



UNIVERSITY OF LINCOLN

Programme Specification

Title:

Illustration

Final Award: **Bachelor of Arts with Honours (BA (Hons))**

With Exit Awards at:

Certificate of Higher Education (CertHE)

Diploma of Higher Education (DipHE)

Bachelor of Arts with Honours (BA (Hons))

To be delivered from: 23 Sep 2019

Level

Level 1 or Certificate of Higher Education (CertHE)

Level 2 or Diploma of Higher Education (DipHE)

Level 3 or Bachelor of Arts with Honours (BA (Hons))

Date

2019-20

2020-21

2021-22

Table Of Contents

1. Introduction	3
2. Basic Programme Data	4
3. Programme Description	5
3.1 Overview	5
3.2 Aims and Objectives	5
3.3 Variations to Standard Regulations and Guidance	6
4. Programme Outcomes	7
4.1 Knowledge and Understanding	7
4.2 Subject Specific Intellectual Skills	7
4.3 Subject Specific Practical Skills	7
4.4 Transferable Skills and Attributes	8
5. Learning, Teaching and Assessment Strategies	9
5.1. Learning and Teaching Strategy	9
5.2. Assessment Strategy	11
6. Programme Structure	14
Appendix I - Curriculum Map	15
Appendix II - Assessment Map	18
Appendix III - Benchmark Analysis	22
Appendix IV - Benchmark Statements(s)	29

1. Introduction

This document describes one of the University of Lincoln's programmes using the protocols required by the UK National Qualifications Framework as defined in the publication *QAA guidelines for preparing programme specifications*.

This programme operates under the policy and regulatory frameworks of the University of Lincoln.

2. Basic Programme Data

Final Award:	Bachelor of Arts with Honours (BA (Hons))
Programme Title:	Illustration
Exit Awards and Titles	Certificate of Higher Education (CertHE) Diploma of Higher Education (DipHE) Bachelor of Arts with Honours (BA (Hons))
Subject(s)	Illustration
Mode(s) of delivery	Full Time Part Time
Is there a Placement or Exchange?	No
UCAS code	W220
Awarding Body	University of Lincoln
Campus(es)	Lincoln Campus
School(s)	Lincoln School of Design
Programme Leader	Chloe Twells (CTwells)
Relevant Subject Benchmark Statements	
Professional, Statutory or Regulatory Body Accreditation	
Programme Start Date	2019-20

3. Programme Description

3.1 Overview

The BA (Hons) Illustration programme has been constructed with proper regard to QAA honours benchmark statements for Art and Design. Illustration is an enquiring discipline; centred upon a search/quest for visual solutions to the problem of articulating complex ideas, and, the manipulation of pictorial codes and signs to discover and realise forms of representation and communication. Illustration interprets and enhances the written word, while also stimulating the imagination through the design of informed pictorial narratives tailored to specific audiences. Illustration is a creative subject requiring innovation, experimentation and the employment of a range of thought processes in addition to and necessary for the practical execution of visual material. BA (Hons) Illustration is an intellectually stimulating, practical, skills-based programme that closely reflects the demands of the contemporary profession of illustration.

A creative studio environment engenders a collegiate approach to study, enabling the sharing of good practice and the dissemination of information and knowledge. Studio facilities include the Illustration studio, Life Drawing studio, printmaking workshop and a range of digital suites. The BA (Hons) Illustration programme provides students with a high standard of education as demonstrated through consistently excellent NSS results and the performance of our graduates. The Illustration academics' professional practice knowledge informs the content and delivery of the programme. This has led to a clear vision for teaching excellence, having student centred learning at its core and is augmented by alumni talks, guest speakers from industry and teaching by Associate Lecturers. The provision of current subject knowledge, professional practice and skills-based learning enhances graduate employability and the development of transferable skills.

The BA (Hons) Illustration Programme reflects the contemporary commercial illustrator's environment in terms of the use of a range of established media and methods of production as well as new and emerging technologies. Students are encouraged to identify and explore a range of alternative methods of disseminating their work to an audience in addition to the long-established publishing and agency-based routes.

3.2 Aims and Objectives

The principal aims of the BA (Hons) Illustration programme are to provide subject knowledge and understanding; to facilitate the development of personal and professional skills; and to enable the acquisition of essential practical, theoretical and conceptual skills related to the practice of Illustration.

Overall Aims:

- To develop practical and theoretical skills for image production
- To outline the current illustration profession eg: the ethical, legal, and commercial framework
- To address issues of employability and career progression
- To develop knowledge and understanding of current technological demands of the illustration industry

The programme is aimed at individuals who have good drawing and/or making skills with the desire to apply these skills to interpreting text and imagery. You will have the opportunity to develop your creative potential, and extend your knowledge of current Illustration practice as well as studying the historical, theoretical, ethical, political, and economic contexts in which visual material is produced.

Students are actively encouraged to sustain and augment the discipline of illustration. The design

and delivery of the BA (HONS) Illustration programme offers opportunities to explore a wide variety of image-making, media and techniques in the pursuit of developing an individual 'voice', or a unique visual signature. Such exploration includes the investigation of the illustrative potential of printmaking, digital imaging, model-making and moving illustration, as well as the more orthodox methods of drawing and painting. In line with defined academic standards, the study of illustration at Lincoln, therefore, aims to develop both an aesthetic sensibility and an intellectual capacity to produce. Creativity is essential in developing a range of different solutions to design problems; the capacity to research, analyse and visualise; these are resolved via the ability to make informed, individual critical and reflective judgements and responses. The subject of illustration thus demands an individual or personalised approach to the creation and production of visual artefacts and thus requires a student centred teaching and learning environment.

The purposes and practices of illustration are constantly changing and evolving, in line with social and cultural change, fashion and technological trends; and, as such, the specifics of the content of the delivery fluctuate accordingly. However, the Ba (Hons) Illustration programme at Lincoln consistently aims to develop the relationship of image making with narrative, whether that is literary text, editorial, children's book, graphic novel or zine. In addition, there are common codes of visual communication and common working practices within the Design industry that are applied; successfully identifying the objectives of a brief or illustrative problem, identifying the audience, applying semiotic understanding and critical and analytical thinking in the materialisation of the visual solution to the brief, and consequently presenting and/or disseminating material appropriate to the task.

BA (Hons) Illustration aims to develop both subject specific and more generic knowledge and understanding of the Creative industries broadly with a view to equipping graduates to enter a career in the Creative industry or continue post-graduate study. The curriculum content is designed to support individual development, intellectual growth and creativity not only in respect of Illustration but also visual communication in the broader sense, with an understanding of the social role of a cultural producer. The Programme aims to enable students to acquire transferable skills of communication, expression, co-operative working, resourcefulness and research, self-awareness, independence, self promotion and self-confidence with the purpose of succeeding in the educational environment, in a professional context and more importantly, the broader cultural and social environment beyond education.

3.3 Variations to Standard Regulations and Guidance

None

4. Programme Outcomes

Programme-level learning outcomes are identified below.

Refer to *Appendix I – Curriculum Map* for details of how outcomes are deployed across the programme.

4.1 Knowledge and Understanding

On successful completion of this programme a student will have knowledge and understanding of:

- 1 Illustration practice via theoretical and practical study enabling articulation and synthesis of ideas and the generation of illustrative matter.
- 2 The appropriate and safe execution of materials, media, processes, methods, techniques and technologies in the production of illustration.
- 3 The ethical, legal and professional requirements of the Illustration industry and the role of an illustrator in the wider environment, with the active acquisition of transferable skills useful beyond the field of art and design.

4.2 Subject Specific Intellectual Skills

On successful completion of this programme a student will be able to:

- 4 Generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity.
- 5 Manage and make appropriate use of the interaction between intention, process, outcome, context, and the methods of dissemination.
- 6 Demonstrate an awareness of the critical and contextual issues surrounding illustration, and of art and design in general; for example- the historical, cultural, social, political, economic, ethical, environmental, global and/or theoretical contexts.
- 7 Demonstrate an understanding of the relationship between artist and designer and audience, client, market, user, consumer, etc.
- 8 Demonstrate an awareness of the significance of the work of other creative practitioners.

4.3 Subject Specific Practical Skills

On successful completion of this programme a student will be able to:

- 9 Demonstrate a knowledge of the implications and potential for illustration presented by the key developments in current and emerging media and technologies and of inter and multi-disciplinary approaches to contemporary practice in art and design.
- 10 Employ various modes of thinking, lateral, convergent and divergent in the processes of observation, investigation, speculative enquiry, visualisation and/or making.
- 11 Select, experiment with and make appropriate use of media, materials, processes, techniques and technologies and tools associated with Illustration with skill and imagination, adhering to quality standards.

- 12 Demonstrate judgement and self-reflection in the development of ideas through to material outcomes, for example images, artifacts, products, systems and processes, or texts.
- 13 Demonstrate an understanding of the professional environment for illustrators; the significance of the work of other's Illustrative practice, role of the audience, the market and consumer environment, co-creator and participants.
- 14 Demonstrate a knowledge and understanding of the role and impact of Intellectual Property in their own and other's Creative Practice and apply entrepreneurial skills.

4.4 Transferable Skills and Attributes

On successful completion of this programme a student will be able to:

- 15 Study independently, set goals, manage their own workloads and meet deadlines.
- 16 Question, review and evaluate material and ideas.
- 17 Critically analyse information and experiences and formulate independent judgements.
- 18 Formulate and articulate reasoned responses to the critical judgements of others through reflection, review and evaluation.
- 19 Articulate ideas and information comprehensibly and in visual, oral and written forms.
- 20 Communicate and present ideas and work to an audience in a range of situations.
- 21 Interact effectively with others, for example through collaboration, collective endeavour and negotiation.
- 22 Select and source relevant material for research using tools of navigation, retrieval, evaluation, and management from a variety of sources.
- 23 Assimilate, evaluate, and articulate relevant findings from research.
- 24 Select and employ appropriate communication and information technologies.
- 25 Apply ethical principles in the study and production of Illustration.
- 26 Apply innovation, creativity and enterprise; the ability to generate, develop and communicate ideas and work resourcefully and entrepreneurially individually and with others; manage and exploit Intellectual Property and promote personal enterprise with confidence.
- 27 Have an enthusiasm for enquiry into illustration and the motivation to sustain and augment it, via personal engagement and communication of personal values.

For details of each module contributing to the programme, please consult the module specification document.

5. Learning, Teaching and Assessment Strategies

5.1. Learning and Teaching Strategy

Learning takes place via the issue of assignment briefs designed to facilitate the learning outcomes of each module.

A wide range of teaching and learning methods are employed, appropriate to the learning outcomes of each stage or module, with student-centred, interactive teaching forming a significant part of student development. Assessment strategies support students' understanding of the learning process and are designed to foster a considered and reflective approach, facilitating a level of autonomy and independence, that incrementally increases throughout the programme. A year planner is provided within the Programme handbook to confirm the teaching schedule of modules, including assessment points.

A variety of teaching methods are employed, including:

- **Studio-Based Teaching**

Illustration is an intellectually challenging and creative skills-based subject, with an emphasis on the importance of a studio culture, that makes for a collegiate and mutually stimulating environment. 'Active learning' is implicit to achievement and students are duly encouraged to take full advantage of both taught and self-directed study time in the studio and the other physical and virtual resources within the University and public environment. The purpose-built Illustration studio is supported by computer labs/mac suite, workshop facilities (eg. printmaking, 3.D and the Maker Lab), a seminar room and lecture theatres, and the library resource, which enables undergraduate study of this practical Design subject.

Quality standards, functionalism and ethics (including Intellectual Property) in the production of imagery for media consumption are established and reinforced through group seminars, and open debate; one to one tuition and self and peer to peer evaluation. Varied methods of interaction, group sizes and inter-relationships positively affect the dynamic of the learning environment.

The BA (Hons) Illustration programme encourages dialogue within tutorials and critiques and group sharing within the studio environment. Intellectual independence is one of the most important qualities required of an Illustration student and you will be expected to engage actively with the subject, staff and peers. In addition, self-management and autonomy is encouraged as your study progresses, so that during Level Three, you will be encouraged to work in a more professional, independent and potentially entrepreneurial manner. Additionally, the Student as Producer initiative is applied and endorsed by the course team and offers students the opportunity to positively contribute to learning as opposed to passively receive teaching; and also in the generation of illustration initiatives, inter-disciplinary initiatives, research and collaborative working.

- **Group sharing**

Otherwise referred to as 'critiques' or crits; these provide a valuable forum for discussion and evaluation, with a high level of participation and input. The main aim of group sharing is the reflective act of improving both the working method and outcomes of material produced for the assignment briefs. You will be provided with an opportunity to critique both individual and group work while presenting your work to your peers and/or academic staff. This activity fosters the ability to question, review and evaluate ideas, as well as providing further development of transferable skills and attributes essential to undergraduate study and beyond. The objective of simulating the presentation of client visuals, working drafts, proposals or finished artwork in the professional environment enables

additional transferable skills to be developed and self-confidence to be gained.

- Skills-based Workshops

Provided by lecturers, technicians and/or guest speakers workshops further learning and up-date practical, technical and/or theoretical aspects of image creation and production through exercises and demonstrations. Guest speakers and alumni offer both professional experience and advice re. employability as well as practical based workshops that provide an impetus for assignments.

- Lectures/seminars

Lectures provide students on the same module the opportunity to receive common information. Material may be in oral and or/visual and/or textual form. You will be expected to take notes, raise questions and seek clarification where necessary. A lecture presentation may form part of the teaching strategy of the practical modules as well as the theoretical modules. As part of the subscription to the Association of Illustrators a yearly specialist lecture to Level 3 provides essential current advice on the industry re. technology, employability, copyright, ethics and aesthetic quality standards. Seminars provide further opportunity for discussion with group sizes being considerably smaller. During seminars you will be able generate and examine ideas quickly in a stimulating group environment.

- Collaborative projects/team work

Collaborative projects and team work are used to develop co-operative working attitudes and methods. Several modules utilise a collective experience through groups working to produce a project, report or to give a presentation. Interdisciplinary opportunities sought by students are encouraged. Collective responsibility and professionalism are essential attributes of teamwork alongside a range of transferable skills that improve career opportunities and employability.

- External/Competition Assignment Briefs

With the aim of preparing graduates to enter the professional Illustration environment and to provide promotional opportunities 'Live' or simulated Competition briefs are issued to provide an understanding of the dynamic of the relationships between illustrator, client, and production personnel, and the finite constraints of time, costs and the practical demands of the brief. Competition briefs are an intrinsic part of the curriculum in Level 3 but Level 2 students are encouraged to participate outside of the curriculum.

- Self-initiated Project work

Many Illustration students pursue their own practice outside of, but in parallel with their study. Often producing an on-line portfolio and making use of commercial opportunities. These endeavours are seen as part of the Student as Producer imperative and are encouraged. Likewise, support is given to the promotion of industry links and any opportunities for working with an agent during the Programme of study, while managing workload. This level of independence and self-promotion gained from self-initiated project work can support and dictate the type of material produced for the Level Three 'Negotiated Illustration' Module.

- Enhancement Opportunities

There are a number of enhancement or extra-curricula activities that enrich and extend student learning:

- Student membership of the Association of Illustrators

- In addition to the taught modules the Personal Tutorial system provides twice yearly input from the Careers team re. employability and self-development; as well as ongoing academic and pastoral

support

- Optional study visits, cultural exchanges and collaborative working in order to internationalise the Programme.
- A University, College and Programme calendar of speakers.
- Honorary professors and a growing alumni add to the pool of knowledge and academic discourse.
- University internships and employment opportunities for design students/alumni
- The Lincoln Award is promoted to all students on the Programme
- Course representation, student union activities and being a course ambassador.
- The Illustration Society is a student-run additional learning opportunity

5.2. Assessment Strategy

Assessment for BA (Hons) Illustration will be in accordance with current University assessment policies and guidelines. Assessment is based on 100% coursework(C). The Programme handbook contains a Year Planner that maps the teaching and assessment schedule for each module.

• Student Project/Assignment Briefs

Assignment briefs, outlining the requirements of your project, are designed and issued for each module in accordance with the aims and objectives of the Programme and the module learning outcomes. Each module provides a number of assessment opportunities/assignment briefs except the level three module (Negotiated Illustration) where there is a complex, involved and extended yet singular opportunity for assessment. This module provides students with an opportunity to devise their own criteria for a brief/individual programme of study and to produce a body of practical work pertinent to that set of criteria; this strategy supports the Student as Producer principles of Discovery and Production. Each assignment brief is designed with an appropriate number of learning hours attached to it, and, cumulatively, the assignment briefs provide sufficient hours of study, learning opportunities and outputs to equate to 30 credits.

Assignment briefs are written conforming to a standardised format and issued at the outset of a project with guidelines, deadlines and learning outcomes identified. Work required for assessment is clearly outlined as set against the Programme outcomes and QAA benchmark statements.

Assessment criteria is outlined in all assignment briefs and the Programme handbook and relates to the learning outcomes of the module with reference to the aims and objectives of the programme of study and mapped to the Programme outcomes. In addition the University grading criteria is included for reference.

• Formative and diagnostic assessment:

Formative and diagnostic assessment is regular and on-going throughout the programme of study. Assessment criteria is common to most disciplines in art and design. Each module contains multiple opportunities for formative assessment (as cited above), with written and/or verbal feedback given re. the efficacy of the process of research, generation of ideas and the subsequent development of project work that may or may not contain final outcomes.

The method of on-going diagnostic evaluation and regular discussion enables an understanding and ownership of your progress and achievement. The strategies of including group and individual discussions, seminars, critiques or group sharing, tutorials, self-assessment and evaluative statements and continual reflection aim to extend your active participation in the assessment process and your understanding of its purpose. Self and peer evaluation constitute a valuable part of student learning.

- Summative assessment:

All submitted work is assessed against the learning outcomes as specified in the assignment briefs, the module descriptor, and programme outcomes. Assessment is through the submission of practical/visual and/or textual and/or verbal presentation as stipulated in the assignment brief(s). Your assessment outcomes for a particular module are moderated as per University guidelines before a final module mark is provided. Summative assessment is a culmination of formative assessments of assignment work (apart from the Negotiated module) and is finalised at the summation of the teaching point for each module. The assessment schedule, appearing in the Year Planner, is designed to facilitate distributed assessment points in order to help you manage your workload. The moderated marks are submitted to subject and exam boards in accordance with University policy. The moderated marks are submitted to subject and exam boards in accordance with University policy. Assessment follows the national standards of pass, specific classification and fail as verified by external examination and in accordance with QAA . The classification of awards is published in the University Regulations but also appears in the Programme handbook and on assignment briefs and is outlined at the outset of a project in a briefing session. Assessment methods are demonstrated to be fair and accurate via adherence to University guidelines and common HEI practice including moderation, double-marking, and External Examiner verification.

Formative, summative and diagnostic assessment of assignment work is regarded as a positive learning tool and feedback from assessment offers students clear guidance with regard to future development and academic improvement. Assessment strategies support students' understanding of their learning processes and are designed to foster a considered and reflective approach to learning. Feedback, while responding to assessment criteria and conforming to generic standards is tailored to individual student requirements and helps to promote reflective and independent learning.

- Indicative list of assessment methods appearing in the nine illustration specific modules:

A portfolio

Project output

Practical skills assessment

Oral assessment and presentation

Report

As stated by the University, all formal assessments which contribute to a student's progression through or attainment of an award of the University are formally marked or graded. The marks or grades awarded will reflect the traditions and practices of individual cognate subject areas and will be influenced by any relevant QAA Subject Benchmark Statements.

The purpose of assessment is:

- To establish a shared understanding between academics and students as to the process, fairness and rigour of teaching, learning, and student attainment.
- To ensure that teaching, learning, and final awards are founded on a spread of academic and professional opinion supported by appropriate and agreed, numerical and textual feedback.
- To ensure that students always have an accurate and understood analysis of their strengths and areas for development, which is calibrated to the validated learning outcomes, approved assessment criteria and personal and professional objectives.
- To provide to external bodies and employers an agreed set of judgements about the strengths and development needs for both students and graduates in a clearly articulated curriculum context.

Formative feedback: is all feedback provided prior to the end of a module moderation process and

doesn't include a mark. This includes verbal and textual feedback and comment given during studio critiques, presentations, seminars, small group discussions and individual tuition as well as advice given more generally in studio, classroom or workshop taught sessions. It is always an individual academic judgement (even where multiple academics are involved) and students should always be clear that the final module mark will be the result of an academic process of moderation which may differ. Feedback should make clear reference to the agreed assessment criteria where and when possible.

Summative feedback and module grading: takes place at the end of a taught or independent study module, and after the end of module moderation meeting, and is accompanied by a mark (on the University 100 point scale). The mark given is supported by textual summative assessment feedback for the module and where necessary, is the subject of a student/staff feedback meeting. Summative assessment grades and feedback must be archived on Blackboard in the appropriate module repository. All feedback will make clear reference to the agreed assessment criteria where and when possible.

Further information can be found here: <http://secretariat.blogs.lincoln.ac.uk/academic-policies-2/>

6. Programme Structure

The total number of credit points required for the achievement of Certificate of Higher Education (CertHE) is 120.

The total number of credit points required for the achievement of Diploma of Higher Education (DipHE) is 240.

The total number of credit points required for the achievement of Bachelor of Arts with Honours (BA (Hons)) is 360.

Level 1

Title	Credit Rating	Core / Optional
Digital and Sequential Illustration 2019-20	30	Core
Introduction to Illustration 2019-20	30	Core
Drawing and Process 2019-20	30	Core
Contextual Studies 1 2019-20	30	Core

Level 2

Title	Credit Rating	Core / Optional
Audience and Message 2020-21	30	Core
Books and Storytelling 2020-21	30	Core
Thinking and Making 2020-21	30	Core
Contextual Studies 2 2020-21	30	Core

Level 3

Title	Credit Rating	Core / Optional
Negotiated Illustration 2021-22	30	Core
Professionalism and Commissions 2021-22	30	Core
Contemporary Illustration 2021-22	30	Core
Contextual Studies 3 2021-22	30	Core

Appendix I - Curriculum Map

This table indicates which modules assume responsibility for delivering and ordering particular programme learning outcomes.

Key: Delivered and Assessed Delivered Assessed

Level 1

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Contextual Studies 1 2019-20	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital and Sequential Illustration 2019-20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Drawing and Process 2019-20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Introduction to Illustration 2019-20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Contextual Studies 1 2019-20	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Digital and Sequential Illustration 2019-20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Drawing and Process 2019-20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Introduction to Illustration 2019-20	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

	PO25	PO26	PO27
Contextual Studies 1 2019-20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital and Sequential Illustration 2019-20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Drawing and Process 2019-20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Introduction to Illustration 2019-20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Level 2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Audience and Message 2020-21	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Books and Storytelling 2020-21	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Contextual Studies 2 2020-21	✓		✓	✓	✓		✓	✓		✓		✓
Thinking and Making 2020-21	✓	✓		✓	✓	✓		✓	✓	✓	✓	
	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Audience and Message 2020-21	✓			✓	✓	✓	✓				✓	
Books and Storytelling 2020-21	✓			✓	✓		✓					
Contextual Studies 2 2020-21	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Thinking and Making 2020-21	✓						✓					✓
										PO25	PO26	PO27
Audience and Message 2020-21										✓		✓
Books and Storytelling 2020-21										✓		
Contextual Studies 2 2020-21										✓	✓	✓
Thinking and Making 2020-21												

Level 3

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Contemporary Illustration 2021-22	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓
Contextual Studies 3 2021-22	✓		✓	✓	✓	✓	✓	✓		✓		✓
Negotiated Illustration 2021-22	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓
Professionalism and Commissions 2021-22	✓	✓	✓	✓			✓		✓	✓	✓	✓
	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Contemporary Illustration 2021-22	✓		✓				✓	✓				
Contextual Studies 3 2021-22	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓
Negotiated Illustration 2021-22	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓
Professionalism and Commissions 2021-22	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓
										PO25	PO26	PO27
Contemporary Illustration 2021-22										✓	✓	✓

Contextual Studies 3 2021-22

✓

✓

✓

Negotiated Illustration 2021-22

✓

✓

✓

Professionalism and Commissions 2021-22

✓

✓

✓

Appendix II - Assessment Map

This table indicates the spread of assessment activity across the programme. Percentages indicate assessment weighting.

Level 1

	01	02	03	04	05	06	07	08	09	10	11	12
Contextual Studies 1 2019-20												
Digital and Sequential Illustration 2019-20												
Drawing and Process 2019-20												
Introduction to Illustration 2019-20												
	13	14	15	16	17	18	19	20	21	22	23	24
Contextual Studies 1 2019-20												
Digital and Sequential Illustration 2019-20												
Drawing and Process 2019-20												
Introduction to Illustration 2019-20												
	25	26	27	28	29	30	31	32	33	34	35	36
Contextual Studies 1 2019-20								100				
Digital and Sequential Illustration 2019-20									100			
Drawing and Process 2019-20									100			
Introduction to Illustration 2019-20									100			
	37	38	39	40	41	42	43	44	45	46	47	48
Contextual Studies 1 2019-20												
Digital and Sequential Illustration 2019-20												
Drawing and Process 2019-20												
Introduction to Illustration 2019-20												
							49	50	51	52	EP 1 (Wk)	EP 2 (Wks)

												16)	33, 34, 35)
Contextual Studies 1 2019-20													
Digital and Sequential Illustration 2019-20													
Drawing and Process 2019-20													
Introduction to Illustration 2019-20													

Level 2

	01	02	03	04	05	06	07	08	09	10	11	12
Audience and Message 2020-21												
Books and Storytelling 2020-21												
Contextual Studies 2 2020-21												
Thinking and Making 2020-21												

	13	14	15	16	17	18	19	20	21	22	23	24
Audience and Message 2020-21												
Books and Storytelling 2020-21												
Contextual Studies 2 2020-21												
Thinking and Making 2020-21												

	25	26	27	28	29	30	31	32	33	34	35	36
Audience and Message 2020-21									100			
Books and Storytelling 2020-21									100			
Contextual Studies 2 2020-21								100				
Thinking and Making 2020-21									100			

	37	38	39	40	41	42	43	44	45	46	47	48
Audience and Message 2020-21												
Books and Storytelling 2020-21												

Contextual Studies 2 2020-21													
Thinking and Making 2020-21													
								49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Audience and Message 2020-21													
Books and Storytelling 2020-21													
Contextual Studies 2 2020-21													
Thinking and Making 2020-21													

Level 3

	01	02	03	04	05	06	07	08	09	10	11	12
Contemporary Illustration 2021-22												
Contextual Studies 3 2021-22												
Negotiated Illustration 2021-22												
Professionalism and Commissions 2021-22												
	13	14	15	16	17	18	19	20	21	22	23	24
Contemporary Illustration 2021-22												
Contextual Studies 3 2021-22												
Negotiated Illustration 2021-22												
Professionalism and Commissions 2021-22												
	25	26	27	28	29	30	31	32	33	34	35	36
Contemporary Illustration 2021-22									100			
Contextual Studies 3 2021-22								100				
Negotiated Illustration 2021-22									100			

Professionalism and Commissions 2021-22										100		
	37	38	39	40	41	42	43	44	45	46	47	48
Contemporary Illustration 2021-22												
Contextual Studies 3 2021-22												
Negotiated Illustration 2021-22												
Professionalism and Commissions 2021-22												
							49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Contemporary Illustration 2021-22												
Contextual Studies 3 2021-22												
Negotiated Illustration 2021-22												
Professionalism and Commissions 2021-22												

Appendix III - Benchmark Analysis

This table maps programme learning outcomes to relevant QAA subject benchmark statements or PSRB guidelines.

Knowledge and Understanding

	ARTGGS01	ARTGGS02	ARTGGS03	ARTGGS04	ARTGGS05	ARTGGS06	ARTGGS07	ARTGGS08	ARTGGS09
PO1			✓	✓		✓	✓	✓	✓
PO2		✓			✓	✓		✓	✓
PO3		✓	✓	✓		✓	✓	✓	✓

	ARTGGS10	ARTGGS11	ARTGGS12	ARTGGS13	ARTGGS14	ARTGGS15	ARTGGS16	ARTGGS17	ARTGGS18
PO1	✓			✓	✓	✓	✓	✓	✓
PO2	✓		✓	✓		✓	✓	✓	✓
PO3	✓		✓	✓	✓	✓			✓

	ARTGGS19	ARTGGS20	ARTGGS21	ARTGGS22	ARTGGS23	ARTGGS24	ARTGGS25	ARTGGS26	ARTSSKU0 1
PO1	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO2	✓	✓		✓	✓	✓		✓	
PO3	✓	✓	✓	✓	✓	✓	✓	✓	

	ARTSSKU0 2	ARTSSKU0 3	ARTSSKU0 4	ARTSSKU0 5	ARTSSKU0 6	ARTSSKU0 7	ARTSSKU0 8	ARTSSKU0 9	ARTSSKU1 0
PO1	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO2	✓	✓	✓			✓	✓		✓
PO3			✓	✓	✓		✓	✓	

	ARTSSKU1 1	ARTSSKU1 2	ARTSSKU1 3	ARTSSKU1 4	ARTSSKU1 5	ARTSSKU1 6	ARTSSKU1 7	ARTSSKU1 8	ARTSSKU1 9
PO1	✓	✓	✓	✓	✓	✓	✓	✓	
PO2	✓	✓	✓	✓	✓		✓	✓	

PO3				✓	✓	✓	✓	✓	✓
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Subject Specific Intellectual Skills

	ARTGGS01	ARTGGS02	ARTGGS03	ARTGGS04	ARTGGS05	ARTGGS06	ARTGGS07	ARTGGS08	ARTGGS09
PO4	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO5		✓	✓			✓	✓		✓
PO6			✓			✓			✓
PO7			✓			✓			
PO8			✓			✓			

	ARTGGS10	ARTGGS11	ARTGGS12	ARTGGS13	ARTGGS14	ARTGGS15	ARTGGS16	ARTGGS17	ARTGGS18
PO4		✓	✓	✓	✓	✓	✓	✓	✓
PO5					✓	✓	✓	✓	
PO6				✓	✓	✓			
PO7				✓	✓	✓			
PO8					✓	✓			

	ARTGGS19	ARTGGS20	ARTGGS21	ARTGGS22	ARTGGS23	ARTGGS24	ARTGGS25	ARTGGS26	ARTSSKU0 1
PO4	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO5					✓	✓	✓	✓	✓
PO6	✓	✓	✓	✓	✓		✓		
PO7		✓	✓	✓	✓		✓	✓	
PO8	✓	✓	✓	✓			✓		

	ARTSSKU0 2	ARTSSKU0 3	ARTSSKU0 4	ARTSSKU0 5	ARTSSKU0 6	ARTSSKU0 7	ARTSSKU0 8	ARTSSKU0 9	ARTSSKU1 0
PO4		✓		✓	✓	✓	✓	✓	✓
PO5	✓	✓	✓	✓	✓	✓		✓	
PO6				✓	✓		✓		

PO7	✓			✓	✓	✓	✓	✓	
PO8				✓	✓	✓	✓		
	ARTSSKU1 1	ARTSSKU1 2	ARTSSKU1 3	ARTSSKU1 4	ARTSSKU1 5	ARTSSKU1 6	ARTSSKU1 7	ARTSSKU1 8	ARTSSKU1 9
PO4	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO5	✓	✓	✓	✓	✓			✓	
PO6						✓			✓
PO7	✓	✓	✓	✓	✓	✓	✓		✓
PO8						✓	✓	✓	✓

Subject Specific Practical Skills

	ARTGGS01	ARTGGS02	ARTGGS03	ARTGGS04	ARTGGS05	ARTGGS06	ARTGGS07	ARTGGS08	ARTGGS09
PO9		✓						✓	✓
PO10		✓	✓						
PO11			✓					✓	✓
PO12	✓		✓	✓		✓		✓	✓
PO13			✓			✓	✓	✓	
PO14			✓			✓	✓	✓	✓

	ARTGGS10	ARTGGS11	ARTGGS12	ARTGGS13	ARTGGS14	ARTGGS15	ARTGGS16	ARTGGS17	ARTGGS18
PO9			✓	✓					
PO10			✓	✓	✓	✓		✓	
PO11			✓	✓	✓	✓		✓	
PO12		✓		✓	✓	✓			
PO13	✓					✓	✓	✓	✓
PO14	✓		✓			✓	✓	✓	✓

	ARTGGS19	ARTGGS20	ARTGGS21	ARTGGS22	ARTGGS23	ARTGGS24	ARTGGS25	ARTGGS26	ARTSSKU0 1

PO9			✓	✓	✓	✓	✓	✓	
PO10	✓		✓	✓		✓	✓		✓
PO11				✓	✓	✓	✓	✓	
PO12	✓	✓	✓	✓	✓			✓	✓
PO13	✓	✓	✓	✓			✓	✓	
PO14	✓	✓	✓	✓	✓	✓	✓	✓	

	ARTSSKU0 2	ARTSSKU0 3	ARTSSKU0 4	ARTSSKU0 5	ARTSSKU0 6	ARTSSKU0 7	ARTSSKU0 8	ARTSSKU0 9	ARTSSKU1 0
PO9			✓	✓	✓	✓	✓		
PO10	✓	✓	✓		✓				✓
PO11	✓	✓				✓			✓
PO12	✓	✓	✓						
PO13	✓		✓	✓	✓	✓	✓	✓	✓
PO14			✓	✓	✓	✓	✓	✓	✓

	ARTSSKU1 1	ARTSSKU1 2	ARTSSKU1 3	ARTSSKU1 4	ARTSSKU1 5	ARTSSKU1 6	ARTSSKU1 7	ARTSSKU1 8	ARTSSKU1 9
PO9		✓	✓	✓			✓	✓	
PO10	✓		✓	✓	✓				
PO11	✓	✓	✓		✓			✓	
PO12	✓	✓	✓	✓	✓				
PO13		✓	✓	✓		✓	✓	✓	✓
PO14			✓		✓	✓	✓		✓

Transferable Skills and Attributes

	ARTGGS01	ARTGGS02	ARTGGS03	ARTGGS04	ARTGGS05	ARTGGS06	ARTGGS07	ARTGGS08	ARTGGS09
PO15	✓	✓	✓						
PO16		✓	✓			✓		✓	
PO17	✓	✓	✓					✓	

PO18		✓	✓	✓	✓	✓		✓	
PO19			✓			✓	✓		✓
PO20		✓			✓	✓	✓		✓
PO21		✓	✓	✓	✓	✓	✓		
PO22		✓	✓					✓	✓
PO23		✓	✓			✓		✓	✓
PO24		✓				✓		✓	✓
PO25									
PO26	✓	✓	✓	✓	✓	✓			
PO27			✓	✓		✓			

	ARTGGS10	ARTGGS11	ARTGGS12	ARTGGS13	ARTGGS14	ARTGGS15	ARTGGS16	ARTGGS17	ARTGGS18
PO15		✓	✓	✓				✓	
PO16			✓	✓	✓	✓			
PO17			✓	✓	✓	✓		✓	
PO18			✓	✓	✓	✓	✓	✓	✓
PO19				✓	✓				
PO20			✓						
PO21			✓		✓	✓	✓		✓
PO22			✓						
PO23			✓	✓	✓				
PO24			✓						
PO25	✓				✓	✓		✓	
PO26	✓	✓	✓		✓	✓	✓	✓	✓
PO27	✓		✓	✓	✓	✓		✓	

	ARTGGS19	ARTGGS20	ARTGGS21	ARTGGS22	ARTGGS23	ARTGGS24	ARTGGS25	ARTGGS26	ARTSSKU0 1
PO15	✓								✓
PO16			✓	✓					✓
PO17			✓	✓					✓
PO18									
PO19	✓		✓	✓	✓				✓

PO20	✓	✓	✓		✓				
PO21		✓							
PO22			✓	✓	✓				
PO23	✓		✓	✓	✓				
PO24	✓	✓			✓				
PO25	✓					✓	✓	✓	
PO26	✓					✓	✓	✓	✓
PO27	✓	✓				✓	✓	✓	

	ARTSSKU0 2	ARTSSKU0 3	ARTSSKU0 4	ARTSSKU0 5	ARTSSKU0 6	ARTSSKU0 7	ARTSSKU0 8	ARTSSKU0 9	ARTSSKU1 0
PO15									✓
PO16			✓	✓					
PO17				✓					
PO18									
PO19	✓	✓	✓	✓					✓
PO20									✓
PO21			✓						✓
PO22						✓			
PO23			✓			✓			
PO24		✓	✓			✓			
PO25	✓		✓	✓			✓		
PO26	✓	✓		✓	✓	✓		✓	✓
PO27	✓	✓		✓		✓	✓		✓

	ARTSSKU1 1	ARTSSKU1 2	ARTSSKU1 3	ARTSSKU1 4	ARTSSKU1 5	ARTSSKU1 6	ARTSSKU1 7	ARTSSKU1 8	ARTSSKU1 9
PO15									
PO16	✓		✓						
PO17	✓		✓						
PO18	✓		✓						
PO19	✓	✓	✓	✓					
PO20									

PO21	✓								
PO22			✓						
PO23		✓	✓						
PO24		✓	✓					✓	
PO25		✓	✓	✓	✓	✓	✓	✓	
PO26	✓		✓	✓	✓		✓	✓	✓
PO27	✓	✓	✓	✓	✓	✓		✓	

Appendix IV: Benchmark Benchmark Statement(s)

ARTGGS01 - *some ability to exercise self-management skills in managing workloads and meeting deadlines*

ARTGGS02 - *some ability to accommodate change and uncertainty*

ARTGGS03 - *some ability to analyse information and experiences, and formulate reasoned arguments*

ARTGGS04 - *some ability to benefit from the critical judgements of others and recognise their personal strengths and needs*

ARTGGS05 - *some ability to apply interpersonal, social and negotiation skills in interaction with others*

ARTGGS06 - *some ability to communicate ideas and information in visual, oral and written forms*

ARTGGS07 - *some ability to present ideas and work to their audiences*

ARTGGS08 - *some ability to navigate, retrieve, and manage information from a variety of sources*

ARTGGS09 - *some ability to select and employ communication and information technologies*

ARTGGS10 - *ability to identify IP issues, prevent infringements of other's IPRs, and take the appropriate steps to safeguard the innovation and commercialisation processes*

ARTGGS11 - *ability to study independently, set goals, manage workloads and meet deadlines*

ARTGGS12 - *ability to anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity*

ARTGGS13 - *ability to analyse information and experiences, and formulate independent judgements*

ARTGGS14 - *ability to articulate reasoned arguments through reflection*

ARTGGS15 - *ability to question, review and evaluate*

ARTGGS16 - *ability to use the views of others in the development or enhancement of their work*

ARTGGS17 - *ability to identify personal strengths and needs, and reflect on personal development*

ARTGGS18 - *ability to interact effectively with others, for example through collaboration, collective endeavour and negotiation*

ARTGGS19 - *ability to articulate ideas and information comprehensibly in visual, oral and written forms*

ARTGGS20 - *ability to communicate and present ideas and work to audiences in a range of situations*

- ARTGGS21** - *ability to source and research relevant material, assimilating and articulating relevant findings*
- ARTGGS22** - *ability to navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources*
- ARTGGS23** - *ability to select and employ communication and information technologies*
- ARTGGS24** - *ability to innovation, creativity and enterprise: the ability to generate, develop and communicate ideas; manage and exploit IP; gain support and deliver successful outcomes*
- ARTGGS25** - *ability to enquire into their discipline, their place within that discipline, and the motivation to advance it*
- ARTGGS26** - *ability to apply ethical principles and personal values to their work*
- ARTSSKU01** - *able to present evidence that demonstrates some ability to generate ideas independently and/or as self-initiated activity and/or in response to set briefs*
- ARTSSKU02** - *able to demonstrate proficiency in observation, investigation, enquiry, visualisation and/or making*
- ARTSSKU03** - *able to develop ideas through to outcomes that confirm the student's ability to select and use materials, processes and environments*
- ARTSSKU04** - *able to make connections between intention, process, outcome, context and methods of dissemination*
- ARTSSKU05** - *knowledge and understanding of the broad critical and contextual dimensions of the student's discipline(s)*
- ARTSSKU06** - *knowledge and understanding of the issues which arise from the creative practitioner's relationship with audiences, clients, markets, environments, users, consumers, and/or participants*
- ARTSSKU07** - *knowledge and understanding of major developments in current and emerging media and technologies in their discipline(s)*
- ARTSSKU08** - *knowledge and understanding of the significance of the work of other practitioners in their discipline(s)*
- ARTSSKU09** - *knowledge and understanding of the role and impact of intellectual property*
- ARTSSKU10** - *ability to generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively as self-initiated activity and/or in response to set briefs*
- ARTSSKU11** - *ability to employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making*

ARTSSKU12 - *ability to select, experiment with and make appropriate use of materials, processes, technologies and environments showing understanding of quality standards and attention to detail*

ARTSSKU13 - *ability to show judgement and self-critique in the development ideas through to outcomes, for example images, artefacts, environments, products, systems and processes, or texts*

ARTSSKU14 - *ability to manage and make appropriate use of the interaction between intention, process, outcome, context, and the methods of dissemination*

ARTSSKU15 - *ability to be resourceful, ethical and entrepreneurial*

ARTSSKU16 - *understanding is informed by the critical, contextual, historical, conceptual, economic, social environmental and ethical dimensions of the student's discipline in particular, and art and design in general*

ARTSSKU17 - *understanding is informed by the creative practitioner's relationship with audiences, clients, markets, environments, users, consumers, participants, co-workers and co-creators within a professional environment*

ARTSSKU18 - *understanding is informed by the implications and potential for their discipline(s) presented by the key developments of current and emerging media and technologies, and of inter and multi-disciplinary approaches to contemporary practice in art and...*

ARTSSKU19 - *understanding is informed by Knowledge and understanding of the role and impact of IP within the art and design practice*