Course Handbook

BA (Hons) Art and Design

(Foundation Entry) leading to awards in
BA (hons) Advertising
BA (hons) Animation
BA (hons) Architecture
BA (hons) Fashion Design
BA (hons) Fashion Promotion
BA (hons) Fine Art
BA (hons) Graphic Design
BA (hons) Illustration
BA (hons) Interior Design
BA (hons) Product Design
BA (hons) Textiles

2019-20
Course Leader David Knight
School of Art, Design and Fashion

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

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Contents

1. Welcome to the course

I would like to start by welcoming you to the University of Central Lancashire, and to the Art & Design Foundation Entry area.

This is an extremely important time in your life. You will have to make decisions that could have serious consequences for your future. **T**he Foundation entry programme is an excellent opportunity to prepare for further study in art and design.

You have entered onto a BA (Hons) Art and Design programme. Although you may already know your future direction, you will have opportunity to change this decision over the course of this first foundation year. As well as assisting you in making the correct choice of discipline the course enables you to 'settle in' for a year before commencing the main body of your studies. This means familiarising yourself with resources, staff, regulations and requirements as well as developing a pattern of learning which will take you through to graduation.

This foundation year has a history of producing strong art and design students A successful student will leave our programme with the skills, confidence and clarity of mind necessary to get the most out of their next three or four years studying for a degree, particularly those who progress within this university.

We are based in the School of Art, Design and Fashion, which offers a wide range of honours degree programmes in art and design, all of which are fed by this programme. Students successfully passing the foundation year will progress directly onto the first year of one of these degrees.

The coming year will be intense, however the outcome, we hope, will be intensely satisfying. You should apply yourself from day one, learn from your experiences and give as much as you are able. The rewards far outweigh the demands.

This programme replaced our Foundation course in Art and Design, building on many years of experience at this level, strengthening our commitment to providing access for those who could gain benefit from Higher Education in Art and Design.

David Knight,
Course Leader

1.1 Rationale, aims and learning outcomes of the course

When we created your course, we began by considering a number of things:

- what knowledge and skills you are likely to have at the beginning of your course

- what knowledge and skills will be expected by the employers when you begin your career

- the range of expertise and professional experience of your tutors

- what standards are required for the various awards that we offer (the 'Framework for Higher Education')

- what is generally expected to form a significant part of the curriculum of a course of this title (the 'National Subject Benchmark' statements)

In the above we were informed by our experience, both as educators and practitioners, and by external reference points. Once we considered these key points, we blocked the responses into a number of modules, each with Aims and Learning Outcomes. You can think of Aims and Learning Outcomes as the 'DNA' that ultimately shapes the form and content of your degree. We've reprinted the aims for your course below and throughout the following sections you'll develop a sense of what the learning rationale of your course is; you'll find the overarching learning outcomes for the foundation year of your course in the programme specification, appendix 8.1 of this handbook. In addition there is the programme specification for the generic 4 year BA (Hons) Art and Design degree programme. As already stated you will have opportunity to progress onto one of the other named 3 year degrees listed on the front of this handbook.

The overarching aims of the foundation entry year of your course are to:

Enable individuals from a wide range of educational, social, economic and cultural

backgrounds to develop an awareness of, and access to opportunities and career

possibilities in Art & Design.

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.

The Learning Outcomes of your foundation entry year are to:

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
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.
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.

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
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

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.

1.3 Expertise of staff

David Knight – MA Fashion Design

Specialism: Fashion Design, digital drawing and illustration.

Area of interest/research: African Peoples cultural identity in fashion and popular culture.

Experience: Independent fashion designer, cultural commentator, digital illustration and design. Equality, Diversity and Disability lead.

Mark Parkinson – MA Fine Art

Specialism: Fine Art, painting drawing and installation

Area of interest/research: relationships to space/sites explored through light and colour

Experience: Artist, exhibits nationally and internationally

Andrew McDonald- MA Fine Art

Specialism: Fine Art, sculpture, animation, drawing and installation.

Area of interest/research: Drawing in relation to time and narrative. Figurative sculpture in relation to certain periods of modernism. Curation of Exhibitions

 Experience: Practising Artist with a national and international profile.

Research: All staff will make presentations during the first semester detailing their areas of expertise, research and personal interest.

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.

Your Academic adviser is the first port-of-call should you encounter problems or need support. Every student is allocated an academic advisor 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 academic advisor sessions, but if you have an urgent problem, please phone or e-mail your tutor to book an 'emergency' slot. Your academic advisor 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 academic advisor
- 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

When you join the course you will elect to join one of the four specialism areas: 3D Studies, Fashion, Fine Art or Visual Communications. The tutor responsible for this area will be your academic advisor. There will be opportunities during the induction week to meet with your academic advisor and a number of formal tutorials have been scheduled during the introductory project.
David Knight - Course Leader. Responsible for the Fashion and Visual Communications areas
01772 89**3953;** dknight1@uclan.ac.uk

Mark Parkinson - Responsible for the Fine Art area

01772 89**3952;** meparkinson@uclan.ac.uk

Andrew McDonald - Responsible for the 3D Studies area

01772 89**3950;** amcdonald1@uclan.ac.uk

You must meet with your academic advisor 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 student face at some time in the academic careers. However if you are unable to contact your academic advisor, and an urgent situation has arisen, or if you feel that you cannot discuss an issue with your academic advisor, then you are able to book an appointment with an Independent Academic Adviser within Student Services via the 'I'

1.5 Administration details

Campus Admin Services provides academic administration support for students and staff and are located in the following 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

Throughout your time at University, the School Administrative team will normally be able to assist you if you need help and your Academic advisor is not available. If a query cannot be dealt with they will be able to direct you to the person best able to help. **If you have any issues to do with enrolment, then please seek them out immediately!**

Jan Crane is your programme administrator 01772 893959 and she is based in the

Computing and Technology (C&T) Building Room 235. You can email her on

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.

We will only use your designated UCLan e-address. Learn how to use remote access to your e-mail address so that you can check your UCLan emails from your home, or any other computer off-campus. Grades and Journals will be posted on Blackboard, during induction you will be shown how to access with this.

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.

2. Structure of the course
2.1 Overall structure

When your course was written we had a number of intentions; essentially, we intended to create a course that an academic community would recognise as being worthy of the title 'Honours Degree', as well as being appropriate to the career market. Additionally your course was designed to enable you to progress to postgraduate degree course, such as the MA courses we offer within the School. To achieve these aims we recognised that there are three broad categories of creative arts and related study;

- 'mainstream', where the skills that define the contemporary conventions of your course are honed to produce excellent individual and team performers and true technicians;

- 'experimental', where the outer limits of the discipline are explored and innovative practice occurs. Through experimentation students are guided towards becoming creative thinkers and reflective practitioners. Not all experimental practice is successful, but your course tutors recognise this and have put in place methods of assessment that allow you experiment, but not be penalised if the work produced isn't immediately successful.

- 'support structures', where technical information and knowledge relating to professional practice is considered and you are prepared for the realities of a career within whichever aspect of art, design or performance you intend to follow.

We also expect you to appreciate the diversity of the arts. Throughout the twentieth century and now within the twenty first century, practitioners have been influenced and inspired by work from many cultures or social groups. Contemporary arts practice knows no boundaries or borders and we will consider many genres of work within the modules of your course. To make sure you cover all these areas, when we created your course we ensured that:

- theory and practice will be linked in a logical and approachable way;
- opportunities will be created for you to hone practical skills;
- you will appreciate and develop professional habits and practices;
- you will develop good working practices and research-based skills;
- you will recognise that reflection and evaluation are an essential aspect of the learning process;
- the requirements of effective time-management, team skills, project administration and presentation techniques will be emphasised;

Together these factors ensure that your course will produce able, resilient, resourceful, knowledgeable individuals, who are committed to the creative arts and who will make an important contribution within a broad range of career opportunities. These rubrics have been converted into a series of Aims and Learning Outcomes for each module. The Aims are what we expect you to achieve through study and the Learning Outcomes are specific abilities or skills that you will be able to achieve on successful completion of each module at each level of study.

Ultimately, not everyone will want to enter a creative arts industry upon graduation, nor to progress to a postgraduate degree, so we have ensured that the skills necessary for good practice within the arts, but relevant to other activities such as managerial or administrative positions, are also covered by your course. These are normally referred to as key skills – all modules will test, explicitly or implicitly, aspects of key skills, and these are incorporated into the learning outcomes for each module.

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. The modules in each level are compulsory.

To ensure you have a full course of modules, you must enrol on the following modules during your foundation entry year:

Module Title and Code	Semester 1, 2 or Year	Value
Diagnostic Skills AZC014	1	Double (40 credits)
Art & Design Studies AZC012	Y	Single (20 credits)
Drawing & Image Making AZ1010	Y	Single (20 credits)
Specialism Skills AZC009	Y	Double (40 credits)

For full-time students, you will study each of the modules shown above in one year. Part-time students will take more than a year to complete each level so you should discuss with your tutor the best route through the course for you. Part-time students should note that there are occasionally prerequisites that affect the order in which modules can be studied.

Within the specialism skills module (AZC009) the student will have the option to select one of the following pathways

- BA(hons) Advertising
- BA(hons) Animation
- BA(hons) Architecture
- BA(hons) Fashion Design
- BA(hons) Fashion Promotion
- BA(hons) Fine Art
- BA(hons) Graphic Design
- BA(hons) Illustration
- BA(hons) Interior Design
- BA(hons) Product Design
- BA(hons) Textiles

All students are given detailed guidance and opportunities to explore relevant pathways within the diagnostic module AZC014 and AZC012 in the form presentations from level 4 staff and introduction to specialism projects.

Students passing the relevant project and course work will progress on to level 4 of their chosen specialist automatically. At this point you will progress onto the named degree programme of your specialism and your subsequent module choices will depend on which defined degree programme you decide to progress onto.

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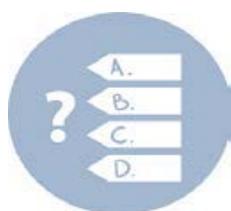
Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most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

2.5 Study Time

2.5.1 Weekly timetable

A timetable will be available once you have enrolled onto the programme, through the Student Portal.

2.5.2 Expected hours of study

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

Modules have been designed for teaching and independent learning to be completed in a set amount of time – each credit studied requires 10 hours of 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 academic advisor.

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 academic advisor.

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.

2.5.3 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 the course leader below. If they are not available, please ensure you email the appropriate study area lead

below. These emails should always be copied to candthub@uclan.ac.uk :

David Knight - Course Leader. Responsible for the Fashion and Visual Communications

areas

01772 89**3953;** dknight1@uclan.ac.uk

Mark Parkinson - Responsible for the Fine Art area

01772 89**3952;** meparkinson@uclan.ac.uk

Andrew McDonald - Responsible for the 3D Studies area

01772 89**3950; amcdonald1@uclan.ac.uk**

Jan Crane- Course administrator

01772 89**3959 JPCrane@uclan.ac.uk**

You are required to attend **all** timetabled learning activities for each module. No modules or sessions are optional – no course is different in this regard! Many courses use SAM, the University's student attendance monitoring system; others require you to sign in to classes or workshops. Irrespective of the system used, be aware that your attendance is monitored and may affect decisions taken about you in assessment boards, or other formal settings.

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.

However, we appreciate that occasionally you cannot attend timetabled sessions. Where this is unplanned please call the School Office **on 01772 893182**

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 s 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 Academic advisor, 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 Academic advisor 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.

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 may be deemed to have withdrawn from the course. If this is the case, then the date of withdrawal will be recorded as the last day of attendance.

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. You are able to access you own attendance record on SAM and you will be shown how to do this during induction.

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, theses 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 <u>deep</u> 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 <u>superficial</u> 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 Academic advisor. 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.

Here are some links to help you in this area.

WISER https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_tab_group_id=_33_1
LIS https://portal.uclan.ac.uk/webapps/portal/frameset.jsp?tab_tab_group_id=_25_1
http://www.uclan.ac.uk/students/study/wiser/index.php

3.3 Learning resources
The School of Art, Design & Fashion will endeavour to make all materials and resources necessary to complete the course available to students, however **it is expected that students will need to purchase additional materials.**

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**:** Drawing tables (2nd floor)**,** Enlarger/visualiser (2nd floor)**,** Photocopying, including a colour photocopier (Ground floor).

3.3.2 Electronic Resources

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts.

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

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

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**!

These suites are open access - and resource store, primarily for students whose courses are based in the Media Factory (loan equipment is available on presentation of ID card).

The Media Factory has 24/7 access, but out of normal working hours (after 6pm and before 8am) access is by swipe card only – students must always have their ID cards with them during out of hours use and regular security checks will occur throughout the night and weekends to ensure only licensed users are in the spaces. Out of hours access to subject-specific resources is limited to students studying of certain courses, for instance only dance students may book and use the dance studios.

A full introduction to all of the resources available will take place during the first seven weeks of the course.

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 require 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.

You will be able to record your journey using Pebblepad, the university's e-portfolio system, which will leave you with a permanent record of all the fantastic things you have achieved during your time at UCLan.

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.

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 you course leader.

- If you have a problem that is personal but that currently or may in the future affect your learning, speak to your academic advisor.

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 Academic advisor 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 Academic advisor 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 the Library, or log on to the student section of the UCLan website – the URL for this:

> http://www.uclan.ac.uk/information/current_students/index.php

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
You will have been allocated Academic advisor at the point of enrolment. See section 1.4 of this document for more information about Academic advisor

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.

4.3 Students' Union
The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: http://www.uclansu.co.uk/

5. Assessment
Please note that all modules will be assessed. You are expected to attempt all required assessments for each module for which you are registered, and to do so at the times scheduled unless authorised extensions, special arrangements for disability, or extenuating circumstances allow you to defer your assessment.
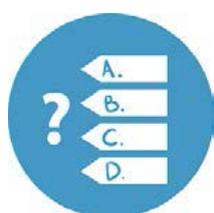
5.1 Assessment Strategy

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. During first semester you will have an introduction to this system and how to use it.

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.

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.

You can play an important part in the process of improving the quality of this course through the feedback you give. In addition to the on-going discussion with the course team throughout the year, there are a range of mechanisms for you to feedback about your experience of teaching and learning. We aim to respond to your feedback and let you know of our plans for improvement.

Through student feedback we are constantly revising projects and assessment to allow more staff/student contact in the studios, we have begun a programme of fieldtrips in first semester.

The Students Union can support you in voicing your opinion, provide on-going advice and support, and encourage your involvement in all feedback opportunities. They will be requesting that you complete the National Student Survey (during semester 2 for students in their final year of study) or the UCLan Student Survey (all other students).

The Students' Union and University work closely together to ensure that the student voice is heard in all matters of student-life. We encourage students to provide constructive feedback throughout their time at university, through course reps, surveys and any other appropriate means,

The Union's Student Affairs Committee (SAC), members of Students' Council and School Presidents each have particular representative responsibilities, and are involved with decision making committees as high as the University Board. Therefore it is very important students engage with the democratic processes of the Students' Union and elect the students they see as most able to represent them.

During the course you will be asked to keep a journal on Blackboard, this is an opportunity for you to give both positive and negative on your experience of the course.

7.1 Course Representatives and School Presidents

A course representative is a student who represents their fellow students' views and opinions to the course team, school, university and students' union. Course representatives work proactively and diplomatically to improve the academic and non-academic experiences of students.

The role of a course representative is extremely beneficial to both students on your course and the university. It enables students to have ownership of their student experience and voice their opinions and share positive practice with the course team, primarily the Student Staff Liaison Committee Meetings (see below).

Course representatives will be elected every year either in April or September. Alongside receiving recognition, support and respect being a course representative is a great opportunity to enhance your employability skills. If you are interested in becoming a course representative and wish to find out more about the role visit the Students' Union website or by emailing: coursereps@uclan.ac.uk.

School Presidents meanwhile are annually elected representatives who voice the opinions of students within each school. They communicate and engage with students in their school to gain feedback and work in partnership with senior management to create positive change. They are also trained to support and signpost course representatives where needed. If you wish to find out who is your School President or more about the role visit the [Students' Union website](#) or email: coursereps@uclan.ac.uk

7.2 Student Staff Liaison Committee Meetings (SSLC)
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, academic advisor 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.

Students are asked to volunteer for SSLC and we ask for one representative for each subject area. It is their role to ask students for any issues they wish to be discussed at the meeting and disseminate feedback from the meeting to students.

7.3 Complaints
The University recognises that there may be occasions when you have cause for complaint about the service you have received, when this happens, the complaints procedure is intended to provide an accessible, fair and straightforward system which ensures as effective, prompt and appropriate response. Click on this link for more information [Complaints Procedure](#)

8.2 Employability, Internationalisation and Sustainable Development

Employability is of course at the heart of your course and has affected all our planning and course delivery and so needs no further explanation - however Internationalisation and Sustainable Development perhaps do:

Internationalisation The key here is to ensure that our curricula and extra-curricula activities address a global, rather than purely local or national agenda. Apart for language differences most of the creative industries operate in exactly the same way across the globe, so your degree has both value and currency in any creative community. To ensure your

learning is fully internationalised we'll review international practitioners and practices, synthesise methodologies that underpin this work within our own and encourage you to address a global market as you prepare to leave your course and begin a career or take up the opportunity for further education or training. Over the years we have had many graduates who have gone on to work across mainland Europe and further afield still, and, as we do with all our graduates, we try to keep in touch with them to find out what these international markets look for in our graduates.

Equally we have had a number or European and International students studying on your course and we recognise the benefit that these students bring to your learning, as well as to the social aspects of your time at College.

Sustainable Development This term has a few meanings; as well as the ecological sense of the term we have incorporated educational sustainability within your course's design.

Educationally we are keen to ensure that the course is sustainable, both in terms of it having a long-life and in its continued relevance to the discipline. The origins of your course go back many years and we have continually reviewed and enhanced the curriculum to ensure that it is as relevant now as it was when it was first validated. We have a rigorous annual cycle of review and we use these events to ensure that yours and all the other courses in the School remain strong and effective education experiences for all the students studying on them. The review is designed to ensure that both students and courses are as successful as they can possibly be. To us, a successful student is one who not only achieves good grades but who adds to their course and positively affects the learning attitudes of others – a successful course enables you to learn and enter an appropriate career path, but it should also contribute to the evolution of the society in which it exists, it should enable individuals to review their belief systems and to develop new ethical approaches to their personal and professional relationships.

One key aspect of sustainable development in this sense is an ethical responsibility that we all share – it is essential that both staff and students appreciate the importance of the social and moral issues that surround your educational experience and allows this to shape you into the successful career professional that we hope you will become. We expect you to use the 'informal curriculum'. (i.e. the debates that you have with your tutors and peers that are not part of your course's formal curriculum), as well as the key skills and the employability skills that exist within each module, to test your personal ethical stand points and to enhance the personal and professional relationships that will develop between those with whom you study.

In terms of ecology, the term 'intergenerational equity' has been coined to describe the processes we use to ensure that what we do now does not undermine the future of the course, technique or discipline that you are studying. For instance we limit our use of unnecessary paper and communicate electronically wherever possible. If you have any energy-saving ideas, please pass them on to your tutors or the technicians, we'll be glad to take them up.

8.3 Glossary

Aims	the intentions and purpose that underpin your modules and learning (see Learning Outcomes)
Analysis	this leads to an in-depth understanding of the effectiveness of your working process and, ultimately, will make you a more successful student and professional
APM	the average mark you achieve at stage two
Assessment Board	the team who agree the marks given by your module tutors
Assessment	the University rules that we have to apply during the Regulations assessment process
Assignments	the documents that define your learning and assessment
Award	the qualification you get when you finish University – for most people on your course this will be a BA or BSc
Contact time	the time you spend in class with a tutor (see self-study time)
Context	the social or creative background to your study
Course Leader	the tutor who has the responsibility for co-ordinating all the modules within your course (see module tutor)
Creativity	the freedom to experiment, hopefully successfully!
Criteria	the rules we assess your work by
Critical	analytical examination leading to understanding
Evaluation	self-analysis of your own working process and experiments, and those of others
Experimentation	trying something new and personally challenging
Formative	assessment, either verbal or written, that helps you to Assessment develop or 'form' your work (see summative assessment)
Group work	most of your assignments at level 1, and some at level 2, are designed to be successful only when you work in small groups
Honours Degree	if you pass a 360 credits with 120 at level 6 then you will graduate with an honours degree – the honours 'bit' also allows us to give your degree a classification (3rd. 2.2, 2.1 or 1st)
Independent learner	The ability to set your own leaning goals, define learning activities and evaluate your personal achievement
Induction	this means either the first week of your time at University or being shown how to use a technique or piece of technology
Innovation	creating something new, rather than replicating some existing model
Integrated	linking several media forms together
Inter-disciplinary	synthesis of media forms into something new
Journal	a daily or regular record of the processes you apply in the creation of work and evaluation of the ensuing product
Key skills	some of the things employers look for in their employees

Learning outcomes	what we expect you will be able to do on completion of a module (see aims)
Learning resource	the technology and expertise available to you
Learning	what your course is about – this University operates a 'learning' rather than a 'teaching' culture
Levels	put simply, for full-time students, these are the equivalents of years. You study level 4 modules in year one and all students progress from one to the next until you complete levels 5 and 6
MODCATS	the credit system applied to the modules you study. Each single module is worth 20 credits, regardless of its level – a 40 credit module is occasionally referred to as a 'double module'
Module	one of the 18 (or equivalent) 'building blocks' of your honours degree (24 or equivalent for students who start their studies at Year 0)
Module tutor/leader	the tutor responsible for each module
Non-Contact Time	(see self-study time)
Options	available in some courses, these are modules that you choose to take and that allow you to direct your study in a way that interests you most
Original	creating your own work through experimentation
Academic advisor	the tutor assigned to help you if you have academic problems
Plagiarism	passing someone else's work ideas or work as your own
Portfolio	a number of pieces of work submitted for the same assessment
Practice	the process and methodology of making work
Pre-requisites	modules that you must pass at a before progressing
Process	the ideas and techniques you use to make work
Programme	The term we use for a number of related courses
Progression	moving from one level of learning to the next
Protocols	appropriate 'professional' standards of behaviour
Psychomotor skill	your physical dexterity, particularly relevant to performance but also any technical skill
Scheme of Work	the teaching schedule for each module
Self-study time	the time you spend learning, but out of class
Semester	half of a teaching year
Site-specific	work created to absorb or reflect the qualities of a specific location (
Strategies	applied theoretical models relating to ways of doing things
Student-centred	a learning approach that allows you to direct your study
Subject-specific	knowledge or skill necessary for success in your discipline area
Summative Assessment	the mark and written feedback you get upon completion of an assignment or module (see formative assessment)
Synthesis	integrating knowledge or forms to create something original
Technique	physical performance skills and ability

Theory	this comes in a variety of forms but is normally linked to practical study
Time-management	techniques to make sure you are up-to-date with your workload
Viva voces	spoken, rather than written, assessment
Vocational	learning directly related to the requirements of the workplace

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

1.	**Awarding Institution / Body**	University of Central Lancashire
2.	**Teaching Institution and Location of Delivery**	Preston City Campus
3.	**University School/Centre**	School of Art, Design and Fashion
4.	**External Accreditation**	N/a
5.	**Title of Final Award**	BA (Hons) Art & Design
6.	**Modes of Attendance offered**	Full Time
7.	**UCAS Code**	WW12
8.	**Relevant Subject Benchmarking Group(s)**	Art & Design
9.	**Other external influences**	FHEQ
10.	**Date of production/revision of this form**	October 2017

11. Aims of the Programme

- 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.
- 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.

12.	**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.   Critically analyse the context of Art and Design practice.

Teaching and Learning Methods

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

Assessment methods

Assessment of these modules is through project work and takes place at the end of each module. This includes visual and written project work, verbal reports and personal presentations.

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.
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.
B5.   Use reference visual information relevant to their chosen specialism.
B6.   Demonstrate knowledge and critical awareness of the appropriate cultural context for Art and Design practice.

Teaching and Learning Methods

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

Assessment methods

Assessment of these modules is through project work and takes place at the end of each module. This includes visual and written project work, verbal reports and personal presentations.

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.
C5. Develop relationships between analysis, synthesis and implementation of specialist design ideas and concepts.

Teaching and Learning Methods

Lectures
Health & Safety workshop induction sessions
Tutor led sessions
Individual and group tasks
Personal research
Group seminars
Practical and reflective activities
Individual tutorials

Assessment methods

Assessment of these modules is through project work and takes place at the end of each module. This includes visual and written project work, verbal reports and personal presentations.

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.
D7. Develop a significant body of professional practice-related research. This will be with reference to a personal development plan, employability and presentation skills using verbal or visual means.

Teaching and Learning Methods

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

Assessment methods

Assessment of these modules is through project work and takes place at the end of each module. This includes visual and written project work, verbal reports and personal presentations.

13. Programme Structures*				14. Awards and Credits*
Level	**Module Code**	**Module Title**	**Credit rating**	
Level 6	DD3000	Contextual Studies – Design Futures	20	**Bachelor Degree with Honours in Art and Design** Requires 360 credits including a minimum of 220 at Level 5 or above and 100 at Level 6. **Exit Award Bachelor Degree in Art and Design** Requires 320 credits including a minimum of 180 at Level 5 or above and 60 at Level 6.
	VI3001	Contemporary Art and Culture	20	
	AO3005	History and Theory 3	20	
	FQ3001	Cultural and Historical Studies: Fashion, Textiles, Culture and Identity	20	
	AO3037	Architectural Management	20	
	TI3013	Professional Practice and Business Awareness	20	
Level 5	DD2000	Contemporary Contextual Studies	20	**Exit Award Diploma of Higher Education in Art and Design** Requires 240 credits including a minimum of 100 at Level 5 or above.
	FA2003	Investigating Contemporary Art	20	
	AO2005	History and Theory 2 (Architecture)	20	
	FQ2001	Critical and Cultural Studies: Dress, Style and Communication	20	
	FA2007	The Creative Practitioner	20	
	GC2000	Graphic Communication	20	
Level 4	DD1000	Historical Contextual Studies	20	**Exit Award Certificate of Higher Education** Requires a minimum of 120 credits at Level 4 or above.
	DD1101	Creative Thinking	40	
	FA1012	Idea and Image in Modern Art	20	
	AO1005	History and Theory 1 (Architecture)	20	
	FQ1001	Cultural and Historical Studies – Introduction to Design and Culture	20	
Level 4 (Year 0)	AZ1010	Drawing and Image making (Comp)	20	**BA Art and Design (Foundation year entry)** Requires 120 credits including 100 at Level 3 and 20 at Level 4.
Level 3 (Year 0)	AZC012	Art & Design Studies (Comp)	20	
	AZC014	Diagnostic Skills (Comp)	40	
	AZC009	Specialism Skills (Comp)	40	

15. Personal Development Planning

Personal Development Planning (PDP) is a key aspect of the Art & Design 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.

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 through the levels of the course. 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.

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.

Foundation Entry year:
80 points at **A2**
OCF BTEC Extended Diploma: Merit, Pass, Pass
QCF BTEC Diploma: Merit, Merit
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 of the Foundation entry year also guarantees transfer onto one of the following programmes:
BSc(Hons) Architecture
BSc(Hons) Architectural Technology
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) Fine Art
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**

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)	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	B5	B6	C1	C2	C3	C4	C5	D1	D2	D3	D4	D5	D6	D7
4	AZ1010	Drawing and Image Making	Comp					X			X	X					X								X	
3	AZC014	Diagnostic Skills	Comp						X							X						X	X	X		
3	AZC012	Art & Design Studies	Comp	X	X	X	X														X					
3	AZC009	Specialism Skills	Comp						X				X					X	X						X	

				A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	B5	B6	C1	C2	C3	C4	C5	D1	D2	D3	D4	D5	D6	D7
4	DD1000	Historical Contextual Studies	Comp	X	X			X																			
	DD1101	Creative Thinking	Comp													X						X					
	FA1012	Idea and Image in Modern Art History and Theory 1 (Architecture)	Comp	X	X	X		X		X	X																X
	AO1005	Cultural and Historical Studies – Introduction to Design and Culture	Comp	X			X											X	X		X			X			
	FQ1001	Cultural and Historical Studies – Introduction to Design and Culture	Comp	X					X					X													
5	DD2000	Contemporary Contextual Studies	Comp															X	X				X	X			
	FA2003	Investigating Contemporary Art	Comp			X			X			X		X					X	X					X		X
	AO2005	History and Theory 2 (Architecture)	Comp	X			X							X				X	X	X							
	FQ2001	Critical and Cultural	Comp			X		X																		X	

34

Level	Code	Module	Type																						
		Studies: Dress, Style and Communication							X											X					
	FA2007	The Creative Practitioner	Comp												X										X
	GC2000	Graphic Communication	Comp					X		X		X	X			X	X								
6	DD3000	Contextual Studies – Design Futures	Comp	X													X								
	VI3001	Contemporary Art and Culture	Comp	X			X		X					X					X						
	AO3005	History and Theory 3	Comp		X								X		X	X	X		X						
	FQ3001	Cultural and Historical Studies: Fashion, Textiles, Culture and Identity	Comp			X		X						X				X		X					
	AO3037	Architectural Management	Comp		X					X	X				X	X	X	X							X
	TI3013	Professional Practice and Business Awareness	Comp				X		X												X	X	X		X

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

19. LEARNING OUTCOMES FOR EXIT AWARDS:

Learning outcomes for the award of: Exit Award Certificate of Higher Education in Art and Design

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.   Critically analyse the context of Art and Design practice.
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.
B5.   Use reference visual information relevant to their chosen specialism.
C1.   Think and work in 2 & 3 dimensions.
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.
D1.   Demonstrate awareness of the opportunities available in Art & Design at this and, if appropriate, other institutions.
D4.   Demonstrate their application to a specialism
D7.   Develop a significant body of professional practice-related research. This will be with reference to a personal development plan, employability and presentation skills using verbal or visual means.

Learning outcomes for the award of Exit Award Diploma of Higher Education in Art and Design

A1.   Structure a short essay.
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.   Critically analyse the context of Art and Design practice.
B1.   Use drawing in various given situations relevant to their chosen specialism.
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.
B5.   Use reference visual information relevant to their chosen specialism.
B6.   Demonstrate knowledge and critical awareness of the appropriate cultural context for Art and Design practice.
C1.   Think and work in 2 & 3 dimensions.
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.
C5.   Develop relationships between analysis, synthesis and implementation of specialist design ideas and concepts.
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
D7.   Develop a significant body of professional practice-related research. This will be with reference to a personal development plan, employability and presentation skills using verbal or visual means.