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**Programme Specification**

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

**Date Specification Produced: November 2012**

**Date Specification Last Revised: August 2018**

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 and in individual Module Descriptors.

**SECTION 1: GENERAL INFORMATION**

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| **Title:** | BA (Hons) Fashion Design |
| **Awarding Institution:** | Kingston University |
| **Teaching Institution:** | Cambridge School of Visual & Performing Arts |
| **Location:** | Bridge House, Bridge Street, Cambridge |
| **Programme Accredited by:** | N/A |

**SECTION 2: THE PROGRAMME**

1. **Programme Introduction**

In practical terms Fashion Design is about the skilled design, development and manufacture of clothes. However in ‘real terms’, in relation to historical, cultural, psychological and social contexts, Fashion Design is about the definition of distinct qualities, it is about status, personality, desire, politics, ethics and morals. It is the ability to define ‘tribes’ within society that imbues Fashion Design with the power to both unite and divide communities. Consequently, it is essential that fashion designers are sensitive to trends, whims and aspirations, within the global community.

Fashion is not an easy thing to define. It is commonly identified as being about clothes, but that cannot be all it is, because there are clothes that are unfashionable. Further reflection leads to the conclusion that fashion must be the quality that makes a particular thing desirable at a particular moment in time.

A huge industry has been built on the notion of fleeting desirability, a need to re-invent, re-interpret, transform. The industry requires the creative talent and imagination of those who understand the complex web of influences that shape our collective idea of what looks right at a certain time. The ability to predict, fundamental to the industry, involves knowledge that extends deeper into the cultural, historical and economic contexts of clothing.

The BA (Hons) Fashion Design course at Cambridge School of Visual & Performing Arts is designed to attract those who are fascinated by fashion change and the worldwide influences that cause it. Focusing on individual awareness and creativity, the course places emphasis on initiative and collaboration, maximising the opportunities inherent in higher education.

The course is delivered by research active tutors who are practising fashion designers and experts in the field. Students’ learning is enhanced by visiting lecturers from the profession. The course actively promotes links with industry to enable students to experience professional practice at first hand. Internship applications are supported by tutors during the second year of study.

The course is taught primarily through studio-based design projects that are devised to promote consideration of aspects of design relevant to the module and increase in complexity as the course progresses. Contextual studies address the understanding of fashion in an intellectual, historical and cultural context, and in relation to other art and design disciplines. The Contextual Studies programme encourages students to research into areas that inform studio practice. Skills and techniques such as knowledge of fabric, pattern cutting and construction, CAD/CAM and photography support project work and enable the realisation of a design idea. Since they are integral to the design process, these skills are introduced, taught and assessed in relation to design projects, and with an emphasis on personal interpretation. Students are also encouraged to develop a personal online digital presence and to have a full understanding of the impact that technology will have on the industry and their future employability.

The Fashion Design degree prepares students for careers in the fashion industry, related areas of the industry, or postgraduate study. The programme is structured to maximise the progressive development of the individuals' intellectual and creative potential and to advance the ability to develop ideas within the dynamic of a group.

1. **Aims of the Programme**

The overall aim of the field is to provide a stimulating and supportive fashion industry focused environment in which to develop high levels of understanding and experience, through creative and critical endeavour, both individual, within the dynamic of the group and via input and collaboration with industry. Students will develop the ability to solve problems in creative and innovative ways within a commercial or industrial context. This will provide for progressive acquisition of knowledge, skills and technologies necessary to develop a successful personal career pathway.

* To provide a broad-based education in fashion design to students from a wide range of backgrounds and with a variety of subject interests and professional expectations.
* To create a supportive and stimulating learning environment to enable students to develop their capacity for creativity, visual and critical awareness, analysis, problem-solving, research, and speculative and intellectual enquiry, and responsible professional attitudes to address the needs of society.
* To enable students to acquire the knowledge, and develop specialist and transferable skills appropriate for contemporary fashion design practice.
* To emphasise individual, collaborative and interdisciplinary work undertaken within the studio and other appropriate environments.
* To develop the progressive understanding of the contexts which influence fashion and to promote an awareness of the historical and theoretical context within which contemporary practice has evolved and can flourish, and to foster a creative dialogue between theory and practice, at an appropriate level.
* To develop an understanding of creativity within a commercial industrial context.
* To equip students to pursue their chosen career pathways through professional practice, related employment or further study or research.

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 | Define and critically evaluate the phenomenon of fashion and of the social, cultural, and historical influences to which it is subject. | B1 | Demonstrate personal articulation of the process of resolving design problems from research and analysis through design development to presentations. | C1 | Employ technical skills integral to the design and manufacture of garments appropriate to individual design specialisms. |
| A2 | Identify and appraise contemporary fashion and the industry in relation to their chosen market. | B2 | Research and present creative, practical and written work, which is self-initiated and in response to set topics. | C2 | Deploy personal and professional presentation skills |
| A3 | Locate fashion in relation to other fields in Art and Design. | B3 | Demonstrate self-critical approach to their work. | C3 | Employ project management and organisational skills |
| A4 | Function as a member of a collaborative team with problem solving skills in the practice of design and its associated practical and technical issues or to continue study at a higher level. | B4 | Demonstrate recognition and employment of creative and original thought in the resolution of design problems. | C4 | Employ pattern cutting skills appropriate to contemporary fashion and the industry, including a working knowledge of CAD/CAM methods and processes. |

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**

**1. Minimum Entry Requirements for the field are:**

**Admission at Level 4**

Students must normally be 18 years or over on 1st September in the session of admission.

All applicants invited for interview present a portfolio of work and have successfully completed a one-year full time Foundation course in Art & Design or BTEC GAD or BTEC ND in Fashion/Textiles.

A minimum of 5 or more GCSE’s (grades A-C) including English Language, or a minimum of 4 GCSE’s (grades A-C) plus one A Level. A merit at GNVQ Level 3 is considered equivalent to two A Levels.

Mature students or any non-standard applicants who have not obtained the minimum entry qualifications will be required to submit samples of work prior to being called for interview.

**2. Typical entry qualifications set for entrants to the field are:**

All students have successfully completed a one-year Foundation course in Art & Design or a two-year BTEC in a relevant subject or its equivalent. It is anticipated that the majority of applicants have completed A-Levels or their Internationally equivalent qualification.

The majority of international students have achieved a 5.5 IELTS score in English.

**Admission to Levels 4 and 5**

In accordance with University regulations candidates may, at the discretion of the Course Director, be admitted to any level of the course, providing that they can demonstrate their ability to effectively fulfil the objectives of the course. This will require an interview and the submission of a portfolio to demonstrate design ability, and the successful completion of an equivalent part of the course to that missed, at another educational establishment. An applicant holding an appropriate HND may be admitted to the start of Level 5 and applicants who have successfully completed part or all of an appropriate, related degree course may be admitted during Level 5. Admission to Level 6 is exceptional. Industrial experience or successfully gaining a merit award in a Foundation Degree or an international equivalent qualification is acceptable for consideration. Applicants seeking prior credits for advanced standing will be considered through the University Recognition of Prior Learning (RPL) credit rating mechanism.

**International Students**

International students are normally interviewed with portfolio and only in exceptional circumstances allowed to send a portfolio for review and telephone interview. They must demonstrate evidence of satisfactory competence in English, (IELTS 5.5) where this is not their first language, in accordance with the requirements of the University.

1. **Programme Structure**

This programme is offered as a full field in full-time mode, and leads to the award of BA (Hons) Fashion 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 is at the discretion of the course team. Intake is normally in September.

**E1. Professional and Statutory Regulatory Bodies**

N/A

**E2. Work-based learning**

Work placements are actively encouraged and are assessed as part of the module CF5001 Collaborative and Professional Practice, 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.

All students enrolled on the BA (Hons) Fashion Design programme are expected to undertake an assessed placement at Level 5. This will normally be for a maximum period of 2 weeks or its hourly equivalent spread throughout the duration of the module / for a maximum of 4% of the course’s length (3 years) spread throughout the duration of the module.

This placement experience is an intended part of this programme of study, delivered through the course of the module CF5001 (Collaborative & Professional Practice) and enabling students to gain experience of design and business practice in the fashion industry.

CSVPA will ensure that placement and work based learning environments are compliant with the statutory health and safety requirements. CSVPA will also ensure appropriate opportunities are in place for the set learning outcomes to be achieved. These arrangements are described in the QAA UK Quality Code for Higher Education – Chapter B10: “Managing Higher Education Provision with Others” and in the Kingston University’s “Academic Policy 5: Placement Learning 2013-2014”.

Placement support will include daily attendance monitoring and flexible core course scheduling to facilitate any required and reasonable placement structure.

**E3. Outline Programme Structure**

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

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| **Level 4** (all core) | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Design Process | CF4001 | 30 | 4 | 1&2 |
| Fashion Projects 1 | CF4002 | 30 | 4 | 1&2 |
| Technical Skills 1 | CF4003 | 30 | 4 | 1&2 |
| History of Fashion | CF4004 | 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 Fashion Design.

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| **Level 5** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Collaborative & Professional Practice | CF5001 | 30 | 5 | 1&2 |
| Fashion Projects 2 | CF5002 | 30 | 5 | 1&2 |
| Technical Skills 2 | CF5003 | 30 | 5 | 1&2 |
| Fashion Design Research: Concepts, Ideas & Theories | CF5004 | 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 Fashion Design.

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| **Level 6** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Professional Portfolio | CF6001 | 30 | 6 | 1&2 |
| Fashion Projects 3 | CF6002 | 30 | 6 | 1&2 |
| Technical Skills 3 | CF6003 | 30 | 6 | 1&2 |
| Dissertation | CF6004 | 30 | 6 | 1&2 |

Level 6 requires the completion of the compulsory modules.

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

The course team integrates the relevant elements of the University's Led by Learning into their teaching and assessment.

Teaching methods have been developed in close relation to the subject and the industry. The ways in which students learn their skills and develop an understanding of their subject is equally distinctive, with a strong emphasis being placed on the management of design projects, with reference to contemporary industrial practice, relevant market areas, and the development of individual creative skills. Involvement and collaboration with industry is central to this strategy with prominent members of the industry being briefed on the project aims and objectives and invited to provide critical and technical advice and formative feedback to students during the project.

In addition, students are strongly encouraged to develop their own informed and creative approach, taking into account recent and current research as well as contemporary industry, audiences and artistic practices. This is achieved through the teaching philosophy in the School, which highlights the importance of knowledge of the contemporary design context and through awareness of the areas, forces and issues that influence society and industry to meets the needs of the market.

Teaching and learning strategies aim:

* To reflect the changing needs of the student body.
* To respond to the developments in the fashion industry.
* To develop students’ knowledge base with design, technical and transferable skills appropriate to a career in their areas of special interest.
* To encourage a critical view of developments in the fashion industry.
* To employ a variety of methods sensitive to internal and external restraints.
* To be explicit and clearly understood by staff and students.
* To be informed by research and knowledge of current and future practice in Design Studies and Supporting Studies.

Studio culture is central to teaching. Teaching and learning is project based and interactive between students and tutors. Students learn by practice with support and advice from tutors, visiting lecturers, members of industry and interaction from their colleagues. The project brief provides the framework for enquiry, personal expression and problem-solving. Projects vary in duration and length.

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

**Studio-based projects** - projects are both set and self-initiated.

**Studio seminars** - Studio seminars are discussions within the studio group normally pertaining to a theme or issue relevant to the project. They are mainly tutor lead and may include demonstrations.

**Tutorial** - Opportunities to discuss a range of issues relating to individual development and to 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.

**Lectures** - A member of staff or invited guest will provide taught input, this will be followed up by group discussion to ensure a full understanding and to encourage critical analysis of the material. Lectures will normally be 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.

**Seminars** - Seminars normally consist of a structured discussion that can include 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 often a component of study. Student discussion and critical debate is encouraged across the whole course.

**Group critique** - Commonly known as Group 'Crits'. On these occasions a group of students and members of staff and, if appropriate invited industry, will discuss the work of one or more students who are present. Discussion of this kind often 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 tuition, but will indirectly learn by means of the discussion centred upon the work of other members of the group.

**Demonstration** - This often involves introduction to an advanced machine, technique or process not previously experienced in education to a group of students and would normally take place in industry. It is basically an economical way of making students aware of the potential and characteristics of equipment and skills. It does not necessarily mean that every student will go on to learn the skills.

**Academic supervision** - Academic supervision goes one step further than demonstration in that members of staff will assist students in the acquisition or strengthening of a particular skill or aspect of learning. The degree of assistance is usually determined by the capabilities of the individual student. Supervision of this kind will mean that a member of staff is close at hand to assist with problems.

**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 usually has a strict deadline. Students also devise their own projects. This kind of project will comprise a self-consistent body of work which reflects the specific interests of the student and which may be developed over a period of time that is agreed between the individual student and a member of the academic staff.

**Capstone Project** - A capstone project 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 usually takes place to make known and explain details of a project. Usually briefings will give an in-depth explanation of the background to the project and the area of study the project is investigating.

**Study visits** - By definition, a study visit will involve travelling to particular places of interest which may vary from visits to museums and libraries or to fashion specific events such as fashion shows, fabric/yarn fairs and design studios and production facilities. They can also take the form of an extended visit, where appropriate. They form an essential part of the education practices of the course in that it is vital that the student is able to see examples of art and design at first hand, rather than by means of illustration or to experience the 'real' workings of the industry.

**Peer learning** - A vital component of teaching and learning practices of the course. The work of the course is largely studio-based, and thus enables students to take notice of each other's work and discuss issues informally. Peer learning will also take place in most forms of group activity such as group crits and seminars.

**Independent study** - It will be recognised that all students engage in forms of independent learning in relation to the broad issues of the subject long before they enter the course. Formal tuition will often be based upon the expectation of self-motivated personal development. Independent study and learning will ultimately lead to more structured forms of research activity in the later stages of the course.

**Study skills** - Study skills largely refers to the acquisition of communication skills, techniques of information retrieval and strategies of self-management in relation to study. Above all study skills means learning how to study.

**End of year presentations** - Designed to enable the student to demonstrate critical self-selection and creative ambition and at Level 6 reflects the individual student's highest achievement on completion of the course.

Technology enhanced Learning will be utilised across the programme through tutor-led technical workshops which build on the skills base throughout the three years of study. Areas covered typically include Gerber CAD/CAM, Adobe Photoshop, Illustrator & InDesign, and Digital Print.

**ASSESSMENT**

A range of assessment 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, verbal or written, regularly during each module and at the end of the 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 descriptor project briefs and module guides. The criteria and their relative importance reflect the aims, learning outcomes and assessment strategies of projects and of the modules.

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

* Project crit - to assess and monitor on-going 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 writing.
* Self-assessment.
* Shows and Degree Show Exhibitions - to assess creative ambition and appropriate response to set and self initiated projects and the use of appropriate technologies to realise work in context.
* Portfolios, both paper and digital - to identify student’s skills and achievements, strengths and weaknesses and personal values in relation to career choices.

Feedback, both formal and informal, is maximised throughout the programme. Students are given regular feedback/feed forward 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 module and course evaluation questionnaires, student / staff consultative committees and other forums. Staff use this feedback positively to enhance and refine modules, and to initiate new areas of study and modules.

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

**The Personal Tutor Scheme**

**Aims of the 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 a 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 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 and 6.
* One-to-one meetings will vary in length depending on the profile and needs of individual students.

CSVPA 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 a supportive and helpful. Teaching and learning within the course is enhanced through the strategic use of Hourly Paid Lecture (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 (e.g. linked to social event)
* Wrap-up email contact or 1:1 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 (e.g. linked to social event)
* Wrap-up email contact or 1:1 at the end of the Academic year

Students are also supported by:

Studio Structure

All courses within CSVPA 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 its own space 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 School 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 Leaders coordinate all levels and studios within a course. 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 Design School adopts an infrastructure of learning support means beyond the immediacy of academic courses.  These broadly divide into key mechanisms (course-facing e.g. NSS) and enhancement opportunities, including:

* Up-to-date knowledge of relevant University systems and procedures
* School Office with a dedicated Course Administrator
* Academic Study Skills Centre with a dedicated Academic Skills Advisor who provides support for students on a bookable daily basis
* Faculty Student Achievement Officer who provides students with pastoral advice
* NUS (National Union of Students)
* 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)
* Information on Scholarships and Bursaries
* Language Support for international students
* School Careers and Progression Coordinator
* Information Services, including the Library Resources Centre

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, Level Surveys and the NSS
* Moderation policies
* Feedback from employers

1. **Employability Statement**

This degree equips students for a wide range of careers in the Fashion industry or related areas. Graduates will be expected to work in varied roles within the Industry and good communication with alumni will enable monitoring of graduates as they progress through their careers. Students have typically found employment in designing, pattern cutting and styling. Postgraduate design has also been a popular destination.

It is expected that CSVPA students will either gain employment in the Fashion Industry, both in the UK or worldwide, or progress to postgraduate courses, UK or worldwide. Taking into account the high percentage of International students at CSVPA it is to be expected that the graduates will seek employment or self-employment internationally. A smaller percentage may choose to seek work in the UK.

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

English level equivalent to **IELTS score of 5.5 in each category** will be accepted for Level 4 entry.

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

**CSVPA website**

[http://www.csvpa.com](http://www.csvpa.com/)

**Course page on CSVPA website**

<http://www.csvpa.com/art-and-design/ba-hons-fashion-design.htm>

**QAA website**

<http://www.qaa.ac.uk/>

**Benchmarks Statements: Art & Design and History of Art, Architecture & Design**

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>

**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.

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|  |  |  | **Level 4** | | | | **Level 5** | | | | **Level 6** | | | |
|  | **Module Code** |  | CF4001 | CF4002 | CF4003 | CF4004 | CF5001 | CF5002 | CF5003 | CF5004 | CF6001 | CF6002 | CF6003 | CF6004 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 | S | S |  |  | S | S |  |  | S | S | S | S |
| A2 | S | S |  |  | S | S |  |  | S | S | S | S |
| A3 | S |  |  | S |  | S |  | S |  | S |  | S |
| A4 |  |  | S |  | S |  | S |  | S |  |  |  |
| **Intellectual Skills** | B1 | S | S | S |  | S | S | S |  | S | S | S |  |
| B2 | S | S |  | S | S | S |  | S | S | S | S | S |
| B3 |  |  |  |  |  | S | S |  | S | S | S |  |
| B4 | S | S | S |  | S | S | S |  | S | S | S |  |
| **Practical Skills** | C1 |  |  | S |  |  |  | S |  |  |  | S |  |
| C2 | S | S |  |  | S | S |  |  | S | S | S |  |
| C3 |  |  |  |  | S | S | S | S | S | S | S | S |
| C4 |  |  | 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**

**COURSE DIAGRAM**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **LEVEL 4** | | **LEVEL 5** | | **LEVEL 6** | |
| **Teaching Block 1** | **Teaching Block 2** | **Teaching Block 1** | **Teaching Block 2** | **Teaching Block 1** | **Teaching Block 2** |
| CF4001  Design Process  30 credits | | CF5001  Collaborative & Professional Practice  30 credits | | CF6001  Professional Portfolio  30 Credits | |
| CF4002  Fashion Projects 1  30 credits | | CF5002  Fashion Projects 2  30 credits | | CF6002  Fashion Projects 3  30 credits | |
| CF4003  Technical Skills 1  30 credits | | CF5003  Technical Skills 2  30 credits | | CF6003  Technical Skills 3  30 credits | |
| CF4004  History of Fashion  30 credits | | CF5004  Fashion Design Research: Concepts, Ideas & Theories  30 credits | | CF6004  Dissertation  30 credits | |

**Technical Annex**

|  |  |
| --- | --- |
| **Final Award(s):** | BA (Hons) Fashion Design |
| **Intermediate Award(s):** | Cert. HE  Dip. HE  Ordinary Degree |
| **Minimum period of registration:** | FT 3 years |
| **Maximum period of registration:** | FT 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  The Design School (managing School) |
| **School:** | CSVPA |
| **UCAS Code:** | W230 |
| **Course/Route Code:** | UFFDE1FDE01 |