

**Programme Specification**

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

BA (Hons) Communication Design

BA (Hons) Interior Architecture & Design

**Date Specification Produced: March 2016**

**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**

|  |  |
| --- | --- |
| **Title:** | **BA (Hons) Fashion Design**  BA (Hons) Communication Design  BA (Hons) Interior Architecture & Design |
| **Awarding Institution:** | **Kingston University** |
| **Teaching Institution:** | **Indian Institute of Art and Design (IIAD)** |
| **Location:** | **IIAD at Okhla, New Delhi, India** |
| **Programme Accredited by:** | **N/A** |

**SECTION 2: THE PROGRAMME**

1. **Programme Introduction**

This Programme Specification provides a summary of the main features of three courses, each relating to one of three disciplinary areas, 1) Communication Design, 2) Fashion Design and 3) Interior Architecture and Design. While offered as distinct programmes, they are also threaded together by shared vision while also enabling the development of subject- specific/ special knowledge and skills of design education that the IIAD upholds.

This vision maintains that design, is essentially form(s) of meaning-making situated within questions of technology, ideology, history, politics, culture, identity, and, importantly, economics, as well as a discipline and terrain that emerges through constantly interpretative acts of negotiation, production, and presentation by multiple agents at work. Thus the Fashion Design programme at the IIAD applies an awareness of contemporary concerns such as sustainability, ethic, better production practices, and cultural identity. The Interior Architecture programme addresses the global multidisciplinary nature of the contemporary practice of architecture as well as simultaneously creates an awareness and sensitivity towards indigenous practices, traditional techniques and local identities. The Communication Design programme is highlighted through the contemporary condition in which communication has emerged as central to not only our everyday functioning but also to the development of specific and complex ideas.

This vision also upholds that education has to be conducted in an open ended, multidisciplinary, learner-centric environment, which allows students to chart their own trajectories as critical thinker and self-reflexive design practitioners. A critically thinking student should be able to see through multiple points of view in order to produce an immanent critique. They should be able to recreate an argument, identify contradictions and subsequently be able to re-write it. We also promote learner-centric philosophy knowledge in which students and faculty collaborate as peers and as active agents in the (re) production of knowledge.

In concrete terms these ideals are realised in the curricular structure and the pedagogical strategies of all the academic programmes at the IIAD in four key ways. The first of these is the studio system, which is a widely established form of learning in design schools all over the world. At IIAD, the studio is understood as both a physical space as well as an educational ethos. It forms the hinge around which the entire learning and teaching occurs. Additionally the studio is designed to affirm student identity and accommodate different learning trajectories by encouraging peer learning, group work, as well as active collaborations between staff and students of the programmes.

The second is the common module system, which the institute has developed. While the modules Context, Process, Design Realization and Personal & Professional Development shall be taught and interpreted separately by each programme, their common outlines, aims and learning outcomes reaffirm, on the one hand, the belief that irrespective of disciplinary specificities any act of design is always rooted within questions of Context, Design Processes, Design realization and Personal & Professional Development. On the other hand, this commonality also engenders the possibility of developing interdisciplinary classes in the future as well as accentuating the natural affinities that the different design disciplines have.

The third way in which the design and educational ideals of the IIAD are concretised within the programmes is how the levels have been designed. Instead of following a linearly additive progression of one level to another, the progression of levels follows a circular movement. Thus in Level 4, the focus in understanding, interpreting and analysing the embodied knowledge(s) about design that students already possess. In this sense, the focus of the level is on the self.

In Level 5, the emphasis shifts to translating, and mediating this now articulated knowledge with trans contextual/disciplinary and more specific knowledge forms. In the final level, the major/capstone design project turns the focus back on the designer-self enabling them to reflect and synthesise the self-transformation brought about by mediating between embodied and trans-contextual knowledge. The scheduled learning and teaching hours and the guided independent study hours are in the ratio 130:170 for all modules except Process 2 where it 150:150 as the guided input as per the curriculum content is required to be higher with more special lecture inputs envisaged.

The fourth and final is the emphasis on project-based learning, which the studio system makes possible and facilitates. The project-based strategy of learning allows, firstly, creating an atmosphere where staff and student embark on projects of enquiry as collaborators and active agents. Secondly, it reiterates the idea that knowledge is fundamentally always in the making and emerges through enquiry rather than a corpus that is readymade for application.

The three courses of study, in Fashion Design, Communication Design and Interior Architecture & Design, are designed to provide a multidisciplinary, intellectually rigorous and open-ended environment to students. While each programme is designed to have multiple overlaps between them, the curricular structure and education strategies immerse students within a holistic experience of the different design domains of their choosing. Specific disciplinary emphasis is addressed at the level of the project briefs.

Course-specificity, and the delivery of specialist skills and knowledge, are facilitated through dedicated studios and workshops, and course-specific project assignments.

Our aim is to provide a learning experience which will enable students to produce themselves as critical, entrepreneurial and self-reflexive design practitioners.

1. **Aims of the Programme:**

The main aims of the programme are:

* To prepare students for sustainable professional employment in the design industries.
* To foster an understanding of Design as forms of meaning making situated within questions of technology, ideology, history, politics, culture, identity, and, importantly, economics.
* To foster an environment wherein Design is seen not as finite, autonomous pre-given domain but rather a terrain that emerges through constantly interpretative acts of negotiation, production, and presentation by multiple agents at work.
* To provide an intellectual framework to students that eschews binary modes of thinking that constantly opposes experts to laymen, education to practice, entrepreneuriality to criticality, theory to practicality; thinking to doing/making and so on.
* To provide students with a multidisciplinary, intellectually rigorous and open-ended environment where they can chart their own trajectories thereby reproducing themselves as critical and self-reflexive design practitioners.
* To enable students to develop specialist skills and knowledges which are specific to their chosen discipline.

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, the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014), and relate to the typical student. They have also been referenced to the Kingston University’s Graduate Attributes, which are identified in brackets. The programme provides opportunities for students to develop and demonstrate knowledge and understanding, skills and other attributes in the following areas.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **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 the ability to engage with the terrain of design and design specialisms through interpretative and immersive methods. *(Thoughtful)* | B1 | Develop an intellectual framework, which eschews binary modes of thinking, and instead engages with a learner-centric philosophy. *(Thoughtful)* | C1 | Demonstrate entrepreneurialism with an advanced level of practical understanding and technical competence (whether in traditional or digital technology in design) to enable them to practice successfully in the profession. *(Proactive)* |
| A2 | Demonstrate a critical understanding of the relationships between multiple contexts within which design is situated. These include but are not limited to theory, technology, ideology, history, politics, culture, identity and economics. *(Globally Aware)* | B2 | Develop their own personal position with regard to the practice at large, and demonstrate an ability to merge seamlessly into the practice of their choosing with confidence. *(Resilient)* | C2 | Demonstrate an advanced understanding of new and future methods, materials, agile processes and technologies, appropriate to the chosen discipline. *(Resilient)* |
| A3 | Express an understanding of the national and international contexts of design practices. *(Globally Aware)* | B3 | Possess a professional level of individual creativity, vision, personal expression and intellectual ability to enable students to practise successfully in design. *(Creative and Proactive)* | C3 | Demonstrate individual creativity, inventiveness, personal expression and technical competence, using the practical skills necessary to critically evaluate, realise and coherently communicate ideas in appropriate media suitable for portfolio. *(Creative)* |
| A4 | Demonstrate the development of problem solving skills through research, explorations, critical analysis, and subsequent development of creative solutions within a professional, contextual and ethical framework with team skills. *(Professional)* | B4 | Demonstrate the ability to recognise the cultural, conceptual and professional contexts relevant to the evaluation and understanding of their work. *(Thoughtful)* | C4 | Demonstrate a critical understanding of specialist design practices impact on culture, society and the environment, including an appropriate knowledge of the application of materials and processes. *(Proactive)* |

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:

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **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 minimum entry qualifications for the programme are:

* Foundation Diploma in Design from IIAD

Or

* Equivalent Foundation Diploma from other recognised Institutes (Qualified applicants will be selected according to their performance in the personal interview and portfolio review).
* Students whose prior education has not been in the English Medium will require an IELTS score of 6.0 or equivalent.

1. **Programme Structure**

The programme structure is common to all three courses, reflecting the belief that, irrespective of disciplinary specificities, any act of design is always rooted within questions of Context, Design Processes, Design Realization and Personal & Professional Development. This commonality engenders the development of interdisciplinary learning. The emphasis is on project-based learning. This allows, firstly, creating an atmosphere where staff and student embark on projects of enquiry as collaborators and active agents. Secondly, it reiterates the idea that knowledge is intellectually rigorous and provides an open-ended environment to students. At the same time, the students are provided with opportunities to develop their specialist skills, reflecting their chosen discipline, through course-specific projects. The curricular structure and education strategies immerse students within a holistic experience of the different design disciplines domains of their choosing.

The programme is offered as a full field in full-time mode, and leads to the award of **BA (Hons) Fashion Design;** BA (Hons) Communication Design; BA (Hons) Interior Architecture & Design.

Entry is normally at Level 4 or equivalent qualification (see section D). Transfer from a similar programme (RPL) is possible depending upon the strength of the portfolio and the performance in the interview. Intake is normally in August.

1. **Professional and Statutory Regulatory Bodies**

Not applicable.

1. **Work-based learning**

Though work placements/industry internships are non-credited, they are actively encouraged. It is the responsibility of individual students to source and secure such placements during the breaks between levels. 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.

1. **Outline Programme Structure**

Each level is made up of four modules, which total up to 120 credits at each level (4×30 credit modules each). Level 4 has 4 modules and each module is of 30 credits. Level 5 has 4 modules each of 30 credits. Level 6 has 3 modules (2x30 credits and 1x60 credits).

**Level 4**

At Level 4 the emphasis is on the articulating, analyzing, interpreting and understanding the embodied knowledge of the students with respect to questions of design. Through each of four modules that make up this level, students are encouraged to turn their implicit knowledge into an explicit and general form. Also important at this level is a preliminary introduction of students to disciplinary/trans contextual forms of knowledge. A further point of note at this level is that while the projects in this level focus on the articulation, understanding, interpretation of their embodied knowledges, they are also geared to help students develop and engage with graphic, tactile, visual, analytical and conceptual skills.

Curriculum areas include:

* Introduction to contemporary debates on context across various disciplinary areas such as history, anthropology, design, etc.
* Interrelationship between context and design
* Research methods and analysis techniques, Design as negotiation and meaning making; through practical project work – research, observation, documentation, idea generation, concept development, proposition, iteration, evaluation, and communication.
* Engagement with context, realization and personal and professional development.
* Documentation and communication techniques. Materials and materiality and their relationship to design realization.
* Practical workshop and studio-based iteration in a design context.
* Exploration of the creative use of materials and technologies.
* Virtual methods of design realization.
* Health and safety, Ethicality, Criticality, Entrepreneuriality, Professionalism and Professional culture

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Level 4** | | | | |
| **Compulsory modules** | **Module Code** | **Credit**  **Value** | **Level** | **Teaching**  **Block** |
| Context 1 | II4001 | 30 | 4 | 1&2 |
| Process 1 | II4002 | 30 | 4 | 1&2 |
| Design Realisation 1 | II4003 | 30 | 4 | 1&2 |
| Personal & Professional Development 1 | II4004 | 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**; Communication Design; Interior Architecture & Design.

**Level 5**

Having articulated their embodied knowledges and with a preliminary exposure to disciplinary forms of knowledges, the four modules of Level 5 immerse students through various projects and assignments into a process of mediating between their articulations of knowledges and already existing forms of articulated disciplinary knowledges. Here the project based studio style of learning takes especial prominence as students engage with the practices and ideas of their chosen field through increasingly challenging projects.

Curriculum areas include:

* Translation of literal and figurative contexts within design process and realization.
* Critical analysis and articulation of context and design. Design as translation, grafting, palimpsest; because-of vs. in-order-to as design.
* Design problematic.
* Immersion into materials and manufacturing processes.
* Practical development of workshop and studio-based model making techniques in a design context.
* Virtual methods of design realization. Ethics, Critical thinking
* Networking, leadership, team working
* Developing design practice models
* Practice logistics

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Level 5** | | | | |
| **Compulsory Modules** | **Module Code** | **Credit Value** | **Level** | **Teaching**  **Block** |
| Context 2 | II5001 | 30 | 5 | 1&2 |
| Process 2 | II5002 | 30 | 5 | 1&2 |
| Design Realisation 2 | II5003 | 30 | 5 | 1&2 |
| Personal & Professional Development 2 | II5004 | 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 240 credits are eligible for the award of Diploma of Higher Education in **Fashion Design**; Communication Design; Interior Architecture & Design.

**Level 6**

The final level (Level 6) of the programme is divided into two stages comprising 60 credits each. In the first phase, students continue their efforts at translating and mediating knowledge but with a transition towards developing their own designs philosophies and practice. This essentially works as a preparation for the remaining 60 credits of Level 6, where students work on a capstone project. This project which signals a culmination of their learning in the course. Here the advanced level student has to suitably demonstrate his/her own ability to take on the role akin to that of a professional practitioner. As a final project, the said student thus chooses and initiates a particular project. In this project the advanced student will suitably demonstrate their own design ability, their situatedness in chosen contexts, their ability to critically evaluate these through design but also develop essential skills of running a successful design practice.

Curriculum areas include:

* Translation of literal and figurative contexts within design process and realization.
* Critical analysis and articulation of context and design. Critical self-reflection on previous design projects and experiences, leading to a skills/aspirations/knowledge and understanding audit.
* Self-initiated investigation and research of Major Design Project theme/s and field of study acknowledging context, need and objective.
* Considered investigation and application of materials, technologies and processes throughout the development, realisation and presentation.
* Self-directed testing and production of project development iterations.
* Critical self-reflection on the Personal Design Project development process and outcome.
* Practice related documentary development.
* Exit strategy, research into employment opportunities and or opportunities for further study.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Level 6** | | | | |
| **Compulsory Modules** | **Module Code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Context 3 | II6003 | 30 | 6 | 1 |
| Personal & Professional Development 3 | II6002 | 30 | 6 | 1 |
| Major Design Project | II6003 | 60 | 6 | 2 |

Level 6 requires the completion of all modules.

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

The Institute promotes and sustains a distinctive pattern of teaching and learning practices. Both have been developed in consonance with the philosophies of design and education that the Institute holds as well as the reality of the creative industries in India today. These have been concretized in the programme through four different yet related strategies. The first of these is the studio system, which is designed to affirm student identity and accommodate different learning trajectories by encouraging peer learning, group work, as well as active collaborations between faculty and students of the programmes.

The second is the common module system, which reaffirm the belief that irrespective of disciplinary specificities any act of design is always rooted within questions of Context, Design Processes, Design realization and Personal/professional Development and makes developing interdisciplinary classes and highlighting the affinities that the different design disciplines have.

The third is how the levels have been designed where the progression is circular allowing a movement of learning and teaching to begin from the self, move into “others” and then back into oneself.

The fourth and final is the emphasis on project based learning which creates, on the one hand, an atmosphere where faculty and student embark on projects of enquiry as collaborators and active agents. On the other hand, it reiterates the idea that knowledge is fundamentally always in the making and emerges through enquiry rather than a corpus that is readymade for application.

The teaching and learning strategy incorporates

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

All of the above approaches will be used on each degree, but the extent to which each approach is used may vary across levels and across the three courses. Students will need to be initiated into their new professional field and will need tools and techniques not only to understand but also to communicate their ideas. As they progress to higher levels, the students will move further into in-depth learning of tools and techniques to solve design issues.

Demonstrations of tools, technical skills workshops, communication and presentation skills, self-reflection project reviews and crits, and peer project discussions will be offered on a regular basis as part of the module delivery throughout the Level 4.

In Levels 5 and 6, the same will be supported by lectures to promote the analysis and evaluation of context, research on strategies for concept for design solution.

Field trips and site visits, project reviews and crits, and discussions and debates will be a constant through levels 4, 5 & 6 in the Fashion Design course.

The iterative nature of the design process requires continual formative feedback / feed forward through studio tutorials and interim review with formative assessment. Summative assessment in levels 4, 5 and part 1 of Level 6 occurs at the end of the module and written summative feedback is provided following review of the submitted/presented project work. Summative assessment of the second part of Level 6 modules occurs at the end of Teaching Block 2 through the submission and exhibition of appropriate project work - portfolio, personal design project, and individual research project. The Major Design Project is a capstone project that represents a culmination of the students’ prior programme learning and positions them for their future ambitions.

The Institute will use studio-based learning to focus on learning through action in a personalised way. The Institute will provide a safe environment for students to develop their own ideas and techniques.

Further to studio based learning, the delivery of modules will also include lectures, seminars, workshops, group critique, individual tutorials, demonstrations, project-briefings, study visits, peer-learning activities, and independent study.

* **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.
* **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.
* **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** - By independent learning the institute means the following: -

Each module is divided into contact and non-contact hours with faculty. The independent study comprises the non-contact hours. Independent learning as we see it is also incrementally phased in the programme with students becoming more and more self-dependent in their learning as they make their way up the levels.

We also understand independent learning as being qualitatively different from contact hours with the faculty, in the sense that here the students take a leading role in the learning process.

* **Research/Professional Practice Informed Teaching** - Research informed teaching operates throughout the course, with research active and professionally engaged staff integrating and contributing their current and on-going 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.

**ASSESSMENT**

Assessment is both summative and formative.  Primarily, summative assessment is intended to identify what has been learned (assessment of learning) and therefore assessed mark counts towards the module grade awarded.  Formative assessment is intended to help students to learn (assessment for learning) and provides opportunities for students to identify their strengths and weaknesses, and focus on areas they need to work on and improve.  The work is marked and feedback given, but the mark does not count towards the module grade awarded.  The assessment strategy and criteria are clearly described in every written brief and mapped appropriately to the module learning outcomes.  The assessment criteria are generally additionally communicated verbally at each project briefing.

**Modes of Assessment include**:

* **Reflective Log** is a thoughtful consideration of an experience, situation, or topic, both positive and negative, which results in an outcome of a changed perspective. Reflective thinking and recording it, can improve the quality of design practice.

It is a useful document to think about what is learned on any given day and record specific experiences or events which have the potential to change one’s practice approach in the future. One may then need to revisit this at a later date to evaluate and evidence any change in practice as relevant.

**Research Paper** A research paper is an expanded [essay](https://www.esc.edu/online-writing-center/resources/research/research-paper/essay/) that presents your own interpretation or evaluation or argument. When you write an essay, you use everything that you personally know and have thought about a subject. When you write a research paper you build upon what you know about the subject and make a deliberate attempt to find out what experts know. A research paper involves surveying a field of knowledge in order to find the best possible information in that field and that survey can be orderly and focused.

* **Project Outcomes** are the realization of the course works, defined in the project briefs. Students engage with practical design briefs**, r**esearch and design development work, and making various presentations and portfolios, which demonstrate development and improvement. These are formatively assessed with feedback and feed forward provided in crits and in project reviews throughout the module.

Project work is submitted and summatively assessed at the end of the module.

* **Major Design Project** – The self-initiated 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. Major design project helps 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.

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

**The Personal Tutor Scheme**

Aims of the Institute’s Personal Tutor Scheme:

* To provide appropriate academic advice and guidance throughout a student’s studies by monitoring progress and identifying individual needs.
* To provide a holistic overview and guidance for individual study and the development of personal practice.
* To provide a formalised structure for the on-going process of formative feedback and personal development embedded in studio culture and teaching.
* 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 Institute’s 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.
* One-to-one meetings will vary in length depending on the profile and needs of individual students.

The Institute 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 Adjunct Faculty 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)

Level 5:

* Welcome back and year planning meeting, 1:1
* End of teaching block 1: email contact or 1:1
* End of teaching block 2 email or 1:1

Level 6:

* Welcome back and year planning meeting, 1:1
* End of teaching block 1: email contact or 1:1
* End of teaching block 2 email or 1:1

Students are supported by:

Studio Structure

All courses within IIAD 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 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 workshop spaces provide an integral resource to support studio learning. They are in addition to the studio space and are equipped with particular, specialist facilities/ technical support for all programmes. Discipline specific workshops support the students material exploration and technical requirements.

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 adjunct faculty (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 technical instructors provide workshop space learning support in conjunction with the academic staff teams.

Student exhibitions and end-of- year shows

Shows and 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.

Infrastructure

The Institute adopts an infrastructure of learning support means beyond the immediacy of academic courses.  These broadly divide into key mechanisms and enhancement opportunities, including:

* Student Office with a dedicated Administrator
* Non-Academic Student Support Counsellor
* RPL (Recognition of Prior Learning) processes
* Staff/Student Consultative Committee. (SSCC)
* Board of Study (BOS)
* Information on Scholarships
* Language Support for local students
* Information Services, including the Library Resources

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

The institute 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
* Professionally active and academically qualified staff
* Staff links with industry and organisations
* Feedback from the advisory board
* Feedback from industry through internships
* Annual staff appraisals to identify staff development/training opportunities
* Liaison Officer

1. **Employability Statement**

All courses in The Institute 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, especially through the Personal and Professional Development modules in all three levels. The module focuses on developing the selfhood of students; helping students transform themselves into reflexive, rigorous, ethical and entrepreneurial professionals introducing them to business practices, contractual obligations/responsibilities and forums helping them to understand and develop their own forms of working. The students will present themselves in the industry as professionals, having learned to create a mature portfolio, with soft skills necessary for the same. Confidence building and social media presence will be part of the training imparted in the module.

Delivery of employability is also staged and structured 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 would go on to a varied range of internships and destinations across the creative industries. Graduates of the Design course will have completed a capstone project and constructed a strategic portfolio.

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

* 'Live' briefs
* Professional and Student Shows
* Field trips and site visits: Field trips are closely aligned to course objectives.
* Presentation / portfolio skills (verbal and visual)
* Group projects / peer learning
* Guidance on Time management
* Projects promoting Entrepreneurship
* CV writing
* Symposia
* Projects involving research into employment opportunities

**PDP: Personal Development Plan**

The personal development plan is embedded in the Personal and Professional Development modules that run across all levels of the programme.

**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 Statements**

Art & Design

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

**Indian Institute of Art and Design website**

http://www.iiad.edu.in

**Kingston University website**

[http://www.kingston.ac.uk/undergraduate/](https://kucahtkh.kingston.ac.uk/owa/redir.aspx?C=e4524a6527204de683cf12cff8cf678a&URL=http%3a%2f%2fwww.kingston.ac.uk%2fundergraduate%2f)

**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** | | II4001 | II4002 | II4003 | II4004 | II5001 | II5002 | II5003 | II5004 | II6001 | II6002 | II6003 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 |  |  |  | S |  |  |  |  |  |  |  |
| A2 |  |  |  |  | S | S |  |  |  |  |  |
| A3 |  |  |  |  |  |  |  |  | S |  | S |
| A4 |  | S | S |  |  | S | S |  |  | S |  |
| **Intellectual Skills** | B1 | S |  |  |  |  |  | S |  |  |  |  |
| B2 |  | S | S |  |  |  | S | S |  | S |  |
| B3 |  |  |  |  |  |  |  |  | S | S | S |
| B4 |  |  |  |  |  |  |  |  | S |  |  |
| **Practical Skills** | C1 |  |  | S |  |  |  |  |  |  |  | S |
| C2 |  |  |  |  |  | S |  |  |  |  |  |
| C3 |  | S | S |  |  |  | S |  |  | S |  |
| C4 |  |  |  |  |  |  | S |  |  |  | S |

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

**COURSE DIAGRAM**

**Level 4 Level 5 Level 6**

**TB1 TB2 TB1 TB2 TB1 TB2**

Process 1

II4002 30

30

Context 2

II5001 30

30

Context 1

II4001 30

30

Context 3

II6001 30

Major Design Project

II6003 60

Process 2

II5002 30

30

Personal and Professional Development 3

II6002 30

Design Realization 2

II5003 30

30

Personal and Professional Development 2

II5004 30

30

Design Realization 1

II4003 30

30

Personal and Professional Development 1

II4004 30

30

**Technical Annex**

|  |  |
| --- | --- |
| **Final Award(s):** | **BA (Hons) Fashion Design**  BA (Hons) Communication Design  BA (Hons) Interior Architecture & Design |
| **Intermediate Award(s):** | Cert (HE)  Dip (HE)  BA (Ordinary) |
| **Minimum period of registration:** | 3 years |
| **Maximum period of registration:** | 6 years |
| **FHEQ Level for the Final Award:** | Honours |
| **QAA Subject Benchmark:** | Art & Design |
| **Modes of Delivery:** | Full time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Art |
| **School:** | The Design School |
| **UCAS Code:** | N/A |
| **Course/Route Code:** | **BA Fashion Design: UFFDE1FDE02**  BA Communication Design: UFCDE1CDE01  BA Interior Architecture & Design: UFIAD1IAD01 |