**Programme Specification**

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| **Please note:** This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the programme. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the programme handbook. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education. |

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| **Degree and Programme Title** BA (Hons) Visual Arts |

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| 1. **Awarding Institution/Body** | University of Kent |
| 1. **Teaching Institution** | Canterbury College |
| 1. **School responsible for management of the programme** | School of Music and Fine Arts (Medway) |
| 1. **Teaching Site** | Canterbury College |
| 1. **Mode of Delivery** | Full-time  Part-time |
| 1. **Programme accredited by** |  |
| 1. **Final Award** | BA (Hons) |
| 1. **Programme** | Visual Arts |
| 1. **UCAS Code (or other code)** | C12 WP29 |
| 1. **Credits/ECTS Value** | 120 (60 ECTS credits) |
| 1. **Study Level** | Level 6 (H) |
| 1. **Relevant QAA subject benchmarking group(s)** | Art and Design (Note 2) Honours Degree subject Benchmark Statement (2008) |
| 1. **Date of creation/revision** *(note that dates are necessary for version control)* | 15.10.12 (Updated 29.5.14) |
| 1. **Intended Start Date of Delivery of this Programme** | September 2012 |

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| 1. **Educational Aims of the Programme**   The programme aims to: |
| * provide a strong educational basis for a range of creative, technical and management careers related to art and graphic design * provide specialised studies directly relevant to specialist areas of art and/or graphic design in which students intend to seek employment * enable students to make an immediate contribution in employment or progress to further study, such as a postgraduate qualification * provide a creative and supportive environment in which to develop skills and specialisms * foster independent learning and an enquiring, analytical approach * provide flexibility, knowledge, skills, and motivation as a basis for future studies and in preparation for professional creative practice * develop a range of skills, techniques and critical self-awareness essential for successful performance in professional working life and further study * Art pathway: to develop the skills to plan and design an exhibition of students work * Art pathway: to develop the skills to deliver an exhibition of students work |

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| **16 Programme Outcomes**  The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the subject benchmarking statement for the Art and Design Honours Degree subject Benchmark Statement (2008),(**SB**). |

**A. Knowledge and Understanding of:** *(i.e. subject-specific knowledge and understanding)*

1. theories, principles and practices in the processes of observation, investigation, visualisation and creation (SB 4.2, 4.3)

2. the critical and contextual dimensions of own specialism, such as cultural, economic, environmental, ethical, historical, societal, theoretical (SB 4.4)

3. one’s relationship with audiences, clients, markets, users, consumers and other participants (SB 4.4)

4. the significance of the works of other practitioners (SB 3.5)

5. influences that have informed current social and creative attitudes

6. the promotion and dissemination of concepts and production pertaining to own professional creative practice

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

Teaching and learning:

Lectures and practical application will be used as tools to impart Knowledge and Understanding and to stimulate thought, discussion and debate. Lectures and tutorials will provide guidance for further reading and individual research. There will be practical demonstrations and extended project-based enquiries. Students will be required to reflect on and evaluate ideas, thus combining both the conceptual and practical.

In seminars and private study, directed and non-directed analysis of various art forms and techniques will develop understanding. The ability to reflect on and apply concepts in practice/analysis will be developed throughout.

Assessment Methods:

A combination of written, oral, practical and observational assessments, including individual and group work, group critiques, discussions, negotiations and presentations.

Progress will be monitored and tracked through regular tutorials.

**Skills and Other Attributes**

**B. Intellectual Skills:** *(i.e. subject-specific intellectual skills)*

1. able to articulate and synthesise knowledge, understanding and skills in effective ways to support creative practice, research and self-fulfilment (SB 4.3, 4.6)

2. apply, consolidate and extend learning in different contextual frameworks and situations (SB 4.3)

3. Apply resourcefulness and entrepreneurial skills to support own practice, including exhibitions or displays (SB 4.6)

4. Able to employ appropriate materials, media, techniques, methods, technologies and tools with skill and imagination, whilst observing good working practices (SB 4.5)

5. Able to interpret and analyse works relating to other practice and practitioners and critically evaluate own work

6. Critically research and analyse texts, critiques and practices of other practitioners and present arguments and conclusions.

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

Teaching and learning

Seminars and tutorials will be used to encourage students to reflect upon the theoretical knowledge acquired from lectures, readings and research. Students will be required to demonstrate accurate principles of analysis, research and enquiry to devise and sustain arguments and solve problems using accepted techniques and ideas.

Assessment Methods:

Assessed in a variety of ways; including self-generated projects. These will be instigated and prepared for development of specialist practice. These skills will also be demonstrated through verbal, written and practical work

**C. Subject-specific Skills:** *(These will include practise and professional skills)*

1. Generate ideas, concepts and proposals independently in response to briefs and as self-initiated work (SB 4.3, 4.6)

2. effectively develop ideas from conception to outcome (e.g. image, artefact, product) (SB 4.3, 4.6)

3. Produce and present a body of work that meets particular needs, e.g. client brief, commission, innovation, self-development, and which displays integrity and understanding of the intentions

4. research methodology and creative techniques, able to formulate reasoned opinion of potential benefits and strategies

5. determine the potential of own specialism in relation to current and emerging practice in art and design

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

Teaching and learning

Students will be expected to demonstrate a commitment to exploring the creative potential of art and/or design. This will require the development of creative skills and researching the viability of own practice through examining contemporary practitioners. Evidence of learning will be shown through practical work and presentations, working both individually and as part of a team.

Students will be supported in utilising a range of equipment and processes. They will be expected to present their work in a variety of formats and to identify external situations for employing specialist practice.

Assessment Methods:

Assessment will be through a range of coursework, exhibitions, work placements or simulated projects, presentations and group work.

**D. Transferable Skills:** *(Non-subject specific key skills)*

1. Improving own learning and performance - ability to manage own roles and responsibilities, to manage self in achieving objectives, to transfer skills gained to new and changing situations and contexts (SB 4.6)

2. Working with others - ability to relate to and interact effectively with individuals and groups, to work effectively as a team member, to develop negotiating skills (SB 4.6)

3. Communication - ability to receive and respond to a variety of information, accurately present information in a variety of forms, to participate in oral and non-verbal communication (SB 4.6)

4. Problem solving - ability to explore information sources, to deal with routine and non-routine tasks, to plan, implement and review problem solving (SB 4.3)

5. Applying design and creativity - ability to apply a range of skills & techniques to develop a variety of ideas in creation of new/modified products, to use a range of thought processes (SB 4.3)

**Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated**

Teaching and learning

Transferable skills will be integrated throughout the programme of study, both in the classroom and via the range of assessment methods deployed throughout.

Students will have the opportunity to develop and expand these skills, for example in work-based simulations and group work.

Assessment Methods:

Assessment will be through a range of coursework, exhibitions, work placements or simulated projects, presentations and group work.

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| For information on which modules provide which skills, see the module mapping |

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| **17 Programme Structures and Requirements, Levels, Modules, Credits and Awards**  The programme is studied over one year full-time and two years part time. The programme is arranged in 2 x 15 week terms or semesters, 30 weeks in total. The programme is divided into study blocks called modules. All modules have a credit value of 30 credits. Each 30-credit module represents approximately 300 hours of student learning, endeavour and assessment. All students take the first two required modules and two from the Graphic Design pathway or the Fine Art Pathway. The programme delivers 120 credits at level 6.  An innovative feature of the programme is that it offers students the opportunity to choose an Art or Graphics pathway enabling them to focus their study on their chosen career path.  The structure of the programme and the modules which make it up, their levels, credits and the terms in which they are taught, are shown below.  Students must successfully complete each module in order to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time. For further information on modules and credits refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>  Each module is designed to be at a specific level. For the descriptors of each of these levels, refer to Annex 2 of the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex2.html>.  Compulsory modules are core to the programme and must be taken by all students studying the programme. Optional modules provide a choice of subject areas, from which students will select a stated number of modules. There are two pathways provided by the optional modules Graphic Design and Fine Art.  Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the Credit Framework and provided that the student has achieved the **programme** learning outcomes. For further information refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>.  Where a student fails a module(s), but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the **programme** learning outcomes. For further information refer to the Credit Framework. |

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| **Code** | **Title** | **Level** | **Credits** | **Term(s)** |
| **Stage 1** | | | | |
| **Compulsory Modules** | | | | |
| HZ550 | Presentation/Exhibition Practice | H | 30 | 2 |
| HZ551 | Research Project | H | 30 | 1 & 2 |
| **Optional Modules** Students must select *(state number of modules or total credit volume)* from the following: | | | | |
| Graphic Design Pathway | | | | |
| HZ547 | Developing Graphic Practice | H | 30 | 1 |
| HZ549 | Consolidating Graphic Practice | H | 30 | 2 |
| Fine Art Pathway | | | | |
| HZ546 | Developing Art Practice | H | 30 | 1 |
| HZ548 | Consolidating Art Practice | H | 30 | 2 |

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| **18 Work-Based Learning**  Disability Statement: Where disabled students are due to undertake a work placement as part of this programme of study, a representative of the University will meet with the work placement provider in advance to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements. |
| Where relevant to the programme of study, provide details of any work-based learning element, inclusive of employer details, delivery, assessment and support for students: |
| None |

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| **19 Support for Students and their Learning** |
| * An induction week is delivered at the commencement of the programme of study. Student support and guidance continues throughout the course via personal tutorials * Student Handbook provided to all learners at the commencement of studies * Tutorial System/Personal Tutor, including a minimum of 2 individual sessions a term and open access to Personal Tutor * Learning Resources Centre resources at Canterbury College * Higher Education facilities, including computer access and resources * Student Unions at Canterbury College * Disability Support * Student Information Centre at Canterbury College for welfare matters, * Academic support system providing advice on module choice and programme structure, academic difficulties, progression routes and individual progress. * Appropriate employer support determined in association with the Canterbury College programme team |

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| **20 Entry Profile**  The minimum age to study a degree programme at the university is normally at least 17 years old by 20 September in the year the course begins. There is no upper age limit. |
| 20.1 **Entry Route**  For fuller information, please refer to the University prospectus |
| Applicants must have a relevant HND or equivalent to the value of 240 credits with four module merits (Equivalent to 60 credits) or above in year 2 and a good portfolio.  International Applicants are required to have reached an average 6.5 in IELTS, mimimum of 6.0 in reading and writing, 5.5 in listening and speaking or equivalent outcome in other English tests approved by the UK Border Agency. |
| 20.2 **What does this programme have to offer?** |
| * An excellent standard of Arts based education that will enable the learner to progress in employment or continue in their studies * Guest speakers as appropriate, providing current relevant knowledge and insight into the arts and graphics sector * Widening participation to allow learners who have previously been forced to study away from home to study locally and continue in their employment * Learners encouraged from a wide range of educational backgrounds * Provides the learner with knowledge of the client/contractor process to support freelance employment * to enable students to make an immediate contribution in employment or progress to further study, such as a postgraduate qualification |
| 20.3 **Personal Profile** |
| The learner:   * Will be intending to pursue employment in and/or develop a career in Fine Art or Graphic Design or an associated role. * Should possess good oral and written communication skills * Should have the ability to work alone and with others * Will have a willingness to build knowledge and skills across all aspects of art and design * Should have the commitment to develop the skills required to analyse problems * Should have an interest in design solutions * Should have an interest in building a professional portfolio |

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| 21 **Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning** |
| 21.1 **Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards** |
| * Learner Module Evaluation Questionnaires * Pre-course, on-course and post-course learner questionnaires * Annual Course Reviews * Annual Monitoring Reports * External Examiners’ Reports * Review System * Staff Development Programme * Annual Staff Appraisal * Personal Tutorial System * Continuous monitoring of learner progress and attendance with action planning * Staff/learner Meetings * Course Representative Meetings * Quality Assurance Systems * QAA HER * Feedback from employers and formal reviews * Triennial Review * University of Kent periodic programme review |
| 21.2 **Committees with responsibility for monitoring and evaluating quality and standards** |
| * Kent School of Music and Fine Art Learning and Teaching Committee * Faculty Learning and Teaching Committee * External Examiners’ Reports * Canterbury College Quality Review Process * Canterbury College Quality Committee * Learning and Teaching Board * Departmental Staff Meetings * Internal Verification of samples of assessed work * Board of Examiners |
| 21.3 **Mechanisms for gaining student feedback on the quality of teaching and their learning experience** |
| * Staff/learner meetings * Course Representatives on other committees * Learner Module Evaluation Questionnaires * Pre-course, on-course and post-course learner questionnaires * Learner Exit Questionnaires * Personal Tutor System |
| 21.4 **Staff Development priorities include:** |
| * Certificate of Education, PGCHE or PGCE * First degree * ICT training (to include VLE) * Staff development courses * Professional updating * Staff Appraisal Scheme * Peer observation of teaching * Conferences * Mentoring of new members of staff * Health and Safety training * Dissemination of good practice on teaching and assessment methods * Professional experience in industry * IFL Membership |

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| 22 **Indicators of Quality and Standards** |
| * Investors in People * Triennial Review System * External Examiners’ Reports * Retention and achievement rates * Canterbury College Annual Programme Course Reviews & Grading * University of Kent Annual Reports * QAA audit processes * Programme validation process |
| 22.1 **The following reference points were used in creating these specifications:** |
| * QAA Subject Benchmark Statement : Art and Design Honours Degree subject Benchmark Statement (2008), * Generic Learning Outcomes Informed by the QAA Quality Code * Canterbury College Plan and Learning and Teaching Strategy * University of Kent Quality Standards * EDEXEL Higher Nationals Guidance * UK Quality Code 2011 |

*Template last updated January 2014*

**BA (Hons) Visual Arts**

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| **Delivery Structure (Full Time Programme) 12 months** | |
| ***SEMESTER 1***  ***September –January***  Developing Art Practice OR  Developing Graphic Practice | ***SEMESTER 2***  ***January - May***  Consolidating Art Practice OR  Consolidating Graphic Practice  Presentation/Exhibition Practice |
| ***SEMESTER 1 AND 2***  Research Project | |

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| **Delivery Structure (Part Time Programme) 24 months** | |
| ***Year 1*** | |
| ***SEMESTER 1***  ***September –January***  Developing Art Practice OR  Developing Graphic Practice | ***SEMESTER 2***  ***January - May***  Consolidating Art Practice OR  Consolidating Graphic Practice |
| ***Year 2*** | |
| ***SEMESTER 1 AND 2***  Presentation/Exhibition Practice | |
| Research Project | |

Module Mapping: Learning Outcomes (Skills) Matrix

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|  | Developing Art Practice | Developing Graphic Practice | Consolidating Art Practice | Consolidating Graphic Practice | Presentation/Exhibition Practice | Research Project |
| **Programme Learning outcomes**  **Knowledge and Understanding:** | | | | | | |
| A1 | **✓** | **✓** | **✓** | **✓** |  | **✓** |
| A2 | **✓** | **✓** |  |  | **✓** | **✓** |
| A3 | **✓** | **✓** | **✓** | **✓** | **✓** |  |
| A4 | **✓** | **✓** | **✓** | **✓** |  | **✓** |
| A5 |  |  | **✓** | **✓** |  | **✓** |
| A6 |  |  | **✓** | **✓** | **✓** |  |
| **Intellectual Skills:** | | | | | | |
| B1 | **✓** | **✓** |  |  |  | **✓** |
| B2 | **✓** | **✓** |  |  | **✓** | **✓** |
| B3 | **✓** | **✓** |  |  | **✓** |  |
| B4 | **✓** | **✓** | **✓** | **✓** |  |  |
| B5 | **✓** | **✓** | **✓** | **✓** |  | **✓** |
| B6 | **✓** | **✓** | **✓** | **✓** |  | **✓** |
| **Subject-specific Skills:** | | | | | | |
| C1 | **✓** | **✓** | **✓** | **✓** |  |  |
| C2 |  |  | **✓** | **✓** | **✓** |  |
| C3 | **✓** | **✓** | **✓** | **✓** | **✓** |  |
| C4 | **✓** | **✓** |  |  |  | **✓** |
| C5 |  |  | **✓** | **✓** |  |  |
| **Transferable Skills:** | | | | | | |
| D1 | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** |
| D2 | **✓** | **✓** | **✓** | **✓** | **✓** |  |
| D3 | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** |
| D4 |  |  |  |  | **✓** | **✓** |
| D5 | **✓** | **✓** | **✓** | **✓** | **✓** |  |

**Specific Grading Criteria for the BA Visual Arts Programme**

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| **Honours Class** | | **Report/Log** | **Reflective Study** |
| **I**  **70-100** | 100  95  85 | Sophisticated report professionally detailing the dissemination process; making extensive use of research; evidencing imaginative and perceptive understanding of the professional skills and considerations necessary to disseminate specialist practice. | Extremely well-researched with the context clearly understood in all its complexities. Sophisticated and critically evaluative with excellent presentation. |
| 78  75  72 | Good quality report articulating the dissemination process in detail; making appropriate use of research; evidencing a comprehensive understanding of the necessary professional skills and considerations. | Extensive use of original ideas from wide-ranging research, evaluative and fluent. High level of perception as to theory and practice. |
| **II(i)**  **60-69** | 68  65  62 | Coherent report on the dissemination process; some detail, evidencing good/adequate use of research and understanding of the necessary professional skills and considerations. | Very good, coherent descriptions with clear context and minor errors. Points clearly made with good background research and sound analysis. Occasional original thought. |
| **II(ii)**  **50-59** | 58  55  52 | Generally competent report with reasonable use of research, showing some understanding of the necessary professional skills and considerations. | Competent and straightforward work although may lack some depth. Some good background research that may not be fully analysed although meaning still discernible. Academically referenced throughout, with bibliography. |
| **III**  **40-49** | 48  45  42 | Generally limited report, evidencing generally poor use of research and often limited engagement with the requirements necessary for dissemination of specialist practice. | Errors of description and/or short of technical content. Broad understanding possible with a few stilted passages. Performed majority of the research necessary. Showed some understanding of academic referencing and of compiling a bibliography. |
| **Fail**  **0 - 39** | 38  35  32  25 | Very limited report evidencing minimal understanding of the dissemination process and the supporting research. | Understanding possible only with some difficulty. Very basic research and poorly laid out. No academic referencing |
| 20 | Extremely weak report showing almost non-existent research and/or understanding | Very limited research and poorly expressed. |
| 10  0 | Report entirely inappropriate or non-existent | No/almost no evidence of research and very poor quantity |

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| **Honours Class** | | **Practical Work** | **Critique/Presentation** |
| **I**  **70-100** | 100  95  85 | Dynamic experimentation that juxtaposes concepts alongside own studio specialism whilst employing a wide variety of materials and/or processes in a highly skilled response. A highly creative body of work that evidences conceptual and practical understanding of the practice. Innovative and imaginative strategies have been developed. The body of work evidences an ability to produce work of the highest quality that clearly articulates its intentions | Flawless analytical debate on own position that is fully evaluative as to the relationship between concepts and specialism. Academically extends critical discussion to improve/further practice. Dynamic and sophisticated presentation, which articulates the work in a fully coherent way, engages the audience fully and demonstrates an ability to employ a range of appropriate resources imaginatively. A critically evaluative approach to both the creative industry and the work. Perceptive awareness of concepts and clear understanding of their wider significance |
| 78  75  72 | Excellent creative experimentation employing own specialism/s. Excellent use of a variety of media that skilfully align with concepts. Appropriate and innovative use of a variety of media and ideas that skilfully align with an understanding of the brief. Considerable attention is given to engaging specific audiences/clients. | Excellent analysis of own position, and is keen to enhance own practice through effective debate. The presentation is dynamic, sophisticated and fluently articulates intentions of the work. The audience is engaged and a range of resources used. Response to audience highly considered, and open to debate. Evidence of integrity, practical reflection and research. |
| **II(i)**  **60-69** | 68  65  62 | Evidence of practical experimentation and technical ability that show creative imagination. The body of work demonstrates practical ability and creative aptitude. There is a clear understanding of the relationship between the brief and the work, which is based on experimentation and reflection. | Very good reflective response to own position and encourages debate with others to progress own practice, offering a coherent description of the work with good background research and sound analysis. Several strategies are employed to engage the audience and communicate own position. |
| **II(ii)**  **50-59** | 58  55  52 | Competent body of work that shows experimentation using creative processes though there may be a tenuous connection to concepts/brief. The body of work is competent and shows some creative aptitude in response to the brief; however the content sometimes bears little relation to the stated intentions | Good analysis of own concepts and use of materials. Prepared to engage in debate on a majority of comments. Competent although generally straightforward and lacking depth or imagination. There is some attempt to engage the audience. Research and analysis are basic and preparation is satisfactory. |
| **III**  **40-49** | 48  45  42 | Work shows some integrity but lacks appropriate experimentation. Some consideration as to developing own specialism evident although little collaboration with intended concepts/brief. The body of work shows little integrity and lacks appropriate breadth. Body of work evidences an inadequate level of reflection or development. | Generally effective debate although may be reluctant to analyse own position fully with others. The presentation of own position is rather basic and lacks imagination or analysis. Resources used are generally inappropriate or of poor quality and there is little attempt to engage the audience. Some lack of preparation is evident. |
| **Fail**  **0 - 39** | 38  35  32  25 | Weak portfolio of work that lacks experimentation, conceptual strategy or technical ability. Body of work bears little relationship to the requirements of the brief; is practically and conceptually inadequate and not developed | Weak analysis and description of own practical work and unable to understand constructive criticism in debate. The presentation is difficult to understand. Lack of preparation and no attempt to engage the audience |
| 20 | Poorly articulated practical skills/experimentation in media with little relationship to concepts. An extremely weak body of work with no relationship to the requirements of the brief | Limited/almost no understanding of critique in relation to own work. Limited/entirely inappropriate presentation and lack of research |
| 10  0 | Almost no evidence of engagement. Minimal or non-existent body of work | Minimal or non-existent evidence of engagement |

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| **Honours Class** | | **Research** | **Evaluation** |
| **I**  **70-100** | 100  95  85 | The area is extremely well researched; the context has clearly been investigated in all its complexities. Engagement with the research has been sustained, imaginative, critical, focused and analysed rigorously. Significant supporting research into a wider context of associated methodologies. Format is appropriate and sophisticated. Excellent referencing and bibliography. | Extremely professional, original and coherent study offering an effective and sophisticated strategy to implement evaluative techniques. Shows a highly developed ability to analyse information and formulate independent judgements. Presented to a highly professional standard. |
| 78  75  72 | Aspects of the selected area are well researched in depth. Information has been retrieved from a variety of sources and is coherent and collated imaginatively. Clear evidence of analytic engagement with the selected area of practice and supporting research into the wider context of associated methodologies. Format shows an aptitude for academic rigour when researching to support practice. Excellent referencing and bibliography. | Submission is sophisticated, original and fluently articulates the evaluative strategies. Demonstrates an ability to analyse information and formulate independent judgements. Well structured and articulate. It is presented to a high standard. |
| **II(i)**  **60-69** | 68  65  62 | The selected area has been researched in some depth. Selected information has been retrieved from a number of sources, and collated in a coherent and generally imaginative manner. Some evidence of critical analysis of research to place this within the wider context of associated methodologies. Generally excellent referencing and bibliography. | A very good coherent piece that applies evaluative strategies showing some imagination and structured analysis. Evidences the analysis of information and formulates judgements. There are some minor mistakes but the submission is of good quality. |
| **II(ii)**  **50-59** | 58  55  52 | Research is generally effective and demonstrates an ability to identify and retrieve information from a range of sources. Critical analysis of this information and some engagement with the wider context is evident. Very good referencing and bibliography. | The evaluative strategies are competent although generally lacks depth or imagination. Not fully analytical but there is a clear and sustained attempt to establish a sound evaluative framework. The submission is generally good. |
| **III**  **40-49** | 48  45  42 | The research is rather basic, often poorly collated and demonstrates a limited, unimaginative, engagement with the task. Appropriate referencing and bibliography. | Rather basic, it lacks imagination and the attempt to establish a sound evaluative framework is pedestrian. The ability to analyse information is clearly limited. |
| **Fail**  **0 - 39** | 38  35  32  25 | The research is not generally appropriate or demonstrates an inability to identify pertinent resources. Referencing and bibliography not always sufficient. | Difficult to understand, inappropriate or of poor quality and very little attempt to engage in analysis of the outcomes |
| 20 | Extremely limited/entirely inappropriate research has been conducted. Poor referencing and bibliography. | Limited/entirely inappropriate evaluation. |
| 10  0 | Minimal/non-existent research. Referencing and bibliography very poor or non-existent. | Minimal or non-existent. |

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| **Honours Class** | | **Professional Portfolio** | **Client Proposal/Brief** |
| **I**  **70-100** | 100  95  85 | Innovative, professional portfolio; imaginatively and analytically considering possible strategies to skilfully align portfolio with the requirements of the individual specialism and associated audiences. High quality images/information to suit specialism | Excellent written proposal evidencing a thorough and imaginative consideration of the entrepreneurial and practical skills required **or** a highly skilled response to a given client brief that interprets the contexts and requirements, and supplements this with a highly detailed action plan. Original, well-structured, analytical and fluent written proposal/response displaying an ability to complete high quality written work within deadlines. |
| 78  75  72 | Professional portfolio; showing imaginative and reflective consideration of possible formats that meet the requirements of the individual specialism and associated audiences. | Imaginative and good quality written proposal with minimal errors. A fluent proposal demonstrating an ability to complete good quality, analytical and carefully structured written work within deadlines |
| **II(i)**  **60-69** | 68  65  62 | Good quality portfolio; using a format appropriate to the individual specialism and associated audiences. Own work is presented professionally in suitable format/s. | A well-presented brief or response to client brief showing some imagination, analysis and fluency, with some minor errors. Clear understanding of deadlines and actions necessary to complete project to a good standard. |
| **II(ii)**  **50-59** | 58  55  52 | Competent portfolio; generally in a format appropriate to the individual specialism and associated audiences. Images are well presented with appropriate information. | Clear effort to produce a sound brief or response to a given client brief but rather straightforward and generally lacking depth, imagination or analysis. |
| **III**  **40-49** | 48  45  42 | Basic portfolio; evidencing limited consideration of requirements of specialism and associated audiences. | Rather basic, poorly laid out submission that is either a simulated proposal or a response to a given client brief. Demonstrates a limited, unimaginative, engagement with the task. |
| **Fail**  **0 - 39** | 38  35  32  25 | Weak portfolio; evidencing minimal consideration of specialism or associated audiences. | Proposal or response to a selected client brief not entirely appropriate or difficult to discern and demonstrates an inability to complete work of an appropriate standard within deadlines. |
| 20 | Extremely weak portfolio; showing almost no consideration of requirements. | Limited/entirely inappropriate written response to the commission. |
| 10  0 | Portfolio entirely inappropriate or non-existent. | Minimal/non-existent response to the commission. |

**Research Project**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Honours Class** | | **Define research area and devise a realistic and sustainable research project** | **Effectively research chosen subject, to use appropriate methodologies and sources** | **Critically analyse and evaluate material gathered, to develop arguments within a theoretical context** | **Engagement with contemporary practice in specialist area and its context** | **Use of academic conventions** | **Effectively communicate concepts and arguments** |
| **I**  **70-100** | 100  95  85 | A clearly defined, innovative, relevant and manageable research area. | Effective evaluation and creative employment of methodologies and available resources, draws on wide-ranging independent, innovative and relevant research | Highly sophisticated work showing ability to accurately and innovatively analyse complex material, draws sound and highly creative conclusions | An in-depth critical understanding of the chosen field and its broader context. An ability to identify pertinent issues within that field | Academic conventions are used consistently and effectively throughout | Professional carefully structured presentation throughout, with visual materials used effectively and innovatively. |
| 78  75  72 | A defined, manageable and relevant research area | Utilises a range of appropriate methodologies and evidences substantial independent research and evaluation of sources. | Good quality, evidencing ability to approach complex material analytically and perceptively, and to draw viable conclusions | Shows considerable understanding of key discourses within specialist discourse and some reference to the wider context | Academic conventions are used consistently and effectively throughout | A high standard of visual and textual presentation maintained throughout, well-structured with evident consideration of audiences |
| **II(i)**  **60-69** | 68  65  62 | A defined, relevant and generally manageable research area | Utilises appropriate methodologies and evidences independent research | A coherent project. Ability to synthesise material, to analyse some aspects of that material and draw appropriate conclusions | Evidences a good understanding of its specialist discourse. | Ability to use academic conventions | Structured, well-written and presented, supported by good quality visual materials. Some minor errors. |
| **II(ii)**  **50-59** | 58  55  52 | Selection of a broad, but relevant, area | Some use of appropriate methodologies. Evidence of some independent research | A competent project. Shows an adequate ability to synthesise material gathered and draw conclusions | Evidence of some understanding of the specialist discourse. | Ability to use academic conventions | Generally well-presented, well-written with some mistakes and uses visual materials appropriately. |
| **III**  **40-49** | 48  45  42 | Only basic evidence of ability to identify an appropriate research area | Little evidence of ability to identify or utilise appropriate resources or methodologies effectively | Limited project showing little evidence of sustained engagement. Weak ability to draw viable conclusions | The project evidences pedestrian engagement with the specialist area. | Only basic use of academic conventions. | Some evidence of an attempt to present material in a considered structured manner, and to use visual material |
| **Fail**  **0 - 39** | 38  35  32  25 | Very weak or inappropriate engagement with the task | Evidences minimal research and a lack of engagement with resources or methodologies. May be severely over- or under-length | Showing very weak engagement with the task | Very limited engagement with the specialist field. | Poor or generally inappropriate use of academic conventions | Poorly presented. Extremely weak or inappropriate showing minimal understanding of requirements |
| 20 | Minimal or inappropriate engagement with the task | Minimal/no research or engagement with available resources or methodologies. | Extremely weak or inappropriate, showing almost non-existent engagement with the task | Minimal engagement with, or identification of, the specialist field. | Non-existent or entirely inappropriate use of academic conventions | Inappropriate and showing minimal or non-existent understanding of requirements |
|  | 10  0 |  |  |  |  |  |  |