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**Programme Specification**

**Title of Course: BA (Hons) Graphic Design**

**Date Specification Produced: November 2012**

**Date Specification Last Revised: June 2020**

This Programme Specification is designed for prospective students, current students, academic staff and employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each module can be found in the Course Handbook on Canvas and in individual Module Descriptors.

**SECTION 1: GENERAL INFORMATION**

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| **Title:** | **BA (Hons) Graphic Design** |
| **Awarding Institution:** | **Kingston University** |
| **Teaching Institution:** | **Kingston University** |
| **Location:** | **Department of Graphics,**  **The Design School,**  **Kingston School of Art, Knights Park** |
| **Programme Accredited by:** | **N/A** |

**SECTION2: THE PROGRAMME**

1. **Programme Introduction**

At Kingston University we believe that Graphic Design needs to rise to increasingly complex global, social and business innovation challenges. Our students are encouraged to be ‘breakthrough design communicators’, to be innovative, inventive and inspire change. Central to our course philosophy is taking an outward-facing approach to what design does and how it is used, exploiting our well-established industry links and ‘live’ projects at all stages of the course experience. ‘Live’ collaborations are an integrated part of the course, and have recently included RSA, D&AD, SEAT, Creative Review, The Science Museum, Amnesty International, VEVO, The British Film Institute and All England Lawn Tennis Club, aiming to tackle real issues in the public domain. At Kingston we want to shape designers who are equipped with a combination of creative skills, cognitive processes and methodologies that enable them to help shape the future for business, culture and communities. Our Graduates are autonomous, versatile, entrepreneurial visual communicators who are able to adapt to future changes in employment in the creative industry as well as the wider world and environment.

All staff are professionally active and academically qualified, bringing a high level of expertise to their teaching. Their current practice, experience and significant links to industry and organisations ensure the course will be kept at the forefront of new developments and practice. We have an active and successful Alumni network providing opportunities to connect with internships, mentoring feedback and studio visits.

Kingston has a strong ‘studio culture’. We use our studio spaces and facilities to experiment and explore new ways to push the boundaries of projects and open discourse across disciplines. Collaborative and multi-disciplinary teamwork is actively encouraged between students, across faculty courses, international institutions and with industry. Throughout the course, students will be encouraged through course set or self-initiated projects, to explore and develop expertise in current design approaches, techniques, media, and application including: branding, editorial, interactive design, packaging and 3D design, advertising, information design, digital moving image, sustainable and experiential design.

Skills and techniques such as typography, photography, moving image, printmaking, rapid proto-typing, analysis and research, human factors, presentation, interactive and graphic software all support project work by helping realise solution-led ideas. The Critical and Historical Study (CHS) programme underpins the studio project and provides essential theoretical understanding. It is a three level programme of study tailored to support students’ development as practitioners and researchers, and more closely explore the links and tensions between history, theory and practice. Over the three-year programme of CHS, there is a move from the general to the particular that culminates in the independent dissertation project, with key concepts introduced at Level 4 and reframed and more deeply theorized at Levels 5 and 6.

At Level 4 modules are designed to provide a solid grounding in historical themes and issues relevant to the student’s discipline. Key skills are delivered through a supporting programme of external workshops and via Canvas. At Level 5 discipline-specific modules emphasize the theorization of contemporary practice, the pursuit of students’ own emerging research interests and the development of independent research skills that cross history/theory and practice. This student-led research culminates at Level 6 in the Dissertation: Research and Reflection that enables students to develop a particular topic in relation to the pressing themes in their own practice, consolidate critical and analytical skills, and enable reflection on their relationship to the wider contexts in which they will continue to work.

Our graduates are widely recognised as being thoroughly prepared for employment by acquiring many of the broader skills that employers value as important, such as teamwork, collaborative, communication, interpersonal, project management, computer literacy, research, evaluation and social and ethical engagement.

The Graphic Design degree prepares students for careers in the communication arts industry or related areas and postgraduate study. The programme is specifically structured to maximise the progressive development of the individual’s intellectual and creative potential and to advance the ability to develop ideas within the dynamic of a group, based upon the key themes of:

1. Critical Analysis,

2. Contextual Awareness,

3. Effective Creative Communication,

4. Knowledge of Communication Media

1. **Aims of the Programme**

* To provide all students who take the Graphic Design field with a supportive and stimulating learning environment
* To enable students to develop their capacity for creativity, visual and critical awareness, analysis, problem-solving, research and intellectual enquiry.
* To emphasise individual, collaborative and interdisciplinary work undertaken within the studio and other appropriate environments.
* To develop subject-related professional, analytical, practical and technical skills relevant to contemporary visual communication needs and audiences.
* To encourage personal authorship through initiative, exploration, knowledge and understanding.
* To promote an awareness of the historical and theoretical context within which contemporary practice of visual communication design has evolved and flourished and will continue to flourish, and to foster a creative dialogue between theory and practice at the appropriate level.
* To prepare students for graduate employment, research, further study and lifelong learning by developing their intellectual, problem - solving, practical and key (transferable) skills.

1. **Intended Learning Outcomes**

The programme outcomes are referenced to the UK Quality Code for Higher Education, including the QAA subject benchmarks for Art & Design and History of Art, Architecture & Design the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014), and relate to the typical student. The programme provides opportunities for students to develop and demonstrate knowledge and understanding, skills and other attributes in the following areas.

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| **Programme Learning Outcomes** | | | | | |
|  | **Knowledge and Understanding**  **On completion of the course, students will be able to:** |  | **Intellectual skills**  **On completion of the course, students will be able to:** |  | **Subject Practical skills**  **On completion of the course, students will be able to:** |
| A1 | Demonstrate an enquiring attitude, imagination and clarity of expression. | B1 | Maintain an open-minded, informed and independent approach, understanding the role of the designer as both initiator and contributor | C1 | Apply an appropriate level of practical understanding and technical competence in their chosen specialism to enable them to practice successfully. |
| A2 | Show knowledge of the historical, social and ethical context of art and design practice. | B2 | Analyse, critically evaluate and solve complex visual communication problems | C2 | Develop experience and knowledge of collaborative working methods and processes within a professionally focused environment. |
| A3 | Express a self-critical and reflective approach to their own work. | B3 | Demonstrate the appropriate level of individual creativity, vision, personal expression and intellectual ability in their chosen specialism to enable successful professional engagement. |  |  |
| A4 | Demonstrate knowledge of relevant technologies and tools. | B4 | Express an understanding of a wide range of contemporary and historical art and design issues |  |  |
| A5 | Display knowledge of the practices, issues and ideas current in graphic design and related areas. | B5 | Recognise the cultural, conceptual, behavioural and professional contexts relevant to the evaluation and understanding of their work. |  |  |
| A6 | Demonstrate a comprehensive understanding of the breadth of communication design and its application. |  |  |  |  |
| A7 | Articulate the relationship between theory and practice in art and design. |  |  |  |  |

In addition to the programme learning outcomes identified overleaf, the programme of study defined in this programme specification will allow

students to develop a range of Key Skills as follows:

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| **Key Skills** | | | | | | |
| **Self-Awareness Skills** | **Communication Skills** | **Interpersonal Skills** | **Research and information Literacy Skills** | **Numeracy Skills** | **Management & Leadership Skills** | **Creativity and Problem Solving Skills** |
| Take responsibility for own learning and plan for and record own personal development | Express ideas clearly and unambiguously in writing and the spoken work | Work well with others in a group or team | Search for and select relevant sources of information | Collect data from primary and secondary sources and use appropriate methods to manipulate and analyse this data | Determine the scope of a task (or project) | Apply scientific and other knowledge to analyse and evaluate information and data and to find solutions to problems |
| Recognise own academic strengths and weaknesses, reflect on performance and progress and respond to feedback | Present, challenge and defend ideas and results effectively orally and in writing | Work flexibly and respond to change | Critically evaluate information and use it appropriately | Present and record data in appropriate formats | Identify resources needed to undertake the task (or project) and to schedule and manage the resources | Work with complex ideas and justify judgements made through effective use of evidence |
| Organise self effectively, agreeing and setting realistic targets, accessing support where appropriate and managing time to achieve targets | Actively listen and respond appropriately to ideas of others | Discuss and debate with others and make concession to reach agreement | Apply the ethical and legal requirements in both the access and use of information | Interpret and evaluate data to inform and justify arguments | Evidence ability to successfully complete and evaluate a task (or project), revising the plan where necessary |  |
| Work effectively with limited supervision in unfamiliar contexts |  | Give, accept and respond to constructive feedback | Accurately cite and reference information sources | Be aware of issues of selection, accuracy and uncertainty in the collection and analysis of data | Motivate and direct others to enable an effective contribution from all participants |  |
|  |  | Show sensitivity and respect for diverse values and beliefs | Use software and IT technology as appropriate |  |  |  |

1. **Entry Requirements**

The preferred entry route for this course is for applicants to be taking a Foundation Diploma in Art & Design, or the recognised equivalent.

Applicants will need a minimum of 112 tariff points from recognised level 3 qualifications.

Plus GCSE (Score 9-4): five subjects including English and Maths (Key Skills Level 2 may be used in lieu of GCSE English and Maths).

Offers will be made on the basis of your UCAS application, portfolio of work and interview for selected applicants.

Additionally:

A score of 6.0 overall with a minimum of 5.5 in each element in the British Council IELTS Academic English Test, or 80 TOEFL or equivalent is required for those for whom English is not their first language.

1. **Programme Structure**

This programme is offered as a full field in full-time learning mode, and leads to the award of BA (Hons) Graphic Design. Entry is normally at level 4 with A-level or equivalent qualifications (See section D). Transfer from a similar programme is possible at level 5 with passes in comparable level 4 modules – but it depends on strength of portfolio and is at the discretion of the course team. Intake is normally in September.

The course is structured over three levels. Each of the levels is divided into three parallel and inter-connected areas of teaching and learning, building systematically, progressively and in a logical sequence. The following three areas of study are complementary to and supportive of each other.

* **Design Studies**
* **Supporting Studies**
* **Contextual Studies**

**E1. Professional and Statutory Regulatory Bodies**

N/A.

**E2. Work-based learning**

Work placements are actively encouraged, although it is the responsibility of individual students to source and secure such placements. This allows students to reflect upon their own personal experience of working in an applied setting, to focus on aspects of this experience that they can clearly relate to theoretical concepts and to evaluate the relationship between theory and practice.

**E3. Outline Programme Structure**

Each level is made up of four modules each worth 30 credits. Typically a student must complete 120 credits at each level. The programme is part of the University’s Undergraduate Regulations (UR). All students will be provided with the University regulations and the Course Handbook. Full details of each module will be provided in module descriptors and student module guides.

* Cutting across traditional boundaries the graphic design course is concerned with visual communication: conveying ideas, information and messages to meet the needs of local, European and global societies.
* Work is based in the studios and on location and is centred on projects of differing scales and increasing complexity. These projects explore and test the learning within the studio itself and the integration of what is learnt in supporting and contextual studies. Including the practice based issues, professional awareness and the theoretical basis for studio work that provides the framework for critical appraisal and comprehension.
* The programme also equips students with sound communication and presentation skills and the ability to base their work on thorough research, both primary and from libraries, museums and galleries as well as within the arts and design industries.

**Level 4**

The first level of the course deals with the principles of design practice, working methods and underpinning framework of skills and theory to enable students to generate and realise innovative design solutions. The conceptual side of the design process is encouraged within group core design projects. Students build teamwork skills, while engaging with briefs, which push the boundaries of accepted design thinking. Confidence in both verbal and visual presentation is fostered in the theatre of the crit, supported by tutors both in tutorials and written feedback. Self-evaluation and critical reflection is encouraged by Project Logs. Particular importance is placed on methods of alternative thinking. These are developed by idea generation projects of various lengths and complexity in frequent concept workshops. These are peer marked to develop critical and aesthetic judgement.

Study of historical and contemporary theory provides essential theoretical knowledge and context for practice.

Curriculum areas include: effective design process / observational skills / the importance of primary research in the origination of concepts / self-initiated brief proposals / alternative conceptual thinking / the formulation of an advertising argument / presentation skills / studio culture / graphic and digital software skills.

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| **Level 4** (all core) | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Concept & Challenge | GD4001 | 30 | 4 | 1&2 |
| Visual Vocabularies | GD4002 | 30 | 4 | 1&2 |
| Communication & Context | GD4003 | 30 | 4 | 1&2 |
| Image & Text: Communication Design History for Graphic Design | HA4110 | 30 | 4 | 1&2 |

This course permits progression from Level 4 to Level 5 with 90 credits at Level 4 or above. The outstanding 30 credits from Level 4 can be trailed into Level 5 and must be passed before progression to Level 6.

Students exiting the programme at this point who have successfully completed 120 credits are eligible for the award of Certificate of Higher Education in Graphic Design.

**Level 5**

In the second level, students are introduced to an increasingly challenging range of projects/modules that are designed to help them develop effective working practice, methodologies, design vocabularies and an understanding of materials and media appropriate to context and audience. Through research and investigation students are encouraged to test the material and digital potential of their ideas through experimentation and innovation, in film, typography, photography, packaging, 3D and print. A range of communication and design problems are tackled that challenge convention and embrace ‘risk’ and innovative outcomes. Briefs are designed to develop individual directions that will start to contextualise a personal design vision and future ambitions in the working environment. This is supported by a proactive outward-facing approach and engagement with industry and contemporary practice. A broader understanding of skills and techniques continue to be developed including: research and analysis, idea generation, typography, photography, moving image, printmaking, proto-typing, digital interactive and graphic software which all support a variety of increasingly challenging projects. Personal vision is balanced with collaborative work to develop interpersonal skills across a range of self-initiated and course set projects building awareness and confidence in articulating ideas verbally and visually through the use and implementation of appropriate media, supported by integrated contextual study providing essential theoretical understanding.

Curriculum areas include: insightful primary and secondary research / proto-typing and visualisation tools / idea generation methodologies / design in context / visual communication and realisation / presentation tools and techniques / studio culture / networking and visiting companies / more advanced software skills.

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| **Level 5** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Process & Purpose | GD5001 | 30 | 5 | 1&2 |
| Interactions & Innovations | GD5002 | 30 | 5 | 1&2 |
| Design Directions | GD5003 | 30 | 5 | 1&2 |
| Critical Issues in Graphic Design: Research & Practice | HA5105 | 30 | 5 | 1&2 |

This course permits progression from Level 5 to Level 6 with 90 credits at Level 5 or above. The outstanding 30 credits from Level 5 can be trailed into Level 6 and must be passed before consideration for an award or progression to Level 7 (if appropriate).

Students exiting the programme at this point who have successfully completed 120 credits are eligible for the award of Diploma of Higher Education in Graphic Design.

Students who have successfully completed Level 4 modules may enter the programme at Level 5 from this or another institution.

**Level 6**

In the final year students are directed towards successful independent study; directing and developing further insightful research, critical and analytical skills, collaborative skills together with a sophisticated awareness of visual communication design practice. Students will build the self-awareness and confidence they need to enable them to take the initiative and responsibility for their own development.

Through discussion with tutors students will make informed, individual choices from a broad variety of course set, ‘live’ and self-initiated project briefs, allowing them to undertake strategic programmes of work. Consideration of aspirations, interests, self-reflection and potential employment or postgraduate study will be required.

At this level focus for practice is on analysing and clearly identifying the issues and core questions to enable design led, problem solving solutions and interventions. Students are encouraged to explore different opportunities and media platforms for communication and will create and present work which is inspiring and compelling, specific to context and audience.

More advanced skills to manage complexity across a range of concurrently running projects are developed and encouraged, together with an investigative and ‘wider reaching’ approach to the ‘professional’ realisation and presentation of work. Skills and techniques as appropriately developed and applied include: typography, photography, moving image, printmaking, rapid proto-typing, human factors, research and analysis, plus digital, interactive and graphic software.

The course encourages individuals to continue to make a significant contribution to maintaining a supportive working environment through individual and team projects, in a pro-active studio environment.

Students develop a good understanding of the broad context of study and how their own practice and theory relates to the wider historical and contemporary context. By these means, at this level, the course produces independent, creative and autonomous learners and visual communicators who have the opportunity at level 6 to undertake sustained project work aimed towards their professional portfolios and Degree Show Exhibitions necessary to embark on their chosen career.

Curriculum areas include: strategic problem solving – problem solution / insightful primary and secondary research / entrepreneurship / analysis of design in context / advanced proto-typing and visualisation tools / working methodologies including collaborative / presentation techniques - visual and verbal / communication platforms / targeted self-promotion / studio culture / networking and visiting companies.

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| **Level 6** | | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Design Studies | GD6001 | 30 | 6 | 1&2 |
| Positioning and Presenting your Design Practice | GD6004 | 60 | 6 | 1&2 |
| Dissertation: Research & Reflection | HA6101 | 30 | 6 | 1&2 |

Level 6 requires the completion of all modules.

1. **Principles of Teaching Learning and Assessment**

The course team integrates the relevant elements of the University’s Learning Strategy into their teaching and assessment.

The Design School promotes and sustains a distinctive pattern of teaching and learning practices. Teaching and learning strategies have developed in close relation to the design subjects, disciplines and the creative industries. The ways in which students develop knowledge and understanding of their subject is equally distinct, with a strong emphasis being placed on the management of increasingly complex studio-based practical design projects. Although the nature of the design projects is that of a holistic design experience the aims of the modules are distinct in the practical projects undertaken by the student and as such are assessed individually and collectively in relation to the module’s aims.

In addition, students are strongly encouraged to develop their own informed and creative approach, taking into account contemporary research, current industry and design practices and ‘future gazing’. This is achieved through the teaching philosophy in the School, which highlights the importance of knowledge of the contemporary and future design context and through awareness of the forces and issues that influence society and industry to meet the needs of present and future generations.

Strategically the course is structured to allow students to explore and develop an understanding of Graphic Design principles and thinking through the level 4 modules. The nature of the modules provides for the increasing complexity of projects with a contextual ‘outward focus’ as the student develops through level 5. Level 6 is where the students’ Graphic Design practice is personalised and strategically directed and contextualised.

The delivery of modules are by means of lectures, seminars, workshops, group critique, individual tutorials, demonstration, academic supervision, projects, briefings, study visits, peer learning, independent learning.

The teaching and learning of practical design projects incorporates:

* Analysis and evaluation of the project brief, research and insight gathering into the ‘theme’ or objective and subsequent problem finding for problem solving.
* Tools and strategies for concept and idea generation
* Analysis of context.
* The teaching of communication and presentation tools and techniques.
* The teaching of tools for design and realisation
* Tutorials, lectures, seminars and workshops
* Field trips and site visits
* The development of students’ ability to confidently communicate visually and orally
* Project reviews and crits to promote peer project discussion and debate.
* The encouragement of critical self-reflection within students in relation to a sustainable design practice.

The continual and iterative nature of the design process requires a structured process of formative assessment and feedback/feed forward through the use of studio tutorials, reviews and group critiques. Summative assessment in levels 4 and 5 occurs at the end of the module and formal feedback is provided following review of the submitted/presented project work. Summative assessment of level 6 modules occurs at the end of teaching block 2 through the submission and exhibition of an appropriate body of work; typically work is presented across a range of formats and includes, a portfolio, a major self-initiated design project and evidence of design process via visual research folders of roughs, ideas, development and finished visuals as appropriate to each project submitted.

Studio culture is fundamental and is central to learning. Teaching and learning is project-based and interactive between students and tutors. Studio teaching and learning is described within the design studies modules.

During the teaching week, at each Level, a minimum of two studio days are tutor-supported. Students are required to engage in an approximately equivalent amount of self-directed research and personal work in support of their studio practice. Project related work takes place both in and outside the physical studio environment but the studio accommodation itself is a focus for teaching and informal, peer assisted learning.

**Lectures** - A member of staff or invited guest will provide taught input, often followed up by group discussion to ensure a full understanding and to encourage critical analysis of the material. Lectures are normally illustrated by still or moving images, in order to present knowledge that stimulates critical thought and supplementary reading, research and other related work in their individual study time

* **Studio**-**based projects** are both set and self-initiated.
* **Studio seminars** are discussions within the studio group normally pertaining to a theme or discipline relevant to the project. They are mainly tutor-led and may include demonstrations.
* **Seminars** - Seminars normally consist of a structured discussion that may be student- or staff-led presentations followed by discussion. The seminar is usually based upon a topic that has been previously prepared and circulated. Active participation and quality of presentation and discussion in seminars is expected. Student discussion and critical debate is encouraged.
* **Group Critique** - Commonly known as Group ‘ Crits’. On these occasions a group of students and members of staff and, if appropriate, invited industry guests will discuss the work of one or more students who are present. Group crits can take place in studios or students’ work place, if appropriate; the work to be discussed might be more formally exhibited. Discussion of this kind provides an ideal arena for the realisation of common issues and for the dissemination of ideas. Crits also provide an invaluable form of self-appraisal, since the student will not only receive individual oral feedback, but will indirectly learn by means of the discussion centred upon the work of other members of the group. Additionally group crits provide opportunities for ‘feed-forward’ in relation to project aims, programme aims and student outcomes.
* **Tutorials** - Opportunities to strategically discuss a range of issues relating to individual development and to clarify existing knowledge, to support essay and project initiatives, and to guide and facilitate further independent and creative learning and thought. They also provide opportunities for formative assessment where students receive feedback on completed work and feed forward on work in progress.
* **Demonstration** - This often involves the first introduction to a process, technique or equipment not previously experienced to a group of students. It is intended to make students aware of the potential and characteristics of equipment and skills. It is not intended that every student will necessarily go on to learn and apply the skills or knowledge.
* **Study Visits** - By definition, a study visit will involve traveling to strategic venues of interest that may vary from visits to galleries and museums or to course specific events such as shows, exhibitions, or visits to industry or sites. They form an essential part of the students learning experience as they provide the opportunity to see examples of design and industry in multiple ‘real life’ contexts.
* **Projects** - The term ‘project’ is used in two ways. Set projects consist of a set of objectives and procedures that are often linked to a given theme or design problem and are designed for a particular group of students. This kind of project normally has a strict deadline. Students also devise their own projects (self initiated briefs). Self-initiated projects are comprised of a body of work which reflects the specific interests of the student and which may be developed over a period of time, which isagreed between theindividual student and a member of the academic staff.
* **Capstone Project** - A capstone project (self-initiated) is designed to be a culminating educational experience for students. It aims to summarise and synthesise all or part of a student’s academic career at university. Capstone projects help students to reflect on the knowledge and skills that they have acquired during their degree and learn how to present them to a wider audience including future employers.
* **Briefing** - A briefing takes place to make known and explain specifics of projects; theme, aims & objectives, learning outcomes, timetable etc.
* **Peer Learning** - A vital component of teaching and learning practices of this design course. The work of the course is largely studio based, and thus enables students to take notice of each other’s work and discuss progress and issues informally. Peer learning will also takes place through other activity such as group crits and seminars.
* **Independent Study** - It is recognised that all students engage in forms of independent learning in relation to the broad issues of the subject. Formal tuition will often be based upon the expectation of some level of self-motivated personal development. Independent study and the individual selection of a range of projects, both set and self-initiated, leads to the development of individual portfolios of work in the later stages of the course and for entry into the student’s individual choice of career.
* **Research Informed Teaching** *-* Research informed teaching operates throughout the course, with research active and professionally engaged staff integrating and contributing their current and ongoing knowledge in the development of the programme, the curriculum, the modules and the course’s teaching and learning processes. Knowledge and understanding of research skills and techniques are implicit in the design process and as such permeate the course. Key modules in each of the levels introduce, practice and then explore research methodologies in relation to the contexts of design.
* **The VLE (Virtual Learning Environment)** - is an online environment that aims to make the most effective use of a range of virtual teaching and learning tools. The School is involved in the development of online materials to support course, school and faculty content. The aim is to develop a flexible set of virtual resources demonstrating skills, processes and methods valuable for enhancing creativity and knowledge throughout the Design School. Additionally the VLE seeks to enhance communication, a sense of community and inter-course discussion and debate.
* **LinkedIn Learning** – all courses based in the Kingston School of Art offer students free access to the online video tutorial platform LinkedIn Learning. This provides a wide range of subjects to choose from, many with downloadable exercise files, including software tutorials covering photography, graphics, web design, audio and music, CAD and Microsoft Office software, as well as courses on Business and Management skills. Some of these are embedded in the curriculum and offer additional self-paced learning, others may be taken at will by students wishing to broaden their employability skills in other areas.
* **The Portfolio** allows for progression and is the record of an individual’s creative and technical development at each level, and the Professional Portfolio developed during Level 6 is intended to enable the student to embark on a career in their chosen area.
* **End of Year Show** - The Degree show exhibitions are conceived to enable students to demonstrate critical self-selection and creative ambition in relation to a strategically acknowledged graduate or professional audience or sector. At the end of Level 6 it reflects the individual student’s highest achievement at the completion of the course***.***
* **Accessibility and Inclusiveness** - The course has been designed to remove unnecessary barriers to access for students from protected groups. The School acknowledges that a 'one-size-fits-all' model does not work for our students, whose differing backgrounds, learning journeys and aspirations challenge us to provide a student experience that equips them to succeed.

**Assessment Strategies**

A range of assessments strategies are employed in the field. Supporting student learning, recognising differences in individual learning styles and giving students the opportunity to demonstrate the diversity of abilities developed during the programme.

The assessment system gives feedback to students on their progress. It defines achievement in each module and finally allows for the designation of the degree award classification. Students are informed of assessment methods and criteria at the start of each level and given feedback/feed forward, verbal or written, regularly during and on completion of each module and at the end of each level.

Assessment is based on an evaluation of the level of achievement for each module, in relation to the aims and learning outcomes and demonstrates that students have achieved these learning outcomes.

The assessment procedure supports creative development and provides guidance and monitoring as a student progresses. The particular criteria for the assessment of each module are set out in the module description and/or on project briefs.

Assessment criteria for the formative and summative assessments of each module are given verbally and in written form and in module descriptors and guides.

**Module Assessment Methods**

At each level, students will have the experience of individual and group presentations and different forms of critical and reflective writing.

Each module is individually assessed and the form of the assessment will generally be by the presentation of projects and/or bodies of work. In the case of modules having a number of component projects, normally a formative mark will be assigned to projects after a crit. This provides an indication of attainment for that project. The entire submission which may involve several separate projects, will be submitted for final assessment at the end of the module and given a summative grade.

**Modes of Assessment include:**

* **Project crit** – to assess and monitor ongoing progress on the programme, oral and visual communication skills (normally formative)
* **Module assessment** – to assess the standard of the body of work achieved
* **Essays** – to assess critical research, reading and writing skills
* **Dissertation** – to assess a major piece of research and writing
* **Self-assessment** ­– to enable critical self-reflection
* **Shows and Degree Show Exhibitions** – to assess creative ambition and appropriate response to set and self-initiated projects and the use of appropriate technologies, visual languages, formats and media to realise work in context.
* **Portfolios** – to identify student’s skills and achievements, strengths and weaknesses and personal values in relation to career choices and the ability to convey context and ideas clearly.

**The Aims of the Assessment Strategies are:**

* To offer feedback, support and guidance
* Monitor and assess student progress
* Determine that the student has demonstrated the learning outcomes of the field
* To enable continual evaluation
* To give students independence in selecting their own ‘path ways’ building on their own interests and research in the development of a portfolio of project work relevant to their career aspirations.

**The Objectives of the Assessment Strategies are:**

* The main objectives of assessment are to develop student’s critical judgment, practical skills and intellectual breadth.
* Feedback, both formal and informal, is maximised throughout the programme.
* Students are given regular feedback through interaction in the studios in the development of course work, tutorials, crits, seminars, group discussions and presentations.
* Students have the opportunity to give constructive feedback via Student/Staff Consultative Committees (SSCCs), Level Surveys and course evaluation.
* Staff use this information positively to refine modules, to initiate new modules and areas of study.

1. **Support for Students and their Learning**

**The Personal Tutor Scheme**

 Aims of the Design School Personal Tutor Scheme:

1. To provide appropriate academic advice and guidance throughout a student’s studies by monitoring progress and identifying individual needs.
2. To provide an holistic overview and guidance for individual study and the development of personal practice.
3. To provide a formalised structure for the ongoing process of formative feedback and personal development embedded in studio culture and teaching.
4. To help to develop a student’s ability to be self-reliant and reflective and their ability to use feedback/feed forward to best advantage.

Key Features of the Design School Personal Tutor scheme:

* Personal Tutors will be allocated at the beginning of the academic year.
* The introductory/welcome tutorial meeting will occur at the beginning of the academic year. Subsequent tutorials will follow and respond to key/stages in the academic year.
* Students will keep the same personal tutor throughout each year: level 4,5,6,7.
* One-to-one meetings will vary in length depending on the profile and needs of individual students.

The Design School employs permanent staff members to lead levels 4, 5 and 6. The permanent nature of the staff affords them substantial and visible presence for students across all levels and as such is designed to be supportive and helpful. Teaching and learning within the course is enhanced through the strategic use of HPL staff with project-related skills, knowledge and expertise. Under the personal tutor scheme permanent staff will assume this role and their responsibilities will include:

Level 4:

* Teaching block 1: minimum of 3 1:1 meetings
* Teaching block 2: minimum of 2 face-to-face meetings (may be group or 1:1)
* Wrap-up email at the end of the Academic year

Level 5:

* Welcome back and year planning meeting, 1:1
* End of teaching block 1: email contact or 1:1
* Wrap-up email at the end of the Academic year

Level 6:

* Welcome back and year planning meeting, 1:1
* End of teaching block 1: email contact or 1:1
* Wrap-up email at the end of the Academic year

Students are supported by:

Studio Structure

All courses within the Design School place the studio at the heart of the learning support experience.  The studio is both a physical environment and a design education ethos. It affirms course and student identity with each course owning its own dedicated studio space(s) and each course level (undergraduate) its own studio within this. The typical developmental curriculum journey from principles to processes to practices may be mapped to individual studio experiences.   The studio provides a natural and readily available environment for peer-to-peer learning and group work. It also accommodates 1:1 contact and individual learning.  A strategic programme of lectures, seminars and workshops supports the studio learning experience.

 Workshop Structure

The diverse range of Faculty workshop spaces provide an integral resource to support studio learning. They are an extension of the studio space but equipped with particular, specialist facilities.  The workshops are a primary means of facilitating connections with external partners.

Staff Structure

The staff support structure maps to the studio system.  Course directors coordinate all levels and studios within a course. For postgraduate this is a single level and studio and for undergraduate three levels and corresponding studios.  Undergraduate courses have individual level leaders who provide a consistent point of student contact. They are operational figureheads who work together with staff teams and Hourly Paid Lecturers (HPLs) (incorporating Module Leaders) to deliver the appropriate learning and teaching experience.  Staff mediate this experience across each level or stage of a course, moving from an explicit to implicit role in students’ development, enabling students to learn how to learn and become more progressively independent. Dedicated technicians provide workshop space learning support in conjunction with the academic staff teams.

Infrastructure

The School adopts an infrastructure of learning support means beyond the immediacy of academic courses.  These broadly divide into key mechanisms (course facing eg. NSS) and enhancement opportunities (student facing eg. Erasmus), including:

* Up-to-date knowledge of relevant University systems and procedures
* Student Office with a dedicated Course Administrator
* Academic Success Centre that provides academic skills support for Undergraduate and Postgraduate students
* Student Achievement Officer who provides students with pastoral advice
* Canvas – a versatile online interactive intranet and learning environment accessible both on and off-site;
* LinkedIn Learning – an online platform offering self-paced software tutorials
* NUS (National Union of Students)
* Union of Kingston Students
* University’s Mentoring Scheme
* RPCL (Recognition of Prior Certificated Learning) / RPEL (Recognition of Prior Experiential Learning) processes
* NSS (National Student Survey)
* Staff/Student Consultative Committee (SSCC)
* Board of Study (BOS)
* Annual Monitoring
* Erasmus Exchange programmes
* Information on Scholarships and Bursaries
* Alumni and Graduate Experience
* Language Support for international students
* Faculty-aligned Careers Advisers who run workshops, weekly drop-ins and 1:1 appointments
* Information Services, including the Library Resources Centres

1. **Ensuring and Enhancing the Quality of the Course**

The University has several methods for evaluating and improving the quality and standards of its provision. These include:

* External Examiners
* Boards of Study with student representation
* Annual Monitoring and Enhancement
* Periodic review undertaken at subject level
* Student evaluation including MEQs (Module Evaluation Questionnaires), Level Surveys and the NSS
* Moderation policies
* Feedback from employers
* Professionally active and academically qualified staff
* Staff links with industry and organisations, such as IDEO, Phillips, RSA, D&AD
* Alumni Group contacts
* Feedback from industry through first destination

1. **Employability Statement**

All courses in The Design School address the issue of employability through engaging directly with industry and external partners and institutions. This is supported in course teaching by the professional and industrial expertise of course teams as well as visiting specialist practitioners.

This ethos of professionalism is planned and delivered through the course curriculum at all levels. Delivery of employability is staged and structure via student progression through and across course levels so that students are effectively equipped for the world of work on their graduation from the course. As a result of our courses' active engagement with employability at all levels, our graduates go on to a varied range of internships and destinations across the creative industries.

Graduates of the Graphic Design course have an excellent employment record and are employed globally in design-related careers in the fields of graphic design, advertising, interactive media design, packaging, photography, publishing, film and television. Students have also gone on to establish their own successful practices or to take up influential positions in prestigious national and international creative companies. Others take advantage of postgraduate opportunities both in the UK and overseas before embarking on their chosen career path.

* Phillips
* Woolf Ollins
* Pentagram
* Saachi
* IDEO
* Wallpaper

On completion of the course students will have completed a minimum of six major projects, including the self-initiated capstone project, a dissertation and constructed a strategic portfolio. In conjunction with the portfolio students are required to develop an appreciation of the knowledge, skills and understanding sector employers require and present and demonstrate them accordingly.

This commitment to sustainable employability is delivered by each course in a number of ways, including:

* 'Live' briefs: All England Lawn Tennis, SEAT, Creative Review etc.
* Competition entry: RSA, D&AD, Adobe, BFI
* Professional and Student Shows: Student-initiated and curated London Show
* Field trips and site visits: Berlin, Amsterdam
* Presentation / portfolio skills (verbal and visual)
* Group projects / peer learning / collaborative skills
* Time management
* Entrepreneurship
* Targeted CV writing

**PDP: Personal Development Plan**

**Level 4:** Reflection upon experience is central to both academic learning and professional development. Level 4 provides support and focus on the development of learners’ self-awareness, patterns and habits of learning, and their study, organization, self-management, self-promotion and communication skills. Level 4 plays an important role in setting students up for their course and supporting them to develop increasingly independent approaches to learning.

**Level 5:** Builds on level 4, to enable students to reflect upon their own learning, performance and achievement, and to plan for their professional, educational and career development. Students will be required to negotiate and develop their own personal and professional development plan, which will build on the level 4 learning plan and reflective journal.

**Level 6:** Builds on levels 4 and 5, to enable students to critically examine and develop their own professional development or “output” plan, so that they are prepared for the transition to work and/or further study. The focus of level 6 is on professional development and realisation.

1. **Approved Variants from the Undergraduate Regulations**

None.

1. **Other sources of information that you may wish to consult**

**QAA Subject Benchmark Statements**

Art & Design

<http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-art-and-design-17.pdf?sfvrsn=71eef781_16>

History of Art, Architecture & Design

<http://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-history-of-art-architecture-and-design-17.pdf?sfvrsn=dc98f781_14>

**Course page on the KU website**

<https://www.kingston.ac.uk/undergraduate-course/graphic-design/>

**Development of Programme Learning Outcomes in Modules**

This map identifies where the programme learning outcomes are summatively assessed across the modules for this programme. It provides an aid to academic staff in understanding how individual modules contribute to the programme aims, a means to help students monitor their own learning, personal and professional development as the programme progresses and a checklist for quality assurance purposes.

|  | | | **Level 4** | | | | **Level 5** | | | | **Level 6** | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Module Code** | | GD4001 | GD4002 | GD4003 | HA4110 | GD5001 | GD5002 | GD5003 | HA5105 | GD6001 | GD6004 | HA6101 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 | S | S | S | S | S | S | S | S | S | S | S |
| A2 | S | S | S | S | S | S | S | S | S | S | S |
| A3 | S | S | S | S | S | S | S | S | S | S | S |
| A4 | S | S | S | S | S | S | S | S | S | S | S |
| A5 | S | S | S | S | S | S | S | S | S | S | S |
| A6 | S | S | S | S | S | S | S |  | S | S | S |
| A7 | S | S | S |  | S | S | S |  | S | S |  |
| **Intellectual Skills** | B1 | S | S | S |  | S | S | S | S | S | S | S |
| B2 | S | S | S |  | S | S | S |  | S | S |  |
| B3 | S | S | S |  | S | S | S |  | S | S |  |
| B4 | S | S | S |  | S | S | S | S | S | S | S |
| B5 | S | S | S | S | S | S | S |  | S | S |  |
| **Practical Skills** | C1 | S | S | S |  | S | S | S |  | S | S |  |
| C2 | S | S | S |  | S | S | S |  | S | S |  |

**Students will be provided with formative assessment opportunities throughout the course to practise and develop their proficiency in the range of assessment methods utilised.**

**BA (Hons) Graphic Design – Course Diagram**

**Level 4 Level 5 Level 6**

**Teaching Block 1&2 Teaching Block 1 & 2 Teaching Block 1&2**

Process & Purpose

GD5001 30

Interactions & Innovations

GD5002 30

Design Directions

GD5003 30

Design Studies

GD6001 30

Concept & Challenge

GD4001 30

30

Positioning and Presenting Your Design Practice

GD6004 60

Visual Vocabularies

GD4002 30

Communication and Context

GD4003 30

Critical Issues in Graphic Design: Research & Practice

HA5105 30

Image & Text: Communication Design History for Graphic Design

HA4110 30

Dissertation: Research and Reflection

HA6101 30

**Technical Annex**

|  |  |
| --- | --- |
| **Final Award(s):** | BA (Hons) Graphic Design |
| **Intermediate Award(s):** | BA (Ordinary degree)  Dip. HE  Cert. HE |
| **Minimum period of registration:** | 3 Years |
| **Maximum period of registration:** | 6 years |
| **FHEQ Level for the Final Award:** | Honours |
| **QAA Subject Benchmark:** | Art & Design  History of Art, Architecture & Design |
| **Modes of Delivery:** | Full-time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Art |
| **School:** | Design |
| **Department:** | Graphics |
| **UCAS Code:** | W210 |
| **Course/Route Code:** | UFGDE1GDE02(Full-time)  UFGDE1GDE01 (Exchange Year) |
|  |  |