

## PROGRAMME SPECIFICATON

1	<b>Awarding body</b>	Glyndŵr University
2	<b>Teaching institution</b>	Glyndŵr University
3	<b>Award title</b>	MA Art Practice, MA Design Practice, PGD Art & Design, PGC Art & Design
4	<b>Final awards available</b>	Master of Arts. Postgraduate Diploma. Postgraduate Certificate
5	<b>Professional, Statutory or Regulatory Body (PSRB) accreditation</b>	None
	<b>Please list any PSRBs associated with the proposal</b>	None
	<b>Accreditation available</b>	N/A
	<b>Please add details of any conditions that may affect accreditation (e.g. is it dependent on choices made by a student?)</b>	
6	<b>JACS3 code</b>	W100 / W200
7	<b>UCAS code</b>	N/A
8	<b>Relevant QAA subject benchmark statement/s</b>	QAA Characteristics of Master's Degrees ( Sept 2015) QAA Art & Design Benchmark Statements (2016 – Draft)
9	<b>Other external and internal reference points used to inform the programme outcomes</b>	United Kingdom Professional Standards Framework Higher Education Academy
10	<b>Mode of study</b>	Full & part time
11	<b>Language of study</b>	English

Office use only  
Academic Board Approval: 15 September 2016

## 12 Criteria for admission to the programme

Entry requirements are in accordance with the University's admissions policy  
<http://www.glyndwr.ac.uk/en/media/Media,49536,en.pdf>

### Standard entry criteria

UK entry qualifications

Applicants for both MA programmes normally require a minimum of 2:1: class undergraduate degree in a cognate subject discipline

International entry qualifications

Qualifications outlined on the National Academic Recognition and Information Centre (NARIC) as equivalent to the above UK entry qualification and as set out by Glyndwr University  
<http://www.glyndwr.ac.uk/en/Howtoapply/Readytoapply/>

### Programme specific requirements

The programme team request that the applicant generates a short "Statement of Intent" (circa 250 words) as part of the application process (submitted with the application form), in order that the potential student demonstrates an element of initiative and invention to accompany their evidence portfolio of previous works. Wherever possible and practicable, an applicant will be interviewed on campus with their portfolio. Where this is not possible, a student may be considered in absentia by submission of their portfolio or digitised version (e-portfolio) in response to an interview offer being sent from Glyndwr University. The applicant is required to declare that the (e)portfolio is their own work or to acknowledge any credits due to the contributions of others.

### Non-standard entry criteria (e.g. industry experience)

Where an applicant presents a portfolio of evidence showing the potential to benefit from taking the taught master's degree but does not possess the formal entry requirement of the initial degree as noted above, but has an equivalent level of attainment in a cognate discipline, the interviewer may make the offer of a place on the programme.

### English Language requirements

English language requirements of the University are set out at:  
<http://www.glyndwr.ac.uk/en/Howtoapply/Readytoapply/>

- In addition to the academic entry requirements, all applicants whose first language is not English/Welsh require a UKVI Approved Secure English Language Test (SELT). The applicant must achieve an overall score of 6.5 with no component below 6.0
- If arranging a test, applicants must ensure they book an 'IELTS for UKVI' test. For further information see: <http://takeielts.britishcouncil.org/ielts-ukvi/book-ielts-ukvi>. Applicants are asked to note that only an IELTS for UKVI test result will be accepted.

### 13 Recognition of Prior (Experiential) Learning

Applicants may enter the programme with Recognition of Prior Learning (RPL) or Recognition of Prior Experiential learning (RPEL) in accordance with the University General Regulations. Any programme specific restrictions are outlined below

#### Programme specific requirements

The postgraduate teaching team will expect an applicant to make clear their intention to consolidate prior experiential learning during the application process. Glyndŵr University has a transparent, rigorous, fair and flexible system in place to allow for the recognition of prior experience or learning. This can apply to the entry requirements of the programme and for the exemption of modules comprising a programme of study.

This requires detailed evidence that the applicant has achieved the appropriate standard of the skills and knowledge covered in the module and undertaken the equivalent learning. Forms of evidence accepted in this process are typically written works, drawings, designs and artefacts that may be presented as a (e)portfolio.

To reiterate the position set out in the section Non-standard entry criteria (above), those applicants with the potential to benefit from the programme but without formal qualification, may be offered a place if the interviewer is assured, by the production of a portfolio of evidence, that a comparative skills set has been achieved by the applicant to that of a good graduate in a cognate subject in their industrial or professional experience. This would include the evidence of a very good ability to resolve problems in a creative and informed manner, and to demonstrate a sophisticated ability to manipulate media and materials in the expression and articulation of a concept. The interviewer will also be mindful of the applicant's awareness of contemporary issues in the field, and evidence of a familiarity with the practices of exponents in the field of study.

### 14 Aims of the programme

The modules comprising these programmes will provide the opportunity:

- 1) To achieve for each student, a managed learning experience providing opportunity for intellectual and creative development beyond that available to undergraduate level students.
- 2) To provide supportive academic teaching and learning within which students are able to realise their fullest potential; academically, professionally, practically and personally, making full and effective use of North Wales School of Creative Arts at Glyndŵr University.
- 3) To respond to, and provide for, the employment needs of the local and regional economy as well as to those of the local communities of the region, recognising the potential for self-employment and portfolio careers.
- 4) To fulfil a key responsibility in providing a focus for advanced creative educational progression in North Wales and to permit entry to level 7 studies for graduates within Glyndŵr University's internal progression pathway, in addition to those internal candidates completing a good initial degree in a

cognate discipline or for those completing the Integrated Master's Degree but wishing to advance to the full Master of Arts.

- 5) To ensure that students are confident about the contextual aspects of their subject through an informed and critical appreciation of current, historical, cultural and contextual aspects of art and design, with potential for further academic studies.
- 6) To ensure that students have a critical appreciation of their own work and the work of others within their chosen subject and in a professional, historical and cultural context.
- 7) To relate to student's individual concerns and interests through tutorial guidance, intellectual challenges and opportunities to explore media, technologies and facilities available through the North Wales School of Creative Arts.

## 15 Distinctive features of the programme

The proposed programme reflects the student market particular to this university, and as such makes a comparatively unique offer. The student is exposed to the ideas, concepts and perspectives of the diverse range of practitioners comprising their peer group, all making their responses through their chosen medium and processes. The curriculum has been designed to present students with situations in which their practice must develop to address the learning outcomes for each module, but the type of media or process is not prescribed. The programme continues to be the only taught master's degree in North Wales with the emphasis squarely placed upon practising art and design disciplines. The programme developers have sought to construct a learning experience at level 7 that is suitable for the following two broad categories of applicant:

1. The linear learner: This is the applicant who identifies unresolved or continuing learning based upon their initial degree or equivalent experience, and have identified in their Statement of Intent, a desire to progress their studies to the next level. This learner is a traditional type of applicant, and views progress from level 6 to level 7 as a challenge in depth and sophistication of a familiar discipline.
2. The Augmentation Learner: This is the applicant who considers the move to level 7 is necessary, in their Statement of Intent, as the attainment of level 6 or equivalent experience, has reached resolution, and a new direction is required to define the postgraduate challenge. These applicants often need to expand their skills base and material knowledge beyond that of the initial degree, and need the tuition and time to explore the consolidation of previous experiences within a new context.

The curriculum has been designed to promote creativity and imagination within a structured framework of managed learning, to permit a student to extend existing skills and augment this base with new skills and techniques acquired on programme. The modules comprising the programme have been developed from existing modules from the currently validated curriculum and have consolidated the aspects of the previously validated curriculum that have been successful, and/or popular and effective in the development of the students at level 7.

The revised modular structure comprises three 40 credit modules in part 1 and a 60 credit module in part 2. The creation of 40 credit modules allows for a greater depth of

learning with focus. The typical postgraduate student in art and design subjects (if such a thing is describable) tends to adopt a longitudinal approach to thematic enquiry and skills acquisition. Many (but not all) are concerned with elements of narrative which are embedded in their practices. At this advanced level of study, the student requires time to explore, test and experiment with their ideas, which demands the time to re-test and navigate a way around the difficulties encountered in theoretical understanding and the application to practice. The revised structure of the programme responds to these issues.

To manage the periods of explorative practice and conceptual development, the programme team have developed the use of “Learning Contracts” which are written by students at all stages of the programme following induction. The student is required to set out objectives against an indicative timescale, so a student is expected to explain to their personal tutor and/or programme leader what goals are to be achieved and by when. Typically a Gantt Chart is used in conjunction with the Learning Contract. The duration of a Learning Contract is agreed by the tutor or programme leader, and may vary from a few hours to several weeks, and must fit within the schedule for the module being taken. The idea is that the objectives help the student to clarify their career aims, and once clear, helps the student move towards successfully attaining them. These individual career aims are required to locate against the published learning outcomes for the current module. The student must understand and interpret the learning outcome as something measurable in their own practice and development of knowledge and/skills. A template of the learning contract is in the appendix of this document.

The programme tutors explain to students that the Learning Contracts help them to “own” their learning experiences, by determining learning activity within the framework of prescribed learning outcomes defined in each module.

When a Learning Contract has expired the student must book a tutorial with their personal tutor to discuss the outcomes resulting from the contract. Notation to this effect is to be entered in section C of the template by the student. The student and tutor are expected to draw conclusions from this reflection upon activity and to devise the next step or set of objectives. This leads to a new Learning Contract set against an agreed timeline. By reference to the sequence of modules delivered, a student can build their personal development plan into the framework provided by the curriculum.

The same approach is adopted for *Arts* practitioners and *Design* practitioners.

## 16 Programme structure narrative

The programme structure conforms to the university expectations for a taught master’s degree credit structure and to the national framework for HE awards.

This document has removed the “Option” modules from the module diet, available to students in the previous programme, based upon statistical analysis of enrolment uptake for the individual options and in discussion with current students. Therefore, all modules in this document are “Core” modules in part 1 studies; therefore, this curriculum structure is more efficient than before.

The programme is structured in 2 parts, referred to as the taught stage Part 1 and the supervised stage part 2. Students must pass both parts to obtain a Master of Arts degree. Part 1 comprises 120 credits obtained by taking three 40 credit core modules. Part 2 comprises a single 60 credit module incorporating a dissertation to accompany

a volume of practical work. The dissertation topic and practical work are expected to closely relate to each other – the programme tutors describe it to students as one body of work with two forms of expression – one written, one visual.

The award of MA: Art Practice or MA: Design Practice is determined by the taking of one of two 60 credit modules available in part 2, prescribed by the programme of enrolment, i.e.: Those taking MA: Art Practice must take Dissertation and Master's Art Practice, and those taking MA: Design Practice must take Dissertation and Master's Design Practice module.

The programmes of study are to be offered full time and part time.

Full time study will normally commence and conclude in one calendar year. Part 1 will be delivered in the normal undergraduate year from late September to late May the following year. One module will be commenced and concluded in each semester, with the research orientated module spanning semester 1 and 2 equally. This will equate to 60 credits of HE learning occurring in each semester of Part 1.

For part time students, instead of 60 credits in each trimester of study, they will be expected to achieve 40 credits in each of two semesters, taking one academic year commencing in late September and concluding in late May the following year. Unlike the full time students, the part time students will enjoy a summer recess and take a third semester of 40 credits of HE study from late September to mid-January the following year. This will complete the delivery of the 120 credits comprising Part 1 study.

Upon completion of Part 1 and when meeting the progression requirements for taught master's degrees, Part 2 study will normally commence February and be concluded by late August of the same year. In short, the part time delivery is designed to be delivered in one academic year and one calendar year consecutively.

This structure harmonises the assessment points for both full and part time students for the benefit of efficiency, assessment boards, external examination visits and exhibitions opportunities.

## 17 Programme structure diagram

Modules common to both programmes				
Trimester 1	Mod title	Engagement, Immersion and Practice	Mod title	Research Methods and Applications
	Mod code	ART713	Mod code	ART712
	New/Exist	New	New/Exist	New
	Credit value	40	Credit value	40
	Core/Opt	Core	Core/Opt	Core
	Mod leader	Y. Williams	Mod leader	S Keegan
Trimester 2	Mod title	Transitional Skills	Mod title	Research Methods and Applications
	Mod code	ART714	Mod code	ART712
	New/Exist	Existing	New/Exist	New
	Credit value	40	Credit value	40
	Core/Opt	Core	Core/Opt	Core
	Mod leader	S. Keegan	Mod leader	S Keegan

		MA Art Practice	MA Design Practice	
Trimester 3	Mod title	Dissertation and Master's Art Practice	Mod title	Dissertation and Master's Design Practice
	Mod code	ART715	Mod code	ART716
	New/Exist	New	New/Exist	New
	Credit value	60	Credit value	60
	Core/Opt	Core	Core/Opt	Core
	Mod leader	S. Keegan	Mod leader	Y. Williams

Level 7 Part Time

Modules common to both programmes		
Trimester 1 Year 1	Mod title	Engagement, Immersion and Practice
	Mod code	ART713
	New/Exist	New
	Credit value	40
	Core/Opt	Core
	Mod leader	Y. Williams
Trimester 2 Year 1	Mod title	Research Methods & Applications
	Mod code	ART712
	New/Exist	New
	Credit value	40
	Core/Opt	Core
	Mod leader	S. Keegan
Trimester 1 Year 2	Mod title	Transitional Skills
	Mod code	ART714
	New/Exist	New
	Credit value	40
	Core/Opt	Core
	Mod leader	S. Keegan

		MA Art Practice		MA Design Practice	
Trimester 2 & 3 Year 2	Mod title	Dissertation and Master's Art Practice	Mod title	Dissertation and Master's Design Practice	
	Mod code	ART715	Mod code	ART716	
	New/Exist	New	New/Exist	New	
	Credit value	60	Credit value	60	
	Core/Opt	Core	Core/Opt	Core	
	Mod leader	S. Keegan	Mod leader	Y. Williams	

## 18 Intended learning outcomes of the programme

Knowledge and understanding	
A1	Demonstrate an ability to be self-critical and reflective regarding their work and have intelligent appreciation of the work of others.
A2	Contribute to the body of knowledge and understanding of issues within their subject area.
A3	Acquire knowledge through empiricism and academic enquiry.
A4	Demonstrate a sustainable and focused approach to the initiation, planning and development of a body of work independently managed to achieve high standards of professionalism or excellence.
A5 *	Engage in an analysis of contemporary arts in order to define the context of their studio practice.
A6 **	Justify design decisions by reference to industry practice, key designers and innovative technologies.

Intellectual skills	
B1	Demonstrate conceptual ability through ideas, theories and imagination by conflating personal insight and critical analysis in the creation of individual Master's work.
B2	Apply conceptual and creative thinking to problem solving in specific vocational subject areas where existing solutions are
B3	Manage Learning Contracts to achieve specified objectives and recognise the context of their work within a wider field of practice.
B4	Critique texts and investigate source materials critically and empathetically and generate informed opinion through oral and written forms.

Subject skills	
C1	Justify appropriate use of media and techniques, and the translation and application of practical skills, in relation to idea or concept through to outcome.
C2	Demonstrate practical expertise and advanced knowledge in one or more specialised fields within a subject area.
C3	Plan, develop and execute an extensive programme of work in negotiation with specialist staff.
C4	Develop solutions for the problems encountered during the realisation of their ideas in material forms, and develop sophisticated manipulation of materials in the advancement of their concept.
C5 *	Provide a comprehensive evaluation of the results generated through work evidenced as studio practice.
C6 **	Communicate design stages evidencing intelligent problem solving with appropriate materials and technologies.

Practical, professional and employability skills	
D1	Demonstrate self-discipline, manage time through work schedules, and to set objectives through independent and self-directed learning.
D2	Develop skills in decision-making, problem-solving and inter-personal relationships involving management and business situations.
D3	Apply rigorous self-evaluation and respond positively to constructive criticism, particularly in the assessment of their work and development.
D4	Consolidate previous thought and reflections in response to viva voce situations.
D5 *	Evidence capacity to interpret complex information and knowledge from words to practices and vice versa.
D6 **	Innovate new solutions to existing problems and to anticipate new developments of improvements to design.

\* Programme Learning Outcomes applicable to MA Art Practice

\*\* Programme Learning Outcomes applicable to MA Design Practice

The following table illustrates which Programme Learning Outcomes compromise the PG Cert and PG Dip stages:

Module Title	Core or option?	A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4	C5	D1	D2	D3	D4
<i>Engagement, Immersion and Practice</i>	Core	x	x□	□	□	x□	x□	x□	□	□	□	□	□	□	□	x□	□	□
<i>Research Methods and Applications</i>	Core	x□	□	x□	□	x□	□	x□	x□	□	□	□	x□	□	□	□	□	□
<i>Transitional Skills</i>	Core	x□	□	x□	x□	□	□	x□	□	x□	□	x□	x□	□	x□	x□	x□	□

Programme Learning Outcome to Attain PG Cert:

To receive a PG Cert exit award the student must pass Engagement, Immersion and Practice module (40-credits) and Research Methods & Applications (40-Credits). This will exceed the 60 credits required for the award.

Programme Learning Outcomes: A1, A2, B1, B2, B3, D2 + A3, B4, C4

Programme Learning Outcome to Attain PG Dip:

To receive a PG Dip exit award the student must pass Engagement, Immersion and Practice module (40-credits) and Transitional Skills (40-Credits) and Research Methods & Application (40-credits). This will provide the 120 credits required for the exit award.

Programme Learning Outcomes: A1, A2, B1, B2, B3, D2 + A3, B4, C4 + D1, D2, D3

## 19 Curriculum matrix

In Part 2 (Dissertation Stage) the students will take either Dissertation and Master's Art Practice if enrolled upon MA Art Practice or Dissertation and Master's Design Practice if enrolled upon MA Design Practice. Both of these modules are 60 credits and occur at the same place in the learning/teaching schedule. Whilst some of the learning outcomes are common, the Dissertation and Master's Art Practice module places more emphasis upon the expressive or communicable intent of the works, whilst or Dissertation and Master's Design Practice places more emphasis upon the comprehension of the problem solving process and industry.

Common Programme Learning Outcomes:

Module Title	Core or option?	A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4	C5	D1	D2	D3	D4
Dissertation and Master's Art Practice	Core	x	x		x	x	x	x	x	x	x	x	x	x	x		x	x
Dissertation and Master's Design Practice	Core	x	x		x	x	x	x	x	x	x	x	x	x	x		x	x

Discrete Programme Learning Outcomes:

Module Title	Core or option?	A5	A6	C5	C6	D5	D6
Dissertation and Master's Art Practice	Core	x		x		x	
Dissertation and Master's Design Practice	Core		x		x		x

## 20 Learning and teaching strategy

Part 1 modules will comprise lectures, seminars, tutorials, specialist practice and demonstrations to initiate and encourage student engagement. After each module launch the learning will benefit from discussion and analysis of concepts generated in response to the learning outcomes prescribed for the module. Students will be required to generate Learning Contracts - encouraging them to explore the current limits and push the boundaries of practice and understanding.

Teaching will principally be through specialist practice, lectures, seminars and tutorials, and will focus on research methods, critical theory, historical contexts and the current issues in Art and Design subjects.

Guest lecturers/visiting speakers will be invited as part of the Creative Futures sessions. This event is typically held in March annually, and brings together a series of professional and vocational opportunities to meet with practitioners across the creative sector, with a particular emphasis upon the entrepreneurial.

To demonstrate contemporary engagement with the field of art and design, students will need to make some primary researches. In doing so, students are expected to self-fund participation in fieldtrips and visits. Some students will want to fund national and international fieldtrips, whilst others will make use of local and regional opportunities, as is appropriate to their needs and budget. Visits to exhibitions/festivals/industry as part of ongoing professional practice is encouraged and students are expected to actively liaise with working professionals where this is possible in the development of a project. We are fortunate to have Liverpool and Manchester within easy distance via public transportation from Wrexham. Amongst others, the programme has visited Ruthin Craft Centre, Oriel Mostyn, Tate Liverpool, FACT, Bluecoat Galleries, Liverpool Biennale, Manchester City Art Gallery, The Whitworth Art Gallery, Manchester Craft Village, these contacts are expected to continue into the future.

All student work will be fully documented and evaluated within personal files which are expected to be presented at formative and summative assessment points. The student is required to document material that has been of relevance to the development of learning, and often students will elect to divide the documentary evidence of enquiry into such files as: *Technical File* for production processes, *Contextual File* for influential material, writing and imagery, *Sketchbooks* for idea and concept generation, *Blog or Log Book/Journal* for reflection upon activity, etc.

Intellectual skills are inherently developed through the negotiation and evaluative work in working through Learning Contracts. Students are encouraged to reflect regularly on their practice in section C of each learning contract (see appendix). This will form the basis of the tutorial contact.

During lectures, seminars and tutorials, students are expected to engage in dialogue, critically analysing situations and formulating solutions to problems, discussing ethical issues and acting as consultants to one another, as concepts are originated and shared within a cohort.

Each individual programme of work, developed in response to the module, will periodically be evaluated in group discussion or individually at points identified in the curriculum year plan. This formative activity will prepare students for assessment and will be used throughout the programme as a technique of creating a community of learners; Group critiques are especially relevant to those students in Part 2 of the programme. By bringing the group together at predetermined dates, the supervised

period of study is punctuated by opportunities to discuss progress and development with peers, in the progression of the largest module, 60 credits at the master's level.

## 21 Work based/placement learning statement

There is no requirement to include work based learning or placements in this curriculum; however, the nature of art and design learning often involves work with clients, facilitation of skills for third parties, live projects and commissions and competitions. These opportunities vary from year to year, but where an opportunity is identified as meeting the QAA descriptors below (as set out in the previous QAA Characteristics of Master's Degrees (2010) but now absent from the 2015 version), and provides the student with an opportunity to address the programme learning outcomes, Learning Contracts may be written to incorporate such an opportunity, on a case by case basis, approved by the programme leader.

QAA Characteristics of Master's Degrees (2010) Appendix 1:

*(The opportunity provides) "A range of (employable) generic abilities and skills that include the ability to:*

- *use initiative and take responsibility*
- *solve problems in creative and innovative ways*
- *make decisions in challenging situations*
- *continue to learn independently and to develop professionally*
- *communicate effectively, with colleagues and a wider audience, in a variety of media."*

The QAA Characteristics of Master's Degrees (2015. Page 5) indicates the expectation that a student will be ready to engage at a professional level within a subject discipline, and therefore, some aspects of the learning experience may be reasonably assumed to be found by working in a professional context:

<http://www.qaa.ac.uk/en/Publications/Documents/Masters-Degree-Characteristics-15.pdf>

## 22 Welsh medium provision

The programmes will be delivered through the medium of English. Students are entitled to submit assessments in the medium of Welsh.

## 23 Assessment strategy

### **QAA Art & Design Benchmark Statement – Draft April 2016:**

*5.13 Assessment strategies support students' understanding of their learning processes and are designed to foster a deep approach to learning. Strategies also promote autonomous learning and self-evaluation as vital elements within the overall learning process. Self and peer-evaluation constitute an important part of formative assessment and, on occasion, of the formal summative assessment process. Assessment criteria accommodate the speculative enquiry common to most disciplines in art and design and provide fair and accurate assessment of individual and team contributions to the overall outcome of projects.*

With this statement in mind, assessment will be through formative and summative interaction with critical analysis of learning outcomes and consideration of individually in problem solving. At the end of modules and semesters, students will submit their full portfolio of work from a trimester, including written documentation and evaluation statements together with images and artefacts. This is principally evidencing reflective practice, evaluation/self-assessment, report writing and the use of resources for research and concept generation.

The programme incorporates opportunity for students to self-assess work against the published learning outcomes and justify/defend their evaluations against those of the academic team. The final academic judgment resides with the university tutors, external examiner and the assessment board.

Verbal and written feedback is provided on a regular schedule within three weeks of an assessment point.

During a module, a student may expect to encounter formative and summative assessment practices. Summative assessments are normally positioned at the end of a module and are used to calculate a mark based upon the evidence of a student's ability to enact the published learning outcomes for the module in question. Some assessment tasks are only seen at summative assessment, but more frequently, and in particular with practical tasks, the outputs of student learning are formatively assessed before undergoing a final summative assessment – again normally at the end of a module. The formative assessment is intended to inform and advise a student of their progress and direction, allowing time for the student to respond to the formative “critique” of their work before the work is given a summative assessment.

The formative assessment allows for the student to establish the context in which their learning and attainment can be gauged as a response to the learning outcomes expected of the module. Each learning outcome is graded with a letter code by the assessors, to give a student clear indication of the current level of progress in order that development or revision can be made to the work before the summative assessment. The letter code relates to percentage bandings as shown on the sample assessment pro forma in the appendix of this document.

The summative assessment measures the learning evidenced by a student, and converts the assessment to a percentage calculation, to be moderated by the assessors against the peer group. The moderated marks go forward for external moderation and presentation to university assessment boards.

The assessment strategy is designed to be inclusive, where the student is actively learning whilst preparing for, and being engaged in the process of assessment, evaluation and reflection.

### Full Time Indicative Submissions 1 Year

Module code & title	Assessment type and weighting	Assessment loading	Indicative submission date
ART712 Research Methods and Applications	Studio Practice 50% Proposal 50%	2500 words	mid May
ART713 Engagement, Immersion & Practice	Studio Practice 60% Report 40%	2000 words	mid Jan
ART714 Transitional Skills	Studio Practice 60% Critical Evaluation 40%	2000 words	early May
ART715 Dissertation & Master's Art Practice	Dissertation 30% Studio Practice 70%	5000 words	mid Aug
ART716 Dissertation & Master's Design Practice	Dissertation 30% Studio Practice 70%	5000 words	mid Aug

### Part Time Indicative Submissions 2 Years

Module code & title	Assessment type and weighting	Assessment loading	Indicative submission date
ART713 Engagement, Immersion & Practice	Studio Practice 60% Report 40%	2000 words	mid Jan
ART714 Transitional Skills	Studio Practice 60% Critical Evaluation 40%	2000 words	early May
ART712 Research Methods and Applications	Studio Practice 50% Proposal 50%	2500 words	mid Jan (+1)
ART715 Dissertation & Master's Art Practice	Dissertation 30% Studio Practice 70%	5000 words	mid Aug (+ 1)
ART716 Dissertation & Master's Design Practice	Dissertation 30% Studio Practice 70%	5000 words	mid Aug (+1)

## 24 Assessment regulations

Regulations for Taught Master's Degrees apply to these programmes.

### Derogations

There are no derogations from academic regulations in place for these programmes.

### Non-credit bearing assessment

All assessment work contributes to the award.

### Borderline classifications (for undergraduate programmes only)

N/A

### Restrictions for trailing modules (for taught masters programmes only)

None

## 25 Programme Management

### Programme leader

Steven Keegan

### Programme team

Yadzia Williams (tutor)

David Jones (demonstrator)

The programme is supported by a body of tutors and demonstrators who are called upon for their subject expertise where a student is identified as presenting specialist subject needs by one of the MA subject team listed above. The student is introduced to these additional tutors and demonstrators (see list below) and negotiations take place as to the best way in which progress within the specialism. These staff do not show regular time allocations on weekly timetables for this postgraduate work, as their teaching and demonstrating contributions will vary from week to week depending upon the students requirements. This said, their flexible and inclusive approach to working with the postgraduate students is essential to the advanced development of skills within the programme, particularly in the Transitional Skills module (see module specifications).

Cerys Alonso (tutor)

Jenny Barker (tutor)

Paul Jones (tutor)

Dan Berry (tutor)

David Merrilees Kelly (demonstrator)

Simon Hall (demonstrator)

Wayne Clark (demonstrator)

Julie Mellor (demonstrator)

Brian Duffy (demonstrator)

Colin Salisbury (demonstrator)

### Quality management

The programme is subject to Glyndŵr University's Academic Quality monitoring, review and evaluation procedures; this involves:

- School Board Meetings
- Annual Monitoring Reports
- External Examiner Reports and formal responses from the course team
- Student feedback through Staff Student Consultative Committee meetings
- Student Representatives

In the internal quality and standards monitoring the programme team meets each month on a Wednesday afternoon to review the programme for effective delivery of current modules, outline specific needs in the short term delivery, and discuss student progress, arrangements for assessment, student feedback, etc. Issues raised by the student rep are incorporated into this meeting in order for a quick turnaround in day to day matters. Items that require more work to progress will escalate to the School Board for consideration.

Matters may be raised directly with members of the programme team by individual students or through their programme representative. Matters that are of a formal nature

and require formal documentation are minuted in the semesterly SSCC meeting and enter the formal mechanism for action and response. These minutes are displayed on the Postgraduate notice board in R.22 and available to full and part time students. Subsequent actions are recorded and displayed likewise. This is to indicate what actions have been made in addressing the matters raised at SSCC. This said, many small operational actions or requests for clarification can be dealt with more swiftly than in the SSCC by convening a short weekly briefing meeting in R.22 for full and part time students. The student representative is able to raise issues on behalf of students who may not wish to personally address the matter in an open forum. The teaching staff include student representatives in School Boards, in meetings to review external examiner reports, in the meetings preceding Annual Monitoring Reports and in the redesign and revalidation of curricula. This all contributes to the informed commentary the student is able to draw upon at SSCC meetings. We continue to apply the university's commitment to QAA expectation B5: "Higher education providers take deliberate steps to engage all students, individually and collectively, as partners in the assurance and enhancement of their educational experience."

Short meeting are arranged for all taught master's degree students on these programmes. The weekly briefing session held at 10.00 on term time Mondays is for all taught master's students on these programmes, with key information posted on the VLE under Postgraduate Hub. The briefing is an informal opportunity to speak with all levels of the programme, remind students of upcoming deadlines and assessments, share information about exhibitions and publications and consider any proposals from staff or students relating to the programme.

Students have the opportunity to review each module anonymously by way of a paper form, left in the base room periodicals bookshelf. Completed forms can be returned to the secretarial staff or placed in the staff pigeon hole. Electronic feedback will shortly be available via the VLE.

During the transition stages from the previous curriculum to this curriculum, existing enrolled students will continue on the older curriculum and will be "taught out" whilst new recruits will join the curriculum structure documented herein.

### **Research and scholarship activity**

Staff participating in the programme have academic qualifications at master's degree level and/or sufficient experience by publication to support their contribution to the programme. Full time members of staff are fellows of the HE Academy, or are nearing completion of their HE Academy fellowship, and are practitioners in their specialist fields.

All staff relate their specialist research/scholarship & practice to their pedagogic practice; they are engaged in peer observations of teaching and are engaged in the Individual Staff Development Review process. Our aim is to increase the capacity, profile and impact of research across all subject areas and all levels of our teaching work, to ensure that delivery of the curriculum is underpinned by relevant research and professional practice.

Qualifications undertaken the programme team have been at Master's, MPhil and Doctorate levels. Programme staff frequently have work published and create a range of artefacts that are exhibited nationally and internationally. In 2015 the School of Creative Arts appointed a Reader to Head of Research and there have been weekly

research talks delivered by staff based on their research interests and these have also been beneficial for postgraduate students. All staff are involved in annual peer review.

Research within the Department is co-ordinated at a higher level within the University Research Centre: Creative and Applied Research for the Digital Society (CARDS). This is a broad research centre which features several sub-groups, (notably the Art & Design group). The research centre runs a series of seminars throughout the year to disseminate the work of its researchers and also plays host to a successful, biennial international conference. A small submission was made to the REF 2014, with plans for a larger submission at its next incarnation.

Two staff hold doctoral awards, with a number of others working towards completing either PhD or Professional Doctorates within the University. The programme team are engaged with professional practice in their subject through forms of engagement such as: exhibitions; publication of books and artistic works; collaborative projects and consultancy with industry, external commissions, and so on. In the session 2015/16 academic staff have been organising, contributing and curating “Migrate”: Design exhibitions touring Athens, Helsinki, and Wrexham: and a major craft event to be inaugurated at Glyndŵr University in September 2016: “Ceramic Wales”.

All the team are involved with developing their own creative practice - staff have published their work, engaged with other practitioners in creating a range of artefacts, interactive installations for clients and exhibited their own work in galleries both across the UK and internationally, notably the collaborative “Distance” and “Distance 2” exhibitions in the UK and Bulgaria.

Staff continue to liaise with publishing houses such as Jonathan Cape, Usborne books, Blank Slate books. Staff have presented seminars/papers in Warsaw and Katowice in Poland, acted as jury members on an international illustration competition in Poland, undertaken the management of a major KTP project setup with a local SME, attended as a visiting speaker at the Arvon Foundation, Devon and carried out interviews with major graphic novel artists that have been published as podcasts.

The academic staff act as consultants to other HEI’s offering degree and postgraduate taught qualifications, and many are employed as external examiners, external experts and university moderators.

Staff are aware of the UK Professional Standards Framework and ensure scholarly activity keeps them abreast of sector initiatives and subject knowledge.

## 26 Learning support

### Institutional level support for students

The University has a range of departments that offer the support for students as:

- Library & IT Resources
- The Assessment Centre
- Disability Support Team
- Irlen Centre
- Careers Centre and Job Shop
- Zone Enterprise hub
- Chaplaincy
- Counselling & Wellbeing
- Student Funding and Welfare

- International Welfare
- Student Programmes Centre
- Glyndŵr Students' Union

### **School support for students**

The student is supported in addition to the learning and teaching strategy for the programme, by individual support from a personal tutor. The personal tutor will establish a relationship with the student that straddles academic progress and personal development. The tutor will develop an understanding of the manner in which the student learns most effectively and will assist the student in understanding and achieving the learning outcomes prescribed in the programme.

Sometimes, a student may present issues that are best considered by another element in the support of students at Glyndŵr University. An academic member of staff may consider personal issues are best managed by reminding a student of the university's support services, which are replicated at timetabled points during the week on the Regent St. Campus in addition to Plas Coch Campus. These services include Counselling and Well Being, Disability Support Services, Open Access computer room with limited library resources, Student and Programmes Centre and Career Services.

The school is also benefitting from students with recognised learning differences receiving individual Learning Support Assistance (LSA) drawn from art and design graduates. This is funded externally and funding is likely to change during the validation period of this proposal, but currently the LSA support is a significant contribution to the learning experience for some students.

### **Programme specific support for students**

The programme offers students a dedicated base room for the postgraduate learning community. This is where the weekly briefings occur each Monday and seminar sessions, critiques, presentations, etc., normally take place. Some students will have their own work stations in this base room, whilst others will have a work station located in a facility, e.g.: the ceramics studio, the painting studio.

The art and design facilities are dispersed about the Regent St. Campus and at the Creative Industries Building. As the programme brings together students from different disciplines, it is important to have a base room for postgraduate students. This is currently a dedicated room R.22 in the School of Creative Arts.

Typically, when a module is underway, postgraduate students will be spread across the school, their location depending upon their discipline and current studio interests. This can cause some confusion with university timetabling software, which assumes all students on a module will reside in the same room at the same time. In reality, the movement and position of art and design students is more dynamic and complex than a timetable might suggest. This allows for creativity to develop by "following an idea" into different media or processes. Where we have formal delivery, in situations like module launches or a lecture series, the semester plan details the requirement for a student to be in a particular place at a particular time. This timetabled information is available through the university's Virtual Learning Environments (VLE) filed in the sub-section "Postgraduate Hub" in which key communication is lodged.

Students are able to use the VLE to book tutorials and select predetermined options for assessment appointments and be sent automatic reminders. The assessments take place at the points indicated on the assignment and on the trimester plans. The assessment team provides each student with the opportunity to introduce their work for assessment to the assessors. This is because the intentions of an art and design student need to be understood at the point of evaluating the progress a project provides through the assessment of the learning outcomes. The opportunity to introduce material to the assessment team enables the context of the material to be appreciated in relation to the student's PDP and body of art or design work. It also provides the student with experience of articulating their learning, evidencing their learning and consolidating their thoughts in preparation for meeting the external examiner, external stakeholders and potential employers. Assessment is a very important way in which we involve and support students in learning about how they best learn and develop. Reflection and the ability to be self-critical are important aspects of preparing for assessment.

## 27 Equality and Diversity

Glyndŵr University is committed to providing access to all students and promotes equal opportunities in compliance with the Equality Act 2010 legislation. This programme complies fully with the University's policy on Equality and Diversity, ensuring that everyone who has the potential to achieve in higher education is given the chance to do so.

Art and Design students present a very wide array of skills, interests, politics and viewpoints and span significantly different age groups and social sub-cultures and nationalities. This only adds to the creative potential students find in addressing the prescribed learning outcomes and they often exceed the prescribed outcomes with additional valuable experiences. Many art and design students arrive at the subject because they have a predisposition toward visualisation above other forms of intelligence, and this curriculum has been developed to ensure that their intelligence and abilities can be captured, measured and validated through assessment.

## Appendix 1

### MA Art & Design: Formative Assessment Sheet

ART Module Code Learning Outcomes		weight	Assessment Category							Name	
			80+ A+	70+ A	60+ B	50+ C	40+ D	35+ E	01+ F	0 U	Date
1											Additional Comments
2											
3											
4											
5											
<b>Overall Performance</b>											
100-80 A+	79-70 A	69-60 B	59-50 C	49-40 D	39-35 E	34-01 F	0 U		Assessors		
Outstanding effort that surpasses assessment criteria	Excellent effort to meet all or surpass assessment criteria	Very good progress towards meeting the full assessment criteria	Good progress in meeting most of the assessment criteria	Variable progress with some key omissions from assessment criteria	Overall standard weak with major omissions from assessment criteria	Overall standard weak with failure to reach assessment criteria	Absence of work which satisfies assessment criteria				
<b>Mitigating Circumstances Presented</b> <input type="checkbox"/> Mitigating circumstances are considered after Summative Assessment <u>not at this Formative Assessment</u> , but they must be dated and presented before Summative Assessment.											
<b>Please note that these grades are a Formative indication of your current level of achievement and they may be moderated up or down at Summative.</b>											