

PETROC



**UNIVERSITY OF
PLYMOUTH**

**ACADEMIC PARTNERSHIPS
PROGRAMME QUALITY
HANDBOOK
2021-22**

FdA Illustration

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Welcome and Introduction

1. Welcome and Introduction to the Foundation Degree in Illustration.

Welcome to the Foundation Degree in Illustration delivered at the University Centre, Brannams campus, Petroc.

This programme has been designed to equip you with the skills and knowledge base required to work in your chosen specialism or other graduate opportunities. It is also a platform from which you can undertake additional vocational and academic qualifications.

The course develops skills, passions and ideas within Illustration. Study includes practical and theoretical work embracing individual and group activities. A body of work prepared at each stage forms the core of assessed material, this is supplemented by written documentation, peer co-operation and various engagements with the regional cultural community and further afield.

The curriculum offers exploration into the main genres of illustration, figure and character work, books and book binding, the opportunity to explore new technical processes and a work based learning module based around working with the public and a location. Level 4 focuses on building skills, being playful and increasing confidence in order to take creative risks. Each practical module is frontloaded with workshops to develop critical skills, knowledge of semiotics and opportunities for ideas generation for example, as well as broadened practical experience- print, figure drawing, etc. and building technical skills, like Photoshop. Students are encouraged to challenge themselves, break boundaries, create, invent, explore and resolve ideas. Learning is recorded, evaluated and analysed in Learning Journals, a type of sketchbook but much fatter in content.

At Level 5 students focus on their strengths, skills and personal passions to produce work with personality and start to explore specific markets and genres. Students at this point also determine what qualities they want to improve upon and areas they wish to research, bringing professional and entrepreneurial skills to their illustration.

There are Research and Context/ Critical and Contextual and Professional Practice modules running alongside the practical modules that build critical understanding of theoretical and contemporary illustrative contexts. These are designed to enrich your learning and help you explore a breadth of professional and entrepreneurial guidelines to help you function as a professional in the wider world.

1.1 Distinctive Features

Student Experience

This programme is delivered at our Brannams Campus. This centre provides learner support resources, large studios and specialist facilities which all contribute to the creation of a lively environment and positive working atmosphere.

The proximity of North Devon's varied and exceptional landscape made up as it is of a rich variety of agricultural; coastal, moorland and marine locations provides a constant source for inspiration and recreation. North Devon has a number of creatively active centres such as Ilfracombe enhanced particularly by the addition of Damien Hirst's "Verity". Our student

groups have a high contact with staff seeing them in the studio everyday ensuring that there is a high level of tutorial advice and guidance.

Employment and Progression

Appropriate advice and guidance on employment and progression opportunities is especially focused upon in such modules as Location Practice, Negotiated Study 2 (Self Promotion module) Professional Practice and Collaborative Exhibition modules. The content of these modules will develop skills in researching appropriate contexts for work and other illustration opportunities, costing of work, on line business support tools and understanding of copyright, the content of which is delivered by a local solicitor.

All modules embrace analytical, research and group skills which are highly valued by employers and in self-employment. Digital skills and understanding new digital platforms are also built alongside practical ones. Engagement with the wider regional art/illustration community and individual practitioners adds significantly to the practice skills and theory/practice links in all modules. Petroc holds an Employability Day at its Brannams campus offering a variety of opportunities for those graduating.

There is an emphasis on Personal Development Planning including exposure to professional and business practices specific to the award. These are enhanced by visits, external projects and our own Goodwin Gallery exhibition programme. Our graduate exhibition opens to the public for a month each year attracting well over a thousand visitors with artworks being sold to private collectors and commissions taken. This exhibition is devised, marketed and managed by current and ex-students and is one of the cultural highlights of North Devon's year.

Learning

The studios provide a dynamic space to create and work collaboratively. It offers access to a suite of Macs, textiles, stitch and print equipment, is home to over 1000 books and resources and is a treasure trove of materials to work with. The diversity of the equipment and materials on offer influences students' work. We have one ex- student who now owns a gallery selling her pyrography work, another whose work utilises textiles and embroidery and yet another who makes bespoke books from recycled paper.

Utilisation of Learning

The main thrust of our Foundation Degrees within the Creative Industries is to help students find their creative voice; to build confidence, to give them working methodologies that make the very best of their ideas. To facilitate the development of their ideas and ideas about their audience there are several opportunities within the award to engage with the community, as an emerging practising illustrator, to work with clients, publishing your artwork, participating in local arts events, collaborating with schools and museums on joint projects. A recent Devon Collaborative Outreach Network project has involved Illustration and Fine Art students working with their Science based counterparts. Within this collaboration students looked at the similarities of research methodologies and how art can interpret science. This endeavour manifested itself into the production of a Zine which is to be taken to various schools by the students as an attempt to develop an art strand to the concept of STEM thinking.

We engage in outside projects where we can, working with local authors for example, working with AONB to create images for promotion and jute bags to replace plastic at a local beach. Other students and staff have also been collaborating in the Divided by the Melt Water project, a joint working and exhibiting group combining artists and students from Swansea and North Devon, the latest outcome being a group exhibition at Swansea University.

In the past students have helped develop an arts centre, created murals for schools and worked with a national recognised artist in the production of a film.

Work-based learning opportunities builds confidence, develops skills in collaboration, negotiation and encourages self-promotion.

This programme has been designed to equip you with the skills and knowledge base required to work in your chosen specialism or other graduate opportunities. It is also a platform from which you can undertake additional vocational and academic qualifications.

This Programme Quality handbook contains important information including:

- The approved programme specification
- Module records

Note: The information in this handbook should be read in conjunction with the current edition of:

- Your University Student Institution Handbook which contains student support based information on issues such as finance and studying at HE available at: https://my.petroc.ac.uk/moodle/moodle_3/course/view.php?id=3059
- Your Module Guide available at: https://my.petroc.ac.uk/moodle/moodle_3/course/view.php?id=2096
- Your University of Plymouth Student Handbook available at: <https://www.plymouth.ac.uk/your-university/governance/student-handbook>

Programme Specification

Awarding Institution:	University of Plymouth
Partner Institution and delivery site (s):	Petroc Brannams Campus
Accrediting Body:	N/A
Language of Study:	English
Mode of Study:	Full and Part-Time
Final Award:	FdA
Intermediate Award:	
Programme Title:	Foundation Degree in Illustration
UCAS Code:	W220
JACS Code:	W220
Benchmarks:	QAA Art and Design 2008, QAA Foundation Degrees 2011
Date of Programme Approval:	8 July 2016

2.1 Brief Description of the Programme

The course develops skills, passions and ideas within Illustration. Study includes practical and theoretical work embracing individual and group activities. A body of work prepared at each stage forms the core of assessed material, this is supplemented by written documentation, peer co-operation and various engagements with the regional cultural community and further afield.

The curriculum offers exploration into the main genres of illustration, figure and character work, books and book binding, the opportunity to explore new technical processes and a work based learning module based around working with the public and a location. Level 4 focuses on building skills, being playful and increasing confidence in order to take creative risks. Each practical module is frontloaded with workshops to develop critical skills, knowledge of semiotics and opportunities for ideas generation for example, as well as broadened practical experience- print, figure drawing, etc. and building technical skills, like Photoshop. Students are encouraged to challenge themselves, break boundaries, create, invent, explore and resolve ideas. Learning is recorded, evaluated and analysed in Learning Journals, a type of sketchbook but much fatter in content.

At Level 5 students focus on their strengths, skills and personal passions to produce work with personality and start to explore specific markets and genres. Students at this point also determine what qualities they want to improve upon and areas they wish to research, bringing professional and entrepreneurial skills to their illustration.

There are Research and Context/ Critical and Contextual and Professional Practice modules running alongside the practical modules that build critical understanding of theoretical and contemporary illustrative contexts. These are designed to enrich your learning and help you explore a breadth of professional and entrepreneurial guidelines to help you function as a professional in the wider world

2.2. Details of Accreditation by a Professional/Statutory Body (if appropriate) N/A

2.3 Exceptions to Plymouth University Regulations (Note: Plymouth University's Academic Regulations are available on the extranet: <https://www.plymouth.ac.uk/student-life/academic-regulations>)

None

2.4 Programme Aims

The Programme will deliver:

1. An understanding in the learner of a wide variety of contemporary Illustration practices, that encourage experimentation, idea development and analysis around given and self-initiated themes.
2. A detailed understanding of the breadth of illustration as a specialism within varied industries, and appropriate research and design methodology and its application to their design work and interests.
3. Developing understanding within the learner of a critical and reflective attitude towards their practice and that of suitable exemplars, practitioners and context aiding the construction of effective communication of information, argument and analysis
4. New entrepreneurial competencies to enable illustrators to operate successfully in industry.
5. An embedding of a life-long self-development attitude within the student practice allied to a realistic awareness of the practicalities of functioning as an Illustrator within our culture.

2.5 Programme Intended Learning Outcomes (ILO)

By the end of this Programme the student will be able to:

Knowledge and understanding

K1. Acquire and utilise knowledge and critical understanding of illustration practice and have that inform their work developing the principles of professional practice embracing ideas of employability and entrepreneurial activities.

K2. Acquire, understand and utilise the concepts of authorship, collaboration, analysis and accountability in Illustration practices with the ability to recognise and accept sole or joint responsibility for actions taken.

Cognitive and intellectual skills

C1. Develop personal research strategies that evaluate appropriate aspects of historical and contemporary Illustration practice to inform their own current work and visualise future innovations outside the context in which they were first studied.

C2. Develop within their strategies for life-long learning knowledge of the application of evaluation to their practice and theory and the methodologies whereby they analyse and reflect within that evaluation.

Key transferable skills

KT1. Establish a personal identity, visual language and problem solving skills, identifying external expectations and adopting their own performance to establish that identity to practice in the studio and to a wider audience or location.

KT2. Investigate, develop and apply specific skills in line with individual progression within Illustration practice or continuing education.

Practical and employment skills

P1. Synthesise learning and knowledge into a Professional Development Plan, establishing that plan as a vehicle for autonomous career development and lifelong learning.

2.6 Student Numbers

The following provides information that should be considered nominal, and therefore not absolutely rigid, but is of value to guide assurance of the quality of the student experience, functional issues around enabling progression opportunities to occur and staffing and resource planning:

Minimum student numbers per stage = 7

Target student numbers per stage = 12

Maximum student numbers per stage = 15

2.7. Progression Route(s)

Approved 'progression route(s)' are those where successful achievement in this programme enables direct alignment to join a stage of another programme. This is an approach employed primarily for Foundation Degree students to 'top-up' to complete a Bachelor degree, but may be employed for other award types.

This is in part an automated admissions criterion and therefore progression may be impacted on by availability of a position on the progression award; however, progression opportunity, if not available in the first year of application, is guaranteed within 3-years.

Progression arrangements with institutions other than Plymouth University carry an increased element of risk. It is necessary for the delivering partner institution to obtain formal agreement from that institution to guarantee progression for existing students on the programme. For progression to Plymouth University, should there be the need to withdraw the progression route programme(s) then either this will be delayed to provide progression or appropriate solutions will be found. This arrangement is guaranteed for existing students that complete their programme of study with no suspensions or repeat years and who wish to progress immediately to the University.

Students will be able to progress to the final stage of the BA (Hons) Illustration, University of Plymouth programme at their Plymouth campus. They will also be able to progress to the part time course BA (Hons) Professional Development (Creative Industries) here at Petroc.

Please note there is a deadline for progression applications for Plymouth (circa mid-January with the actual date determined annually) and places may be subject to availability.

The Programme Manager has access to University staff and is able to liaise in relation to any questions regarding progression to programmes at Plymouth University.

Progression routes are correct at the time of publication but they may be subsequently amended.

There may be wider progression opportunities available to students however they must discuss their individual requirements with programme staff who will be able to offer further guidance.

The contribution of marks from prior levels of study to the progression award is governed by University regulations.

2.8. Admissions Criteria

Qualification(s) Required for Entry to this Programme:	Details:
<p>Level 2:</p> <p>1. Key Skills requirement / Higher Level Diploma:</p> <p>and/or</p> <p>2. GCSEs required at Grade C or above:</p>	<p>Grade 'C' or above in Maths and English preferred, but not necessary in some instances: relevant key skills qualifications or functional skills qualifications would be acceptable.</p>
<p>Level 3: at least one of the following:</p>	<p>A-levels OR vocational qualification (140 UCAS tariff points) or substantial and relevant work experience in an appropriate sector. Entry is welcome from mature</p>

<p>3. AS/A Levels</p> <p>4. Advanced Level Diploma:</p> <p>5. BTEC National Certificate/Diploma:</p> <p>6. VDA: AGNVQ, AVCE, AVS:</p> <p>7. Access to HE or Year 0 provision:</p> <p>8. International Baccalaureate:</p> <p>9. Irish / Scottish Highers / Advanced Highers:</p>	<p>students with relevant experience in place of these qualifications</p> <p>140 points</p> <p>AVCE Art and Design</p> <p>Pass Art and Design</p>
<p>Work Experience:</p>	<p>In order to continue the ethos of widening participation that is established in our FdA and FdSc programmes of study we feel that applicants with a proven record of experience in related subjects at the correct level and who can demonstrate relevant experience through portfolio plus an interview may be eligible to enter the award. All relevantly qualified applicants will be interviewed.</p>
<p>Other HE qualifications / non-standard awards or experiences:</p>	<p>Appropriate subject areas will normally be in related disciplines, however qualifications in others subjects may be considered and discussed at interview.</p>
<p>APEL / APCL possibilities: (Accredited prior experiential learning & Accredited prior certificated learning)</p>	<p>Applicants for APEL/APCL will be dealt with on an individual basis. Students must apply for this through the Higher Education Office providing full details of the qualifications/experience they wish to be considered for. Plymouth university regulations apply to all applicants.</p> <p>See www.plymouth.ac.uk/studenthandbook/common/partners.asp</p>

<p>Interview / Portfolio requirements:</p>	<p>All applicants will be asked to attend an interview with one member of the FdA team. These interviews are as much about you finding out about the course as they are for us finding out about the student. They will be asked to bring a folder of work together with any relevant notebooks and sketchbooks. The interviews are very much diagnostic, designed to help place the student on the right programme. If through negotiation it is felt that a candidate is not yet ready to engage with the practical, academic and motivational skills required of the FdA an appropriate lower level course will be offered. An appropriate check list of required attributes has been developed to support interviewers. At this interview students are asked to disclose any barriers to learning so that appropriate support can be put in place. They are also asked to reveal any criminal record.</p>
<p>Independent Safeguarding Agency (ISA) /Disclosure and barring Service (DBS) clearance required:</p>	<p>No</p>

2.9. Academic Standards and Quality Enhancement

The Programme Leader/Manager (or other descriptor) leads the Programme Committee in the following of Plymouth University's annual programme monitoring process (APM), as titled at the time of approval. APM culminates in the production, maintenance and employment of a programme level Action Plan, which evidences appropriate management of the programme in terms of quality and standards. Any formally agreed change to this process will continue to be followed by the Programme Leader/Manager (or other descriptor) and their Programme Committee.

Elements of this process include engaging with stakeholders. For this definitive document it is important to define:

Subject External Examiner(s): All the programme's modules are overseen by one External Examiner.

Additional stakeholders specific to this programme:

There are three categories of stakeholders specific to the programme. Firstly, the students play a major role in the governance of the award. At the end of each module students complete a response form, within which they comment on such topics as teaching delivery, workshops, resources and assessment.

The feedback from this goes to staff and then to programme committee meetings. Students also have representatives on programme committees and their input contributes to the

programme's action plan. Further student responses to their experience are reflected in SPQ and NSS survey each of which impacts on the programme's action plan.

The second category reflects the regional arts community providing opportunities for cooperation, exhibitions, engaging in outside opportunities to work with real clients and live briefs, volunteering and professional development.

The third category is that of our Arts Alumni who together with staff extend the idea of life-long learning by undertaking a growing number of CPD opportunities such as exhibitions, lectures and workshops.

2.10. Programme Structure¹

The following structure diagram(s) provides the current structure for this programme

FHEQ level: Level 4 Full Time FDA Illustration				
F/T Route Year	When in Year? (i.e. Autumn, Spring etc)	Core or Option Module	Credits	Module
Year One	Autumn	Core	20	PETR 1019 Introduction to Illustration
Year One	Autumn	Core	20	PETR1020 Thematic Studio Practice
Year One	Spring	Core	20	PETR 1021 Studio Option
Year One	Spring	Core	20	PETR 1022 Technical and Experimental Works
Year One	Summer	Core	20	PETR 1023 Location Practice
Year One	All Year	Core	20	PETR 1090 Research and Context

FHEQ level: Level 5 Foundation Degree Full Time FDA Illustration				
F/T Route Year	When in Year? (i.e. Autumn, Spring etc)	Core or Option Module	Credits	Module
Year Two	Autumn	Core	20	PETR 2028 Location Response
Year Two	Autumn	Core	20	NDI 211 Negotiated Studio Practice 1
Year Two	Spring	Core	20	NDI 212 Negotiated Studio Practice 2
Year Two	All Year	Core	20	NDI 213 Collaborative Exhibition
Year Two	All Year	Core	20	PETR 2022 Professional Practice
Year Two	All Year	Core	20	NORD 2098 Critical and Contextual Studies

FHEQ level: Level 4 Part Time FDA Illustration				
P/T Route Year	When in Year? (i.e. Autumn, Spring etc)	Core or Option Module	Credits	Module
Year One	Autumn	Core	20	PETR1019 Introduction to Illustration
Year One	Autumn	Core	20	PETR1020 Thematic Studio Practice
Year One	Spring	Core	20	PETR1021 Studio Option
Year One	All Year	Core	20	PETR1090 Research and Context
FHEQ level: Level 4 & 5 FDA Illustration Part Time FDA Illustration				
P/T Route Year	When in Year? (i.e. Autumn, Spring etc)	Core or Option Module	Credits	Module
Year Two	Spring	Core	20	PETR 1022 Technical and Experimental Works
Year Two	Summer	Core	20	PETR1023 Location Practice
Year Two	Autumn	Core	20	PETR2028 Location response
Year Two	All Year	Core	20	NORD 2098 Critical and Contextual Studies

FHEQ level: Level 5 FDA Illustration Part Time FDA Illustration				
P/T Route Year	When in Year? (i.e. Autumn, Spring etc)	Core or Option Module	Credits	Module
Year Three	Autumn	Core	20	NDI 211 Negotiated Studio Practice 1
Year Three	Spring	Core	20	NDI 212 Negotiated Studio Practice 2
Year Three	All Year	Core	20	NDI 213 Collaborative Exhibition
Year Three	All Year	Core	20	PETR2022 Professional Practice

2.11. Programme Aims

The programme will deliver:

6. An understanding in the learner of a wide variety of contemporary Illustration practices, that encourage experimentation, idea development and analysis around given and self-initiated themes.
7. A detailed understanding of the breadth of illustration as a specialism within varied industries, and appropriate research and design methodology and its application to their design work and interests.
8. Developing understanding within the learner of a critical and reflective attitude towards their practice and that of suitable exemplars, practitioners and context aiding the construction of effective communication of information, argument and analysis
9. New entrepreneurial competencies to enable illustrators to operate successfully in industry.
10. An embedding of a life-long self-development attitude within the student practice allied to a realistic awareness of the practicalities of functioning as an Illustrator within our culture.

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2.12. Explanation and Mapping of Learning Outcomes, Teaching & Learning and Assessment²

Developing graduate attributes and skills, at any level of HE, is dependent on the clarity of strategies and methods for identifying the attributes and skills relevant to the programme and where and how these are operationalized. The interrelated factors of Teaching, Learning and Assessment and how these are inclusive in nature, are fundamentally significant to these strategies and methods, as are where and how these are specifically distributed within the programme.

Ordered by graduate attributes and skills, the following table provides a map of the above, plus an exposition to describe and explain the ideas and strategy of each. Therefore, subsequent to the initial completion for approval, maintenance of this table as and when programme structure changes occur is also important:

As an indication of how assessment works in terms of modules, outcomes and the associated mark matrices the following details relate to how three sample modules work in terms of assessment criteria. The Year 1 and Year 2 Mark matrices maybe found in this document as an appendix.

PETR1019 Introduction to Illustration

This is the first module that students undertake. Through a series of workshops, students are introduced to studio procedures, other cohorts, and a range of genres and audiences within illustration including Narrative, Information, Editorial and Advertising. Within the introduction to illustration module students are asked to research contemporary practitioners, be playful, develop ideas generation strategies and work towards final outcomes to set briefs. The research, experiments and responses to the workshops are to be critically documented in a learning journal. The nature of this journal is explained elsewhere in this documentation. The learning outcomes below form the basis of assessment;

1. evidence a body of work (experimentation and ideas) reflecting their understanding of design issues associated with varying genres and audiences.
2. demonstrate how their own developing visual practice might fit into a specific context (artwork)
3. record and reflect on their developing awareness and research into practitioners and contemporary illustration practice.
4. record, interpret and evaluate within their Learning Journal the learning experience they have had (including timekeeping and self management)

Each of these Learning Outcomes is assessed against the first year mark matrix which can be found in the appendix of this document.

² For programmes containing more than one FHEQ level of study, i.e. a bachelor programme with levels 4, 5 & 6, a separate map must be provided for each level. The table should be copied and pasted to enable this.

PETR1022 Technical and Experimental Works

Within this module students take ideas developed in earlier modules and explore these in workshops that will involve sound, the stitch and spatial or scientific relationships to art. Experimentation with these processes is encouraged and collaborations with students from other disciplines is often a consequence of these explorations. Experiments and final art works are produced, the whole process critically documented in a learning journal and reflected upon in an evaluation. The learning outcomes below form the basis of assessment;

1. Evidence a body of work reflecting their experimentation and engagement with other disciplines, ways of working, ways of thinking and other students. (work produced in workshops to include C&C)
2. Critically evaluate and interpret this response to working with other disciplines with personal direction and development to a new conclusion. (New work/final artwork from personal direction)
3. Present evidence through a Learning Journal, of the ability to explore modes of practice and practitioners outside perceived concepts of their own discipline showing critical thinking, reflection and evaluation. (Learning Journal and evaluation)

Each of these Learning Outcomes is assessed against the first year mark matrix which can be found in the appendix of this document.

NDI 213 Collaborative Exhibition

This is the final module of Level 5 and is the summation of the student's practical work and is seen as a synthesis of practice and professional persona. The students make new art work, curate works from earlier modules and assemble these into an exhibition in collaboration with other graduating students. Within this collaboration the students collectively market and promote the exhibition and themselves. Within that promotion they develop websites and other social media platforms. The whole process is documented in a reflective learning journal and concluded in a critical evaluation focused on the three outcomes below.

At the end of the module the learner will be expected to be able to:

1. initiate, thoroughly organise and realise a presentation of work and its promotion for an identified audience
2. effectively communicate through reflection the utilization of an extended awareness and understanding of collaborative group working skills
3. produce new work, exhibition focused

Each of these Learning Outcomes is assessed against the second year mark matrix which can be found in the appendix of this document.

FHEQ level: 4					
Definitions of Graduate Attributes and Skills Relevant to this Programme	Teaching and Learning Strategy / Methods	Prog Aims	Prog intended Learning Outcomes	Range of Assessments	Related <u>Core</u> Modules

<p>Knowledge / Understanding:</p> <p>Knowledge and critical understanding of the well-established principles of their area critically the appropriateness of different approaches to solving problems in the field of study. They will also be able to demonstrate an understanding of the limits of their knowledge, and how this influences analyses and interpretations based on that knowledge. FHEQ (s) of study, and the way in which those principles have developed; knowledge of the main methods of enquiry in their subject(s) and ability to evaluate</p> <p><input type="checkbox"/> QAA FdA Qualification Benchmark Booklet Typically, holders of foundation degrees will be able to:</p> <p><input type="checkbox"/> Use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis in their field of study and in a work context;</p> <p><input type="checkbox"/> Effectively communicate information, arguments, and analysis, in a variety of forms, to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively in their field of study and in a work context;</p> <p>Undertake further training, develop existing skills, and acquire new competences that will enable them to assume responsibility within organisation's; and will have qualities and transferable skills</p>		1 and 2	K1,K2	<p>Assessment is by a body of course work and written submissions</p> <p>This will include a learning journal that documents learning, research, exemplars, reflections on experiments and proposals, a body of art work that includes explorations and completed art works. Summations are in the form of capstone evaluations and essays.</p>	<p>PETR1019 Introduction to Illustration PETR1020 Thematic Studio Practice PETR1022 Technical and Experimental Works PETR1009 Research and Context PETR 1023 Location Practice</p>
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QAA Benchmark references 4.3

Subject-specific knowledge and understanding, attributes and skills are considered to be fundamental to the study and practice of the students chosen discipline(s). Many are also potentially transferable to other contexts. Typically, these will be evidenced in a body of work which demonstrates the graduate's ability undertake the development of ideas through to successful managed conclusions.

In addition, graduates in art and design will have developed skills in communication and expression through visual and plastic forms and, typically, will be able to use visual languages to investigate, analyse, interpret, develop and articulate ideas and information. Their work will be informed by professional practice in their discipline(s), critical and contextual referencing in its entirety, together with the considerations of wider issues regarding the artist's relationship with his audience and professional development.

For further detail on the above please consult the QAA benchmark Art and Design statement.

By the end of this level of this programme the students will be able to demonstrate for a threshold pass:

- a detailed knowledge of an area of practice and the ability to relate their work to a context of practice

Primary:

Lectures and seminars will be used to introduce and teach certain components of all modules.

Tutorial support will be delivered, with a focus on creative idea development together with pastoral and study support.

Opportunities for exhibition visits and engagement with outside agencies will reinforce notions of professional practice and entrepreneurial possibilities.

Secondary/Supplementary:

Peer working across stages will be used to underpin creative concepts and processes. Student exhibition opportunities will be sought.

- the wider historical, cultural, technical and professional aspects of art and allied fields with the ability to make creative links between them
- the appropriate methods, technologies and materials with which to respond to the changing and interdisciplinary nature of contemporary culture, through the production of artefacts
- a range of concepts, values and debates that inform and influence creative practice
- the distinctive qualities and traditions of a variety of Art disciplines, and an awareness of the broader socio-cultural contexts within which contemporary art operates
- the positions and roles of the arts and artists in society today
- the ethical, social and cultural consequences of creative practice

Award specific skills;

- an understanding of the concepts of authorship, collaboration, and accountability in Illustration practices, and the ability to recognise and accept sole or joint responsibility for actions taken

An explanation for embedding Knowledge and Understanding through Teaching & Learning and Assessment at this level of the programme:

Knowledge and understanding of Illustration is fundamental to the progression of a student's professional development, education and abilities. The framework for building knowledge and understanding will involve a broad range of teaching strategies including lectures, seminars, workshops, peer working and one to one tutorials together with the use of theoretical knowledge gained from exhibition visits and research into artists, art works and publishing. It will be further developed by active use of VLE's and external sources. These activities will allow students to embed skills and knowledge and deepen understanding. This may be through activities such as group work in an "out of college" setting. Students will be expected to research primary and secondary sources, but also wider reading of periodicals, peer-reviewed journal articles and on line sources will be encouraged. During level 4 the activities undertaken by the student will be heavily directed by the lecturer, but as the course progresses, students will be expected to undertake more responsibility to self- direct (with appropriate guidance from lecturers) particularly in the realm of independently driven idea development.

Our assessment procedure has been developed by our team to allow students to have ownership and thus a real understanding of how assessments work. Students assess themselves against an understood mark matrix, following that, within a thirty minute period the assessed student presents their work to their tutor and another member of staff, notes of feedback and commentary are recorded by a 'buddy' student, all four contributing to discussion about the assessed student's position within the mark matrix. The 'buddy' and assessed student then complete the feedback procedure by further inclusion of points the assessed student wishes to record. This ownership of procedures has led to a complete understanding of the mark system and structure.

Written assignments are double marked by staff and appropriate results and written feedback is presented to the student.

<p>Cognitive and Intellectual Skills:</p> <p>QAA Benchmark references 4.3</p> <p>Subject-specific knowledge and understanding, attributes and skills are considered to be fundamental to the study and practice of the students chosen discipline(s). Many are also potentially transferable to other contexts. Typically, these will be evidenced in a body of work which demonstrates the graduate's ability undertake the development of ideas through to successful managed conclusions.</p> <p>In addition, graduates in art and design will have developed skills in communication and expression through visual and plastic forms and, typically, will be able to use visual languages to investigate, analyse, interpret, develop and articulate ideas and information. Their work will be informed by professional practice in their discipline(s), critical and contextual referencing in its entirety, together with the considerations of wider issues regarding the artist's relationship with his audience and professional development.</p> <p>For further detail on the above please consult the QAA benchmark Art and Design statement.</p>					<p>PETR1019 Introduction to illustration PETR1020 Thematic Studio Practice PETR1021 Studio Option PETR1022 Technical and Experimental Works PETR1009 Research and Context PETR1023 Location Practice</p>
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<p>QAA Art and Design Benchmark Document</p> <p>Section 4.4.</p> <p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <p>Students will be able to demonstrate an ability to apply underlying concepts and principles outside the context in which they were first studied. In particular;</p> <p>An FdA student will be able to demonstrate their skills and apply them flexibly to defined situations with minimum guidance.</p> <p>1.critical, analytical and practical skills for problem solving</p> <p>2.the ability to synthesise, interpret and evaluate information, from a number of sources to gain a coherent understanding of theory and practice</p> <p>3.the ability to take question, research, explore, and respond to; ideas, processes, materials and other stimuli</p>	<p>Primary:</p> <p>Lectures and seminars will be used to introduce and teach certain components of all modules. Students will directly engage with a range of art making processes</p> <p>Tutorial support will be delivered, with a focus on creative idea development together with pastoral and study support.</p> <p>Opportunities for exhibition visits and engagement with outside agencies will reinforce notions of professional practice and entrepreneurial possibilities.</p> <p>Secondary/Supplementary:</p> <p>Peer working across stages will be used to underpin creative concepts</p>	<p>3 and 4</p>	<p>C1 and C2</p>	<p>Assessment is by a body of course work and written submissions</p> <p>This will include a learning journal that documents research, exemplars, reflections on experiments and proposals. Within this journal and others research into the works of others, peers and earlier student work will be reflected upon and analysed. This is supplemented with reflections on field trips and other sources of information. The relationship with the body of art work created utilises this research. Summations are in the form of capstone evaluations and essays.</p>	<p>All Modules</p>
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4.the ability to take risks and other speculative actions, to make constructive use of failure, and to recognise these as integral aspects of the creative process

5.critical understanding of, and ability to utilise, different concepts and terminology

6.rigorous self- evaluation and critical reflection, persuasive argument, the ability to respond positively to informed criticism and to contribute an independence of view in the context of understanding others

Award specific skills:

7.develop personal research strategies that help evaluate all aspects historical and contemporary Illustration practice to inform their own current work and aid future innovations

8.establish a personal identity and visual language derived from 7, above and expose that identity to practice in the studio and to a wider audience or location

and processes. Student exhibition opportunities will be sought.

An explanation for embedding Cognitive and Intellectual Skills through Teaching & Learning and Assessment at this level of the programme:

These skills are embedded from the beginning of the course. Cognitive and Intellectual skills are embraced within a framework of understanding as to how creative people learn through experiment, skill development, reflection, decision making and further experiment. This structure is reinforced with research into theory, relevant art works and artists and wider contextual research. It is this framework that facilitates the emerging artist's ideas to be contextualised and provide kinship thus enabling the very best to be made of the student's ideas through to practical outcomes.

<p>Key Transferable Skills:</p> <p>QAA Art and Design Benchmark Document</p> <p>Section 4.4.</p> <p>Students will be able to demonstrate an ability to evaluate critically the appropriateness of different approaches to solving problems in the field of study; use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis and effectively communicate information, arguments, and analysis, in a variety of forms, to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively.</p>				<p>PETR1021 Thematic Studio Practice PETR1022 Technical and Experimental Works PETR1009 Research and Context PETR1023 Location Practice</p>
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<p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <p>1.an understanding of the requirements of commercial and professional practice within their chosen field</p> <p>2. utilise skills of visual observation, description, and analysis</p> <p>3.utilise a range of practical skills, processes and equipment in an effective and creative manner, in accordance with good professional practice and applied to a variety of situations and contexts</p> <p>4.realise her/his intentions through the articulation of ideas and responses in appropriate visual and spatial forms</p> <p>5.present work to an audience/client in a coherent and professional manner</p> <p>6.complete an appropriate 'portfolio' of work suitable for practice with a broad range of art and design professions</p> <p>7.contribute to contemporary culture through the application of skills, imagination and inventiveness</p> <p>Award specific Skills:</p> <p>8. investigate and develop specific skills in line with individual progression within Illustration practice or continuing education</p> <p>9. to integrate the above into a Personal Development Plan, establishing that plan as a vehicle for career development and lifelong learning</p>	<p>Primary:</p> <p>Lectures and seminars will be used to introduce and teach certain components of all modules. Students will directly engage with a range of art making processes</p> <p>Tutorial support will be delivered, with a focus on creative idea development together with pastoral and study support.</p> <p>Opportunities for exhibition visits and engagement with outside agencies will reinforce notions of professional practice and entrepreneurial possibilities.</p> <p>Secondary/Supplementary:</p> <p>Peer working across stages will be used to underpin creative concepts and processes. student</p>	<p>Aims 4 and 5</p>	<p>K1 and K2</p>	<p>Assessment is by a body of course work and written submissions</p> <p>This will include a learning journal together with a portfolio that documents research, exemplars, reflections on skill development, professional development planning the acquisition and utilisation of professionally focused and entrepreneurial information. Within this journal and others research into on line business tools, copyright and potential markets is documented and reflected upon. Summations are in the form of capstone evaluations and essays.</p>
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exhibition opportunities will
be sought.

An explanation for embedding Key Transferable Skills through Teaching & Learning and Assessment at this level of the programme:

Clear and effective written communication skills are developed throughout the two or three years through the formative and summative assessment of written work reinforced by seminars and students own independent study, supported through comprehensive workshops and lecture sessions.

This work takes a variety of forms- essays, evaluations, presentations of work together with reflective and analytical entries in their learning journals. Notions of collaboration in research, with other disciplines such as music and science, outside agencies, exhibitions and self-promotion are embraced within the award.

IT classrooms are booked to enable students to develop skills on relevant software packages in a supportive environment so as to enable effective skills development.

When available outside commissions are undertaken reinforcing ideas of professional engagement, time keeping and deadlines.

<p>Employment Related Skills:</p> <p>QAA</p> <p>Benchmark statements Section 4.4.</p> <p>Typically, holders of a foundation degree in art and design discipline(s) will have demonstrated: Self-management, Critical awareness, interpersonal and social skills, Skills in communication and presentation, and Information skills</p>					
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<p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <p>Students will be able to demonstrate an ability to apply subject principles in an employment context possibly different from that in which they were first studied; undertake further training, develop existing skills and acquire new competencies that will enable them to assume significant responsibilities within organisations and demonstrate the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision making.</p> <p>FdA students will be able to act autonomously, meeting appropriate professional standards of working practices, relationships and communication.</p> <ol style="list-style-type: none"> 1. awareness and understanding of his/her own aims and intentions 2. organise and manage an effective pattern of work 3. negotiate and develop independent learning 4. utilise problem-solving skills in theoretical and practical contexts 5. evaluate her/his own abilities, achievement and understanding and reflect on his/her learning 6. work independently and in collaboration with others 7. ability to demonstrate literacy through various forms of 	<p>Primary:</p> <p>In the final module of stage one students work in response to a location or project outside of college. Within this they negotiate with outside agencies, record timekeeping and costings and engage in dialogues with members of the public. This reflects the working environment for an artist regionally.</p> <p>Secondary/Supplementary:</p> <p>Students are encouraged to enter exhibitions, use social media to promote their work, engage in commissioned work and volunteer at local arts venues.</p>	<p>4 and 5</p>	<p>C1,KT1,P1</p>	<p>Assessment is by a body of course work and written submissions</p> <p>Assessment is by a body of course work and written submissions</p> <p>This will include a learning journal possibly including a portfolio that documents research, exemplars, reflections on experiments and proposals. Within this journal and others research into the works of others, peers and earlier student work will be reflected upon and analysed. The relationship with the body of art work created utilises this research. Within reflections and analysis practical skills are identified embraced within action planning and goal setting. Various modes of audit are</p>	<p>PETR 1009 Research and Context</p>
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<p>written work, reports, papers, essays, technical descriptions, dissertations</p> <p>8.negotiate & collaborate with outside agencies/professions</p> <p>9.use digital technology as communication, research and image manipulation tool through available software, internet and library facilities</p> <p>10. learn with a variety of external contexts</p> <p>Award Specific</p> <p>11.can effectively communicate concepts and ideas in a clear and concise manner using a variety of methods</p>			<p>employed throughout the programme from Formative and Summative assessments to on line Professional Development Planning tools.</p>	
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An explanation for embedding Employment Related Skills through Teaching & Learning and Assessment at this level of the programme:

In reality the definitions and activities detailed in Transferable Skills above apply equally to the embedding of Employment Related Skills. Two existing modules Location Practice and Collaborative Exhibition embrace ideas of working in the community and self-promotion and marketing. A further new module or change in an existing module will explore entrepreneurial issues and social media as a promotional platform.

<p>1.1.1. D: Practical Skills</p> <p>FdA students will be able to act autonomously, meeting appropriate professional standards of working practices, relationships and communication.</p> <p>1.awareness and understanding of his/her own aims and intentions</p> <p>2.organise and manage an effective pattern of work</p> <p>3.negotiate and develop independent learning</p> <p>4.utilise problem-solving skills in theoretical and practical contexts</p> <p>5.evaluate her/his own abilities, achievement and understanding and reflect on his/her learning</p> <p>6.work independently and in collaboration with others</p> <p>7.ability to demonstrate literacy through various forms of written work, reports, papers, essays, technical descriptions, dissertations</p> <p>8.negotiate and collaborate with outside agencies/professions</p>			<p>Assessment is by a body of course work and written submissions</p> <p>This will include a learning journal possibly including a portfolio that documents research, exemplars, reflections on experiments and proposals. Within this journal and others research into the works of others, peers and earlier student work will be reflected upon and analysed. The relationship with the body of art work created utilises this research. Within reflections and analysis practical skills are identified embraced within action planning and goal setting. Various modes of audit are employed throughout the programme from</p>	<p>PETR1019 Introduction to Illustration PETR1020 Thematic Studio Practice PETR1021 Studio Option PETR1022 Technical and Experimental PETR1009 Research and Context PETR 1023 Location Practice</p>
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<p>9.use digital technology as a communication, research and image manipulation tool through available software, internet and library facilities</p> <p>10. learn with a variety of external contexts</p> <p>Award Specific</p> <p>11.can effectively communicate concepts and ideas in a clear and concise manner using a variety of methods</p>				<p>Formative and Summative assessments to on line Professional Development Planning tools.</p>	
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<p>1.1.2. NB: Benchmark References</p>	<p>Primary:</p> <p>Taught and learnt application of art making skills in the experimentation, exploration and completion of art outcomes, objects and artifacts.</p> <p>Reflection and critical analysis on the above and the application of those reflections to further outcomes.</p> <p>Taught and learnt specialist knowledge of techniques and materials relevant to the student's practice.</p> <p>Secondary/Supplementary :</p> <p>Students will engage in peer exploration and exchange of knowledge within technique and practice development.</p>	<p>4 and 5</p>	<p>KT1 KT2 P1</p>	<p>Assessment is by a body of course work and written submissions</p>	<p>All practical modules.</p>
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An explanation for embedding Practical Skills through Teaching & Learning and Assessment at this level of the programme:

As well as the experiences detailed in transferable and employment skills students are assessed at formative and summative levels in practical skills relating to their practice. Once a student has selected a form of practice within which to specialise, individual tutorials and demonstrations encourage the student to develop their skills to a level that would be expected at level five to progress to further education or and that of an emerging entrepreneurial artist.

2. PD14. Work Based/Related Learning³

WBL is an essential element of Foundation Degrees and therefore needs to be detailed here. However, for all types of HE programmes there should be an element of employability focus through, at least, Work Related Learning, and therefore the following is applicable for all:

FHEQ level: 4					
WBL/WRL Activity:	Logistics	Prog Aim	Prog Intended LO	Range of Assessments	Related <u>Core</u> Module(s)

³

<p>Location Practice Module</p> <p>Goodwin Gallery</p> <p>Artists Talks</p> <p>Use of Social Media</p> <p>Costings</p> <p>Exhibition Visits</p> <p>Competition Entries</p> <p>Alumni CPD activities</p>	<p>The Location Practice module specifically places the student in a context of responding to a professional situation.</p> <p>Associated activities of self-promotion, marketing and use social media are allied to this module.</p> <p>Petroc's own Goodwin Gallery has a succession of professionally focused exhibitions and artists talks. In association with this are the collaborations with our alumni in a developing CPD programme.</p> <p>Students are actively encouraged to network, enter competitions and undertake commissions.</p>	<p>4 and 5</p>	<p>KT1,KT2 and P1</p>	<p>Assessment is made through the presentation of a body of work, reflective journals and capstone evaluations.</p>	<p>PETR 1009 Research and Context</p>
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An explanation of this map:

Teaching and learning is particularly focused at this stage on the application to professional work situations the skills and concepts developed so far to. Assessment is made through the presentation of a body of work, reflective journals and capstone evaluations.

FHEQ level: 5					
Definitions of Graduate Attributes and Skills Relevant to this Programme	Teaching and Learning Strategy / Methods	Prog Aims	Prog intended Learning Outcomes	Range of Assessments	Related <u>Core</u> Modules
Knowledge / Understanding: QAA Art and Design Sections 3,4 (4.2)					

<p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <ul style="list-style-type: none"> <input type="checkbox"/> knowledge and critical understanding of the well-established principles of their area(s) of study, and the way in which those principles have developed <input type="checkbox"/> knowledge of the main methods of enquiry in their subject(s) <input type="checkbox"/> an understanding of the limits of their knowledge, and how this influences analyses and interpretations based on that knowledge <p>Award specific skills;</p> <p>A continued development in the understanding of the concepts of authorship, collaboration, and accountability in Illustration practices, and the ability to recognise and accept sole or joint responsibility for actions taken</p> <p>Establish a personal identity and visual language derived from above and expose</p>	<p>Primary:</p> <p>Lectures and seminars will be used to introduce and teach certain components of all modules.</p> <p>Tutorial support will be delivered, with a focus on creative idea development together with pastoral and study support.</p> <p>Opportunities for exhibition visits and engagement with outside agencies will reinforce notions of professional practice and entrepreneurial possibilities.</p> <p>Secondary/Supplementary</p> <p>Peer working across stages will be used to underpin creative concepts and processes. A final year</p>	<p>1,2 and 3</p>	<p>K1 and K2</p>	<p>Assessment is by a body of course work and written submissions</p> <p>This will include a learning journal possibly including a portfolio that documents learning, research, exemplars, reflections on experiments and proposals. Within this journal and others research into the works of others, peers and earlier student work will be reflected upon and analysed. The relationship with the body of art work created utilises this research and learning.</p>	<p>PETR2028 NDI 211 NDI 212 NDI 213 PETR 2022</p>
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that identity to practice in the studio and to a wider audience or location

exhibition curated student concludes the programme and serves as a launch pad for career and self-promotion opportunities.

An explanation for embedding Knowledge and Understanding through Teaching & Learning and Assessment at this level of the programme:

The main concern of the second year is that the student's work as emerging artists, devising their own briefs seeing each assessment as a pause in their development rather than as a full stop. Each module ends with an evaluation including proposals as to the practice and concepts to be developed. Teaching is on a one to one basis, seminar or peer discussion. Students learn to reflect on the outcomes of tutorials, select appropriate directions, explore a variety of outcomes, undertake conceptual and contextual research and finally produce work that has a breadth of supportive thinking, reflection and experimentation. Evaluations are designed to be analytical and reflective and are presented before each assessment. Feedback from assessment at this level provides the students with a number of options to select from and develop. Knowledge is created by exploration, contextual positioning and analytical reflection documented in learning journals which are one of the course's main learning tools.

Cognitive and Intellectual Skills:

- ability to apply underlying concepts and principles outside the context in which they were first studied

Award specific skills;

Assessment is by a body of course work and written submissions

This will include a learning journal that documents learning, research, exemplars, reflections on experiments and proposals, demonstrating reflective and analytical processes. Within this journal and others

				<p>research into the works of others, peers and earlier student work will be reflected upon and analysed. This is supplemented with reflections on field trips and other sources of information. The relationship with the body of art work created utilises this research. Summations are in the form of capstone evaluations and essays.</p>	
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<p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <p>An understanding of the concepts of authorship, collaboration, and accountability in Illustration practices, and the ability to recognise and accept sole or joint responsibility for actions taken</p> <p>Establish a personal identity and visual language derived from the above and expose that identity to practice in the studio and to</p> <p>a wider audience or location</p>	<p>Primary:</p> <p>Lectures and seminars will be used to introduce and teach certain components of all modules. Students will directly engage with a range of art making processes</p> <p>Tutorial support will be delivered, with a focus on creative idea development together with pastoral and study support.</p> <p>Opportunities for exhibition visits and engagement with outside agencies will reinforce notions of professional practice and entrepreneurial possibilities.</p> <p>Secondary/Supplementary</p> <p>Peer working across stages will be used to underpin creative concepts and processes. A final year exhibition curated student concludes the programme and serves as a launch pad for career and self-promotion opportunities.</p>	<p>2 and 4</p>	<p>C1 andc2</p>		<p>PETR2028</p> <p>NDI 211</p> <p>NDI212</p> <p>NDI 213</p> <p>PETR 2022</p> <p>NORD 2098</p>
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An explanation for embedding Cognitive and Intellectual Skills through Teaching & Learning and Assessment at this level of the programme:

Within their learning journals and evaluations students develop description, analysis, critical evaluation and synthesis of both conceptual underpinning and the results of research and experimentation. This is reinforced by a 2500 word essay, the assignment being to evaluate the influences on their work that has been informed by researching into selected artists and art works. Students will use core books, journals, media sources to critically inform their practice.

Assessment is carried out in in the way described above in terms of studio work and by assessment and written feedback for written work.

<p>Key Transferable Skills:</p> <p><i>The FHEQ requirements are ;</i></p> <ul style="list-style-type: none"> □ ability to evaluate critically the appropriateness of different approaches to solving problems in the field of study; □ use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis □ effectively communicate information, arguments, and analysis, in a variety of forms, to specialist and non- specialist audiences, and deploy key techniques of the discipline effectively 				<p>Assessment is by a body of course work and written submissions</p> <p>This will include a learning journal together with a portfolio that documents research, exemplars, reflections and audits on skill development, professional development planning the acquisition and utilisation of professionally focused and entrepreneurial information. Within this journal and others research into on line business tools, copyright and potential markets is documented and reflected upon. Summations are in the form of capstone evaluations and essays.</p>	
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<p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <p>Consolidate the investigation and development of specific skills in line with individual progression within Illustration practice or continuing education</p> <p>Continue the construction of a Personal Development Plan, establishing that plan as a vehicle for career development and lifelong learning</p>	<p>Primary:</p> <p>Lectures and seminars will be used to introduce and teach certain components of all modules. Students will directly engage with a range of art making processes</p> <p>Tutorial support will be delivered, with a focus on creative idea development together with pastoral and study support.</p> <p>Opportunities for exhibition visits and engagement with outside agencies will reinforce notions of professional practice and entrepreneurial possibilities.</p> <p>Secondary/Supplementary</p> <p>Peer working across stages will be used to underpin creative concepts and processes. A final year exhibition curated student concludes the programme and serves as a launch pad for career and self-promotion opportunities.</p>	4 and 5	K1 and K2.		PETR 2028 NDI 211 NDI 212 NDI 213 PETR 2022 NORD 2098
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An explanation for embedding Key Transferable Skills through Teaching & Learning and Assessment at this level of the programme:

Level 5 transferable skills are developed through assignments, peer research, seminars and lectures. As well as developing practical skills through practice development, students utilise IT based facilities using Word, and in some cases appropriate software to their ambitions and social networking platforms. Collaborative components require the students to attend peer led marketing and exhibition meetings, source sponsorship and physically contribute to the construction of exhibition spaces.

Underpinning this learning are a series of research projects looking at a variety of professional practice topics such as copyright and on line entrepreneurial tools.

The above is documented critically and reflectively in a learning journal. The final component of the award is the construction of a CV, one and five year goal projection and a 1000 word reflection on the learning achieved whilst studying for the award. This final component is also stored as a digital copy for updating, developing and use as an application tool.

Employment Related Skills:

- the application of subject principles in an employment context
- undertake further training, develop existing skills and acquire new competencies that will enable them to assume significant responsibilities within organizations
- Qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision making.

<p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <p>To further develop investigative and developmental skills in line with individual progression within Illustration practice or continuing education</p> <p>To integrate the above into a Personal Development Plan, establishing that plan as a vehicle for career development and lifelong learning.</p>	<p>Primary:</p> <p>Lectures and seminars will be used to introduce and teach certain components of all modules. Students will directly engage with a range of art making processes</p> <p>Tutorial support will be delivered, with a focus on creative idea development together with pastoral and study support.</p> <p>Opportunities for exhibition visits and engagement with outside agencies will reinforce notions of professional practice and entrepreneurial possibilities.</p> <p>Secondary/Supplementary</p> <p>Peer working across stages will be used to underpin creative concepts and processes. A final year exhibition curated student concludes the programme and serves as a launch pad for career and self-promotion opportunities.</p>	<p>4 AND 5</p>	<p>P1.</p>	<p>Assessment is by a body of course work and written submissions</p> <p>This will include a learning journal together with a portfolio that documents learning, research, exemplars, reflections on skill development, professional development planning the acquisition and utilisation of professionally focused and entrepreneurial information. This area particularly focuses on the employment skills relating to self -promotion, collaborative working and problem solving. Within this journal and others research into on line business tools, copyright and potential markets is documented and reflected upon. Summations are in the form of capstone evaluations and essays</p>	<p>PETR 2028</p> <p>NDI 211</p> <p>NDI 212</p> <p>PETR2022</p>
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An explanation for embedding Employment Related Skills through Teaching & Learning and Assessment at this level of the programme:

Through teaching, observed examples and learning, students engage in the production of work with a sense of professional finish. Level 5 students participate, reflect upon and apply knowledge to the hanging of exhibitions, working collaboratively, the undertaking of commissions, working to briefs and deadlines. Through various self-directed activities students negotiate with outside agencies and in many cases have a portfolio existence having jobs in other industries to support their studies and themselves. This requires a good degree of balance and time management. In teaching and learning it is realistic to include an element of identification of the employment skills they have developed outside, equally mature students will bring appropriate experiences which maybe managerial, IT focused or organisational skills.

<p>By the end of this level of this programme the students will be able to demonstrate for a threshold pass:</p> <p>To continue the development of selection, testing and making appropriate use of materials, processes and environments.</p> <p>Develop ideas through to material outcomes, for example images, artefacts, products, systems and processes or texts.</p> <p>Manage and make appropriate use of the interaction between intention, process, outcome, context and the methods of dissemination.</p> <p>For a threshold pass student will be expected to utilize appropriate digital software and IT in general.</p>	<p>Primary:</p> <p>Lectures and seminars will be used to introduce and teach certain components of all modules. Students will directly engage with a range of art making processes</p> <p>Tutorial support will be delivered, with a focus on creative idea development together with pastoral and study support.</p> <p>Opportunities for exhibition visits and engagement with outside agencies will reinforce notions of professional practice and entrepreneurial possibilities.</p> <p>Secondary/Supplementary</p> <p>Peer working across stages will be used to underpin creative concepts and processes. A final year exhibition curated by students concludes the programme and serves as a Launch pad for career and self-promotion opportunities.</p>	<p>4 AND 5</p>	<p>P1.</p>	<p>Assessment is by a body of course work and written submissions</p> <p>This will include a learning journals together with a portfolio that documents learning, research, exemplars, reflection and analysis on skill development, materials, outcomes, and products. Summations are in the form of capstone evaluations and essays</p>	<p>PETR2028</p> <p>NDI 211</p> <p>NDI 212</p> <p>NDI 213</p>
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An explanation for embedding Practical Skills through Teaching & Learning and Assessment at this level of the programme:

All modules are designed to create an environment within which student's develop ideas, experiment, explore and through selected processes create artefacts. Dependent upon their practice the production of these artefacts may utilise two dimensional or three dimensional making methods or time based

Techniques. Teaching within this forum involves one to one tuition, peer reflection and information exchange and the use of exemplars.

3. PD15. Work Based/Related Learning⁴

WBL is an essential element of Foundation Degrees and therefore needs to be detailed here. However, for all types of HE programmes there should be an element of employability focus through, at least, Work Related Learning, and therefore the following is applicable for all:

FHEQ level: 5					
WBL/WRL Activity:	Logistics	Prog Aim	Prog Intended LO	Range of Assessments	Related <u>Core</u> Module(s)

⁴ The provided table includes only a single line. This will need replicating for each WBL/WRL activity (I.e, placements / real-world industry provided problems to solve / visits / trade shows etc). Additionally, the table should be replicated for each stage of the programme for clarity.

<p>A final year exhibition curated by students concludes the programme and serves as a launch pad for career and self-promotion opportunities. Within the build up to this event students learn about and practice raising sponsorship, self-promotion, marketing and curation.</p>	<p>The exhibition is focused on Petroc's Goodwin Gallery and studios with engagement in the wider community.</p>	<p>4-5</p>	<p>KT1 and P1</p>	<p>Assessment is by a body of course work and written submissions</p>	<p>PETR2018 NDI 211 NDI 212 NDI 213 PETR 2028</p>
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An explanation of this map:

Within the lead up to the Collaborative Exhibition module students in other modules work as emerging artists producing a variety of outcomes. New work produced within the final module together with the body of work from other modules provides the collection from which the exhibition is to be selected by the student. Working in collaboration with students from Fine Art they produce a catalogue, devise self-promotion strategies, undertake sponsorship approaches and engage with various digital media platforms. Running parallel to this summative activity the students produce a reflective, illustrated portfolio of their FdA learning, one and five year goals and a CV, this is produced both as a hard copy and a digital copy, designed to be used in job, exhibition and other opportunity applications.

4. PS15. Illustration Year 1 Studio Assessment Grading Criteria

Grading criteria used in the assessment of Illustration	A+ 99 98 97 96 95 94 93 92 91 90 A 89 88 87 86 85 84 83 82 81 80 A- 79 78 77 76 75 74 73 72 71 70	B+ 69 68 67 B 66 65 64 63 B- 62 61 60	C+ 59 58 57 C 56 55 54 53 C- 52 51 50	D+ 49 48 47 D 46 45 44 43 D- 42 41 40	F Compensatable fail	F Fail 29 and below
Knowledge and understanding Analysis, context and synthesis	Clear evidence of extensive research and thorough analysis of their findings	evidence of a breadth of enquiry, and developing understanding of a wide range of practices	has located useful examples of current practice that enhance the content of their studies	selectively locates examples of practice which reflect their interests	too little evidence of enquiry or subject knowledge and understanding	no evidence of enquiry or # subject knowledge

	<p>highly developed understanding of the contexts for the development of their practice</p> <p>in depth understanding of concepts introduced and subsequent strong ideas development in evidence</p>	<p>a clear understanding of the context for their practice</p> <p>understands concepts introduced. A considered approach to ideas development</p>	<p>understands some of the contexts for their practice and seeks to discover others</p> <p>responds to concepts introduced and plans carefully for ideas development</p>	<p>recognises selective context for their practice, reluctant to enquire further</p> <p>understands some of the concepts introduced but needs encouragement to develop ideas</p>	<p>reluctantly responds to tutorial direction in seeking contexts for their work needs constant direction and support in order to develop ideas</p>	<p>does not recognise the relevance of context to their work</p> <p>ideas development is muddled and inappropriate to content introduced</p>
<p>Realisation Application of knowledge and Understanding, process and Materials, visual constructs</p>	<p>innovative and highly questioning response to a given brief</p> <p>Clear evidence of the application of relevant research sources</p> <p>highly inventive development of ideas through</p>	<p>inventive and questioning response to a given brief</p> <p>there is evidence that the development of ideas and practices has been informed by their research</p> <p>confident development of ideas through to material outcomes using</p>	<p>questions and makes work in response to a given brief</p> <p>there is evidence that the development of ideas and practice makes reference to aspect of their research</p> <p>carefully constructed work which</p>	<p>can respond to and question a given brief with tutorial support</p> <p>work references a limited range of research interests</p> <p>use of a limited range of processes and/ or materials, the work is satisfactorily</p>	<p>has difficulty working to a brief</p> <p>student exhibits a reluctance to use relevant research in the development of ideas and work</p> <p>work is poorly constructed and choices of processes and/ or materials are inappropriate</p>	<p>cannot work with a given briefing</p> <p>no use of research</p> <p>quality and quantity of work produced falls below standards for</p>

	<p>to material outcomes using an informed choice of appropriate processes and/or materials</p> <p>utilises an experimental approach and takes risks that are successfully incorporated into their learning experience</p> <p>consistently produces work which is innovative, coherently formed and thoughtfully presented. The work effectively communicates the concerns and intentions of the student</p>	<p>a considered choice of processes and/or materials</p> <p>includes experimentation and recognises the value of risk-taking to their learning</p> <p>produces work which has a communicable content through a working method that embraces the use of processes and conceptual models. Considered presentation in evidence</p>	<p>articulates to the student's ideas and shows the use of a range of processes and/or materials</p> <p>can be encouraged to take risks that benefit their practice</p> <p>the work conveys an overly subjective content yet reflects intentions and concerns of the student; presentation skills are in evidence</p>	<p>constructed, yet choices made require further investigation in relation to the student's ideas</p> <p>can, with tutorial support, take risks</p> <p>work produced tends towards a literal communication of their concerns, with little consideration for presentation and/or the documentation of ideas development and realisation</p>	<p>is reluctant to take risks</p> <p>work lacks sufficient evidence of engagement with the communicative processes, but potentially could improve through revision of working procedures</p>	<p>attainment of at this level</p> <p>is unable to recognise the value of risk taking within their learning experience</p> <p>Work appears muddled and lacks clarity in relation to the student's aims and intentions. Badly presented development of work</p>
Evaluation	Evidence of a highly reflective and questioning	Evidence of reflection with regards their own	Understands the processes contributing to	The student is able to evaluate their work with tutorial	Does not recognise the relevance of	Does not engage in the

<p>Reflection and verbal/written Communication</p>	<p>approach to evaluating their own work</p> <p>is able to fully articulate their views and construct appropriate arguments for their informed opinions. Illuminating and enthusiastic contributions made to group sessions</p>	<p>work. Recognises the value of critical evaluation</p> <p>Is able to articulate their views thoughtfully and make reference to varied sources to support their opinions Insightful contributions to group sessions</p>	<p>successful evaluation of their work but needs support to put process into practice There is evidence of a developing ability to explain their views and opinions. Informed and interested contributions to group sessions</p>	<p>guidance and questioning</p> <p>Has difficulty articulating views but does so with prompting. Occasional contributions made to group sessions</p>	<p>evaluation of their work and comments tend to be overly subjective</p> <p>Is reluctant to articulate their views and when they do, they are generally ill-informed. Little or no contribution made to group sessions.</p>	<p>processes of evaluation in a meaningful way</p> <p>Does not attempt to discuss their views or opinions or those of other students or staff. Does not contribute to group discussion</p>
<p>Self-management Organisation and participation</p>	<p>Highly motivated student who organises and plans their time effectively and takes responsibility for studio related 'housekeeping'</p>	<p>Well organised and plans ahead. Will take on studio responsibilities if asked.</p>	<p>Is generally well organised and will take responsibility for their own work space</p>	<p>Is selective in the aspects of their practice which they are committed to organising</p>	<p>Minimal effort to plan ahead or organise themselves, lacks motivation as regards tidiness</p>	<p>Is unorganised, inconsiderate in the studio and untidy</p>

Other skills which may or may not be applicable in all modules: Collaboration Negotiation	<p>Is fully able to enter into negotiation with appropriate external agencies as well as</p> <p>Understands the process of collaboration and is able to demonstrate its uses</p>	<p>Is capable of successful negotiation but is building confidence in the actual process</p> <p>Is able to collaborate and considers it a useful approach</p>	<p>Understands the nature of some forms of negotiation but requires tutorial guidance and support to approach external agencies</p> <p>Is keen to collaborate and does so with guidance</p>	<p>Needs to be directed when called upon to negotiate with external agencies and/or staff</p> <p>Has a limited understanding of the nature of collaboration</p>	<p>Is reluctant to enter into negotiation</p> <p>Does not understand the possibilities of collaboration</p>	<p>Unable to negotiate</p> <p>Is incapable of collaboration</p>
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5. PS16. Illustration Year 2 Studio Assessment Grading Criteria

Grading criteria used in the assessment of Illustration Studio modules	<p>A+ 99 98 97 96 95 94 93 92 91 90</p> <p>A 89 88 87 86 85 84 83 82 81 80</p> <p>A- 79 78 77 76 75 74 73 72 71 70</p>	<p>B+ 69 68 67</p> <p>B 66 65 64 63</p> <p>B- 62 61 60</p>	<p>C+ 59 58 57</p> <p>C 56 55 54 53</p> <p>C- 52 51 50</p>	<p>D+ 49 48 47</p> <p>D 46 45 44 43</p> <p>D- 42 41 40</p>	<p>F Compensatable fail 39 - 30</p>
Knowledge and Understanding analysis, context and synthesis	<p>clear evidence of extensive research and generation of distinctive ideas</p> <p>thorough analysis of findings</p> <p>extensive and thoroughly understood knowledge of the disciplines of Illustration</p>	<p>a systematic researcher with ability to analyse and organise findings</p> <p>Broad knowledge of the disciplines of Illustration</p>	<p>well established pattern of research from a range of sources</p> <p>working knowledge of the disciplines of Illustration</p>	<p>a limited range of research</p> <p>a partial knowledge of disciplines</p>	<p>evidence of some research, but poorly understood and organised</p> <p>inadequate knowledge of disciplines</p>

	insightful knowledge of relevant specialist area(s)	a clear and focused in-depth study	some in depth knowledge of a specialist area	beginning to develop more depth in specialist area	inadequate specialist knowledge
Realisation application of knowledge and understanding, process and materials, visual constructs	<p>can conceive, organise and make personal work over a given period, evolving ideas and methods as part of the process</p> <p>original utilisation of research within their practice</p> <p>a versatile and inventive use of processes and materials that clearly enhance ideas</p> <p>employs varied and original strategies to problem solving</p> <p>takes risks that lead to re-evaluation of ideas and working methods</p> <p>consistently produces work that is innovative, coherent and communicates the concerns of the</p>	<p>can conceive, organise and develop personal work in an informed and independent manner</p> <p>clear inventive application of research resources</p> <p>effective judgement to select processes and materials</p> <p>can identify problems clearly and objectively and respond imaginatively</p> <p>takes risks that are successfully incorporated into the working process</p> <p>produces work that incorporates intelligent communication and is constantly evolving</p>	<p>can create a proposal of work and carry it out effectively.</p> <p>able to use research to enhance their practice</p> <p>uses appropriate materials and processes within a given range</p> <p>can identify problems and develop straightforward solutions</p> <p>risk taking forms part of the working process</p> <p>produces work which is made with deliberation and reflects the student's concerns</p>	<p>can create a proposal of work and carry it out with some support</p> <p>research does not always emerge clearly in the work</p> <p>a limited use of processes and materials, with some consideration of their application</p> <p>can identify more obvious problems and begin to solve them</p> <p>low level of risk taking leading to predictable results</p> <p>produces work which is reasonably well made but limited in its concerns</p>	<p>has difficulty making proposals and carrying out their intentions</p> <p>low level of research not applied to work clearly</p> <p>use of materials and processes poorly thought out</p> <p>finds it difficult to define problems objectively</p> <p>rarely takes risks nor uses their possibilities</p> <p>work is poorly made and unclear in its intentions</p>

	<p>student in a thought provoking manner</p> <p>presents work in a relevant and original manner to a considered audience</p>	<p>can select and execute presentation of work in a manner that relates to their ideas</p>	<p>has adopted a standard method of presentation that suits the work</p>	<p>has some grasp of presentation, but may execute it inconsistently</p>	<p>presentation may be poor and considered separate to ideas</p>
<p>Evaluation, reflection and verbal/written communication</p>	<p>critical reflection on the strengths and weaknesses of their own work, that challenges accepted orthodoxies</p> <p>can hold a lucid dialogue using a range of views and ideas about concrete and abstract concerns in their work</p>	<p>clear reflection about their own work that leads to significant development.</p> <p>can articulate thoughts and views about their work and develop ideas in dialogue</p>	<p>can objectively identify strengths and weaknesses in their practice and act upon them</p> <p>can express clearly the ideas and working processes that are involved in their work</p>	<p>can evaluate work with some tutorial guidance</p> <p>can articulate ideas about some aspects of their work</p>	<p>low level of self awareness</p> <p>a confused approach to describing work and ideas</p>
<p>Self Management Attendance, Organisation and Participation</p>	<p>fully attendance for taught sessions</p> <p>highly motivated student who organises and plans effectively and takes responsibility within a group/ studio situation engages intelligently in dialogue with peers and staff</p>	<p>attends well for taught sessions</p> <p>Always well motivated and organised and participates within a group/studio situation</p> <p>engages productively in dialogue</p>	<p>attends well for most taught sessions</p> <p>generally well motivated and organises and plans their own</p> <p>progress well participates in an interesting and informed way</p>	<p>progress would benefit from better attendance at taught sessions works well spasmodically</p> <p>participates with support. May</p>	<p>No clear reason for absences</p> <p>motivation is lacking and needs a lot of pushing by staff to engage</p> <p>little or no contribution</p>

				lack confidence in their views	with poor engagement
Other skills which may or may not be applicable in all modules: collaboration negotiation	takes a leading and constructive role in negotiations takes a leading and constructive role in collaborations	takes a positive part in negotiations takes a positive part in collaborations	understands and makes use of the processes of negotiation understands and makes use of the process of collaboration	needs some support to negotiate successfully needs some support to collaborate successfully	is reluctant to negotiate is reluctant to collaborate

Module Records

SECTION A: DEFINITIVE MODULE RECORD. *Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.*

MODULE CODE:	PETR1019	MODULE TITLE:	Introduction to Illustration
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W220
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PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: No
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SHORT MODULE DESCRIPTOR: *(max 425 characters)* This module will introduce examples of contemporary Illustration practices reflecting a range of processes, approaches, techniques and materials. A common theme introduces a range of genres and their design considerations. Learners will be introduced to variety of studio-based practices; the design process, ideas generation, researching context, reflection and planning, and the role of the Learning Journal. These are reinforced by workshops and seminars.

ELEMENTS OF ASSESSMENT <i>Use HESA KIS definitions</i>					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media

Professional body minimum pass mark requirement: N/A

Module Aims:
 To introduce the illustration studio, its working practices, equipment, ethos and students to each other.
 To introduce the student to the breadth of illustration practice
 To enable the student to define basic concepts and learning mechanisms within Illustration.
 To develop confidence in 'drawing' and in being playful in the design process
 To help the student to locate areas of practice compatible with their interests
 To introduce the Learning Journal and research and design methodologies

ASSESSED LEARNING OUTCOMES: *(additional guidance below)*

At the end of the module the learner will be expected to be able to:

- 1.evidence a body of work (experimentation and ideas) reflecting their understanding of design issues associated with varying genres and audiences.
- 2.demonstrate how their own developing visual practice might fit into a specific context (artwork)
- 3.record and reflect on their developing awareness and research into practitioners and contemporary illustration practice.
- 4.record, interpret and evaluate within their Learning Journal the learning experience they have had (including timekeeping and self management)

DATE OF APPROVAL:07/2016	FACULTY/OFFICE Academic Partnerships
DATE OF IMPLEMENTATION 09/2016	SCHOOL/PARTNER Petroc
DATE(S) OF APPROVED CHANGE Click here to enter a date.	TERM/SEMESTER Semester 1 - Autumn

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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<p>SUMMARY of MODULE CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> Introduction to the Illustration studio, working practices and equipment. <input type="checkbox"/> Introduce the group working practices and studio codes of conduct. <input type="checkbox"/> exploration of practices that define Illustration and visual communication. <input type="checkbox"/> studio activities will introduce a range of processes, materials and techniques <input type="checkbox"/> appropriate Health and Safety instruction <input type="checkbox"/> learners encouraged to engage fully and playfully with all group activities <input type="checkbox"/> introduction to the Learning Journal and research methodology <input type="checkbox"/> Developing a personal voice

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops	15	Playfulness, drawing, thumbnailing, ideas generation through to introducing a range of illustration genres. Introduction to digital programmes
Lectures / Seminars Group Tutorials	5 5	to include examples from contemporary practitioners and design process/working methodologies
Project Supervision Assessment & Presentation	15 5	one to one tutorials Feedback & Action Planning Buddy System & Feedback
Guided Independent Study	155	Studio activity
Total	200	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		%	
	T		%	
Coursework	C	Learning Journal	25%	LO 4
		Project	75%	LO 1-3
			Total 100%	

Practical	P		%	
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Updated by: Stacey Tanton	Date: 13/09/20	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

FDA ILLUSTRATION Moodle Petroc.

Gregory. D. (2008) **An Illustrated Life** . How Books. USA

Eldon, D. (1989) **The Journey is the Destination**, London: Booth-Clibborn Editions

Harrison, H (2003) **Altered Books, Collaborative Journals**, USA: Rockport

Lawrance. S. (2015) **Drawn from the Archive. Hidden Histories of Illustration**. Seven Stories Publications. UK.

Martinbrough, S (2007) **How to Draw Noir Comics**,

Brazell. D & Davies. J. (2013) **Making Great Illustration**; A&C. London

Harzinski, K. (2010) **From Here to There: A Curious Collection from the Hand Drawn Map Association**. Princetown Architectural Press. USA

Varoom. An Association of Illustrators Publication

Lectures and additional recommended reading to be published separately.

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

Appropriate texts will be recommended by the staff team on an individual basis.

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: PETR1020	MODULE TITLE: Thematic Studio Practice
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W220
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PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: y
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SHORT MODULE DESCRIPTOR: (max 425 characters)

This module requires you to respond personally and imaginatively to a given theme 'The Figure' using methodologies explored in the introductory module. Your studio work will be supported by seminars and workshops where appropriate and will involve a developing awareness of concepts and interpretations.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media

Professional body minimum pass mark requirement: N/A

- Module Aims:
- To develop confidence in illustrating 'the Figure'
 - To enable the student to develop conceptual thinking, learning mechanisms, design processes and interpretation within Illustration.
 - To experiment with a variety of studio based techniques including digital, around a given theme.
 - To help the student to locate areas of practice compatible with their interests.
 - To develop critical thinking, commentary and reflection recorded in the Learning Journal

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. utilise a range of investigative options within an illustration context with underpinning contextual and visual research
2. recognize and employ appropriate combinations of style, technique etc to reinforce the interpretation and ideas.
3. produce a professionally presented final artwork that answers the brief
4. produce a module Learning Journal which shows basic concepts and learning mechanisms within illustration with critical commentary and reflection.

DATE OF APPROVAL: 07/2016	FACULTY/OFFICE: Academic Partnerships
DATE OF IMPLEMENTATION: 09/2016	SCHOOL/PARTNER: Petroc
DATE(S) OF APPROVED CHANGE: Click here to enter a date.	TERM/SEMESTER: Semester 1 - Autumn

Additional notes (for office use only): For delivering institution's HE Operations or Academic Partnerships use if required

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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<p>SUMMARY of MODULE CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> Workshops to encourage exploration of media, style, technique etc. and the work of practitioners. <input type="checkbox"/> Workshops and seminars to build confidence in drawing and illustrating the figure.- eg. Caricaturing, life drawing, fashion illustration and anthropomorphism in experimental, digital and traditional formats and photography. <input type="checkbox"/> Building visual literacy skills and developing language <input type="checkbox"/> IT workshops <input type="checkbox"/> Focus on exploration, interpretation and ideas generation and development of a given theme <input type="checkbox"/> Concluding final Illustration artworks as a resolved and professionally presented outcome <input type="checkbox"/> Reinforcement of module Learning Journal as vehicle for drawing, research, commentary, reflection, evaluation and planning.
--

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops Lectures / Seminars Group Tutorials	10 10 10	range of workshops and lectures building confidence in drawing the figure
Project Supervision	10	One to one tutorials Feedback & Action Planning
Assessment & Presentation	5	Buddy System & Feedback
Guided Independent Study	155	Studio activity
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		%	
	T		%	
Coursework	C	Final Artwork Project	25% 75% Total 100%	LO 3 LO 1,2,4
Practical	P		%	

Updated by: Stacey Tanton	Date: 14/09/20	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

Slee. S (1986) **How to Draw Comics the Marvel Way**. Titan

Blackman.C. (2007) **100 Years of Fashion Illustration**. Laurence King Publishing

George. M. (1987) **Hogarth to Cruikshank- Social Change in Graphic Satire**. Viking.

Images aoi: **The Best of British Contemporary. Illustration**. Association of Illustrators.

Stanchfield. W. (2009) **Drawn to Life. 20 Golden Years of Disney Master Classes: The Walt Stanchfield Lectures- Volume 1**. Focal Press

Lectures and additional recommended reading to be published separately.

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

Appropriate texts will be recommended by the staff team on an individual basis.

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: PETR1021	MODULE TITLE: STUDIO OPTION
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W220
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PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
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SHORT MODULE DESCRIPTOR: (max 425 characters)

This module provides the opportunity for the student to design and produce a book or leaflet for an audience and genre of their choosing. (Traditional, non-traditional or e format) Design considerations such as the relationship of structure to content, image and text, sequence and page turn, etc and publishing will be explored as well as traditional craft bookbinding skills.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media

Professional body minimum pass mark requirement: N/A

- Module Aims:
- to extend knowledge and experience of studio practice in applying illustration to a book context.
 - to develop the relationship between theory, ideas, practice and context of use
 - to begin to identify interests and aptitudes
 - to understand how illustration operates within book publishing

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. make informed choices in relation to experimentation, design methods, production processes and techniques acknowledging health and safety issues
2. research and critically evaluate contemporary and historical Illustration practices to frame their own developing practice
3. evaluate, interpret and resolve the relationship between experimentation, ideas and final outcome.
4. identify developing interests in written and visual form, record the design process and begin to review and reflect on their developing practice in their Learning Journal and contribute to group discussions

DATE OF APPROVAL: 07/2016	FACULTY/OFFICE: Academic Partnerships
DATE OF IMPLEMENTATION: 09/2016	SCHOOL/PARTNER: Petroc
DATE(S) OF APPROVED CHANGE: Click here to enter a date.	TERM/SEMESTER: Semester 2 - Spring

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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<p>SUMMARY of MODULE CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> introduction to and workshops for book binding to include traditional, non traditional and e format structures. <input type="checkbox"/> Ideas generation and alternative thinking <input type="checkbox"/> design considerations, image and text relationships, impact of audience and genre, narrative sequencing and typography and book layout. <input type="checkbox"/> introductions to different illustration practices through examples of contemporary and historical work and changes in publishing industry <input type="checkbox"/> appropriate health and safety instruction and training with extended introductions to technical processes and materials <input type="checkbox"/> developing independence <input type="checkbox"/> focus on studio as hub for ideas exchange and support
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SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Practical classes and workshops Lectures / Seminars Group Tutorials	10 10 10	Practical workshops in book binding. Workshops and lectures on design methodology, image and text relationships etc
Project Supervision Oral Assessment & Presentation	10 5	One to one tutorials Feedback & Action Planning Buddy System & Feedback
Guided Independent Study	155	Studio activity
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		%	
	T		%	
Coursework	C	Final Artwork Project	25% 75% Total 100%	LO 3 LO 1,2,4
Practical	P			

Updated by: Stacey Tanton	Date: 14/09/20	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

Salisbury. M. (2004) **Illustrating Children's Books: Creating Pictures for Publication**. London. A & C Black,

Heller. S. (2004) **Handwritten: Expressive Lettering in the Digital Age**. Thames &Hudson

La Ferla. J. (2005) **The Penland Book of Handmade Books: Master classes in Bookmaking Techniques** . New York : Lark Books,

James. A. (2000) **The Handmade Book**. New Holland Publishers.

Smith. E (2008) **Magic books and Paper Toys**. Potter Craft. USA

Lectures and additional recommended reading to be published separately.

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

Appropriate texts will be recommended by the staff team on an individual basis.

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: PETR1022	MODULE TITLE: Technical and Experimental Works
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W220
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PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
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SHORT MODULE DESCRIPTOR: (max 425 characters)

This module is designed to make use of a variety of the College's facilities and staff within a flexible approach to a student's individual need. Students will select from a variety of options, technical and process pathways which may challenge established working methodologies and enrich their practice. By the end of the module, students will be encouraged to take ownership of these new ways of working and thinking and develop new work.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media

Professional body minimum pass mark requirement: N/A

- Module Aims:
- to work with students from other disciplines and enable the student to work in other creative art areas other than their main area of practice
 - to encourage continued exploration and playfulness
 - to encourage the student to examine processes, modes of practice and technological developments outside their perceived areas of practice
 - to initiate an understanding through appropriate models and exemplars, how their practice may engage with other disciplines.
 - to develop confidence in exploration

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. evidence a body of work reflecting their experimentation and engagement with other disciplines, ways of working, ways of thinking and other students. (work produced in workshops to include C&C)
2. critically evaluate and interpret this response to working with other disciplines with personal direction and development to a new conclusion. (New work/final artwork from personal direction)
3. present evidence through a Learning Journal, of the ability to explore modes of practice and practitioners outside perceived concepts of their own discipline showing critical thinking, reflection and evaluation. (Learning Journal and evaluation)

DATE OF APPROVAL: 07/2016	FACULTY/OFFICE: Academic Partnerships
DATE OF IMPLEMENTATION: 09/2016	SCHOOL/PARTNER: Petroc
DATE(S) OF APPROVED CHANGE: Click here to enter a date.	TERM/SEMESTER: Semester 2 - Spring

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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<p>SUMMARY of MODULE CONTENT</p> <ul style="list-style-type: none"><input type="checkbox"/> introductory sessions and meeting of students from other disciplines<input type="checkbox"/> seminars to introduce underpinning critical and contextual information<input type="checkbox"/> extended workshops to new technical processes and disciplines<input type="checkbox"/> appropriate health and safety training and emphasis on exploration and playfulness<input type="checkbox"/> independent studio work<input type="checkbox"/> group critiques
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SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops Lectures / Seminars	10 10	New disciplines and processes explored
Group Tutorials Project Supervision	10 10	One to one tutorials Feedback & Action Planning
Oral Assessment & Presentation/Practical Skills Assessment	5	Buddy System & Feedback
Guided Independent Study	155	Studio activity
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		%	
	T		%	
Coursework	C	Final Artwork and evaluation Project	40% 60% Total 100%	LO 2 LO 1 & 3
Practical	P		%	

Updated by: Stacey Tanton	Date: 14/09/20	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

Barton. J (2013) TED Talk **Museum of You**. <https://www.ted.com/talk>

Textile View Forecasting Periodical. Mode Info

Koumis. M. (1999) **Art textiles of the world: Australia**. Telos, 1999

Koumis. M. (1996) **Art textiles of the world: Great Britain: vol 1** Winchester : Telos, 1996

Millar. L. (2008) **Cloth and Culture now**. Canterbury : University College for the Creative Arts, 2008

Lectures and additional recommended reading to be published separately.

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

Appropriate texts will be recommended by the staff team on an individual basis.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

- 1 Critically reflect upon and evaluate lectures then further research personal responses to the information given.
- 2 Produce a critically reflective essay demonstrating a coherent research methodology and acknowledging academic conventions.
- 3 Build a PDP that records and evaluates their professional engagement with their discipline, records entrepreneurial activity and evidences their planning for the development of skills appropriate to their subject sector to help establish personal ambition
- 4 Reflect and utilise their professional outlook by strong attendance, studentship, teamwork and communication skills laying foundations for Level 5 study.

DATE OF APPROVAL:	04/2016.	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Petroc
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	All Year

Additional notes (for office use only): For delivering institution's HE Operations or Academic Partnerships use if required

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF
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<p>SUMMARY of MODULE CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> Introductory workshops and seminars to develop graduate skills <input type="checkbox"/> Lecture programme <input type="checkbox"/> Independent engagement, study and research <input type="checkbox"/> Professional engagement <input type="checkbox"/> Collaborative research <input type="checkbox"/> Construction of a portfolio, PDP and on-line presence <input type="checkbox"/> Essay <input type="checkbox"/> Response to lectures.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Lectures and seminars	20	Graduate writing and research skills and creative industry lectures.
Group tutorials	10	This enables the sharing of ideas and knowledge across disciplines
Supervision	15	Feedback & Action Planning will be undertaken through a series of one to one tutorials.
Guided Independent study	155	Reflective essay and portfolio in response to lectures together with a constructed personal development file, to embrace professional engagement including entrepreneurial and volunteer activities together with an audit of skills and goals.
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E			
	T			
Coursework	C	Files- lecture responses Essay PDP Studentship	25% 25% 25% 25% Total 100%	LO 1 LO 2 LO 3 LO 4
Practical	P		%	

Updated by: Stacey Tanton	Date: 4/09/18	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

Recommended texts for the course are:

Arizpe. E & Styles. M. **Children Reading Pictures**. 2003 Routledge Falmer. London

Bang, M. (2001) **Picture This: How Pictures Work**. Sea Star Books. UK

Male. A (2007) **Illustration –Theoretical and Contextual Perspective**. AVA Publishing.. Switzerland.

Brazell. D & Davies. J. (2013) **Understanding illustration**. A&C Black Visual Arts.

Madden. M (2006) **99 Ways to Tell a Story**. Jonathan Cape

Francis. P. (2009) **Inspiring Writing in Art & Design- Taking a Line for a Write**. Intellect Books. Bristol

BBC Four. **Picture book**.(2009) 3 Programmes available on BoB National

[Why Visual Literacy? — Toledo Museum of Art](#)

www.vislit.org/visual-literacy

Lectures and additional recommended reading to be published separately.

Appropriate texts will be recommended by the staff team on an individual basis

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: PETR1023	MODULE TITLE: Location Practice
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CREDITS: 20	FHEQ Level: 4	JACS CODE: W220
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PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: N
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SHORT MODULE DESCRIPTOR: (max 425 characters)
 This module introduces the concept of making work in response to a particular location. Through exemplars, models and negotiation with outside agencies, the student will formulate and develop a programme of work responding to a selected site. The location may be varied as opportunities develop from year to year.

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media

Professional body minimum pass mark requirement: N/A

- Module Aims:
- to negotiate and research work placement opportunities
 - to develop skills and confidence in the use of drawing skills as a recording device
 - to apply and develop knowledge within a professional environment
 - to further develop their Personal Development Plan by using this module to investigate and understand how professional practice can expose career opportunities.
 - to create a body of work that reflects the environment worked in.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
 At the end of the module the learner will be expected to be able to:

1. research and utilise material (to include observational drawing) gathered from a variety of external sources in relation to a location
2. through negotiation, develop final artworks that reflect aspects of their research
3. identify, reflect on and evaluate the planning and utilisation of effective transferable skills
4. document, evaluate and interpret as appropriate the whole experience of the location based activity in a Learning Journal

DATE OF APPROVAL:	07/2016	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Petroc
DATE(S) OF APPROVED CHANGE:		TERM/SEMESTER:	Semester 3 - Summer

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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SUMMARY of MODULE CONTENT

- exploration of practices that define Illustration with communication design.
- To use drawing as a method for research and understanding.
- development of soft skills such as communication, planning, team work, negotiation and organisation
- studio activities will introduce a range of processes, materials and techniques
- appropriate Health and Safety instruction and ethical issues.
- learners encouraged to engage fully with all group activities
- Independent working

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops	10	Drawing as research. Reportage. Paper staining.
Lectures / Seminars	10	Drawing versus photography
Group Tutorials	5	
Project Supervision	10	Feedback & Action Planning
Assessment & Presentation/Practical Skills Assessment	10	Buddy System & Feedback
Guided Independent Study	155	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		%	
	T		%	
Coursework	C	Final Artwork Project and Evaluation	25% 75% Total 100%	LO 2 LO 1,3,4
Practical	P		%	

Updated by: Amy Stanley	Date: 4/09/18	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

UP Pixar. Bonus Features 'The Adventure is Out There' DVD
New. J. (2005) **Drawing from Life- the Journal as Art**. Princeton Architectural Press

Due to the nature of this project, a book list will be available with the brief.

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

Appropriate texts will be recommended by the staff team on an individual basis.

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: PETR2028	MODULE TITLE: Location Response
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W220
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PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: N
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SHORT MODULE DESCRIPTOR: (max 425 characters)

This module builds upon the experience, outcomes and working methodology established in earlier modules. It provides an opportunity to reflect upon, plan and develop further, work skills and interests established in those modules. This provides a platform for the independent learning required in the later stages of this award. The focus of this module is contemporary interpretation of Nursery Rhymes and narrative sequence

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media

Professional body minimum pass mark requirement: N/A

- Module Aims:
- to evaluate the work carried out in Level 4.
 - to negotiate, plan and carry out a development of the work produced Level 4
 - to develop and produce complex narrative sequences, extending skills and thinking
 - to explore colour and tonal palettes and revisit the relationship between image and text

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. analyse and synthesize through a written evaluation of the critical incidences and working methodologies discovered in Level 4 and plan for further personal development
2. initiate and utilise those areas of established Level 4 practice setting challenging responses to ideas generation by exploring a range of genres and audiences
3. with minimum guidance develop drawing, colour and media abilities in the production of complex narrative sequences
4. Record, contextualise, interpret and analyse the outcomes of this range of work and workshops in your Learning Journal and PDP

DATE OF APPROVAL: 07/2016	FACULTY/OFFICE: Academic Partnerships
DATE OF IMPLEMENTATION: 09/2016	SCHOOL/PARTNER: Petroc
DATE(S) OF APPROVED CHANGE: Click here to enter a date.	TERM/SEMESTER: Semester 1 - Autumn

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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<p>SUMMARY of MODULE CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> Introduction sessions. Return to studio workshops <input type="checkbox"/> Written evaluations, setting challenges <input type="checkbox"/> Workshops and lectures on colour, tonal painting, complex imagery and semiotics <input type="checkbox"/> Peer group common interest group seminars. <input type="checkbox"/> Ideas presentations. Art direction <input type="checkbox"/> Studio practice <input type="checkbox"/> IT workshops <input type="checkbox"/> Development of Personal Development Plan
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SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops Lectures / Seminars	10 5	Colour/paint/tone workshop Semiotics. Narrative structure
Group Tutorials Project Supervision	10 15	One to one tutorials Feedback & Action Planning
Assessment & Presentation/Practical Skills Assessment	5	Buddy System & Feedback
Guided Independent Study	155	Studio activity
Total	200	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E			
	T			
Coursework	C	Report	25%	LO 1
		Project and Evaluation	50%	LO 2,4
		Final Artwork	25%	LO 3
			Total 100%	

Practical	P		%	
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Updated by: Stacey Tanton	Date: 14/09/20	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

Zipes. J (2002) **Breaking the Magical Spell. Radical Theories of Folk and Fairy Tales.** The University Press of Kentucky USA

Jack. A. (2008) **Pop Goes the Weasel.** Allen Lane. UK

Lectures and additional recommended reading to be published separately.

Appropriate texts will be recommended by the staff team on an individual basis

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: NDI211	MODULE TITLE: Negotiated Studio Practice 1
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W220
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PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
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SHORT MODULE DESCRIPTOR: (max 425 characters)

This module enables the student to propose a brief that showcases and self promotes their skills and interests which, after discussion and agreement, is approved by the tutor(s) The student is encouraged to develop a programme of research and practice to include examining self and aspirations, working methodologies, contextual research and employment possibilities
Students will be encouraged to take risks and use an experimental approach to making and thinking.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media

Professional body minimum pass mark requirement: N/A

- Module Aims:
- to enable students to further develop proposals from self evaluation and explore and resolve work through appropriate studio disciplines
 - to inform students' developing contextual awareness and appreciation of issues which influence Illustration practice.
 - To encourage research into how and where to place their work in professional context
 - to encourage students to take risks and use an experimental approach to making and thinking

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. present a proposal which includes a research plan; a scheme of work; the identification of ideas and concepts; and the exploration and development of new technical processes and uses of materials. As documented in the Learning Journal
2. make constructive use of risk taking and "failure", push ideas generation and accept responsibility for their own actions
3. apply theories and contexts to their own creative practice
4. develop a critical awareness of the qualities of their work to produce professional and relevant self promotional final artwork in appropriate format for genre and audience

DATE OF APPROVAL: 07/2016	FACULTY/OFFICE: Academic Partnerships
DATE OF IMPLEMENTATION: 09/2016	SCHOOL/PARTNER: Petroc
DATE(S) OF APPROVED CHANGE: Click here to enter a date.	TERM/SEMESTER: Semester 1 - Autumn

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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<p>SUMMARY of MODULE CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> negotiated self promotional studio practice determined by the student in conjunction with tutors <input type="checkbox"/> exercises illustrating 'self' past present and potential future. <input type="checkbox"/> workshops developing understanding of communication values of colour palettes and portraiture <input type="checkbox"/> Team building/collaborative working and narrative animation exercises <input type="checkbox"/> personally directed experimentation and risk taking with outcomes subject to a continuous process of refinement, redefinition and critical evaluation <input type="checkbox"/> relevant research into contextual, contemporary and historical illustrative practices which relate their work through tutorials and a combination of staff and student led seminars <input type="checkbox"/> Production of final art work to professional standards and in appropriate format

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops Lectures / Seminars	10 5	Colour as communication. Animation exercise Self Promotion. Emerging and established practitioners
Group Tutorials Project Supervision	5 15	One to one tutorials Feedback & Action Planning
Assessment & Presentation/Practical Skills Assessment	10	Buddy System & Feedback
Guided Independent Study	155	Studio activity
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E			
	T			
Coursework	C	Project and Evaluation Final Artworks	75% 25% Total 100%	LO 1,2,3 LO 4
Practical	P			

Updated by: Stacey Tanton	Date: 14/09/20	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

Davies. J & Brazell. D (2013) **Becoming a Successful Illustrator**. Fairchild Books

Herring. J (1987) **The Art of Creative Self Promotion**. Watson-Guptill Publications

Zeegen. L & Roberts. C (2014) **Fifty Years of Illustration**. Lawrence King UK.

Owen. A (2015) **Childrens' Writers' and Artists' Year Book**. Bloomsbury .UK

Hell. S & Chwast. S (2009) **Illustration: A Visual History**. HNA Books.

Lectures and additional recommended reading to be published separately.

Appropriate texts will be recommended by the staff team on an individual basis

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: NDI212	MODULE TITLE: Negotiated Studio Practice 2
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W220
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PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
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SHORT MODULE DESCRIPTOR: (max 425 characters)

This module continues with the development of self-directed study established in the earlier Negotiated Studio Practice module. Students will be encouraged to continue to take risks and use experimental approaches to making and thinking within an Illustration context. Students will write their own brief, use a competition brief or work on a brief provided by clients

ELEMENTS OF ASSESSMENT [Use HESA KIS definitions]					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media

Professional body minimum pass mark requirement: N/A

Module Aims:

- to enable students to further develop proposals and explore and resolve work through appropriate studio disciplines
- to be informed by a developing contextual awareness and appreciation of issues which influence Illustration practice.
- to encourage students to take risks and use an experimental approach to making and thinking

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. initiate a further proposal which extends their practice and includes a research plan; a scheme of work; the identification of ideas and concepts; and the exploration and development of new technical processes and uses of materials as seen in Learning Journal
2. evaluate critically the constructive use of risk taking and "failure" and accept responsibility for their own actions
3. with minimum guidance apply underlying theories and contexts to their own creative practice
4. produce final artwork in response to proposal utilizing sound rational design methodology and theory
5. critically evaluate this module as a summary of your learning for Stage 5, analyse critical incidents, supporting theory and research contexts and evaluate strengths.

DATE OF APPROVAL: 07/2016	FACULTY/OFFICE: Academic Partnerships
DATE OF IMPLEMENTATION: 09/2016	SCHOOL/PARTNER: Petroc
DATE(S) OF APPROVED CHANGE: Click here to enter a date.	TERM/SEMESTER: Semester 2 - Spring

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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<p>SUMMARY of MODULE CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> negotiated studio practice determined by the student in conjunction with tutors <input type="checkbox"/> workshops put in place if needed <input type="checkbox"/> personally directed experimentation and risk taking with outcomes subject to a continuous process of refinement, redefinition and critical evaluation <input type="checkbox"/> relevant contextual, contemporary and historical research to support and place work in context, testing, where possible with age and gender appropriate audience <input type="checkbox"/> incident practices which relate their work through tutorials and a combination of staff and student led seminars

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops Lectures / Seminars	10 5	To be organised where appropriate
Group Tutorials Project Supervision	5 15	One to one tutorials Feedback & Action Planning
Assessment & Presentation/Practical Skills Assessment	10	Buddy System & Feedback
Guided Independent Study	155	Studio activity
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E			
	T			
Coursework	C	Project Final Artworks Evaluation	60% 20% 20% Total 100%	LO 1,2,3 LO 4 LO 5
Practical	P		%	

Updated by: Stacey Tanton	Date: 14/09/20	Approved by:	Date: Click here to enter a date.
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<p>Recommended Texts and Sources:</p> <p>Male.A (2014) Illustration: Meeting the Brief. Bloomsbury Visual Arts UK</p> <p>Article. The Scent of a Kitten: The 20 Irrefutable Theories of Book Cover Design http://www.theguardian.com/books/booksblog/2012/aug/16/book-cover-theories-edinburgh-festival</p> <p>Article. Designing Lolita. http://www.newyorker.com/books/page-turner/designing-lolita</p> <p>Lectures and additional recommended reading to be published separately.</p> <p>Appropriate texts will be recommended by the staff team on an individual basis</p> <p>Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.</p>
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SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: NDI213	MODULE TITLE: Collaborative Exhibition
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W220			
PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: N			
SHORT MODULE DESCRIPTOR: (max 425 characters)					
This module offers the students the opportunity to develop new work, organise and realise a presentation of their work within the context of a group exhibition.					
ELEMENTS OF ASSESSMENT Use HESA KIS definitions]					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				
SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media					
Professional body minimum pass mark requirement: N/A					
Module Aims:					
To enable the students to organise and realise the presentation of their work within the context of a public exhibition, considering audience, and to work collaboratively, where appropriate, developing an awareness of professional practice.					
ASSESSED LEARNING OUTCOMES: (additional guidance below)					
At the end of the module the learner will be expected to be able to:					
<ol style="list-style-type: none"> 1. initiate, thoroughly organise and realise a presentation of work and its promotion for an identified audience 2. effectively communicate through reflection the utilization of an extended awareness and understanding of collaborative group working skills 3. produce new work, exhibition focused 					
DATE OF APPROVAL: 07/2016			FACULTY/OFFICE: Academic Partnerships		

DATE OF IMPLEMENTATION: 09/2016	SCHOOL/PARTNER: Petroc
DATE(S) OF APPROVED CHANGE: Click here to enter a date.	TERM/SEMESTER: All Year

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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<p>SUMMARY of MODULE CONTENT</p> <p><input type="checkbox"/> Students will negotiate their time between the exhibiting space and the studio. Students will select and develop work from their studio projects suitable for the exhibition. They will contact outside agencies to select a venue and collaborate with their peers in all aspects of presenting the exhibition,.</p>

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops Lectures / Seminars	10 5	H & S. Mounting artwork. Self promotion. Curation
Group Tutorials Project Supervision	10 15	One to one tutorials Feedback & Action Planning
Oral Assessment & Presentation/Practical Skills Assessment	5	Buddy System & Feedback
Guided Independent Study	155	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E			
	T			
Coursework	C	Collaboration and studentship	30%	LO 2
		Exhibition of work	70% Total 100%	LO1,3
Practical	P		%	

Updated by: Stacey Tanton	Date: 14/09/20	Approved by:	Date: Click here to enter a date.
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<p>Recommended Texts and Sources:</p> <p>Lectures and additional recommended reading to be published separately.</p> <p>Appropriate texts will be recommended by the staff team on an individual basis</p> <p>Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.</p>
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SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: PETR2022	MODULE TITLE: Professional Practice
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CREDITS: 20	FHEQ Level: 5	JACS CODE W220
Module Aims:		
1. To provide the main methods of enquiry into research methodologies and study skills particularly focusing on individual and collaborative ones.		
Prerequisites: None	CO-REQUISITES: None	COMPENSATABLE: No
2. To support students to work autonomously to develop an understanding of personal development planning		
3. To use methodologies for making comparative professional analysis of product quality		
MODULE DESCRIPTOR: (max 425 characters)		
4. To encourage students to embrace notions of employability and entrepreneurial activities.		
5. To encourage students to use a range of established techniques to critically analyse areas of personal strength, weakness and limits of knowledge.		
This module concentrates on developing knowledge and critical understanding of the skills necessary for the production of significant profile professional outcomes within the chosen creative industry sector. It involves negotiating a project brief and recognising individual roles within the overall project structure or undertaking independent research embraced in a portfolio approach towards Professional Development Planning.		

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: **Arts & Media**

Professional body minimum pass mark requirement: **N/A**

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Critically understand and continuously contribute to their Personal Development Plan
2. Analyse and evaluate material relevant to their developing professionalism, employability and entrepreneurial activities.
3. Be aware of and utilise professional codes of conduct and studentship.
4. Analyse and reflect upon a range of information with minimum guidance using well established classifications comparing alternative methods and techniques for obtaining data.

DATE OF APPROVAL:	07/2016.	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Petroc

DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	All Year
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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SUMMARY of MODULE CONTENT

Workshops, seminars, and lectures will develop skills in subject sector employability and entrepreneurial activities and to include budgeting, understanding resource constraints of time management and problem solving to achieve deadlines.

- Students will further identify strengths and weaknesses in their Personal Development Plan: and action plan for self-improvement and develop a public and professional profile embracing social media platforms.
- Skills such as time-management, working with others, communication skills and the realisation of projects will be developed through appropriate established techniques and theoretical models. Studentship.
- Students will be expected to compile a portfolio of evidence including a 2000 word reflective evaluation appropriate to their subject sector together with their Personal Development Plan as a means of review and assessment.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops	15	Workshops, seminars, and lectures will deliver learning in subject sector employability and entrepreneurial activities including outside projects.
Group Tutorials	10	This enables the sharing of ideas across disciplines and the development of a collaborative student approach to researching.
Project Supervision	20	Feedback & Action Planning will be undertaken through a series of one to one tutorials.
Feedback & Action Planning will be undertaken through a series of one to one tutorials.	155	Students will be expected to read around the topics delivered in the lectures and compile a portfolio of evidence including a 2000 word reflective evaluation appropriate to their subject sector together with their Personal Development Plan.
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E		%	

	T		%	
Coursework	C	PDP and digital portfolio File of evidence Studentship	25% 50% 25% Total 100%	LO 1 LO 2,4 LO 3
Practical	P		%	

Updated by: Stacey Tanton	Date: 4/09/18	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

AOI. (2008) **The Illustrator's Guide to Law and Business Practice**. The Association of Illustrators.

Taylor. F. (2013) **How to Create a Portfolio and Get Hired. A Guide for Graphic Designers and Illustrators**. Lawrence King

Article. <http://www.creativereview.co.uk/cr-blog/2012/march/where-is-the-content-where-is-the-comment/>

Lectures and additional recommended reading to be published separately.

Appropriate texts will be recommended by the staff team on an individual basis

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

SECTION A: DEFINITIVE MODULE RECORD. Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.

MODULE CODE: NORD 2098	MODULE TITLE: Critical and Contextual Studies
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CREDITS: 20	FHEQ Level: 5	JACS CODE: W220
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PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: N
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SHORT MODULE DESCRIPTOR: (max 425 characters) ELEMENTS OF ASSESSMENT Use HESA KIS definitions] Through lectures, seminars and their own research students will continue to explore issues and examples of Illustrative practice. Each student will also develop their own route of enquiry and research to inform and relate to their own practice.					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: Art and Media

Professional body minimum pass mark requirement: N/A

<p>Module Aims:</p> <ul style="list-style-type: none"> <input type="checkbox"/> to enable students to broaden their understanding of Illustration practice and communicate it to others <input type="checkbox"/> to encourage students to define and research specific areas of further interest which relates to their own practice
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<p>ASSESSED LEARNING OUTCOMES: (additional guidance below)</p> <p>At the end of the module the learner will be expected to be able to:</p> <ol style="list-style-type: none"> 1. with minimum guidance analyse the critical framing of art practices and modes of representation as detailed in lectures and seminars 2. utilise within a file the adoption of appropriate research methodology 3. research and select information and construct an appropriate written presentation or extended exhibition critique
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DATE OF APPROVAL: 07/2016	FACULTY/OFFICE: Academic Partnerships
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DATE OF IMPLEMENTATION: 09/2016	SCHOOL/PARTNER: Petroc
DATE(S) OF APPROVED CHANGE: Click here to enter a date.	TERM/SEMESTER: All Year

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 143
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MODULE LEADER: Amy Stanley	OTHER MODULE STAFF:
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SUMMARY of MODULE CONTENT
<ul style="list-style-type: none"> <input type="checkbox"/> Students will continue the process of learning how to critically analyse through participation in the seminars <input type="checkbox"/> The programme will concentrate on clarifying the relationship of theory and practice through theoretical models, such as semiotics. <input type="checkbox"/> Reading lists will underpin the programme and provide encouragement to develop self-directed research study <input type="checkbox"/> Introduction to appropriate research skills to maintain and develop a Research Journal and complete an extended critique of an exhibition or a self-initiated essay

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Practical Classes & Workshops Lectures / Seminars	10	To include Study Skills To include Professional Practice and Presentations
Group Tutorials Project Supervision	10 15	Feedback & Action Planning
Oral Assessment & Presentation/Practical Skills Assessment	10	Buddy System & Feedback
Guided Independent Study	155	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Written exam	E			
	T			
Coursework	C	Lecture responses Essay	40% 60% Total = 100%	LO 1,2 LO 3
Practical	P		%	

Created by: Amy Stanley	Date: 4/09/18	Approved by:	Date: Click here to enter a date.
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Recommended Texts and Sources:

Kress. G & van Leeuwen. (2016) **Reading images- The Grammar of Visual Design**. Routledge. UK

Salisbury. M & Styles. M (2012) **Children's Picture Books**. Lawrence King. Publishing

Crow. D (2010) **Visible Signs. An introduction to Semiotics in the Visual Arts**. AVA Publishing. UK

Nodelman. P & Reimer. M (2003) **The Pleasures of Children's Literature**. Allyn & Bacon Chapter 12

Wolk. D (2007) **Reading Comics. How Graphic Novels Work and What They Mean**. Da Capo Press. Chapter 4. Superheroes and Superreaders-

Sturken. M & Cartwright. L. (2009) **Practices of Looking: An Introduction to Visual Culture**. OUP USA

Lectures and additional recommended reading to be published separately.

Appropriate texts will be recommended by the staff team on an individual basis

Contemporary art journals, papers and texts recommended by staff and outside agencies according to interests.

5.1. Additional Guidance for Learning Outcomes:

To ensure that the module is pitched at the right level check your intended learning outcomes against the following nationally agreed standards

- Framework for Higher Education Qualifications <http://www.qaa.ac.uk/en/Publications/Documents/Framework-Higher-Education-Qualifications-08.pdf>
- Subject benchmark statements <http://www.qaa.ac.uk/assuring-standards-and-quality/the-quality-code/subject-benchmark-statements>
- SEEC level descriptors <http://www.seec.org.uk/academic-credit/seec-credit-level-descriptors-2010>
(scroll to pdf link at bottom of page)
- Professional, regulatory and statutory (PSRB) accreditation requirements (where necessary e.g. health and social care, medicine, engineering, psychology, architecture, teaching, law)
- QAA Quality Code <http://www.qaa.ac.uk/assuring-standards-and-quality/the-quality-code>

Additional Guidance for Module Record Completion (including KIS definitions):

Full guidance on the completion of module records and further information, including details of KIS definitions is located on the Academic Partnerships portal. Please contact Academic Partnerships Programme Administration if further advice is required.

- JACS codes. A list of current codes (JACS3) can be found at: <http://www.hesa.ac.uk/content/view/1805/277/>
- National Cost Centres. A list of current (2012/13 onwards) Cost Centres is available at: <https://www.hesa.ac.uk/content/view/102/143/1/2/>