

LEEDS BECKETT UNIVERSITY

Course Specification

BA (Hons) Graphic Arts and Design

2018-19 (GADES)

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LEEDS
BECKETT
UNIVERSITY

School of Art, Architecture & Design

Award and programme title: BA (Hons) Graphic Arts and Design

Level of qualification: Level 7

Interim awards available:

Award	Title	Level
DIPHE	Graphic Arts and Design	5
CERTHE	Graphic Arts and Design	4

Length and status of programme and mode of study

Programme	Length (years) Status (FT/PT/SW)	Mode (campus- based / DL or other)
BA (Hons) Graphic Arts and Design	FT 3 years	Campus-based
BA (Hons) Graphic Arts and Design	PT 5 years	Campus-based

Course Specification

Overview and Aims

BA (Hons) Graphic Arts and Design at Leeds Beckett University is a broad-ranging multi-disciplinary course that emphasises an individually creative approach to the study of the subject, aiming to train the student's mind, eyes and hands to respond to the potential of a wide range of creative situations, whether these are in the form of externally/ internally-set briefs or self-initiated work.

The course believes that graphic arts and design is primarily a purposeful and constantly evolving language of text and image, of symbolic visual cues and prompts that service a vast

range of industries, from publishing, broadcast media, to advertising and the world wide web and beyond. Students are encouraged to find their own graphic 'voice' working across a wide range of media and processes, from typography, print and screen design, to film and animation, printmaking, photography, writing and illustration to advertising and environmental graphics.

The course is delivered by a team of nationally recognised and experienced practitioners in newly built and fully equipped studios in the award-winning Broadcasting Place. Students are involved in practical workshops, external live briefs, presentations, critiques, lectures, seminars and tutorials on a regular basis. The course has worked recently with a range of external bodies, recent clients including Harvey Nichols, the BBC, Arup Associates and the Leeds Primary Healthcare Trust.

In accordance with the aims of the course, the curriculum strategy provides, through an integrated approach to theory and practice, opportunities for multi- and interdisciplinary as well as specialist activity. Through the study and practice of graphic arts and design, students develop a comprehensive understanding of the wider social, cultural, historical, professional, critical and technical contexts of their work.

The curriculum strategy emphasises the opportunity for students to identify, negotiate and undertake their own particular approach to study within the range of activities, practices and associated techniques and processes which define graphic arts and design. The course is distinctive in its emphasis on this wide range of disciplines and media, student exploration of an individually appropriate approach to the study of graphic arts and design throughout each level of the course and the integration of theory and practice as evidenced in the Critical Study across all three Levels of the course.

Central to the curriculum strategy is the Critical Study. The Critical Study provides a mechanism for students to negotiate and implement their own particular approach to study and enables them to demonstrate the process and outcomes of critical reflection and theoretical/ historical contextualisation, as appropriate to their own work.

The overarching course aims are:

- To provide the opportunity for study to students who wish to acquire and develop the necessary technical and practical skills; knowledge and understanding; attributes, attitudes and approaches; and intellectual and creative abilities to perform successfully as creative professionals in the field of graphic arts and design.
- To provide a pertinent and current curriculum that is appropriate and responsive to the needs and aspirations of all students.
- To enable students to work with visual imagery which is integrated with critical theoretical study and to locate their study and practice within the wider social, cultural, historical, professional, critical and technical contexts of graphic arts and design.

- To encourage and develop a creative, reflective and self-critical approach which enables the student to make and use critical and contextual judgements of their work and that of others.

To provide a curricular approach and learning strategy which is appropriate and relevant to the needs of a diverse and multidisciplinary constituency.

Course Learning Outcomes

1	An ability to skilfully and creatively utilise processes, techniques and media – both analogue and digital – and materials in the production of coherent, individually appropriate and critically informed work that is capable of operating within the context of graphic arts and design practice
2	An ability to articulate ideas, intentions and outcomes within appropriate academic and professional contexts using a range of media to a culturally diverse audience
3	An ability to integrate practical, creative and critical skills in the production and presentation of studio work, that is representative of an established and individually appropriate creative practice.
4	An ability to locate and situate practice within appropriate social, cultural, historical, professional, critical and technical contexts, including a wider global perspective of graphic arts and design.
5	An ability to use entrepreneurial and creative skills in answering design briefs through a process of research, analysis, production and presentation of a solution to the brief.
6	A capacity for self-critical reflection both within individual and collaborative work.

Course Structure

Level 4			
At the start of Level 4, students are introduced to the resources and facilities available to them both at School and University level as well as to the course ethos and philosophy. They then embark on four 3 week long projects in which they must respond to a number of set briefs using the workshops and resources. This is assessed synoptically with GAD 4.1. Students are required to produce three pieces of critical writing for GAD 4.3. In Semester 2, students again go through four two-week projects, including a collaborative project which is marked synoptically with the Studio Briefs. Finally, students are given the opportunity to pursue a self-initiated piece of work supported by an initial integrated Critical Study. In this way, students sample a range of approaches to the study of graphic arts and design, are introduced to the course's ethos through practical demonstration and become acquainted with the course-specific and University-wide resources and facilities available to them.			
Semester 1	Core (Y)	Semester 2	Core (Y)

Induction to Graphic Arts and Design	Y	Collaborative Studio Projects	Y
Introductory Studio Briefs	Y	Studio Projects 2	Y
Critical and Contextual Studies	Y	Studio Practice & Critical Study	Y

Level 5

In the first semester, students are introduced to the integration of theoretical and practical concerns through the Integrated Contextual Studio Project, an intensive introduction into researching, responding to and reflecting on a wide range of visual culture. This is upturned by the following module which explicitly emphasises more formalist, process-led approaches to design without pre-determined outcomes. Again, this is counteracted by the third module which occupies the opposite end of the spectrum, asking the student to solve a specific design brief through pre-visualisation and more conceptual forms of ideation. The second semester allows the student to produce a body of individually appropriate and negotiated work, supported by an integrated Critical Study which frames and contextualises the portfolio of work. Students must show they have also pursued an external live brief, which encourages the notion of enterprise, in conjunction with their self-initiated work. The three modules in Semester Two build up consecutively from initial proposals and negotiations through to implementation and then presentation and evaluation. These are assessed both formatively through tutorial support, presentations and critiques and summatively at the end of the modules synoptically. In this way, students experience a gradual trajectory towards the course's ethos of sustaining an individual creative approach to the subject, supported by a Critical Study, whilst also sampling a range of ways of working, processes and disciplines.

Semester 1	Core (Y)	Semester 2	Core (Y)
Integrated Contextual Studio Project	Y	Studio Practice/ Critical Study – Initiation & Development	Y
Process Brief	Y	Studio Practice/ Critical Study – Production & Implementation	Y
Design Brief	Y	Studio Practice/ Critical Study – Reflection & Evaluation	Y

Level 6

Students' experiences of producing an individually negotiated and relevant body of work, supported by a Critical Study, in Semester 2 of Level 5 is built on and developed by a similar structure in Semester 1 of Level 6. Students have the freedom to pursue their own creative approach to the subject by producing a consolidated body of work. The student is required to pursue a specified External Live Project in conjunction with their self-initiated work which may take the form of an exhibition, publication, a collaborative venture or a response to the live briefs which come through the University. This body of work is assessed formatively through

presentations, tutorials and group critiques and both summatively and synoptically at the end of the Semester when an Indicative grade is given to the student. In Semester 2, the student is asked to propose, develop and produce their Final Major Project with tutorial support. The Critical Study supports and contextualises all the work produced for these modules and is assessed synoptically in the final submission at the end of Semester 2. Students are encouraged in this way put forward for assessment a wide range of self-initiated, work experience and live project work.

Semester 1	Core (Y)	Semester 2	Core (Y)
Studio Practice/ Critical Study – Initiation & Development	Y	Final Major Project – Critical Study (60 credits)	Y
Studio Practice/ Critical Study – Production & Implementation	Y		
Studio Practice/ Critical Study – Reflection & Evaluation	Y		

Learning and Teaching

Details relating to contact hours and other key information sets (KIS) are available on the course page of our Online Prospectus on our website.

Learning and Teaching Approaches

Inspiring

All staff on the course are active practitioners and researchers and are, as such, completely engaged with the teaching of the subject, transmitting their enthusiasm and knowledge. The course is taught through combinations of workshop delivery, practical demonstrations, through group briefings and critiques, external live projects as well as lectures, seminars and group/ individual tutorials. There is a well-resourced Visiting Lecturer programme and the School-wide Design Inside and Out lectures which provide the students with inspiring case studies and role models. The workshops and studios in Broadcasting Place also provide an inspiring and stimulating environment for students' ambitions.

Creative

The emphasis on the course on the student's own individual creative needs through the negotiated Critical Study (latterly the Learning Agreement) means the course is highly creative and encourages all forms of enterprising, lateral thinking and problem-solving. The flexible studio and workshop based approach enables a wide variety of exciting and stimulating learning activities to take place. Creativity and individuality are core features of the course, and the whole of our approach centre around this. For the course, creativity is based around the notion of constraint, the notion of dealing with uncertainty and ambiguity and an ability to 'think round corners', to problem-solve and think laterally by making connections between seemingly disparate elements. We are also interested in the notion of creativity within

collaborative enterprises, the ability to ideate, to express one's ideas to a diverse and heterogeneous group.

Students demonstrate their creativity both in terms of the work they produce but also the opportunities they create outside the curriculum.

Enterprising

The holistic and flexible approach to learning enables students to develop relevant and appropriate skills throughout the course. Enterprise resonates with many of the professional aspects of Graphic Arts & Design practice, and entrepreneurial approaches are encouraged and supported. In particular, students exhibit their work outside University in group exhibitions, routinely take on self-sourced briefs from outside University and use both their subject specific and more generic skills to stage, document and publicise events. As such they contribute to the visual culture of the city.

Purposeful

The course has a clear approach to the education of the graphic designer, faced with the challenges of new technologies and the expanding of the field of graphic communications. Students learn creative, critical and technical skills across a range of disciplines and a way of thinking about design which, it is hoped, will stand them in good stead for their life outside university. Many of these skills are transferable to all many of employment opportunities within or outside the 'creative industries'.

Respectful

The learning outcomes for the majority of modules require engagement by students and staff with the wider cultural context of graphic arts & design practice, and specific workshops focussing on ethics have been delivered in level 5 and level 6. Engagement with community-based projects in all levels has promoted good citizenship.

The course, by its very nature, values diversity. The new accommodation at Broadcasting Place provides disabled students with accessible facilities, and the flexible nature of delivery enables programmes of learning to be tailored to individual needs. Minority groups are valued within a tolerant and progressive learning environment.

Students are encouraged to consider the global context of their creative practice as part of their studies, and cross cultural perspective on art and design. Numerous opportunities for engaging with international scholarship are offered, including the Estonian exchange programme, the Edna Lumb Travel Prize, and the annual international study visits.

Professional

All staff teaching on the course are active practitioners and aim to promote professional practice through tutorial advice, workshops, briefings and lectures/ talks. This is supported by a central Visiting Lecturer programme which seeks to allow students the opportunity to talk to widely regarded contemporary practitioners about their individual routes into the 'industry'. As a central part of the course, students pursue external live projects/ briefs which bring them into contact with a wider constituency of clients and stake-holders. Students also take part in briefings and portfolio surgeries by local design companies as well as taking part in a number of awards such as D&AD, YCN, the V&A Illustration Prize, Penguin Book Cover

Award and the British Animation Awards amongst many others. In addition, as part of the students' Critical Study, students are required to put together presentations on aspects of the industry, to interview practitioners and to publish their own portfolio websites. Workshops also address aspects of professional practice, from ethical and moral dimensions to copyright to freelancing and setting up a design studio. Placements and internships are negotiated by students with their personal tutors in Levels 5 and 6 and we are currently engaged in a dialogue with a cartel of local design companies about the possibility of establishing more consolidated relationships with them.

Learning and Teaching Activities

Students experience a full range of Learning and Teaching Activities, from 3 week rolling practical workshops in which students pursue briefs through an introduction to the main technical workshops, to formalised lectures and seminars dealing with the Critical and Historical aspects of their studies and which support the writing of their initial Critical Studies, through to external live project briefings and group critiques, project workshops. There are also practical and technical demonstrations, inductions into the use of resources and equipment. The central teaching strategy in the second half of the course is based firmly on individual and small group tutorials that support the student's individually negotiated project work. This is supported by trips to museums and galleries both locally and nationally as well as the annual Foreign Study Trip, as well as opportunities like the Edna Lumb Travel award and the European Exchange Academy as well as regular field trips within the area such as Armley Mills.

The course is unique in Britain in conflating the graphic arts, nominally illustration, printmaking, animation and photography with graphic design, for print and screen. This results in a wide constituency of practices, disciplines, media and techniques and students are encouraged, after a period of initial orientation and skills acquisition, to pursue their own negotiated pathway through the course. This approach requires a broad and diagnostic period where practical/ technical, creative and critical skills are developed both as individuals and within collaborative endeavours followed by an increasing concentration on the student's own individual practice (this may still take place as a part of a team or within specific collaborative projects). This means that the second part of the course prioritises close tutor/ student relationships through regular individual and small group tutorials, presentations and critiques. Formative feedback that comes from these sessions is recorded by both tutor and student through the Feedback Journal section of the CAGD website, allowing students to collect this feedback as well as to reflect on and critique the discussions that have taken place with their tutor. Students use the CAGD to document the process of their work, uploading their work, collecting references and research as well as to present their work in critiques and Presentations to their peers. This is supported throughout by lecture and seminar programmes that enable the student to start to contextualise their practice in the form of reports, essays, as well as the Critical Study which is a central part of the second half of the course where students are required to integrate their practical concerns with theoretical and critical approaches. Seminars take place to aid the writing of this document in all Levels. The Critical Study has been designed to fulfil the separate roles of academic dissertation, a professional development document as well as to document the work the student produces. As such, the Critical Study is a primarily personal document that has been extremely beneficial to a range of students who have been diagnosed with

dyslexia as well as students from widening participation backgrounds. There is also an extensive Visiting Lecturer programme that seeks to introduce students to a range of professional practice.

In addition, students are required to pursue a number of external live briefs/ projects sourced by tutors, normally a mixture of commercial and community/ charity, public body-based briefs. These briefs are most often brought into the University but tutors also ask students to engage in practice outside the walls of the University in projects such as East Street Arts' INexclusion performance art project in which students documented a 24 hour performance festival or the work students have produced at Armley Mills for example. Students also respond to briefings led by part-time members of staff whose role it is primarily to supervise these on-going projects and briefs.

Graduate Attributes (UG only)

Students on the BA (Hons) Graphic Arts and Design course are predominantly enterprising. Through their individual creative practices, they will, as a matter of course, articulate their ideas, make artefacts, promote and sell these products through self-organised group exhibitions, self-promotional websites and through self-published magazines and printed matter. They liaise constantly with external clients and agencies through their own individual practice. This is formalised on the course specifically in Level 5 and 6, where students must identify live projects to pursue on an individually negotiated basis. Students will demonstrate their enterprising skills through all the modules from GAD 5.3 onwards and these are embedded in the Learning Outcomes for each of the modules.

Digital literacy is central to the course – it is evidenced in all modules across all Levels to some degree. Students in Level 4 are introduced to the central e-Learning tool, the CAGD website and its varied uses, most notably to communicate with fellow students and staff, to upload work, to give self-reflective feedback through the Feedback Journal and to organise and curate their work for presentation through the use of the ePortfolio aspects of the site. Students also access course materials from the website and as a repository for their research into the subject. In Level 4 students also become conversant with a range of digital imaging software and hardware through practical demonstrations, workshops and seminars. Students must also present their work for formative and summative assessment online, again predominantly through the CAGD website but also through the use of presentation software (Portable Document Formats, Powerpoint, Keynote, Quicktime, Prezis). Students are asked throughout Level 5 and 6 to challenge and critique their web-based research and to understand some of the implications of digital technologies for the dissemination of knowledge (of which graphic designers are a key part).

Digital literacy in the research, production and presentation of design work as well as its presentation is assessed synoptically as embedded within the portfolio/ body of work.

Students on the BA (Hons) Graphic Arts and Design course increasingly use these digital technologies as social networks to build relationships with other artists and designers in other countries. Our students are also offered opportunities to travel through course organised educational visits – recently we have visited Krakow, Berlin, New York, Beijing,

Cuba and Barcelona – through Study Abroad and Erasmus schemes (again, students have recently studied in the US, Netherlands and Japan) and we have also received students onto the course from partner universities in Mexico and Estonia in the last few years. We have also made studio visits to design studios in Berlin and Amsterdam. We are also in the process of establishing a relationship with the Graphic Arts course at the Academy of Arts in Warsaw. These are intended to give the students an understanding of global visual cultures and allow them to think critically and reflectively about the relationship between culture and the vernacular art and design forms they might encounter there. Graphic design has often been seen as a form of universal international language of signs and icons with international movements disseminated quickly through the reproductive technologies (both analogue and digital) inherent in graphic communication. At the same time, students become aware too that graphic design can also be the most culturally specific medium, relying on aesthetic and communicative conventions. This allows students to learn to contextualise their practice within wider global currents.

Students have the opportunity to apply for the annual Edna Lumb Travel Prize which allows them a bursary to propose and develop a project in other countries. Recent winners of the bursary have made animated films in Mexico and produced books based on a journey to a number of traditional markets on the Continent. In addition, students have the opportunity of applying to the European Exchange Academy that takes place every summer in Beelitz, outside Berlin, where they collaborate with students from countries as diverse as the US, Scandinavia, the Middle East and Northern Europe.

In a more generic sense, our students are constantly researching and being exposed to the art and design of different (often non-western) cultures through their research and the lectures, seminars and tutorials that take place on the course. In particular, students explore the art of primitive cultures, from Inca to Aboriginal to Egyptian hieroglyphs to sub-Continental signwriting in attempting to trace the roots of graphic art/ design language, as well as a range of diverse modern movements as Czech Art Nouveau, Russian Constructivism and International Modernism. Students are engaged in interviewing a range of contemporary international practitioners by e-mail and through social networking websites.

Students are encouraged to consider the global context of their creative practice as part of their studies and cross cultural perspective on art and design and many alumni are working in graphic design studios across the world, including USA, Canada, Australia and New Zealand, as well as in mainland Europe.

Use of the Virtual Learning Environment

The award winning CAGD ePortfolio and social networking tool (the CAGD website) is deeply embedded into the course, with all students and staff making use of this tool to enhance learning on a daily basis. The Contemporary Art and Graphic Design Subject Group fund the ongoing development of this tool, ensuring that it is up-to-date and fit for purpose. The course does not use the University VLE, as this technology is not appropriate to our mode of delivery. The TEL team, ALT and IMTS acknowledge and support our decision not to use the institutional VLE.

The Subject Group operates within the broader definition of the University VLE, but has opted out of the institutional VLE and has developed its own in-house ePortfolio/social-networking tool, tailored to support the needs of students within the Subject Group. Commonly known as the CAGD website, or often just 'The Site' this tool has become central to the delivery and organisation of the courses within the Subject Group, and has been instrumental in supporting the development of new improved strategies for feedback and formative assessment on the Graphic Arts & Design course. The CAGD website is recognised both internally through the ALT and TEL groups, and externally through the Subject Group's involvement with JISC as an innovative and effective implementation of learning technology. Since its initial deployment in 2004 on the Contemporary Art Practices course, the CAGD website has been developed and resourced entirely by the Subject Group. In 2006/7, the Graphics Art & Design course started using the CAGD site, which quickly became established as the primary eLearning tool. Many innovative methods for utilising the potential of the CAGD site were developed by Graphics tutors, and the Graphic Arts & Design course is now the driving force behind the continuing development of the CAGD website. Recent developments driven by the Graphic Arts & Design group include mobile implementations of the website, including prototype iPhone and iPad Apps. Good practice from our approach has been disseminated at various Leeds Beckett staff development events over the last three years, including the Higher Education Academy's TEL Enhancement Academy. In 2008, the CAGD site won a Leeds Beckett 'TEL us about it' award in recognition of its success.

Use of Blended-Learning

Presentation of work and certain aspects of the Critical Study, in Levels 4 and 5 take place through the CAGD website. Students produce an ePortfolio and upload written pdf documents to the site for assessment. This supports the physical submission. Students also capture their ongoing formative feedback through the Feedback Journal on the CAGD website – this again, going hand-in-hand with their formal face-to-face tutorials

Assessment Strategy

Students are formatively assessed throughout the course through individual and group tutorials and feedback given through the Feedback Journal on the CAGD website. Their summative assessments take place through a mixture of physical submissions (portfolio of body of work, developmental and preparatory work or single project work), through ePortfolio presentations on the CAGD website and physical presentations to staff and peers, through written, filmic and audio submissions for the Critical Study.

In Level 4 Semester One, students work through modules that introduce them to the resources, ethos, philosophy and teaching/ learning strategies on the course. In particular, they are inducted into the safe use of equipment/ resources in the various workshops and studios. This is assessed synoptically with GAD 4.2 Studio Briefs in which students are required to go through a series of workshop-based studio briefs, each lasting three weeks. Students present the work they have produced at the conclusion of each of these three week workshops in a Critique with the supervising project and personal tutor. They must also keep an updated Feedback Journal on the CAGD website that documents their working

process. Students receive formative feedback through the Feedback Journal on the CAGD website as well as through constant interaction with the supervising tutor. The work produced through these workshops is then assessed synoptically at the end of the module. Throughout this period, students are also asked to write three separate reports that reflect their on-going engagement with the critical, historical and theoretical aspects of the course, underpinned by a six week lecture and seminar series. These reports, some of which are presented digitally through the CAGD website, are assessed formatively through the tutorial feedback and synoptically at the end of Semester One.

In Level 4 Semester Two, students pursue consecutively a collaborative studio brief which lasts four weeks, a set of two workshop briefs which last two weeks each and finally an individually negotiated piece of work that constitutes the beginnings of the students' Studio Practice accompanied by a short Critical Study that also lasts four weeks. The collaborative project is assessed by the supervising tutor and personal tutor by means of a digital presentation. Again, students are required to keep a group blog that documents the process of the collaborative work. The workshop briefs are assessed through a Presentation/ Crit at the end of the two week period by both personal Tutor and workshop tutor as well as self-assessment. The final Studio Practice module is supervised by the Personal Tutor of the student and is assessed synoptically at the end of the 4 week period. Digital literacy is embedded within each of the modules in Level 4. Enterprise is embedded more specifically in the final self-initiated Studio Practice GAD 4.6 as well as in the Collaborative Studio Brief GAD 4.4. Global outlook is assessed specifically in GAD 4.3 Critical and Contextual Studies and embedded in GAD 4.2 and GAD 4.5.

In Level 5, students are asked to start to integrate their critical and historical concerns with their studio practice through the Integrated Contextual Studio project in which they respond to a range of images posted on the CAGD website over a period of two weeks. Students are assessed on this through the self-created images they post onto CAGD everyday and their Feedback Journal on the CAGD website. Students are asked to respond to images that derive from non-western cultures, allowing them some sense of a cross-cultural and global sense of art and design practice.

This is followed by GAD 5.2 Process Brief in which students are asked to explore techniques, media and methods without preconceived ideas or solutions to communication briefs. They are assessed again synoptically through a combination of Feedback Journal on CAGD and short digital Presentations of the work they have produced through the CAGD website.

In response to this more formalist way of working, the following module GAD 5.3 Design Brief seeks to allow students to produce more conceptual work starting from a series of real world briefs. This is particularly where those Graduate Attributes of Enterprise are explicitly assessed in Level 5. The work produced for this module is assessed synoptically in the form of a digital presentation and accompanying documentation in the Feedback journal on CAGD.

It is at this stage that the course becomes more demarcated into the two strands of Graphic Arts and Graphic Design and students are asked to make decisions about the trajectory of their own individual practice for the rest of the course. In the linked modules of GAD 5.4, 5.5

and 5.6, students must propose and negotiate with their tutors their own individual emerging practice. They move from a period of proposal and experimentation (itself based on reflection) through implementing these ideas to finally a period of reflection and evaluation on the work produced. The student must produce a portfolio of work for assessment at the end of the module which is then marked synoptically across the three linked modules. This allows the students to pursue their own interests and gives a greater depth of understanding and learning. This is supported by regular individual and group tutorials as well as presentations and critiques. Students are required within this body of work to produce at least ONE external live project which must be evidenced as part of their requirement for work related learning. Students are given the opportunity to respond to a number of live projects sourced by the tutors on the course. This is supported and underpinned by a Critical Study which seeks to describe the ideas and intentions as well as contextualise the student's emerging practice. Digital literacy is assessed as embedded within all modules in Level 5.

This emphasis is repeated in the Semester One of Level Six, where students are asked to build on and develop the work they produced in Semester Two Level Five by producing an individually appropriate and coherent portfolio of work supported by a draft Critical Study. The student is assessed formatively through tutorial input, presentations and critiques as well as summatively at the end of Semester One where the student is given an indicative grade. Again, students are required to engage in at least one external live project that should have relevance to their work.

In Semester Two, students are asked to propose a Final Major Project which should cohere with the work they have produced for Modules GAD 6.1, 6.2 and 6.3 and act as a summation of their own individual practice. The student must present their proposals formally to the staff team and this may include external live briefs or a piece of self-initiated work. The student is asked to submit this as part of the folio of work produced in Level Six and this is assessed synoptically at the end of Semester Two. The Critical Study should underpin both Semester One's Studio Practice as well as the Final Major Project, describing ideas, intentions, reflecting and evaluating as well as contextualising the student's practice. This holistic approach to assessment allows students to see their work as part of an ongoing process, to encourage risk-taking and experimentation and allows the student to become more engaged and involved in their work, taking ownership of it, allowing greater independence and depth of learning.

Again, digital literacy is embedded within each of the modules in Level Six. Students' demonstration of enterprise can be evidenced in their external live project work as well as embedded more implicitly within their self-initiated individual practice. Global outlook is assessed through the Critical Study's function of contextualising the student's work within a global framework, specifically through investigations into specific contemporary practitioners' work, but also into aspects of the global communications 'industry'.

Feedback on Assessed Coursework

Formative feedback is given both orally during group/ individual tutorials and group critiques and as written feedback on the Feedback Journal section of the CAGD website.

Summative assessment is given predominantly through written forms on the CAGD website and through resulting formal individual tutorials.

Formative assessment

The primary assessment tool used to supporting student learning is formative assessment. Bi-weekly scheduled formative assessment tutorials occur across the course, and provide students with formative feedback on their progress at the point of learning. In addition to the bi-weekly tutorials, individual tutorials and informal studio and workshop conversations between students and tutors provide additional formative assessment opportunities. Students are required to reflect upon and record every formative assessment conversation on their feedback/journal section on the CAGD website. This record of progress and developing understanding provides the student with a space to reflect on their learning in general, but specifically to focus on the formative assessment conversations with tutors. The feedback/journal section provides personal tutors with a mechanism for gauging their student's comprehension of learning conversations, and provides the opportunity for tutors to add written feedback in response to the student's reflections, and to invite further face-to-face conversations if necessary. The feedback/journal section also provides a comprehensive record of learning, which informs summative assessment where appropriate.

Individual grades are not attached to formative assessment, as grades are considered too blunt an instrument in a creative context. The subtlety and complexity of creative development can be more precisely and meaningfully assessed through a conversational framework for learning.

This prioritisation of formative assessment enables tutors to help students to identify their current levels of understanding, to identify individually appropriate goals, and to agree suitable routes to achieve these goals.

Synoptic summative assessment.

The embracing of uncertainty, and the celebration of mistakes, are central to the development of an effective creative practitioner. Overly frequent, grade-centric summative assessment points discourage students from free experimentation. The fear of failing individual credit bearing components discourages students from adopting an exploratory approach, but the course has a well-established and successful approach to summative assessment points through the use of synoptic assessment. Assessment points occur mostly at the end of each semester, with students submitting a body of work produced over a prolonged period of time. Although individual projects are set within modules, these projects are not components in the traditional sense, in that they are not individually graded. Instead, set projects and activities provide students with the opportunities to generate a range of outcomes, which are submitted at the end of the module, and are assessed synoptically. This enables successful outcomes to take prominence in the summative assessment, and for failures to be considered within the overall context of ongoing creative development. The continual process of formative assessment provides personal tutors with a good understanding of the capabilities of their students, as recorded in the feedback journal section of the CAGD website, and this knowledge informs the summative synoptic assessment. Tutors

make a holistic judgement of the attainment of the student at summative assessment points, guided by the stated learning outcomes for the module and level, and taking all relevant factors into account. The summative assessment grades provide indicators to students regarding their ability to achieve the learning outcomes, and enables students to develop an understanding of the requirements for fulfilling the programme learning outcomes and achieving credit throughout the course.

Module Assessment Methods

Module Titles	Core (Y)	(D) Project	(I) Synoptic assessment	(C) Scheme/ Course Assignment	(F) Final Project	(H) Learning Contract
Induction to Graphic Arts and Design, GAD 4.1	Y		100%			
Introductory Studio Briefs, GAD 4.2	Y		100%			
Critical and Contextual Studies, GAD 4.3	Y			100%		
Collaborative Studio Projects, GAD 4.4	Y	100%				
Studio Projects 2 GAD 4.5	Y	100%				
Studio Practice & Critical Study, GAD 4.6	Y	100%				
Integrated Contextual Studio Project, GAD 5.1	Y	100%				
Process-led Studio Practice, GAD 5.2	Y	100%				
Design Brief GAD 5.3	Y	100%				
Studio Practice (Initiation and Development), GAD 5.4	Y		100%			
Studio Practice (Production & Implementation) GAD 5.5	Y		100%			
Studio Practice (Presentation and Evaluation) GAD 5.6	Y		100%			
Studio Practice (Initiation & Development), GAD 6.1	Y		100%			
Studio Practice (Production & Implementation), GAD 6.2	Y		100%			

Studio Practice (Presentation and Evaluation), GAD 6.3	Y		100%			
Final Major Project GAD 6.4,	Y				100%	

Employability and Professional Context

As the QAA's benchmark statements for Art and Design recognises;

“The creative industries sector is expanding at a faster rate than that of the rest of the industrial and commercial economy in the UK...The Department for Culture, Media and Sport reports on the Creative Industries (1998 and 2001) acknowledge the contribution that these disciplines make to the national culture and economy. Graduates in art and design disciplines have demonstrated that they are equipped with the appropriate skills and abilities to operate effectively in the marketplace. In particular, they display resourcefulness, entrepreneurial skills, and the capacity to establish new and innovative enterprises. “

As such the benchmarking statements onto which the course document maps identify the broad employability of art and design graduates. At the heart of this approach is an explicit emphasis on the development of a broad range of transferable skills, diversity in understanding and knowledge and an expanding grasp of appropriate technologies. In addition to these sought-after generalist attributes, the course also promotes the development of a range graphic arts and design specialisms, which often lead directly to employment.

The profession of graphic design has become increasingly contested over the past three decades with the advent of digital technologies. These have empowered designers themselves to control their own means of production, to form design studios, to produce work quickly and professionally without mediation, to work in new multi- and interdisciplinary ways but have also have had the effect of disempowering them, democratising these means of production and exhibition, and potentially de-professionalising the job. The recent economic downturn has also threatened the notion of the professional graphic designer. As a result, designers have moved towards the notion of authorship, self-initiating work that explores graphic languages/ community-based work/ self-publishing as well as the move towards systems thinking and interactive work that de-emphasises the nature of the 'artefact' in favour of designing for the user and wider social networks. This has meant that boundaries between disciplines have blurred and become unstable. There are fewer large graphic design studios who can offer students a standardised career trajectory. Small to medium sized companies predominate where graduates will be asked to be multi-disciplinary, often working freelance on specific projects. As such, our graduates are encouraged to use both their course specific skills – creative, aesthetic, technical and critical – as well as the more generic skills – interpersonal, communicative, independent, entrepreneurial – to become robust, adaptable practitioners responsive to the needs of employers and to the wider opportunities that may present themselves.

These skills are addressed explicitly through individual tutorial support with their tutors (who are themselves practitioners), through Critical Study seminars and presentations as well as through placements, internships, external live projects, portfolio surgeries and briefings with local design companies, as well as the extensive Visiting Lecturer programme that contributes to the course. In addition, the course is a member of the Design and Art Direction organisation, whose role

is to bridge the gap between design education and the design industry. The course's involvement with the Young Creative Network also provides opportunities for employer engagement within the industry.

The course has been in dialogue with many graphic design studios in the West Yorkshire area – many of whom our students find placements/ employment with – about establishing a set of key skills and attributes that both parties can emphasise in our graduates. We have welcomed feedback and dialogue through set briefs and portfolio surgeries by these design studios (as well as hosting lectures and events organised by these agencies), but we are aware that these constitute only a small percentage of the possible employment opportunities for our students and we have therefore been somewhat reticent about involving these studios more thoroughly in pedagogic matters. Anecdotal reports (most notably from 2008) suggest that within a year of graduation roughly a quarter of our students are involved in some capacity in the design sector rising to over 40% in five years. Our students demonstrate excellent transferable skills too – communication skills, creative independence, ability to work collaboratively and self-critical capacity that are highly prized by other employment sectors.

Typical career paths for graduates of the course include the roles of graphic designer/ illustrator/ film-maker/ photographer, art director or copywriter, account handler, studio manager within design studios. Our students work in a wide range of creative industries, within publishing, film and TV, architecture, the performing arts, advertising, PR and marketing and web design. They are working locally in small to medium-sized design studios, both in-house and independent, both as staff or freelancers as well as nationally and internationally for companies such as Spin in London and Interbrand. They are also forming their own independent design and illustration studios locally (the Consult) and nationally (the Bunker, Graphic Thought Facility etc).

On top of this many of our alumni work as teachers in Primary, Secondary and Further Education – many teaching the pre-BA courses that supply our students – as well as within Higher Education where the course's graduates' attributes of independence and self-reflection are seen to serve them well.

Students have consistently pursued postgraduate qualifications after graduating from the course. Indeed, we have a consistent record of students progressing to institutions such as the Royal College of Art, Central St. Martin's and Goldsmiths in London.

Generic employer engagement is facilitated through the course's involvement with Leeds Beckett's Employability office, which provides help and advice regarding general employability matters, and provides regular industry related statistics.

Work-Related Activities

As the course has such a wide and diverse constituency of practice and is tailored to the specific student's needs, it is counter-productive to require our students to complete two weeks' job placement/ internship. The course deals with work related activities through the embedded External Live Briefs which are sourced by tutors every year. A majority of our

students will also negotiate with their personal tutors work experience within particular design studios during the academic year or holidays and we are developing close ties to specific design practices within the local and national area that would support consistent and regular student placements. As such, we would hope that Work Related Learning is embedded within the course, assessed synoptically with the student's portfolio of work and would be individually appropriate and as such, would represent a deeper and more satisfying learning experience for the student. We are also in discussion with a number of local design companies that they might formalise the regular briefings, talks and portfolio surgeries they contribute to the course by running a series of professional practice workshops based around set briefs.

Placement or Work-Related Activity Level:

External Live Briefs and Projects are a mandatory part of both Level 5 and Level 6 submissions.

Placement or Work-Related Activity Length in Weeks:

In Levels 5 and 6, students must submit evidence of 100 hours external live brief based work as part of their submissions for GAD 5.4, 5.5 and 5.6, as well as 6.1, 6.2 and 6.3.

Type of Placement or Work-Related Activity:

Students have the opportunity to present for placements in local and national design studios and must submit external live project work which is assessed synoptically with their own practice in the modules listed above.

Reference Points used in course design and delivery

All our courses leading to Leeds Beckett University awards have been designed and approved in accordance with UK and European quality standards. Our courses utilise the Frameworks for Higher Education Qualifications (FHEQ) and relevant subject benchmarks (where these are available) and professional, statutory and regulatory body requirements (for professionally accredited courses).

We review our courses annually and periodically, responding to student feedback and a range of information to enhance our courses. Our University is also subject to external review by the Quality Assurance Agency. Our latest report can be found on the QAA website at <http://www.qaa.ac.uk/reviews-and-reports>

We appoint External Examiners to verify that our University sets and maintains standards for awards which adhere to relevant national subject benchmark statements and the FHEQ (UK), ensure standards and student achievements are comparable with other Higher Education Institutions in the UK, with which they are familiar, and ensure that assessments measure achievement of course and module learning outcomes and reach the required standard. External Examiners may also provide feedback on areas of good practice or potential enhancement.

Student Support Network

If you have a question or a problem relating to your course, your Course Administrator is there to help you. Course Administrators work closely with academic staff and can make referrals to teaching staff or to specialist professional services as appropriate. They can give you a confirmation of attendance letter, and a transcript. You may also like to contact your Course Rep or the Students' Union Advice team for additional support with course-related questions.

If you have any questions about life at our University in general, call into or contact the Student Hub on either campus to speak to our Student Experience Team. This team, consisting of recent graduates and permanent staff, are available to support you throughout your time here. They will make sure you have access to and are aware of the support, specialist services, and opportunities our University provides. There is a Student Hub on the ground floor of the Rose Bowl at City Campus and one in Campus Central at Headingley. You can also find the team in the Gateway in the Leslie Silver Building at City Campus. The telephone number is 0113 812 3000, and the e-mail address is StudentHub@leedsbeckett.ac.uk.

Within MyBeckett you will see two tabs (Support and Opportunities) where you can find online information and resources for yourselves. The Support tab gives you access to details of services available to give you academic and personal support. These include Library Services, the Students' Union, Money advice, Disability advice and support, Wellbeing, International Student Services and Accommodation. There is also an A-Z of Support Services, and access to online appointments/ registration.

The Opportunities tab is the place to explore the options you have for jobs, work placements, volunteering, and a wide range of other opportunities. For example, you can find out here how to get help with your CV, prepare for an interview, get a part-time job or voluntary role, take part in an international project, or join societies closer to home.

Record of Enhancement

No.	Detail of modification (Provide a brief description of the modification and where the Course Specification has been updated)	Date Effective (Indicate the academic year of entry and course level(s) to which the modification will apply)
	Example Assessment changed from examination to presentation in Module X, see section entitled Module Assessment Methods.	Level 5 from September 2018-19 entry

