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**Programme Specification**

**Title of Course: MA Curating Contemporary Design**

 **(in partnership with the Design Museum)**

**Date Specification Produced: November 2012**

**Date Specification Last Revised: June 2020**

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

**SECTION 1: GENERAL INFORMATION**

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| **Title:** | **MA Curating Contemporary Design**  |
| **Awarding Institution:** | **Kingston University** |
| **Teaching Institution:** | **Kingston University & Design Museum** |
| **Location:** | **Department of Creative & Cultural Industries, School of Critical Studies & Creative Industries,****Kingston School of Art, Knights Park, and the Design Museum** |
| **Programme Accredited by:** | **N/A** |

**SECTION2: THE PROGRAMME**

1. **Programme Introduction**

The MA Curating Contemporary Design is based in the School of Critical Studies & Creative Industries in the Kingston School of Art, at Kingston University. It is taught alongside other MAs as well as providing a productive and stimulating environment for PhD students. Shared learning across programmes is an important aspect of both School and Faculty provision. The MA Curating Contemporary Design is a one-year full-time, two-year part-time taught jointly between the Design Museum and Kingston University. This successful and equal partnership has benefitted the students who access both the Design Museum as a laboratory of innovative practice and the University as a research centre.

The MA Curating Contemporary Design engages with a curatorial practice that actively responds to and participates in an increasingly complex and unstable world. The main medium of this practice is design which itself expanded into various forms from the tangible to intangible, from object to project, from solution to question. The course utilises the challenge to conventional understanding of design and curatorial practice to experiment with and test new formats that can inspire public perception as well as academic discourse.

Curating is understood not only it is realm of care for the object but of concepts too. Such an approach observes and critically examines its medium – design – considering its functional and aesthetic but equally social, political and ecological values and concerns. It responds with specific formats of communication – display, debate or writing – to stimulate critical engagement, questioning, debate and action. We use speculation and fiction as methodologies to discover options, possibilities and alternatives.

Through the facilities at the Design Museum but also the various KSA archives as well as Stanley Picker Gallery and Dorich House Museum, the course provides students with direct contact to design objects and projects. Students gain skills for close observation, research and interpretation but equally skills to apply their critical thinking in various formats of public engagement: from exhibition, to events and writing. Theoretical and historical texts underpin our interrogation with contemporary design practice and its relationship to current affairs.

Since we accept that design is not an addition to certain things but the very thing itself, the field has become vast as a consequence of a man-made world. Design is not just consumable but shapes our everyday existence from relations to finance. Guest lecturers and selected staff of the art school introduce emerging work and innovative concepts of design practice. Shared learning across programmes is an important aspect and allows forthcoming curators to engage directly with the practice they intend to critically examine, interpret and communicate. A carefully composed Curating Visits Programme complements these exposures. Running alongside the main teaching programme, these sessions include visits to exhibitions, studios and other sites of design or curatorial practice.

The MA Curating Contemporary Design is a one-year full-time, two-year part-time or two-year full-time with professional placement course taught jointly between the Design Museum and Kingston University. This successful and equal partnership has benefitted the students who access both the Design Museum and the University as a laboratory of innovative practice as a research centre.

Of special note is the use of live projects, often in collaboration with our partner, the Design Museum or institutions such as the British Council, the National Trust or Gallery Fumi, which allow students to gain first hand curatorial experience. The briefs for these projects can be experimental or address real world issues. The projects are designed to develop skills in research, analysis, experimentation, communication and presentation to peers, tutors, industry, collaborative partners and also the wider public.

The art school context provides students with direct contact to contemporary designers, artists and architects and encourages interdisciplinary collaborations which have included MA courses such as Sustainable Design, Fashion, Art and Design History, Art Market and Appraisal. The outstanding workshops at KSA are accessible to all students and collaborations with the Stanley Picker Gallery and Dorich House Museum allow for experimentation with curatorial formats, media and techniques.

The course includes an integrated work placement or placements, which enables students to further develop their professional skills and enhance their employability. From the start of the course, students will begin to work to secure (a) placement(s) suitable for their course and career, supported and advised by the Careers and Employability Services team and the Professional Placement Module Leader. Workshops are provided on CV creation, interview techniques and placement searching, with drop-in sessions to provide additional support. In order to take the Professional Placement module, students need to have arranged a placement, approved by the Course Leader, by the end of the preceding teaching block. Students undertake the placement following the completion of the final module. During the placement students will be supervised (online) by a tutor who, if possible, will visit during the placement. Depending on the location of the placement, meetings might take place face-to-face or via platforms such as Microsoft Teams. The placement module will make use of the Virtual Learning Environment (VLE) Canvas for communication and dissemination of information between students and staff as well as making online learning materials available. Students will be required to complete a professional placement portfolio that includes monthly diary/blog posts (250-300 words per diary/blog post) for each month of the placement, collection of samples of work, a reflective essay (1,500 words minimum) and CV. They will also assemble and collate samples of work and evidence of achievement produced during their placement which will also be submitted for assessment. Placement providers will be asked to appraise the students’ work and this feedback will be made available to the student. The placement module will be assessed on a pass/fail basis.

This integrated placement(s) provides students with a valuable opportunity to apply and develop their knowledge and skills in a professional working environment, enabling them to deepen their knowledge of the industry, develop their self-confidence, and strengthen their CV. Students undertaking placement activities are in a stronger position to gain the skills and experience which are valued by employers.

1. **Aims of the Programme**

The overall aim of this field is to enable students to develop their potential career within the cultural and creative industries. Its aim is to create a supportive learning environment for full time and part-time students that will enable them to achieve their potential through the study of curating contemporary design. In particular the programme aims to

* Provide a grounding in the history and theory of design curating
* Provide experience in the practice of organising, interpreting and promoting design
* Consider the development of museology
* Provide students with a thorough understanding of design curating within the context of current theory and practice, based at the Design Museum and Kingston University
* Develop in students key intellectual and practical transferable skills in study areas such as self-management, time management, written and oral expression, a commitment to lifelong learning, and the use of Information Technology
* Improve student self-confidence, and critical independent, and logical thought to allow them to develop their ideas in a critical manner in both writing and orally in a group
* Develop students’ research skills in identifying, locating, and critically appraising primary and secondary material as well as techniques for learning independently, that will allow them to manage curatorial projects.
* Promote the ability to work within a curatorial team.
* Work alongside and interact with designers, clients, graphic designers and educationalists.
* Ensure students place the subject within a global perspective, and understand issues of cultural diversity
* Allow students to characterise their specialisation according to their career goals
* The 2-year programme with integrated placement(s) also provides students with an opportunity to enhance their professional skills, preparing them for higher levels of employment, further study and lifelong learning
1. **Intended Learning Outcomes**

The programme outcomes are referenced to the UK Quality Code for Higher Education, including the QAA Master’s Degree Characteristics 2015 and the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014) with an awareness of the undergraduate subject benchmarks for Art and Design, and relate to the typical student. The programme provides opportunities for students to develop and demonstrate knowledge and understanding, skills and other attributes in the following areas.

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| **Programme Learning Outcomes** |
|  | **Knowledge and Understanding****On completion of the course, students will be able to:** |  | **Intellectual skills** **On completion of the course, students will be able to:** |  | **Subject Practical skills** **On completion of the course, students will be able to:** |
| A1 | Demonstrate a high level of knowledge and understanding of the historical framework of collecting and curating design | B1 | Understand contemporary curatorial practice | C1 | Apply wider historical context to curatorial practice |
| A2 | Critically appraise international and national curatorial practice.  | B2 | Recognise key approaches to curating practice and connect theory and practice.  | C2 | Work across teams of interdisciplinary practice |
| A3 | Demonstrate a broad understanding of different contexts for curating practice | B3 | Demonstrate an ability for sustained research, critical analysis and evaluation | C3 | Demonstrate personal curatorial practice and approach in their chosen area of practice |
| A4 | Demonstrate a sophisticated understanding of contemporary creative practice | B4 | Demonstrate a critical and reflective approach to curating design | C4 | Show awareness of the international issues and approaches and how these relate to curatorial practice |
|  |  |  |  | C5 | Demonstrate professional skills (including self-presentation, communication, interpersonal/ teamwork, research and information literacy, numeracy, time-management and project-planning, management and leadership skills, and ethical practice) |

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

students to develop a range of Key Skills as follows:

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

1. **Entry Requirements**

The minimum entry qualifications for the programme are:

A good BA (Hons) degree or equivalent qualification in an academic or practice subject.

Applicants with relevant experience but not necessarily the qualifications or disciplinary background identified above, and who demonstrate the necessary skills and intellectual achievement needed to undertake the course will also be considered.

We welcome applicants with relevant work experience, such as practitioners, museum staff and designers looking to extend their professional experience.

A minimum IELTS score of 6.5, TOEFL 88 or equivalent is required for those for whom English is an acquired language. Applicants from one of the recognised [Majority English Speaking Countries (MESCs)](http://www.kingston.ac.uk/international/studying-at-kingston/language-requirements/#mesc) do not need to meet these requirements.

Recognition of Prior Learning:Applicants with prior qualifications and learning may be exempt from appropriate parts of a course in accordance with the University's policy for the recognition of prior certificated learning (RPCL) and recognition of prior experiential learning (RPEL).

1. **Programme Structure**

This programme is offered as a full field in full-time, part-time and ‘with professional placement’ modes, and leads to the award of MA. Entry is normally at Level 7 with A-level or equivalent qualifications (See section D). Intake is normally in September.

**E1. Professional and Statutory Regulatory Bodies**

N/A

**E2. Work-based learning**

Work placement is an integral part of the 2-year programme and students will receive support from the award winning Careers and Employability Services team.

While it is the responsibility of individual students to secure appropriate placements, the Careers and Employability Services team offer each student support at all stages of the application process, including writing CVs, completing application forms, participating in mock interviews, assessment centre activities and psychometric tests. Sourcing and applying for placement(s) gives students the opportunity to experience a competitive job application process.

The experience of the work placement period enables students to apply their learning in the professional work environment, 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 their prior learning, and to evaluate the relationships between academic skills and employers’ expectations. Students will be assessed during and at the end of this period, through a portfolio of work, which will be marked as pass/fail.

**E3. Outline Programme Structure**

The MA Curating Contemporary Design is made up of four 30-credit modules and one 60- credit module (a total of 180 credits), all at Level 7. All students will be provided with the University’s Postgraduate Regulations (PR) and the Course Handbook. Full details of each module will be provided in module descriptors and student module guides.

Students on the 2-year programme (with integrated placement) must complete all modules by the end of TB3 and then work in their placement(s) for a maximum of 12 months. The student should confirm that their placement opportunity is available by the end of May, and the course team will confirm whether this is acceptable within two weeks. Students on placement(s) must complete a professional placement portfolio which includes a reflection on how they have applied the skills they have developed during the previous year, within a professional working environment.

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| **Level 7 Full-time** |
| **Compulsory modules** | **Module code** | **Credit** **value** | **Level**  | **Teaching Block** |
| Curatorial Skill Sets | CD7105 | 30 | 7 | 1 |
| Theories of the Contemporary Object | CD7106 | 30 | 7 | 1 |
| Curatorial Format | CD7107 | 30 | 7 | 2 |
| Politics of Display | CD7108 | 30 | 7 | 2 |
| Major Project | HA7201 | 60 | 7 | 1, 2, 3 |
| Professional Placement (CSCI) | WP7002 | 120 | 7 | TB1, TB2, TB3 (Yr 2) |

Students exiting the programme with 60 credits are eligible for the award of PgCert in Curating Contemporary Design.

Students exiting the programme with 120 credits are eligible for the award of PgDip in Curating Contemporary Design.

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| **Level 7 – Part-time** |
| **Compulsory modules** | **Module code** | **Credit** **value** | **Level**  | **Teaching Block** |
| **YEAR 1** |
| Curatorial Skill Sets | CD7105 | 30 | 7 | 1 |
| Curatorial Formats | CD7107 | 30 | 7 | 2 |
| **YEAR 2** |
| Theories of the Contemporary Object | CD7106 | 30 | 7 | 1 |
| Politics of Display | CD7108 | 30 | 7 | 2 |
| Major Project | HA7201 | 60 | 7 | 1, 2, 3 |

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

The School of Critical Studies & Creative Industries promotes and sustains a distinctive pattern of teaching and learning practices. For this course this is combined by equal access to the staff and programme of the Design Museum London. Teaching and learning strategies have developed in close relation to the museum practice, design 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 project delivery.

Students are strongly encouraged to develop their own informed and curatorial practice taking into account contemporary research, current industry and design practices. This is achieved through the teaching philosophy in the School, which highlights the importance of knowledge of the contemporary and future art and design context and through awareness of the forces and issues that influence society, cultural organisations, and industry to meet the needs of present and future generations.

The approach to Teaching, Learning and Assessment within the MA Curating Contemporary Design is informed by Kingston University’s Corporate Plan. In particular this provides an emphasis on key aspects of our approach:

* The encouragement and support of high quality teaching informed by research and best practice.
* An environment that will create, test, share and spread knowledge for its own sake.
* Those delivering teaching will be engaged in the development of their discipline.
* The course team will enable students to have the choices and the skills needed for fulfilling professional employment.

A combination of staff and student-led learning principles have been used in the design of the curriculum and the overarching approach to learning and teaching related to both disciplinary and interdisciplinary knowledge – described by KU as the relationship between *producing* and *pursuing* and *producing* and *authoring*.

Curators engage in authentic, challenging and industry relevant projects. They work collaboratively with peers in a community of shared disciplinary and interdisciplinary practice and are able to reflect on and theorise their learning.

The teaching and learning of curatorial projects incorporates:

* Analysis of the project brief, research and insight gathering in to the ‘theme’ or objective and subsequent problem finding for problem solving.
* Analysis of context.
* Tools and strategies for curatorial process.
* Teaching communication and presentation tools and techniques.
* Teaching digital tools for design and realisation
* Tutorials, lectures, seminars and workshops
* Developing students’ ability to confidently communicate orally
* Project reviews and critiques to promote peer project discussion and debate.
* Encouraging within students’ self-reflection and self-criticism in relation to a sustainable practice.
* A continual process of formative assessment and feedback/feedforward through the use of studio tutorials, reviews and group critiques. Summative assessment at the end of the module and formal feedback is provided following review of the submitted/presented project work.

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 topic 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 take place at the Design Museum. 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.

**• 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 material, technology, process, 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.

**• Museum Visits** - By definition, a study visit will involve travelling 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** - Set projects are often linked to a given curatorial project 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.

**• The VLE (Virtual Learning Environment)** - is an online environment that aims to make the most effective use of a range of virtual teaching and learning tools. The School is involved in the development of online materials to support course, School and Faculty content. The aim is to develop a flexible set of virtual resources demonstrating skills, processes and methods valuable for enhancing creativity and knowledge throughout the 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.

**• Work Placement –** the integrated work placement is primarily reliant on independent activity on the part of the student, with some support from their tutor.  During the period of the placement(s) students will be supervised (online) by a tutor who, if possible, will visit during the placement. Depending on the location of the placement, meetings might take place face-to-face or via platforms such as Microsoft Teams. The placement module will make use of the Virtual Learning Environment (VLE) Canvas for communication and dissemination of information between students and staff as well as making online learning materials available,

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

**The Personal Tutor Scheme**

The Aims of the Personal Tutor Scheme:

* To provide appropriate academic advice and guidance throughout a student’s studies by monitoring progress and identifying individual needs.
* To provide an holistic overview and guidance for individual study and the development of personal practice.
* To provide a formalised structure for the ongoing 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 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 their year/s of study.
* One-to-one meetings will vary in length depending on the profile and needs of individual students.

The School of Art & Design History employs permanent staff members to lead level 7. The permanent nature of the staff affords them substantial and visible presence for students 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 7**

* To help students to make the transition to Masters level study and understand how to use feedback on the postgraduate course
* To encourage students to be proactive in making links between their course and their professional and/or academic aspirations
* To explore students’ research aspirations
* To help students gain confidence in contributing to, and learning from, constructive peer review
* To encourage students to become part of a wider disciplinary and/or professional community
* To help students to prepare for the dynamics of supervision

Students are supported by:

* The Design Museum as a place of learning.
* A Module Leader for each module
* A Course Director to help students understand the programme structure
* Personal Tutor to provide academic and personal support
* Support on placements
* Technical support to advise students on IT and the use of software
* A designated programme administrator
* An induction and welcome week at the beginning of each new academic session
* Staff Student Consultative Committee
* The VLE/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
* An Academic Success Centre that provides academic skills support for undergraduate and postgraduate students
* Student support facilities that provide advice on issues such as finance, regulations, legal matters, accommodation, international student support etc.
* A Student Achievement Officer who provides pastoral support
* Disabled student support
* Careers and Employability Services – will provide support for students prior to undertaking work placement(s)
* Faculty-aligned Careers Advisers who run workshops, weekly drop-ins and 1:1 appointments
* The Union of Kingston Students

The curating course is also taught one day a week in the Design Museum educational space. The teaching spaces provide an 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 curating learning experience.

**Staff Structure**The staff support structure maps to the studio system. Course Directors co-ordinate the course and studio space. 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 members mediate this experience across each stage of the course, moving from an explicit to implicit role in students’ development, enabling students to learn how to learn and become more progressively independent.

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

* Up-to-date knowledge of relevant University systems and procedures
* Student Support Office
* NUS (National Union of Students)
* Mentoring Scheme
* RPCL (Recognition of Prior Certificated Learning) / RPEL (Recognition of Prior Experiential Learning) processes
* SSCC (Staff Student Consultative Committee)
* BOS (Board of Study)
* Annual Monitoring
* Erasmus Exchange programmes
* Information on Scholarships and Bursaries
* Alumni and Graduate Experience
* Coordinating Personal Tutor Scheme

**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 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. **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 Module Evaluation Questionnaires (MEQs) and a Postgraduate Survey
* Moderation policies
* Feedback from employers
1. **Employability Statement**

All courses in the School of Critical Studies & Creative Industries 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 so that students are effectively equipped for the world of work on their graduation from the course.

The course and School have strong and well-established links to industry both nationally and internationally. This is significant for the course as a high percentage of students are from and, post-graduation, return to a wide range of international locations. Modules within the course structure are intended to address the changing nature of curating design and the emerging global workplace. The course works in collaboration with organisations and business – recent projects have been undertaken with the British Council, The National History Museum and the Architecture Foundation. The course also organises a regular programme of professional lectures and contemporary sites of curatorial practice. An additional aspect to these activities has been in the development of collaborative projects like Dream Lab with the British Council and connections with international universities such as China Academy of Art and Hongik University in Korea.

The 2-year integrated work placement programme is designed to provide students with enhanced opportunities for securing professional employment at the end of their degree, providing skills and experience that employers are looking for in their work force. These are supported by the Careers and Employability Services team, providing drop-in and scheduled events to support students in the preparation of CVs, applications, and preparation for interviews and assessment centres.

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

None.

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

**QAA Master’s Degree Characteristics 2015**

[http://www.qaa.ac.uk/docs/qaa/quality-code/master's-degree-characteristics-statement.pdf?sfvrsn=6ca2f981\_10](http://www.qaa.ac.uk/docs/qaa/quality-code/master%27s-degree-characteristics-statement.pdf?sfvrsn=6ca2f981_10)

**Course Page:**

<http://www.kingston.ac.uk/postgraduate-course/curating-contemporary-design-ma/>

**The Design Museum:**

<https://designmuseum.org/>

**Development of Programme Learning Outcomes in Modules**

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

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|  | **Level 7** |
|  | **Module Code** | CD7105 | CD7106 | CD7107 | CD7108 | HA7201 | WP7002 |
| **Programme Learning Outcomes** | **Knowledge & Understanding** | A1 | S | S | S | S | S |  |
| A2 | S | S | S | S | S |  |
| A3 | S | S | S | S | S |  |
| A4 | S | S | S | S | S |  |
| **Intellectual Skills** | B1 | S | S | S | S | S |  |
| B2 | S | S | S | S | S |  |
| B3 | S | S | S | S | S |  |
| B4 | S | S | S | S | S |  |
| **Practical Skills** | C1 | S | S | S | S | S |  |
| C2 | S | S | S | S | S |  |
| C3 | S | S | S | S | S |  |
| C4 | S | S | S | S | S |  |
| C5 |  |  |  |  |  | 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.**

**MA COURSE STRUCTURE DIAGRAM – MA CURATING CONTEMPORARY DESIGN**

**FULL-TIME**

Teaching Block 1 Teaching Block 2 Teaching Block 3

PG Dip

120 credits

MA

180 credits

Curatorial Skills Sets

CD7105 30

Curatorial Format

CD7107 30

Theories of the Contemporary Object

CD7106 30

Politics of Display

CD7108 30

Major Project

HA7201 60

**PART-TIME YEAR 1**

 Teaching Block 1 Teaching Block 2 Teaching Block 3

Curatorial Format

CD7107 30

Curatorial Skills Sets

CD7105 30

**PART-TIME YEAR 2**

 Teaching Block 1 Teaching Block 2 Teaching Block 3

Politics of Display

CD7108 30

Theories of the Contemporary Object

CD7106 30

Major Project

HA7201 60

**Technical Annex**

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| **Final Award(s):** | MA Curating Contemporary Design |
| **Intermediate Award(s):** | PG Cert PG Dip |
| **Minimum period of registration:** | FT – 1 year FT – 2 years (with Professional Placement)PT – 2 years |
| **Maximum period of registration:** | FT – 2 yearsFT – 3 years (with Professional Placement)PT – 4 years  |
| **FHEQ Level for the Final Award:** | Masters |
| **QAA Subject Benchmark:** | None at PG level, but aware of the UG Benchmarks in Art & Design |
| **Modes of Delivery:** | Full-time, Part-time and ‘with Professional Placement’ |
| **Language of Delivery:** | English |
| **Faculty:** | Kingston School of Art |
| **School:** | Critical Studies & Creative Industries |
| **Department:** | Critical & Cultural Industries |
| **UCAS Code:** | N/A |
| **Course/Route Code:** | PFCCD1CCD01 (Full-time)PPCCD1CCD01 (Part-time)PFCCD1CCD99 (with Professional Placement) |
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