****

**Programme Specification**

**Title of Course: BA (Hons) Illustration Animation**

**Date Specification Produced: November 2012**

**Date Specification Last Revised: August 2019**

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**

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

**SECTION 2: THE PROGRAMME**

1. **Programme Introduction**

The BA (Hons) Illustration Animation course at Kingston University has long been recognised as a leading undergraduate experience in the subject areas providing some of the best practitioners in both illustration and animation. In the last ten years, the course has further developed Illustration as a distinct undergraduate applied art subject at Kingston by combining Animation as a pathway. Animation naturally informs and interrelates to the main subject in a number of ways; both use methods of interpreting source material and creating visual form to communicate, both are highly informed by observational skills in researching, originating and recording, and both have no inherent medium for visual expression. By teaching, learning and exploring these subjects in the dynamic studio environments of the Design School, the course has embraced the past traditions and current practice, and provided a forum for indentifying future territory. Central to this approach is the research active staff team who each support a freelance practice; these range from illustration and fine art to animation and film direction. The breadth of the disciplines feed into the aspiration of the course to seek and address future directions. The course has an agenda of addressing current communication themes and developments and scoping possible scenarios that benefit both the undergraduate experience and the course relevance and profile in industry. The core team of associate lecturers is further enhanced by bringing a diverse range of HPL contracted practitioners who address specialist areas of contemporary practice.

Specifically the Illustration Animation course aims to provide a design education based upon the key themes of:

1. Contextual Awareness of Principles
2. Creative Process
3. Knowledge of Practice

As traditional print media diversifies into digital platforms, the opportunities for image-based communication changes, as does the use of time-based forms. With interactive e-readers phones and pads, the applied use of communicative imagery has enormous potential and a marked alternative to photographic-based pictorial content. The course at Kingston is anticipating these developments and has the ambition to help lead them and is dedicated to exploring the potential of both subjects and the hybrid territory between them; rather than suggest ‘either / or’ pathways.

Illustration continues to evolve as a practice within the Creative Industries but increasingly moves across category definitions demonstrating its core function of adaptability. Whereas it was once closely linked to the print and communication processes, it now readily moves from the 2D to 3D and 4D; finding objects, places and virtual environments to populate.

Both subjects have a continuing association with commissioned commercial art, the craft of making an image to order. However the progressive access to digital technologies has enabled the Illustrator to disseminate an authorial voice and be at the creative conception of a communication project rather than just at the end as a specialist maker. Likewise, the on going development of technology has shifted the control of animation production towards the creative who can find a ready audience in online communities. For successful current and future practitioners a broad range of technological, social, cultural and contextual knowledge and skills is needed to compliment a confident and individual approach and visual articulation.

The programme delivers a number of key aims; underpinning all activities with the practice of drawing as an observational core using applied communication assignments to explore and consolidate new practices by ‘thinking through making’. The structural links of key themes are to be found ‘vertically’ in each Level; Level 4 is characterised by ‘principles’, level 5 by ‘process’ and level 6 by ‘practice’. Whilst ‘horizontal’ themes ‘knowledge’, ‘skills’ and ‘context and presentation’ link across to define the three main studio modules at each level.

Collaboration includes working with other courses within the Design School, the University and with external institutions and enterprises. Critical thinking is supported throughout each level and forms the basis of seminar and tutorial discussion of the work, with emphasis placed on recording the critique and using reflection to build individual informed practice.

In the first year the students are encouraged to gain an understanding of the principles of the subject areas. The key activities are explored through a range of assignments and research-based challenges based in and beyond the studio environment. The annual field trip demonstrates the synthesis of group observational work, both student and staff, with the exploration of a cultural environment with scheduled studio and company visits. Throughout the year location drawing, group visits to collections and exhibitions and special events in Kingston and central London enhance this total approach. Introductions to workshop resources are critical to opening potential working processes and knowledge. The Critical and Historical Studies modules extend and contextualise studio work offering knowledge of theory that underlies decision making.

The second year places more emphasis on processes, in order to help the individual customisation and understanding of creative assignments. A variety of collaborations extend the studio environment to include working across courses and disciplines. The core activity is centred on personal experimentation questioning and challenging assumptions; about the subjects, materials and audience. Research and presentation work continues the introductory themes from Level 4 and build a log that feeds into both Critical and Historical Studies preparation for the Dissertation module and Professional Practice in Level 6. Workshops continue to play a crucial role in development and understanding; from drawing and ideas generation to digital and print processes.

The final year has a 60-credit double module, the capstone module, that brings together skills and knowledge built from the previous two years and engages in a series of set assignments, the majority of which are live or based on real world situations. One direction is then pursued as a negotiated personal project against a time constraint. The last section of the course capstones professional practice in three areas; the portfolio, the exhibition, and a practical practitioner symposium that ranges from copyright to invoicing. The group curate an independent London show; including financing, venue, publicity and event.

The Critical and Historical Studies (CHS) element of the degree is a three-year 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.

1. **Aims of the Programme**

The main aims of the programme are:

* To develop a range of critical, creative, technical and professional skills relevant to successful practice in Illustration Animation and related areas.
* To develop an understanding of key critical, professional, theoretical and cultural agendas in the area of Illustration Animation and communication media.
* To encourage experimentation with, and the creative use of, new and existing processes, methods and technologies.
* To develop skills in research and analysis and encourage critical reflection, intellectual risk-taking and the development of effective and appropriate communication methods.
* To encourage independent and critical thinking and develop transferable skills and competencies.
* To develop experience and knowledge of collaborative working methods and processes within a communication focused environment.

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.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **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 a comprehensive knowledge and understanding of historical and contemporary illustration and or animation practice and theory. | B1 | Understand contemporary and historical art and design issues, appropriate theory and the development of skills in critical analysis for their own sake or for their application to chosen practice | C1 | Demonstrate an advanced level of practical understanding and technical competence - whether in traditional or digital technology - to enable them to practice successfully in their chosen professions |
| A2 | Demonstrate a critical understanding of the relationship between theory and practice in art and design as it relates to the subjects. | B2 | Possess a professional level of individual creativity, vision, personal expression and intellectual ability to enable students to practise successfully in their chosen disciplines. | C2 | Demonstrate an advanced understanding of new and future methods, materials, processes and technologies appropriate to communication design. |
| A3 | Discuss critically the national and international contexts of art and design practice. | B3 | Recognise the cultural, conceptual and professional contexts relevant to the evaluation and understanding of their work and that of others. | C3 | Demonstrate individual creativity, personal expression and technical competence, using the practical skills necessary to critically evaluate and realise coherent communication solutions in appropriate media. |
| A4 | Demonstrate the development of problem solving skills through research, critical analysis and the subsequent development of creative solutions within a professional, contextual and ethical framework. | B4 |  | C4 | Demonstrate a critical understanding of current and future technologies and their impact on culture, society and the environment, including an appropriate knowledge of the application of communication materials 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:

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **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).

or

* BTEC National Diploma – 1 Distinction and 2 Merits
* Plus 5 GCSEs at Grade C or above, including English and Mathematics

or

* Access Diploma in Higher Education
* Plus 5 GCSEs at Grade C or above, including English and Mathematics

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) Illustration Animation. 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**

Not applicable

**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 (with the exception of Level 6 which has one 60 credit module). 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.

**Level 4**

The first year of the course deals with the principles of communication design and the underpinning skills and theory. Curriculum areas include: drawing principles, communication and representation, illustration and animation introductions, studio and workshop practice, printmaking / computer / photography / filmmaking / 3D skills. Particular importance is placed on the understanding of a contextual framework to underpin the design process developing key skills such as how to research and how to present.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Level 4** (all core) | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Introductory Principles | IA4001 | 30 | 4 | 1&2 |
| Working Methods | IA4002 | 30 | 4 | 1&2 |
| Research Recording & Presentation | IA4003 | 30 | 4 | 1&2 |
| Image &Text:  Communication Design History for Illustration Animation | HA4109 | 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 Illustration Animation.

**Level 5**

In the second year, the course focuses on the processes of communication and thesubsequent interpretation and exploration in increasingly complex contexts. Students are encouraged to develop a broader understanding of how and where their new skills can be applied, through the creative processes, to a variety of increasingly challenging projects.

There is a choice at this point for students to specialise in more advanced animation or illustration process and theory by selecting either the Animation or Illustration Studio module. The decision to specialise is usually made following the end of year tutorial and feedback at the conclusion of Level 4. These module are designed to create an in-depth understanding of process through a series of specialist subject assignments. The modules can lead to continued specialisation at level 6 or the exploration of both illustration and animation. Some of the work covered in this year maybe collaborative, either within the School or with design consultancies, external agencies or user groups.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Level 5** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Process & Purpose | IA5001 | 30 | 5 | 1&2 |
| Illustration: studio  **or**  Animation: studio | IA5002  IA5003 | 30  30 | 5  5 | 1&2  1&2 |
| Context and Presentation | IA5004 | 30 | 5 | 1&2 |
| Critical Issues in Illustration & Animation | HA5106 | 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 Illustration Animation.

**Level 6**

In the final year students will explore the practice of illustration, animation or related territory and expand their individual practice through a series of set projects, the majority of which are ‘live’, plus an extended self-initiated ‘capstone’ project. The focus is on the student’s own aims and ambitions, which reflect their area of study and understanding of potential careers. This final year leads to the strategic construction of a professional portfolio in a relevant and appropriate form.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Level 6** | | | | |
| **Compulsory modules** | **Module code** | **Credit**  **value** | **Level** | **Teaching Block** |
| Practice & Realisation | IA6001 | 60 | 6 | 1&2 |
| Professional Practice & Presentation | IA6002 | 30 | 6 | 1&2 |
| Dissertation: Research & Reflection | HA6101 | 30 | 6 | 1&2 |

Progression to Level 6 requires passes in all modules.

1. **Principles of Teaching Learning 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 Illustration Animation **principles** through the level 4 modules. The nature of the modules provides for the increasing complexity of projects as the student navigates through the level and the theme. This concept is reflected in level 5 in which the Illustration Animation **processes** are customised and contextualised and at level 6 in which the students’ Illustration Animation **practice** is applied into a professional context.

The teaching and learning of communication design projects incorporates:

* Analysis of the project brief, research and idea generation of the ‘theme’ or objective and subsequent problem finding for problem solving.
* Analysis of context.
* Drawing observation and strategies for design thinking and the design process.
* The promotion of studio practices and creative material usage and manipulation.
* The teaching of communication and presentation tools and techniques.
* The teaching of digital tools for design and realisation
* Tutorials, lectures, seminars and workshops
* The development of students’ ability to confidently communicate orally
* Project reviews and crits to promote peer project discussion and debate.
* The encouragement of self-reflection and self-criticism within students in relation to a sustainable image based practice.

The continual and iterative nature of the design process requires a continual process of formative assessment and feedback 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 appropriate project work; typically a portfolio, a major practical presentation project and the capstone project.

The delivery of modules will be by means of lectures, seminars, workshops, group critique, individual tutorials, demonstration, projects, briefings, study visits, peer learning, independent learning and study skills.

* ***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 structured student or staff-led presentations followed by discussion. The seminar is usually based upon a theme which 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 guests from industry 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 alternatively 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 centered 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 project initiatives, and to guide and facilitate further independent 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, technology, technique or equipment not previously experienced by a group of students. It is intended to make students aware of the potential and characteristics of the ‘subject’ and 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 which 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, which 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 (self-initiated briefs). This kind of project comprises 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 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 the design courses. 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 also takes place through other activities 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. 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, lead 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 courses 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.
* ***Canvas*** - 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.
* ***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 students 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**

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.

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 formalized 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 which include Printmaking, Moving Image and Animation, 3D and Photography, 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.  Modules have Module Leaders and 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
* Support for students with Disabilities
* Faculty-aligned Careers Advisers who run workshops, weekly drop-ins and 1:1 appointments
* Information Services, including the Library Resources Centres
* Personal Tutor Scheme

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

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 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.

On completion of the course, students will have completed a 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. In recent years graduates from the course have been employed as designers, illustrators, concept artists, character designers, animators, animation directors, art directors and a wide range of visual interpreters for many global companies (most recently Macmillan publishers and Walt Disney animation).

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

* 'Live' briefs: Anthony Nolan Trust, Random House, British Institute of Human Rights, The Old Vic theatre co., the House Of Illustration, Akido Magazine
* Competition entry: RSA, D&AD, Penguin Design Awards, V&A Student Illustration Awards, etc
* Professional and Student Shows: D&AD New Blood,
* Field trips and site visits: Ryantown HQ, CIA, Heart agency, Leo Burnett
* Presentation / portfolio skills (verbal and visual): Portfolio modules
* Group projects / peer learning
* Time management
* Entrepreneurship
* CV writing
* Professional Practice Symposia

**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 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/illustration-animation/>

**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** | | IA4001 | IA4002 | IA4003 | HA4109 | IA5001 | IA5002 | IA5003 | IA5004 | HA5104 | IA6001 | IA6002 | HA6101 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 | S | S |  | S | S | S | S |  | S | S | S | S |
| A2 | S |  |  | S | S |  |  | S | S |  | S | S |
| A3 |  | S | S | S | S | S | S |  | S | S |  | S |
| A4 | S | S |  | S |  | S | S | S | S | S | S | S |
| **Intellectual Skills** | B1 | S | S |  | S |  |  |  | S | S |  |  | S |
| B2 | S | S |  |  |  | S | S | S |  | S | S |  |
| B3 |  |  | S |  | S | S | S |  |  |  | S |  |
| **Practical Skills** | C1 |  | S | S |  |  | S | S |  |  | S |  |  |
| C2 |  |  | S |  |  |  |  | S |  | S |  |  |
| C3 | S | S |  |  | S | S | S |  |  | S | S |  |
| C4 | 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.**

**Course Diagram – BA (Hons) Illustration Animation**

**Level 4 Level 5 Level 6**

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

Practice and Realisation

IA6001 60

Processes and Purpose

IA5001 30

IA5001 30

Introductory Principles

IA4001 30

Illustration: studio

IA5002 30

IA5002 30

Working Methods

IA4002 30

**or**

Professional Practice and

Presentation

IA6002 30

IA6002 30

Research Recording and

Presentation

IA4003 30

Animation: studio

IA5003 30

IA5004 30

Context & Presentation

IA5004 30

Dissertation:

Research and Reflection

HA6101 30

Image &Text:

Communication Design History for Illustration Animation

HA4109 30

Critical Issues in Illustration and Animation: Research & Practice

HA5106 30

HA5003 30

**Technical Annex**

|  |  |
| --- | --- |
| **Final Award(s):** | BA (Hons) Illustration Animation |
| **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  History of Art, Architecture & Design |
| **Modes of Delivery:** | Full time |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Art |
| **School:** | Design |
| **Department:** | Illustration Animation |
| **UCAS Code:** | W220 |
| **Course/Route Code:** | UFILA1ILA01 (Full-time)  UFILA1ILA03 (Exchange Year) |
|  |  |