BA (Hons) Graphic, Media and Communication

(Top-up)

Programme Quality Handbook

Academic Year: 2019-20

Contents

1. Programme Specification

Programme/award title(s)	BA (Hons) Top up Graphic Media and Communication
Teaching Institution	Bridgwater and Taunton College
Awarding Institution	The Open University (OU)
Date of latest OU validation	2014/2015
Next revalidation	2019/2020
Credit points for the award	120
UCAS Code	
Programme start date	September 2015
Underpinning QAA subject benchmark(s)	QAA Art and Design (2008); History of art, Architecture and design (2008); Communication, media, film and cultural studies (2008)
Other external and internal reference points used to inform programme outcomes	The Framework for Higher Education Qualifications (FHEQ) (2008) Foundation Degree Qualification Benchmark (FDQB) (2010) SEEC Credit Level Descriptors (2010)
Professional/statutory recognition	
Duration of the programme for each mode of study (P/T, FT,DL)	One year Full Time Two years Part Time
Dual accreditation (if applicable)	Not Applicable
Date of production/revision of this specification	December 2014

Educational aims and objectives
The programme is intended as a supportive platform to develop both the creative skills and academic foundation of each student within the disciplines of Graphic Media and Communication. The skills gained during this period will facilitate a successful transition from education and into employment.

This final year of study affords each student a short period of reflective practice prior to |

embarking upon the generation of two large bodies of creative work. A theoretical written component contextualises each student's creative practice. The ensuing final major project (GMCRE14 Resolution) exemplifies the student's focussed, creative objectives.

The programme is supported by a team of academic, technical and visiting professionals.

Relationship to other programmes and awards

The BA (Hons) Graphic Media and Communication programme has been written as a sustainable progression route from the FD Graphic and Media and Communication programme.

2. Programme outcomes

Level 6

A. Knowledge and understanding	
Learning outcomes:	**Learning and teaching strategy/ assessment methods**
By the end of the programme lerarners will be able to: **A11:** Demonstrate critical understanding of research methodologies in relation to their field of practice through research, making and associated documentation of practice **A12:** Develop, analyse and critique an in-depth and systematic understanding of a specialised field of study through the effective usage of primary and secondary sources. **A13:** Develop and demonstrate an understanding and knowledge base of materials, techniques and processes that are integrated within practical work **A14:** Apply specialist knowledge and expertise to resolve ideas and intentions through research, interpretation and synthesis	**Primary** • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Active independent making. **Secondary** • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. **Assessment** Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs.

B. Cognitive skills	
Learning outcomes:	**Learning and teaching strategy/ assessment methods**
By the end of the programme lerarners will be able to: **B11:** Interpret and synthesize knowledge, ideas and information to generate new solutions and creative outcomes. **B12:** Organise knowledge and construct investigative strategies in relation to both studio and professional practice to undertake critical analysis, thinking-through-practice, reflection and evaluation. **B13:** Devise and construct complex and unfamiliar contexts that extend thinking and understanding through practice undertaking a critical analysis evaluating the outcomes. **B14:** Set own criteria for the production of practical work and test and evaluate this in relation to ideas.	**Primary** • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Active independent making. **Secondary** • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. **Assessment** Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs.

C. Practical and professional skills	
Learning outcomes:	**Learning and teaching strategy/ assessment methods**
By the end of the programme lerarners will be able to: **C11:** Formulate own criteria and take responsibility for managing own workloads and in negotiating independent learning **C12:** Sets criteria for the development of own learning using analysis, project initiative, and reflection to appraise actions, own capabilities, and alternatives	**Primary** • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Active independent making. **Secondary** • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research.

C. Practical and professional skills	
C13: Reflect upon own capabilities, appraise alternatives and evaluations, plan and implement appropriate actions **C14:** Present and explain ideas effectively and engage in constructive debate in a professional and well-informed manner. **C15:** Present practical and promotional work to audiences in a range of situations using appropriate media and apply professional skills to support their own practice and /or the practice of others.	**Assessment** Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs.

D. Key/transferable skills	
Learning outcomes:	**Learning and teaching strategy/ assessment methods**
By the end of the programme lerarners will be able to: **D11:** Critique and evaluate the development of their practice in relation to key themes and practices and in response to the critical judgments of others **D12:** Locate and develop new research strategies with autonomy within agreed guidelines and take responsibility for accessing support and research opportunities. **D13:** Select, test and develop new techniques and processes to own performance and identify how these might be integrated	**Primary** • One-to-one and group seminars and tutorials • Directed and independent study. • Research and project work • Active independent making. **Secondary** • Case studies • Problem-solving exercises • Tutorials. • Verbal feedback • Effective online research. **Assessment** Key knowledge and understanding is assessed via a combination of presentations and seminars and in the production of creative responses to set studio briefs.

D. Key/transferable skills	
and evaluated **D14:** Effectively demonstrate specialist practical skills within own area of practice and work effectively and professionally as a team in all aspects of exhibiting.	

3. Programme Structure

Intermittently within the academic year there may be opportunities to work on 'live' projects and to engage in work placements. These will be negotiated directly with the academic staff team and may be coordinated within the programme.

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

Please note – within the BA (Hons) Graphic Media and Communication programme there are no optional or pre-requisite modules for either the full time or part time modes of study.

Support for students and their learning

During induction week all students are provided with a personal tutor. Formal meetings with the personal tutor are scheduled three times per year for a one-to-one twenty-minute tutorial.

In addition, students meet with module lead tutors in seminar groups within a project-by-project basis. Each studio project brief differs in duration from five to ten weeks. Students meet the lead tutor for the project briefing, interim discussions, critiques and for the final project presentation.

All tutors operate an 'open door' policy - if they are available to see you at any time during the College day, they will.

Students are accommodated within purpose built studio spaces where they are afforded their own space. Adjacent to the studios and sited within the Arts House building is a range of computer and workshop facilities. These are timetabled weekly and all programmes are given priority times across all the academic year.

A dedicated student support officer has an office within the Arts House building and offers support throughout the academic year.

The HE Study Centre (sited within the main campus building) provides students with

academic support in relation to research and writing.

An HE academic support officer is available across the academic year in support of students with dyslexia, dyspraxia, learning difficulties and mental health.

Criteria for admission

All candidates will be invited to attend and interview bringing with them a portfolio containing examples of their work. Applicants applying for a 'top-up' course will need to have successfully completed a FdA qualification within a related subject area such for example: Graphic Design, Illustration, Photography, Digital media or hold a qualification which is equivalent to level five.

Candidates for full-time courses will need to apply through the UCAS system (www.ucas.com), for those applying for part-time you can apply to the College direct.

Applicants who do not meet these course entry requirements may still be considered if the Admissions and Programme Managers identify that the application demonstrates additional strengths and alternative evidence. This might be demonstrated by, for example: related academic or work experience; the quality of the personal statement; a strong academic or other professional reference; or a combination of these factors.

All previous qualifications will need to be evidenced at enrolment on the course, including GCSEs.

Language of study

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

Information about assessment regulations

Assessment will take the form of:

Formative Assessment - is an interim review of student work undertaken at key points during each module. It provides an indicative measure of progress, allows students to consider their work in relation to that of their peers, allows students to discuss with staff any adjustments they need to make in order to satisfy course requirements, and is designed to help students improve their performance. Please note: It does not contribute to the final module mark.

Summative Assessment - is that carried out at the end of a unit. It provides an evaluation of student progress at the end of the module, generates a module mark, and confirms the conditions for referral or retake.

The Purpose of Assessment
Assessment measures student performance in a completed module. It is therefore retrospective and should not necessarily be taken as a guide to future success. Assessment can have the following purposes:

• To measure student performance over a specified part of the course by published criteria against a stated requirement;
• To provide students with feedback about their performance, helping them to identify strengths and weaknesses;
• To determine the suitability to progress to the next stage of the course;
• To determine the award of an appropriate qualification.

The assessment process is designed to recognise credit achievement rather than to penalise failure. If you fail a module you will have a further chance to improve your work and pass in line with academic regulations.

Methods for evaluating and improving the quality and standards of teaching and learning.

The quality of the BA (Hons) Graphic Media and Communication programme is annually monitored through evaluating:

• External examiner reports (considering quality and standards).
• Teaching observations – reviewed by the Teaching and Learning Committee.
• National student surveys (NSS) and Student Perception Questionnaires (SPQ).
• Statistical information, considering issues such as pass rate.
• Student feedback (Student Voice), including module evaluation questionnaires.

The course team use this information to undertake annual monitoring, which, in turn, is monitored by the Somerset College's Academic Quality and Standards Committee.
Five yearly revalidation of each HE programme of study.

Curriculum map for Level 6 - BA (Hons) Graphic Media and Communication

Level	Study module/unit	Programme Outcomes														
		A11	A12	A13	A14	B11	B12	B13	B14	C11	C12	C13	C14	D11	D12	D13
	(GMIN61) Inspiration & Innovation	✓		✓		✓		✓		✓		✓		✓		
6	(GMCT62) Context		✓				✓				✓				✓	
	(GMRE64) Resolution				✓				✓				✓			✓

Module specifications Level - 6

Module Specification: GMCT62

1. Factual information			
Module title	Context	**Level**	6
Module tutor	Lorna Sheppard	**Credit value**	30
Module type	Taught / Self Directed - *Theory*	**Notional learning hours**	300

2. Rationale for the module and its links with other modules

This module is written to enhance each student's appreciation of in-depth research, in relation to their own evolving creative practice and to prepare them for their final major project. Students will develop academic or reflective writing skills in the contexts of their design practice by selecting and developing an appropriate research theme.

In order to expand upon their chosen theme and shape an effective project structure, they will learn how to develop valuable research content from a wide range of primary and secondary sources. In this process of research key cognitive skills are developed such as synthesis, creative and critical thinking, problem solving, and evaluation. With supervision and guidance through tutorials, learners will develop personal study modes and take responsibility for planning and implementing independent learning.

This will link with the experimentation and innovation module as students must present the relevance and in depth significance of their research to their practical work. This alignment through a presentation ensures students have to select research that informs their studio work and allows for the effective development and integration of those contexts in meaningful ways that they understand and have ownership of.

3. Aims of the module

This module enables learners to:
- Generate a proposal and ideas that reflect appropriate approaches to contemporary design practice.

3. Aims of the module
- Develop an increased understanding and awareness of contemporary ideas, debates, and relevant theoretical frameworks.   - Select, investigate and make appropriate use of materials processes and environments in order to explore ideas and intentions at an advanced level of study.   - Incorporate uncertainty and experimentation as positive learning tools.

4. Pre-requisite modules or specified entry requirements
None

5. Intended learning outcomes	

A. Knowledge and understanding	Learning and teaching strategy
At the end of the module, learners will be expected to: **A12**: Critically analyse, critique and evaluate in-depth and systematic understanding of a specialised field of study through the effective usage of primary and secondary sources.	Formal lectures. Group / One-to-one tutorials. Student presentations.

B. Cognitive Skills	Learning and teaching strategy
At the end of the module learners will be expected to: **B12**: Organise knowledge and construct investigative strategies in relation to both studio and professional practice to undertake critical analysis, thinking-through-practice, reflection and evaluation.	Formal lectures. Group / One-to-one tutorials. Student presentations.

C. Practical And Professional Skills	Learning and teaching strategy
At the end of the module, learners will be expected to: **C12**: Sets criteria for the development of own learning using analysis, project initiative, and reflection to appraise actions, own capabilities, and alternatives	Presentation of project proposals Peer review. Staff review. Tutorial guidance and support.

D. Performance and Practice	Learning and teaching strategy
At the end of the module, learners will be expected to: **D12**: Locate and develop new research strategies with autonomy within agreed guidelines and take responsibility for accessing support and research opportunities.	Presentation on assessment criteria. Group seminar. Self directed study.

6. Indicative content.

At the beginning of the module students will attend lectures, seminars, workshops and tutorials. Supported by the staff team they will research, develop and offer a presentation that outlines the indicative content, proposed structure and research strategy for a written assignment that supports their studio design work.

During the module, each student will contextualise their own creative practice through the research of associated design group / designer / illustrator / etc.

They will research and write and submit two assignments for assessment – one at the mid point and one at the end of the module.

7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework.

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50% - **Written assignment A.**
   Digitally published written assignment / Content of presentation.

50% - **Written assignment B.**
   Harvard referenced essay / Content of presentation.

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes			
	A12	**B12**	**C12**	**D12**
Research	x	x		
Realisation		x	x	
Evaluation			x	
Personal Skills				x

9. Teaching staff associated with the module

Tutor's name	contact details
Module leader: Lorna Sheppard	Email contact: sheppardl@btc.ac.uk

10. Further recommended reading list

Key texts:

Berger, J. (2009) About Looking. London: Bloomsbury Publishing PLC.

Buster, K. and Crawford, P. (2010) The critique handbook: the art student's sourcebook and survival guide. 2nd Upper Saddle River, New Jersey: Prentice Hall

Heller, S. (2013) Writing and research for graphic designers: a designer's manual to strategic communication and presentation. Beverly, MA: Rockport

Heller, S. (2014) Design literacy: understanding graphic design. 3rd New York: Skyhorse Publishing

Lupton, E and Miller, A (1996) Design Writing Research. New York: Phaidon.

Mirzoeff, N. (2012) The visual culture reader. 3rd. London: Routledge

Noble, I. and Bestley, R. (2011) Visual research: an introduction to research methodologies in graphic design. 2nd Lausanne, Switzerland: AVA Publishing

Rose, G. (2011) *Visual methodologies: an introduction to the interpretation of visual materials.* 3rd London: Sage.

Sturken, M and Cartwright, L (2001) Practices of Looking (intro to Visual Culture). Oxford: University Press.

Further reading:

Berger, J. (2009) About Looking. London: Bloomsbury Publishing PLC.

Besley, C. (2002) Critical Practice (New Accents). London: Routledge.

Carroll, N. (2009) On Criticism. New York: Routledge.

Carroll, N. (2009) On Criticism. New York: Routledge.

Gray-Donald, J. (2008) *Green Frontiers.* Rotterdam: Sense*.*

Jones, A. (2003) *The Feminism Visual Culture Reader.* London: Routledge.

11. Other indicative text (e.g. websites)
Databases Art Full Text (H W Wilson) - (http://web.a.ebscohost.com/ehost/search/advanced?sid=4c094db2-6938-40c7-abfa-756470ad99c9%40sessionmgr4001&vid=0&hid=4207) Art Museum Image Gallery (H W Wilson) http://web.b.ebscohost.com/ehost/search/advanced?sid=5870bb9d-8964-4bc6-b89b-

89ede1d4b860%40sessionmgr198&vid=0&hid=116

Art Source http://web.b.ebscohost.com/ehost/search/advanced?sid=ff2db0c1-16b9-4f64-accb-f19fe9a773ad%40sessionmgr113&vid=0&hid=116

Flickr - Internet Archive Book Images:
https://www.flickr.com/photos/internetarchivebookimages/

DVD/eStream (IMP)
DVD11/207B (24-MAY-2011). Secrets of the superbrands 2: fashion. BBC3.
(24-MAY-2011). Secrets of the superbrands 2: fashion. BBC3.
http://imp.somerset.ac.uk/view.aspx?id=957~3I~Tpimbs

Publications /
Eye Magazine: www.eyemagazine.com
Design Week: www.designweek.co.uk
Novum: www.novumnet.de/en.html

Organisations:
ICOGRADA: www.icograda.org
D&AD: www.dandad.org

Museums / Collections:
The Design Museum: www.designmuseum.com

Module specification: GMIN61

Module title	Inspiration and Innovation	Level	6
Module tutor	Lorna Sheppard	Credit value	30
Module type	Studio based - Practice / Theory)	Notional learning hours	300

2. Rationale for the module and its links with other modules

This module enables each student to establish a research context and a set of ideas in relation to their own specific design practice.

The purpose of this module is the development of innovative approaches to the research and development of design proposals.

Students enhance their creative process through making work, with an emphasis on its research and its wider professional contextualisation.

Students will research and develop projects with defined reference to contemporary design practice and theory. They will carry out a series of experimental exercises that test the value of their own ideas. The module will support the development of a fluency in visual communication, context and value of idea and economic viability of design proposal.

Students will be required to test and incorporate new exploratory practices in relation to innovative research and ideas. This will enable students to acquire new skills in manipulating materials and making artefacts, along with progressing skills already established. Students should initiate an investigative approach that questions, challenges and experiments with a range of processes and materials, ideas. They will aim to develop and extend familiar ways of working and communicating ideas.

To be valid this module must align with themes and concerns developed throughout module: Research.

3. Aims of the module

This module enables learners to:
- Formulate theoretical and contextual links between research and practice through a willingness to explore new design methods, forms and ideas.

3. Aims of the module

- Acquire new skills in material usage and processes.

- Employ the use of experimental production methods.

- Implement methods of working that links experimental outcomes to the generation of both ideas and concepts.

4. Pre-requisite modules or specified entry requirements
None

5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
At the end of the module, learners will be expected to: **A11:** Demonstrate critical understanding of research methodologies in relation to their field of practice through research, making and associated documentation of practice **A13**: Develop and demonstrate an understanding and knowledge base of materials, techniques and processes that are integrated within practical work	Workshop based activities. One-to-one / group tutorials. Group presentation / critiques. Technically supported; material / process investigation.

B. Cognitive skills	Learning and teaching strategy
At the end of the module learners will be expected to: **B11:** Interpret and synthesize knowledge, ideas and information to generate new solutions and creative outcomes. **B13**: Devise and construct complex and unfamiliar contexts that extend thinking and understanding through practice undertaking a critical analysis where outcomes are evaluated.	Individual and group tutorials. Group presentations/ critiques. Group discussion/ debate

C. Personal and Enabling Skills	Learning and teaching strategy
At the end of the module, learners will be expected to: **C11:** Formulate own criteria and take responsibility for managing own workloads and in negotiating independent learning **C13**: Present and explain ideas effectively and engage in constructive debate in a professional and well-informed manner	Time management exercise Tutorials / Seminars Peer reviews One to one tutorial support.

D. Performance and Practice	Learning and teaching strategy
At the end of the module, learners will be expected to:	

D. Performance and Practice	Learning and teaching strategy
D11: Critique and evaluate the development of their practice in relation to key themes and practices and in response to the critical judgments of others	Individual/ peer presentation-review Group critiques

6. Indicative content.

Students respond to a project brief which introduces an advanced design problem / scenario. Responding to the brief they follow their own disciplines in the research, development and presentation of a substantial body of creative work.

Throughout this module students are encouraged by the staff team to develop an advanced relationship to experimentation and creative play that clearly informs their own creative practice.

Students plan their time in detail and schedule their own tutorial support. They are supported through negotiated tutorials and seminars throughout this module. Technical support is discussed with the staff team and facilitated within the technical workshops.

Students compile a detailed document relating to their own employment aspirations (for example – contact details and relevant information relating to: printers / paper suppliers / design studios / recruitment agencies / web developers / sponsors etc.). This information is used enable/ facilitates collaborations in the final studio module.

7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework

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60% - The development of ideas and contextual research of design proposals
     *Research journal (*this can take the form of digital publishing, journals,
     sketchbooks / on-line blogs / / Evaluation of research material*

40% - The presentation of design proposals / Professsional practice folder
     The submission of a range of finished design proposals.
     A ten minute presentation and oral exam (viva voce).

8. Mapping of assessment tasks to learning outcomes							
Assessment tasks	**Learning outcomes**						
	A11	**A13**	**B11**	**B13**	**C11**	**C13**	**D11**
Research	x	x		x			
Realisation	x	x	x	x		X	

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes						
	A11	A13	B11	B13	C11	C13	D11
Evaluation							x
Personal Skills					X	X	

9. Teaching staff associated with the module
Name and contact details

Module leader: Lorna Sheppard	Email contact: sheppardl@btc.ac.uk

10. Further recommended reading list

Key Texts:

Augé, M. (2009). *Non - Places: An Introduction to Supermodernity.* 2nd ed. London: Verso Books.

Clifford, J. (2013) *Graphic icons: visionaries who shaped modern graphic design* San Francisco: Peachpit Press

Fiell, C and Fiell, P (2013) *New graphic design: the 100 best contemporary graphic designers.* London: Goodman Books

Lippard, L. (2001) *Six Years: The Dematerialisation of the Art Object* California. California Press

Roberts, C. (2015) *Graphic Design visionaries.* London: Laurence King

Sudjic, D (2015) *B Is for Bauhaus, y Is for Youtube: Designing the Modern World from A to Z.* New York: Rizzoli

Further reading:
Sagmeister, S. (2013) *Things I have learned in my life so far, updated.* New York: Abrams.

Poyner, R (2006) *Obey the Giant.* Berlin: Berkhouser

11. Other indicative text (e.g. websites)

Publications / Periodicals:
Adbusters: www.adbusters.org/magazine
Aesthetica Magazine   www.aestheticamagazine.com
Creative Review: www.creativereview.co.uk

Design Week:	www.designweek.co.uk
Eye Magazine:	www.eyemagazine.com
Novum:	www.novumnet.de/en.html

Organisations:

The Design Council:	www.designcouncil.org.uk
Design and Art Direction	www.dandad.org
International Council of Design	www.ico-d.org/
International Society of Typographic Designers (ISTD)	www.istd.org.uk

Museums / Design Collections:

The Design Museum: www.designmuseum.com

Victoria & Albert Museum – Rapid Response Collecting.

www.vam.ac.uk/whatson/event/3533/rapid-response-collecting-5039/

Module Specification: GMRE64

1. Factual information			
Module title	Resolution	**Level**	6
Module tutor	Lorna Sheppard	**Credit value**	60
Module type	Studio based - Practice / Theory	**Notional learning hours**	600

2. Rationale for the module and its links with other modules

Students will establish a searching and increasingly independent enquiry into a specific design practice with a clear focus on their own professional aspirations.

The 'resolution' project should present both theoretical and practical culmination of the preceding modules, demonstrating an advanced articulation of ideas and concerns through a range of design propositions.

The process of project enquiry will result in an authoritative and autonomous body of practical work in a specialised area of design practice. This resolved and significant body of work will be refined through informed decision making and editing and will be professionally presented to an outside audience.

Students will also be required to develop and update portable or digital professional practice portfolios that visually describe, explain and promote their work equipping them to pursue their own specific career intentions.

3. Aims of the module

To enable learners to:

- Plan, create and produce a substantial and coherent body of work, informed by associated research and processes, and contemporary design contexts.
- Revise and refine a negotiated conceptual proposal to distinguish a creative identity
- Develop a professional portfolio that establishes a public profile using appropriate media or technologies
- Set out a critical framework in which practical outcomes can be reflected upon and analysed.

4. Pre-requisite modules or specified entry requirements

4. Pre-requisite modules or specified entry requirements
None

5. Intended learning outcomes	
A. Knowledge and understanding	**Learning and teaching strategy**
At the end of the module, learners will be expected to: **A14**: Apply specialist knowledge and expertise to resolve ideas and use of materials and processes through research, interpretation and synthesis	Proposal review. Studio work. Sketchbook reviews. Tutorials / group critiques.

B. Cognitive skills	**Learning and teaching strategy**
At the end of the module learners will be expected to: **B14**: Set own criteria for the production of practical work and test and evaluate this in relation to ideas.	Group critiques. Time management exercise. Project review.

C. Personal and Enabling Skills	**Learning and teaching strategy**
At the end of the module, learners will be expected to: **C14**: Present and explain ideas effectively and engage in constructive debate in a professional and well-informed manner. **C15**: Present practical and promotional work to audiences in a range of situations using appropriate media and apply professional skills to support their own practice and /or the practice of others.	Seminars / group critiques. Social media workshop / reviews. Portfolio workshop / reviews.

D. Performance and Practice	**Learning and teaching strategy**
At the end of the module, learners will be expected to: **D14**: Effectively demonstrate specialist practical skills within own area of practice and work effectively and professionally as a team in all aspects of exhibiting.	Staff / peer discussions. Exhibition workshop. Manual handling / H&S presentation.

6. Indicative content.
Prior to the outset of this module each student will develop and present a project proposal which documents their specific area of study (examples include: children's book illustration / information design / film titles / digital publishing etc.)

6. Indicative content.

Once project proposals have been agreed by the staff team, students will embark upon a detailed research and developmental process. This process will inform and direct a focused and significant and body of resolved design work. Students will be supported in regular studio discussions and debates by the staff team to the value and evolution of their project proposals.

The research process must be documented in detail and presented, debated and discussed in regular project review meetings to both the staff team and peer groups.

At the end of the module each student will present work of a professional standard (both research and finished design proposals) in an exhibition setting and provide a viva oral examination.

The work generated during this module must clearly underpin and support each student's projected professional aspirations.

7. Assessment strategy, assessment methods and their relative weightings

100% - Coursework

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30% - **The detailed development and testing of design concepts and proposals**
  A detailed time schedule and creative management plan.
  Contextual research / Material, process and value testing.
  Research journal (taking the form of sketchbook, digital publishing or journal.
  Written evaluation to the validity of research processes, materials and platforms.

70% - **The presentation of the final design proposals**
  A professional practice folder – industry links, employment opportunities
  The submission of a collection of finished design proposals.
  A twenty minute presentation and oral exam (viva voce).

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes				
	A14	B14	C14	C15	D13
Research	x				
Realisation	x	x	x	X	x
Evaluation		x			
Personal Skills			x		

9. Teaching staff associated with the module	
Name and contact details	
Module leader: Lorna Sheppard	Email contact: sheppardl@btc.ac.uk

10. Further recommended reading list

Key Texts:

Atropos Press. Maeda, J. (2004). *Creative Code: Aesthetics and Computation*. New York: Thames & Hudson.

De Soto, Drew (2014) *What to put in your portfolio and get a job: graphic design* London: Articul8 Publishing

Fill, C., Hughes, G. and De Francesco, Scott (2013). *Advertising: strategy, creativity and media*. Harlow: Pearson Education.
https://www.dawsonera.com/guard/protected/dawson.jsp?

Gladwell, M. (2006). *Blink: The Power of Thinking Without Thinking*. London: Penguin Books.

Gomez-Palacio, B. And Vit, A. (2010). Flaunt: designing effective, compelling and memorable portfolios of creative work. Austin, Texas: Underconsideration LLC.

Gray, C. and Malins, J. (2004). *Vizualizing Research: A Guide to the Research Process in Art and Design*. Aldershot: Ashgate Publishing Limited.

Heller, S. And Fernandes, Teresa (2010). Becoming a graphic designer : a guide to careers in design. John Wiley & Sons. http://www.myilibrary.com?id=268292

Moon J. (2000). Learning Journals: a Handbook. London: Kogan Page name=https://sids.somerset.ac.uk/metadata&dest=http://

Noble, I. and Bestley, R. (2011) Visual research: an introduction to research methodologies in graphic design. 2nd Lausanne, Switzerland: AVA Publishing

Taylor, F. (2013) How to create a portfolio and get hired: a guide for graphic designers and illustrators. 2nd.London: Laurence King Publishing.
www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780273760917

Further reading:

Gomez-Palacio, B. And Vit, A. (2012). *Graphic design, referenced: A visual guide to the language, applications, and history of graphic design.* Beverly, MA: Rockport

Heller, S. And Godfrey, J. (2014) *100 classic graphic design journals*. London: Laurence King Publishing.

Volk, L. and Currier, D. (2010). *No plastic sleeves: the complete portfolio guide for photographers and designers.* Elsevier Science & Technology.
http://www.myilibrary.com?id=254101

Wilson, S. (2003). *Information Arts: Intersections of Art, Science and Technology.* Cambridge: MIT Press.

11. Other indicative text (e.g. websites)

Databases

Art Full Text (H W Wilson)
http://web.a.ebscohost.com/ehost/search/advanced?sid=4c094db2-6938-40c7-abfa-756470ad99c9%40sessionmgr4001&vid=0&hid=4207

Art Museum Image Gallery (H W Wilson)
http://web.b.ebscohost.com/ehost/search/advanced?sid=5870bb9d-8964-4bc6-b89b-89ede1d4b860%40sessionmgr198&vid=0&hid=116

Art Source   http://web.b.ebscohost.com/ehost/search/advanced?sid=ff2db0c1-16b9-4f64-accb-f19fe9a773ad%40sessionmgr113&vid=0&hid=116
Flickr - Internet Archive Book Images:
https://www.flickr.com/photos/internetarchivebookimages/

Professional Practice:
Anti Copying in Design   *www.acid.uk.com*
Self Employment   *www.hmrc.gov.uk/selfemployed*
Artist Newsletter   *www.a-n.co.uk*

Groups / Forums / Organisations:
Association of Illustrators   *www.theaoi.com*
The Sign Design Society   *www.signdesignsociety.co.uk*
West of England Design Forum   *www.wedesignforum.co.uk*
Designed in Devon   *www.designedindevon.co.uk*
Design Council   *www.designcouncil.org.uk*
Somerset Design Network   *www.somerset-design-network.co.uk*
Royal Society for the Encouragement of the Arts (RSA) *www.thersa.org*

Opportunities / Events / Competitions:
Internship London   *www.internshipinlondon.com*
Voluntary Services Overseas   *www.vso.org.uk*
International Poster and Graphic Design Festival - CIG - Chaumont *www.cig-chaumont.com*
Animated Exeter   *www.animatedexeter.co.uk*
Jisc Digital Festival 2015   *www.jisc.ac.uk/events/jisc-digital-festival*
Moogfest 2016   *www.moogfest.com*
Macmillan Illustration Competition *www.panmacmillan.com/macmillanprize*
Sony World Photography Organisation Competition
                          www.worldphoto.org

Assessment Matrix

Assessment grading criteria: Studio Practice - Level 6

Grade	From 0% to 39%	From 40 to 49%	From 50 to 59%	From 60 to 69%	From 70 to 85%	From 86 to 100%
The research and development of ideas Knowledge / understanding, Analysis, context and synthesis of ideas.	• Inadequate time management. • Little or no evidence of serious engagement in research or the development of ideas. • Inadequate knowledge or evidence of contemporary theory and practice.	• Research methods are narrow lacking reflective analysis and evidence of an informed critical approach. • Insufficient knowledge of contemporary theory and practice to support the development of ideas.	• Research methods are documented with some critical and analytical dialogue. • Familiar with some examples of contemporary theory and practice but these are narrow and not always relevant to the work produced.	• Research materials demonstrate a facility for questioning and reasoning. • Is familiar with a range of contemporary theory and practice and can apply these with limited appropriateness.	• Deploys advanced methods of enquiry in conjunction with a professional aptitude for questioning, analysing and reasoning. • Demonstrates a clear understanding of contemporary theory/practice capable of supporting personal proposals and solutions.	• Deploys outstanding methods of enquiry supported by cogent critical reasoning and lucid analysis. • Demonstrates through work and debate a command of relevant contemporary theory and practice. • Effectively employs advanced theoretical and or conceptual tools to formulate proposals and personal solutions.
The presentation of design proposals Application of knowledge and understanding to process, materials and visual constructs.	• Design proposals lack evidence of context (audience) and contemporary relevance. • Can provide no convincing justification for choice and application of design, process or materials. • Shows little evidence of exploration / work remains unresolved. • Work presented to a poor standard.	• Design proposals exhibit some evidence of context (audience) and contemporary relevance. • Can deploy techniques and ideas with limited investigation to achieve a competently organised but predictable design proposals. • Involvement and has been selected and uncritically engaged. • Work presented to a comfortable standard.	• Design proposals exhibits broad evidence of context (audience) and contemporary relevance. • Can deploy techniques and ideas with valuable investigation to achieve competently valid design proposals. • Proposals are selected and critically reviewed. • Work presented to a competent standard.	• Design proposals exhibits clear evidence of context (audience) and contemporary relevance. • Clearly deploys techniques and ideas with informed investigation to achieve resolved design proposals. • Synthesises ideas to achieve well organised and resolved work which communicates its intentions and meanings clearly. • Work presented to an industry recognised standard.	• Design proposals exhibits advanced evidence of context (audience) and contemporary relevance. • Achieves originality through an inventive and imaginative use of appropriate processes and techniques. • Achieves solutions that provoke thoughtful responses to the work's primary context. • Work presented beyond an industry recognised standard.	• Design proposals exhibits exemplary evidence of context (audience) and contemporary relevance. • Demonstrates conceptual and practical originality through a creative synthesis of ideas, techniques and processes. • Innovative use of materials, processes and approach to presentation. • Outstanding presentation of work.
The evaluation of creative process Critical reflection - verbal / written communication.	• Critical reflection too muddled to support realisation. • Lacks facility to evaluate the work and the working process. • Has few ideas / opinions to express.	• Critical reflection informs creative process. • Lacking a critical approach and unable to evaluate progress in detail. • Expression of thoughts and ideas confused.	• Critical reflection clearly informs and directs the development / presentation of ideas. • Needs strong guidance to recognise these elements. • Able to express intentions and ideas.	• Evaluation examines, informs and directs the development of creative process. • Responds objectively to tutorial guidance in the development of work. • Clearly articulates intentions and ideas.	• Evaluation critically reviews the validity and significance of all work produced. • Applies independent judgement • Confident in formulating and expresses personal ideas effectively.	• Fully recognises and understands inherent structure, content, and potential of work. • Confident in applying own criteria and judgement. • Advanced articulation, rationalisation and justification of a personal perspective.

Assessment Grading Criteria: Theory - Level 6

Grade	From 0 to 39%	From 40 to 49%	From 50 to 59%	From 60 to 69%	From 70 to 84%	From 85 to 100%
Research The context of research process - historic / cultural / political.	• Inadequate primary and secondary resources • Little attempt at referencing • No attempt to engage with or approach to methodology • Inadequate definition of aims and no evidence of imagination and originality • Inadequate development of theoretical components.	• Limited variety and use of primary and secondary resources • Use of referencing system with some inaccuracy • Little understanding of methodology and its application • Limited autonomy • Confused in aim and expression • Rudimentary articulation of visual study and text	• Average use of primary and secondary resources, with limited application to ideas • Consistent use of valid referencing system • Average use of methodology and some awareness of its application • Ability to develop autonomy with some guidance • Some individuality and intelligent assembly of research material • Demonstrated a relationship between visual enquiry and written text.	• Good use of primary and secondary resources • Well constructed and meaningful correspondence between theory and practice • Good use of methodology and clear awareness of its application • Creativity and autonomy are achieved • Good imagination and some elements of originality, experimentation and creativity in research • Practical and theoretical components developed to appropriate standard	• Used primary and secondary sources effectively • Well constructed and purposeful correspondence between theory and practice. • Has engaged in contextual reading and made precise use of referencing system • Very good integration of methodology and its limitations • Creativity and autonomy are achieved • Excellent qualities of imagination, creativity and in research and presentation.	• Advanced use of primary and secondary sources • Imaginative, purposeful and well-constructed correspondence between the practical and theoretical • Has engaged in contextual reading and made exact use of referencing system • Excellent integration of methodology and exploration of its limitations • Exceptional understanding and use of creativity, • Outstanding qualities of imagination, and creativity in research and presentation
Structure The detailed framework to support the proposition / argument / debate.	• Inability to define or express aims • Unfocussed subject • No analysis • Objectives not identified • Lacks the ability to connect the argument with the appropriate knowledge	• Confused in aims, methodology, and expression in both practical and theoretical components • Difficult subject focus Limited analysis • Weak objectives • Excessive reliance on paraphrasing and sources displays superficial understanding • Little documentation of work with limited critical reflection	• Has made an intelligent assembly of received opinions • Maintenance of subject focus with guidance • Use of analysis and/or synthesis with minimal guidance • Argument is displayed with an average level of confidence and application of sources • Ability to document and analyse own and others work. Average structure of research and presentation	• Displays the ability to handle source material in the development of coherent opinions • Competent subject focus with minimal guidance • Good use of analysis and/or synthesis with guidance • Good documentation and critical reflection of own and others work linking aspects of theory to practice • Good structure and presentation of research.	• Consistently displays the ability to handle source material with excellence • Maintains competent subject focus with independence • Thoughtful analysis and synthesis used to resolve ideas • Excellent documentation and critical reflection of own and others work with very good links between theory and practice • Very good presentation of research. Visual work is coherent and distinctive.	• Displays the ability to handle source material with excellence and coherence • Independently maintains focus and contributes in depth to subject • Innovative analysis and synthesis used to resolve ideas • Outstanding documentation and critical reflection of own and others work • Lucid presentation of research. Visual work is coherent challenging and distinctive.
Presentation The framework / context and approach in presenting the written work	• Lack of proof reading and editing. • Limited use of terminology and poor writing style. • No use of scholarly apparatus / framework. • Poor oral communication and insufficient time management.	• Frequent errors / insufficient editing. • Some use of terminology and fair writing style. • Limited use of requested scholarly apparatus. • Fair oral communication and time management.	• Average number of errors with some editing undertaken. • Average use of terminology and fluent writing style. • Use of scholarly apparatus Clear oral communication.	• Precise proofreading and effective editing. • Challenging use of terminology and coherent writing style. • Very good use of requested scholarly apparatus. • Effective oral communication and time management.	• Precise proofreading and effective editing. • Challenging use of terminology and coherent writing style. • Very good use of requested scholarly apparatus. • Effective oral communication and time management.	• Excellent proof reading and exceptional editing. • Sophisticated use of terminology and coherent writing style. • Exceptional use of requested scholarly apparatus. • Exemplary oral communication and time management.