Award Bachelor Degree Advertising Requires 320 credits including a minimum of 180 at Level 5 or above and 60 at Level 6 or above
	AD3332	Advertising Self-initiated Project	40	
	AD3333	Advertising External Project	40	
	DD3000	Contextual Studies	20	
Level 5	AD2221	Applied Advertising	40	Exit Award Diploma of Higher Education Advertising Requires 240 credits including a minimum of 100 at Level 5 or above
	GC2222	Graphic Communication in Context	40	
	GC2000	Professional Practice	20	
	DD2000	Contemporary Contextual Studies	20	
Level 4	DD1101	Creative Thinking	40	Certificate of Higher Education Requires 120 credits at Level 4 or above
	GC1111	Introduction to Graphic Communication	40	
	GC1000	Communication Craft Skills	20	
	DD1000	Historical Contextual Studies	20	
15. Personal Development Planning				

Art and Design courses are increasingly tailored to the individual student as they progress through levels one, two and three. You will be asked to keep a portfolio of work to track your development as designer, towards the goals you set for yourself in consultation with your personal tutor. We aim to train you to take responsibility for your own learning and career development, to be able to evaluate your strengths and weaknesses and conduct a skills audit to develop a critical practice. This would cover an analysis of your general key skills base, for example: use of English, literacy and writing skills, numeracy, communication skills and use of IT. You will be encouraged to evaluate your strengths and weakness on a continual basis as you progress through different points during the course. Students will be directed to resources and workshops by their tutor as is appropriate.

PDP is designed to: enable you to work towards a point you would like to be at on graduation; to help you require the skills needed for your chosen career; evaluate your strengths and plan to deploy them in a range of situations at University and after graduation.

PDP starts at the beginning of the first year, where you will be introduced to building up your portfolio of work, taking into consideration your long-term aspirations. In the second year, you will continue to develop your portfolio to a professional standard, re-evaluating solutions and progressing ideas as your skills develop further. In the final year, all level three modules will form the basis of project work specifically aimed to develop your design practice and appropriate career ambitions. On graduation you will be well prepared for industry, demonstrating your skills through an exhibition and portfolio of project work ready for interviews.

16. Admissions criteria *

(including agreed tariffs for entry with advanced standing)

**Correct as at date of approval. For latest information, please consult the University's website.*

UK Applicants

Except in exceptional circumstances, UK applicants must attend an interview with portfolio.

European Applicants:

European applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

International Applicants:

International applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

All successful candidates

Must have achieved the following:

112 points at A2; General Studies accepted

OCF BTEC Extended Diploma: Distinction, Merit, Merit

OCF BTEC Diploma: Distinction*, Distinction*

Pass Access to Higher Education: 112 points

Pass International Baccalaureate Diploma: 28 Points

GCSE: 5 GCSEs at grade C including Maths and English or equivalent.

IELTS: grade 6 with no subscore lower than 5.5

17. Key sources of information about the programme

- **University website**

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| <ul style="list-style-type: none">• The Disciples of Design website |
| <ul style="list-style-type: none">• Course handbook |

18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes															
				Knowledge and understanding				Subject-specific Skills				Thinking Skills				Other skills relevant to employability and personal development			
				A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3	D4
LEVEL 6	AD3331	Advertising Set Project	COMP		X	X				X				X				X	
	AD3332	Advertising Self-initiated Project	COMP		X	X		X				X			X				
	AD3333	Advertising External Project	COMP				X				X						X		X
	DD3000	Contextual Studies	COMP	X											X				
LEVEL 5	AD2221	Applied Advertising	COMP		X			X		X		X							
	GC2222	Graphic Communication in Context	COMP			X			X				X				X		
	GR2000	Professional Practice	COMP	X												X			
	DD2000	Contemporary Contextual Studies	COMP												X				
LEVEL 4	DD1101	Creative Thinking	COMP									X						X	
	GC1111	Introduction to Graphic Communication	COMP		X					X			X						
	GC1000	Communication Craft Skills	COMP						X							X			
	DD1000	Historical Contextual Studies	COMP	X											X				

Note: Mapping to other external frameworks, e.g. professional/statutory bodies, will be included within Student Course Handbooks

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19. LEARNING OUTCOMES FOR EXIT AWARDS:

For **each exit award available**, list learning outcomes relating to the knowledge and understanding, subject specific skills, thinking, other skills relevant to employability and personal development that a typical student might be expected to gain as a result of successfully completing each level of a course of study.

Learning outcomes for the award of Certificate of Higher Education:

A1 Inform the student's creative practice with reference to historical design and professional practice development

A2. Critically analyse and focus research to inform design practice

B2 Develop knowledge and understanding and application of communication craft skills and their appropriate use.

B3 Demonstrate aesthetic skills and the realisation of appropriate design styles.

C1 Define, redefine and respond to a brief in a dynamic, creative manner and deploy a range of idea generating techniques

C2. Be able to analyse and critique design work in a professional manner.

C4. Develop relationships between analysis, synthesis and implementation of specialist design ideas and concepts.

D1 Work safely and confidently in a studio and/or workshop environment.

D3. Present creative solutions to peer group in a logical articulate manner.

Learning outcomes for the award of Diploma in Advertising:

A1 Inform the student's creative practice with reference to historical design and professional practice development

A2. Critically analyse and focus research to inform design practice

A3. Demonstrate practical skills across a range of media

B1. Show informed thinking and generate ideas to solve complex Advertising problems.

B2 Develop knowledge and understanding and application of communication craft skills and their appropriate use.

B3 Demonstrate aesthetic skills and the realisation of appropriate design styles.

C1 Define, redefine and respond to a brief in a dynamic, creative manner and deploy a range of idea generating techniques

C2. Be able to analyse and critique design work in a professional manner.

C4. Develop relationships between analysis, synthesis and implementation of specialist design ideas and concepts.

D1 Work safely and confidently in a studio and/or workshop environment.

D2. Experience working on a 'live' or industry brief

D3. Present creative solutions to peer group in a logical articulate manner.

Learning outcomes for the award of Bachelor Degree in Advertising:

A1 Inform the student's creative practice with reference to historical design and professional practice development

A2. Critically analyse and focus research to inform design practice

A3. Demonstrate practical skills across a range of media

A4. Demonstrate the use of appropriate design methodology in response to an external brief

B1. Show informed thinking and generate ideas to solve complex Advertising problems.

B2 Develop knowledge and understanding and application of communication craft skills and their appropriate use.

B3 Demonstrate aesthetic skills and the realisation of appropriate design styles.

B4. Produce work to a professional standard for their portfolio.

C1 Define, redefine and respond to a brief in a dynamic, creative manner and deploy a range of idea generating techniques

C2. Be able to analyse and critique design work in a professional manner.

C3. Work in ways that are rigorous, analytical, critical and creative

C4. Develop relationships between analysis, synthesis and implementation of specialist design ideas and concepts.

D1 Work safely and confidently in a studio and/or workshop environment.

D2. Experience working on a 'live' or industry brief

D3. Present creative solutions to peer group in a logical articulate manner.

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Programme Specification

This Programme 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 he/she takes full advantage of the learning opportunities that are provided

13. Awarding Institution / Body	University of Central Lancashire
14. Teaching Institution and Location of Delivery	Preston City Campus, Burnley College, Hugh Baird College
15. University School/Centre	School of Art, Design and Fashion
16. External Accreditation	N/a
17. Title of Final Award	BA (Hons) Art & Design (Foundation Year Entry).
18. Modes of Attendance offered	Full Time/Part Time
19. UCAS Code	WW12
20. Relevant Subject Benchmarking Group(s)	Art & Design

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21. Other external influences	FHEQ
22. Date of production/revision of this form	April 2016
23. Aims of the Programme	
<ul style="list-style-type: none">• To enable individuals from a wide range of educational, social and cultural backgrounds to develop an awareness of, and access to opportunities and career possibilities in Art & Design.	
<ul style="list-style-type: none">• To cultivate the ability to transfer learning skills from one to another, thereby enhancing capacity to respond flexibly to changing circumstances, whether in future employment of higher level studies.	

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24. Learning Outcomes, Teaching, Learning and Assessment Methods

Students will be able to :

A. Knowledge and Understanding

- A1. Structure a short essay.
- A2. Demonstrate the importance of research, how to undertake it and how to use it.
- A3. Link the study of Art & Design to the production of it and discuss issues concerned with the place of Art & Design in Society.
- A4. Identify University library & computing services that have the potential to support art and design studies
- A5. Question prejudices and preconceived ideas about the nature of images
- A6. Develop a practical understanding of relevant creative processes

Teaching and Learning Methods

Lectures
Tutor led sessions
Individual and group tasks
Personal research
Group seminars
Practical and reflective activities
Individual tutorials

Assessment methods

Modules are assessed by course work in the form of projects /portfolio elements, project briefs are contained in workbooks, and the assessment takes the form of project work, tutorials, reflective writing and essays

B. Subject-specific skills

- B1. Use drawing in various given situations relevant to their chosen specialism
- B2. Demonstrate practical experience of the basic elements constituting an image and its composition.

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B3. Demonstrate a variety of mark making and the positive use of space as a manipulable drawing element.
B4. Demonstrate technical skills related to their choice of specialism.
Teaching and Learning Methods
Lectures Tutor led sessions Individual and group tasks Personal research Group seminars Practical and reflective activities Individual tutorials
Assessment methods
Modules are assessed by course work in the form of projects/portfolio elements, project briefs are contained in workbooks, and the assessment takes the form of project work, tutorials, and reflective writing.
C. Thinking Skills
C1. Think and work in 2 & 3 dimensions C2. Utilise the effect of scale and format as controllable elements in the drawing C3. Research and develop a programme of study on an individual basis incorporating analytical and critical skills. C4. Demonstrate appropriate research skills in terms of contemporary practice
Teaching and Learning Methods
Lectures

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Health & Safety workshop induction sessions Tutor led sessions Individual and group tasks Personal research Group seminars Practical and reflective activities Individual tutorials
Assessment methods
Modules are assessed by course work in the form of projects/portfolio elements, project briefs are contained in workbooks, and the assessment takes the form of project work, tutorials, and reflective writing.
D. Other skills relevant to employability and personal development
D1. Demonstrate awareness of the opportunities available in Art & Design at this and, if appropriate, other institutions. D2. Assess their abilities and skills levels relevant to art and design. (Including using machinery, tools, construction and fixing methods with emphasis on efficient and safe workshop practice) D3. Demonstrate skills in communication D4. Demonstrate their application to a specialism D5. Present drawings that relate to your chosen specialism D6. Demonstrate suitability for further study on a specialist programme at level 4
Teaching and Learning Methods
Lectures Tutor led sessions Individual and group tasks Personal research Group seminars Practical and reflective activities

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Individual tutorials

Assessment methods

Modules are assessed by course work in the form of projects/portfolio elements, project briefs are contained in workbooks, and the assessment takes the form of project work, tutorials, reflective writing and essays

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13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 4	AZ1010	Drawing and Image Making (Comp)	20	
Level 3	AZC012	Art & Design Studies (Comp)	20	
	AZC014	Diagnostic Skills (Comp)	40	
	AZC009	Specialism Skills (Comp)	40	
15. Personal Development Planning				
<p>Personal Development Planning (PDP) is a key aspect of the Art & Design (foundation entry) course at UCLan. PDP is integrated within all modules and across the totality of study. PDP, through the creation of an art and design studies diary, helps you to define and focus your educational and professional aims and goals; it will assist you to consider how you can engage with the learning opportunities this course and future courses offer to achieve your personal career and professional objectives.</p> <p>This course consists of modules with fixed syllabi that together enable you and your colleagues to gain the knowledge and develop the skills essential if you are to successfully progress to level 4. However the course is designed to allow you to choose or negotiate many aspects of your learning in ways which are appropriate to your abilities, learning preferences and vocational intentions. Thus is referred to as a student-centred learning approach. When coupled with the self-monitoring and evaluation of PDP, you find that study shifts from a tutor-led/teaching activity to a personally-defined learning experience. This is close to the way many professional artists operate and the terms 'reflective practitioners' or 'thinking artist' describe the kind of graduate we expect you to become.</p>				
16. Admissions criteria *				
(including agreed tariffs for entry with advanced standing)				
<i>*Correct as at date of approval. For latest information, please consult the University's website.</i>				
80 points at A2 OCF BTEC Extended Diploma: Merit, Pass, Pass QCF BTEC Diploma: Merit, Merit				

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Access to Higher Education: 80 points

International Baccalaureate Diploma: 24 Points

GCSE English at grade C

For students where English is not their first language: IELTS: grade 6 with no subscore lower than 5.5

Portfolio and individual interview.

In lieu of a portfolio, applicants may complete a project as an alternative demonstration of ability.

Successful completion guarantees entry onto the following programmes:

BSc(Hons) Architecture

BA(Hons) Interior Design

BA (Hons) Product Design

BA(Hons) Textiles

BA(Hons) Fashion Design

BA(Hons) Fashion Promotion

BA(Hons) Advertising

BA(Hons) Graphic Design

BA(Hons) Animation

BA(Hons) Fine Art

BA(Hons) Games Design

BA(Hons) Illustration

17. Key sources of information about the programme

- <http://www.uclan.ac.uk/courses/art-design-fe-route.php>
- Enquiries: **Tel: 01772 892400** email: **cenquiries@uclan.ac.uk**

Programme Specification Template

18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes																	
				Knowledge and understanding						Subject-specific Skills				Thinking Skills				Other skills relevant to employability and personal development			

				A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3	D4	D5	D6	
4	AZ1010	Drawing and Image Making	Comp					X			X	X			X								X	
3	AZC014	Diagnostic Skills	Comp							X				X					X	X	X			
	AZC012	Art & Design Studies	Comp	X	X	X	X											X						
	AZC009	Specialism Skills	Comp						X				X		X	X								X