

Part A: General Information

Subject area and awards being examined

Title and Name of
Examiner:

Faculty / School
of:

Subject(s):

Programme(s) /
Module(s):

Faculty Performance, Visual Arts and Comms.

Art and Design

CRN	Module	Module Name	Credits	Semester
18399	DESN1440	Studio Practice 1A	20	1
18398	DESN1441	Studio Practice 1B	20	2
18441	DESN1705	Drawing 1A	10	1
19951	DESN1705	Drawing 1A	10	2
19952	DESN1706	Drawing 1B	10	1
18442	DESN1706	Drawing 1B	10	2
32313	DESN1815	Mat Cult and Mass Consumption	20	2
32588	DESN2405	Contempary Art &Memory	10	2
18394	DESN2440	Studio Practice 2A	20	1
18393	DESN2441	Studio Practice 2B	20	2
32572	DESN2465	Class, Taste and Society.	10	1
33851	DESN2705	Cutt edge: Coll as reconfig	10	1
33852	DESN2705	Cutt edge: Coll as reconfig	10	2
32576	DESN3405	Contemporary Art and Place	20	1
18402	DESN3440	Studio Practice 3A	30	1
18403	DESN3441	Studio Practice 3B	30	2
28419	DESN3445	Time & the Image in Cont. Art	20	1
12257	DESN3660	Ind Study Dissertation	40	3

Awards (e.g.
BA/BSc/MSc
etc):

BA

Part B: Comments for the Institution on the Examination Process and Standards

Points of innovation and/or good practice

Please highlight areas of innovation or good practice within the programmes or processes you have been involved with in this box.

Feedback is of an appropriate length and detail

A good programme of visits and external speakers is available to students

Lectures are of a high standard

The opportunity for students to exhibit in other spaces is an especially valuable one

Enhancements made from the previous year

Please highlight any enhancements made to the programme(s) or processes over the past year in this box.

NA

Matters for Urgent Attention

If there are any areas which you think require urgent attention before the programme is offered again please note them in this box

No

For Examiners in the first year of appointment

1.	Were you provided with an External Examiner Handbook?	Y
2.	Were you provided with copies of previous External Examiners' reports and the School's responses to these?	N
3.	Were you provided with an External Examiner Mentor?	N

For Examiners completing their term of appointment

4.	Have you observed improvements in the programme(s) over the period of your appointment?	Y / N
5.	Has the school responded to comments and recommendations you have made?	Y / N
6.	Where recommendations have not been implemented, did the school provide clear reasons for this?	Y / N
7.	Have you acted as an External Examiner Mentor?	Y / N

Please comment on your experience of the programme(s) over the period of your appointment, remarking in particular on changes from year to year and the progressive development and enhancement of the learning and teaching provision, on standards achieved, on marking and assessment and the procedures of the School

Standards

8.	Is the overall programme structure coherent and appropriate for the level of study?	Y
9.	Does the programme structure allow the programme aims and intended learning outcomes to be met?	Y
10.	Are the programme aims and intended learning outcomes commensurate with the level of award?	Y
11.	Did the Aims and ILOs meet the expectations of the national subject benchmark (where relevant)?	Y
12.	Is the programme(s) comparable with similar programmes at other institutions?	Y

Please use this box to explain your overall impression of the programme structure, design, aims and intended learning outcomes.

This is an interesting programme which combines studies in Art and Design. Some students use design vocabularies in their art practice to good effect but others appear to have a limited grasp of the implications of working across two disciplines, seeing themselves as operating in one mode or the other. It would be good to see them thinking more consciously and strategically about where the two areas of practice meet and diverge and having more fluency in current interdisciplinary discourse. This could be supported perhaps by a limited amount of cross programme teaching.

<p>The number of modules commanding a small number of credits is higher in my experience than in other institutions and this does appear to work against in depth focus.</p> <p>Within the Arts modules staff are very committed, well versed in a range of practices/ discourses and have a good relationship with students. Input and achievement with regards to written analysis is high. Course design and learning outcomes are appropriate.</p>		
13.	Is the influence of research on the curriculum and learning and teaching clear?	Y
<p>Please explain how this is/could be achieved (examples might include: curriculum design informed by current research in the subject; practice informed by research; students undertaking research)</p> <p>Staff lead on modules that reflect their individual expertise and these support students well</p>		
14.	Does the programme form part of an Integrated PhD?	N
<p>Please comment on the appropriateness of the programme as training for a PhD:</p> <p>N/A</p>		
15.	Does the programme include clinical practice components?	N
<p>Please comment on the learning and assessment of practice components of the curriculum here:</p> <p>N/A</p>		
16.	Is the programme accredited by a Professional or Statutory Regulatory Body (PSRB)?	N
<p>Please comment on the value of, and the programme's ability to meet, PSRB requirements here:</p> <p>N/A</p>		

Assessment and Feedback

17.	Does the programme design clearly align intended learning outcomes with assessment?	Y
<p>Please comment on the assessment methods and the appropriateness of these to the ILOs, in particular: the design and structure of the assessment methods, and the arrangements for the marking of modules and the classification of awards; the quality of teaching, learning and assessment methods that may be indicated by student performance.</p> <p>Cross marking and moderation is conducted well.</p>		
18.	Is the design and structure of the assessment methods appropriate to the level of award?	Y
19.	Were students given adequate opportunity to demonstrate their achievement of the programme aims and intended learning outcomes?	Y
<p>Please comment on the academic standards demonstrated by the students and, where possible, their performance in relation to students on comparable courses; the strengths and weaknesses of the students as a cohort:</p> <p>Student performance in modules such as DESN3660 involving essay assignments is generally as high, or better than, performance elsewhere demonstrating well informed and articulated thinking and reflection.</p> <p>The exhibition and presentation component of practice modules such as DESN3441 and related learning outcomes ("consider the issues pertinent to the curation and presentation of artworks/artefacts and associated visual material in an exhibition context.") is a little less sophisticated overall (with notable exceptions) than comparable courses.</p>		

Improvement could be secured by moving more modules/credits back into the subject area and where possible increasing the number of credits that practice modules carry. I would also suggest streamlining the research and analysis component of all practice modules so as to place more emphasis on the development of ideas through practical experimentation and review. This could include plans for the presentation of the work and reflection on possible audience experience along with consideration of the 'currency' of the materials used (especially where students are working in 3D) and manner in which the work is installed (understanding both as active elements).

In DESN3441 the learning outcomes state: "Consideration is given to supporting works, visual and textual documentation within the Research & Analysis file. Furthermore, it will involve planning towards a presentation of their work in which conceptual and visual concerns are evidenced. There will be an emphasis on the exhibition context, issues of curation, display and audience." However currently most students place more weight on evidencing investigation of other artists, exhibition visits, lecture attendance etc. While such activities are important I suggest that a word count is introduced along with a set of questions for the students to respond to so as to rebalance the current tendency towards 'reporting'. It would be helpful to consider more closely whether the volume of material submitted equates to something like 20% of the overall time spent on the module - I suspect that in many cases it represents more and that this may work to the detriment of the practice element. More succinct and focussed submissions would benefit staff and students alike.

Please use this box to provide any additional comments you would like to make in relation to assessment and feedback:

I suggest that the 10% and 20% components of DESN1441 be combined to one 30% assignment to allow students to focus their efforts

The Progression and Awards Process

20.	Were you provided with guidance relating to the External Examiner's role, powers and responsibilities in the examination process?	Y
21.	Was the progression and award guidance provided sufficient for you to act effectively as an External Examiner?	Y
22.	Did you receive appropriate programme documentation for your area(s) of responsibility?	Y
23.	Did you receive appropriate module documentation for your area(s) of responsibility?	Y
24.	Did you receive full details of marking criteria applicable to your area(s) of responsibility?	Y
25.	Were you provided with all draft examination papers/assessments?	Y
26.	Was the nature and level of the assessment questions appropriate?	Y
27.	Were suitable arrangements made to consider your comments on assessment questions?	Y
28.	Was sufficient assessed work made available to enable you to have confidence in your evaluation of the standard of student work?	Y
29.	Were the examination scripts clearly marked/annotated?	Y
30.	Was the choice of subjects for final year projects and/or dissertations appropriate?	Y
31.	Was the method and standard of assessment appropriate for the final year projects and/or dissertations?	Y
32.	Were the administrative arrangements satisfactory for the whole process, including the operation of the Progression and Awards Board?	Y
33.	Were you able to attend the Progression and Awards Board meeting?	Y
34.	Were you satisfied with the recommendations of the Progression and Awards Board?	Y

35.	Were you satisfied with the way decisions from the School Special Circumstances meeting were communicated to the Progression and Awards Board?	Y
<p>Can I ask that I have module assignments and mark sheets as soon as possible to allow adequate time for review and that?</p> <ul style="list-style-type: none"> • marks, module descriptors, reports and other info is housed in a separate folder to student work • all folders are labelled with the module number/name and what's inside • all student files are labelled with their name, the module name or number, followed by the name of the task • all reports are labelled with the student's name, module name or number, name of the task <p>Please use this box to provide any additional comments you would like to make on the questions above:</p>		

Other comments

Please use this box if you wish to make any further comments not covered elsewhere on the form

Overall the course operates well and teaching and learning is of a high standard supported by good programme design and delivery. I would encourage staff to use a fuller range of marks in the practice-based modules as there does appear to be some 'clumping' in the 60-70 range. Some students could comfortably be moved higher into the 65-80 range while others might more appropriately sit in the 55-60 bracket. Placing greater emphasis within the RA files on the conceptual, material and technical evolution of ideas should help to make these distinctions clearer.

Name of School and Head of School (or nominee)

Title and Name of
Examiner:

Subject(s):

Programme(s) /
Module(s):

Art and Design				
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12257	DESN3660	Ind Study Dissertation	40	3

Awards (e.g. BA/BSc/MSc etc):

BA

Title and Name of
Responder:

Position*:

Faculty / School of:

Address for
communication:

Email:

Telephone:

Head of School
Design
School of Design,
University of Leeds,
Leeds,

*If the individual responding to the report is not the Head of School please state their position within the School.

Completing the School response

The completed School response (including the full original report) should be attached to an e-mail and sent to the Pro-Dean for Student Education in the relevant Faculty. Following approval by the Pro-Dean for Student Education, the School must send the response (including the full original report) directly to the External Examiner. A copy must also be emailed to the Quality Assurance Team at gat@leeds.ac.uk. External Examiners should receive a formal response no later than six weeks after receipt of the original report.

Response to Points of innovation and/or good practice

We welcome observations on areas of good practice in particular regarding the high standard of lectures, the good programme of visits and external speakers and the valuable opportunity for students to exhibit in other spaces.

Response to Enhancements made from the previous year

n/a

Response to Matters for Urgent Attention

If any areas have been identified for urgent attention before the programme is offered again please provide a specific response to them here:

n/a

Response to questions 1-7 (and related comments)

Schools may provide a general response; however, where Examiners raise specific points these must be addressed individually:

Thank you for confirming that you had received the External Examiner handbook.

Standards

Response to questions 8 to 16 (and related comments)

Schools may provide a general response; however, where Examiners raise specific points these must be addressed individually:

We welcome the feedback that the course design and learning outcomes are seen as appropriate, and that within the Arts modules, staff are very committed, well versed in a range of practices/ discourses and have a good relationship with students. It is encouraging to hear that input and achievement with regards to written analysis is high, in particular as the 2017-18 session was the first year when we introduced an electronic submission of the Research & Analysis file with revised submission guidelines.

comments that the combination of studies in Art and Design offers an interesting programme. observes that while some students use design vocabularies in their art practice to good effect, others would need to gain a better grasp when working across two disciplines. We appreciate suggestions to enhance students' understanding and strategic thinking in relation to where these two areas of practice meet in order to strengthen the students' fluency in interdisciplinary discourse. In response, we will hold a seminar in the second semester of Level 1 (DESN 1441) focussing on vocabularies and methodologies in Art and Design, considering the specific remit of each practice and including samples of interdisciplinary practice. There will be an additional seminar in DESN 3440 which will focus on art and design writing.

Another point concerns the relatively high number of modules with a small number of credits working against in depth focus. In response to this concern, I would like to point out that we are aware that the programme would benefit from not having as many modules with a small number of credits. There are ongoing discussions in the School to restructure programmes in view of allowing for more in depth focus.

Assessment and Feedback

Response to questions 17 to 19 (and related comments)

Schools may provide a general response; however, where Examiners raise specific points these must be addressed individually:

Thank you for your supportive comments about cross marking and moderation and for noting the high performance of students in DESN3660.

In relation to the exhibition and presentation component of practice modules such as DESN3441 and related learning outcomes ("consider the issues pertinent to the curation and presentation of artworks/artefacts and associated visual material in an exhibition context."), this was perceived as being overall 'a little less sophisticated' than comparable courses, though there were 'notable exceptions'. In response, it is worth pointing out that one would need to consider the context of this statement. The observation might well apply to some of the presentations of this particular cohort in that current academic year, whilst in previous years, this aspect has never been remarked on. It is worth mentioning that the studio practice element of this course is less than 35% in years 1 and 2 and 50% in the year 3 in comparison with many courses that might have a much higher weighting towards studio practice. The latter point is confirmed by suggestion that improvement could be

secured by moving more modules/credits back into the subject area and where possible increasing the number of credits that practice modules carry. This is a point of discussion within Art and Design/ and other programmes within the school aiming to allow for more programme specific practice modules.

We welcome suggestions of reconsidering the volume of material submitted for the Research & Analysis file and of further streamlining the research and analysis component of all practice modules so as to place more emphasis on the development of ideas through practical experimentation and review. We have updated the Research & Analysis submission details for 2018-19 allowing for a more succinct and analytical appraisal of source material including a revised indication of page numbers. As to Level 3, emphasis on exhibition and presentation will be further enhanced through a restructured schedule of lectures and seminars across both semesters (DESN 3440 and DESN 3441) and a revised brief for the Research & Analysis file of DESN 3441 highlighting the need of reflection regarding exhibition context, issues of curation, display and audience.

We will change the components of DESN 1441 in the time frame allowed by the Learning and Teaching committee timetable. Changes to the module will be implemented for the 2019-20 academic session. This will result in the 10% component being dropped and changing the practical component to 80% with the written component remaining at 20%. These changes will allow for parity with studio practice modules 1440, 2440 and 2441.

The Progression and Awards Process

Response to questions 20-35 (and related comments)

Schools may provide a general response; however, where Examiners raise specific points these must be addressed individually:

We have noted your comments about the format you would like to receive samples in. The team has been notified and we will make sure that all samples are clearly and consistently labelled. We will endeavour to provide the samples in good time for your visits, however the time that you will have will be dependent on when you visit in relation to the assessment periods.

Other comments

Response to items included in the 'Other Comments' section of the report

We appreciate the External Examiner's view that the course operates well and teaching and learning is of a high standard supported by good programme design and delivery. We welcome the suggestion to use a fuller range of marks moving some students higher into the 65-80 range whilst others might move towards the 55-60 bracket.