Programme Specification

SECTION A: CORE INFORMATION

1.	Name of programme:	Fashion Design and Promotion
2.	Award title:	BA (Hons)
3.	Programme linkage: *Is this part of group of linked programmes between which students can transfer at agreed points?*	No
4.	Is the programme a top-up only?	No
5.	Does the programme have a Foundation Year (Level 3) associated with it? *So that students enter for a four-year programme and progress directly from the Foundation Year to Stage 1 without having to re-apply?*	Yes – BA (Hons) Art and Design (Extended)
6.	Level of award:	Level 6
7.	Awarding Body:	University of Sunderland
8.	Department:	Arts and Creative Industries
9.	Programme Studies Board:	UG Design
10.	Programme Leader:	Jill Kirkham

11. How and where can I study the programme?

At Sunderland:	
Full-time on campus	✓
Part-time on campus	✓

12. How long does the programme take?

	Min number of years / months	Max number of years / months
Full-time	3	9
Part-time	6	9

For start-dates please see the current edition of the Prospectus or contact the relevant department at the University. For start-dates for programmes delivered in a partner college, please contact the relevant college.

SECTION B: FURTHER CORE INFORMATION

26. Learning and teaching strategy

This programme is unique in that it will give you a broad awareness of the fashion industry as a whole; from concept right through to the garment we buy in store. You will build core skills in fashion design, illustration, graphic design, textiles, photography, branding, promotion and product development all with a focus on Fashion. You will also study aspects of fashion journalism, such as styling, photography and contemporary trends and subcultures. Final projects show the breadth of the course and have included; fashion lines, fashion magazines, homeware lines, branding and promotion campaigns and season portfolios for major high street stores. We aim to develop you as graduates who have the fundamental skills and knowledge required for working in diverse creative roles within the fashion industry.

This programme is also about developing your confidence, problem solving skills, communications skills and professionalism so that you are well prepared to enter the professional world. 'Hands on' making is an important part of this programme and through the learning of making skills you will develop your individual creativity. Alongside this, you will learn about the wider cultural context of art, design and making as well as about career options in this exciting field.

Where you learn is also important and on this programme you will work in excellent studios, in Priestman Building, which houses our art and design facilities; in FabLab (*fabrication laboratory* - is a workshop offering digital fabrication skills and equipment), and in the David Putnam Media Centre, where you will learn alongside Fashion Journalism students, with access to the media Hub, our online student website Fashion North and Spark radio.

Another key aspect of the programme is that wherever possible we will bring you into contact with fashion professionals, in the form of talks and live briefs. You will do a work placement as part of the Into-Industry module, which will enable you to have first-hand experience of the real fashion industry and help you define a path for your chosen career.

This programme is underpinned by what have been described as the 'signature pedagogies', which are distinctive in art and design teaching (Shreeve, Sims & Trowler, 2010). These approaches will help you to develop professional skills and attributes which will be transferable to many jobs and careers in the future:

- *Learning has a material and physical dimension -* There is recognition of the whole person's involvement in learning; it is not simply a matter of cerebral activity, but a bodily learning that involves the emotions and senses. For example, on this programme much of your learning will develop through making and you will learn to develop skills relating hand, eye and brain. Sensitivity to feel, weight and qualities of fabric and how to manipulate it is an example of this.

- *Learning involves living with uncertainty and unknown outcomes* –in the creative subjects, it is not always appropriate for the tutor to tell you the answer. Instead you will develop the ability to judge, evaluate and critique and you will develop personal responsibility and independence – important attributes for employment. As an emerging fashion designer and promoter, you might well be inventing completely new approaches to fashion. If this is the case you'll be taking exciting risks in your work.

- *Learning has a visible dimension* – You can see your learning through work in progress. This is often not the case in other subjects. In order to learn about fashion design, making and promotion you will have to actually do it. Once you have something, for example a garment, you can reflect on it by seeing it, feeling it and even wearing it (or seeing it worn). From this you can assess the strengths and weaknesses of what you have done before developing things further.

- *Aspects of learning take into account the audience* – Who your work is for and in what context it is shown, are both important. Again this is not always the case in other subjects. This will be a key aspect of this programme as you will need to consider your customer in all of your work. You'll also get the chance to try things out in real projects and events such as an exhibition and fashion show.

- *The intention is to develop independent creative practitioners* - The tutor's role is not to develop students who are all only able to recite a fixed canon of knowledge, but to encourage individuals who understand where they and their work fits and belongs, within a practice. Within this context you will develop your own personal creativity and interests.

- *Learning is fundamentally social* – The learning (your designs, fashion garments products, promotional materials and events) will be visible and discussed. Students have access to more experienced students and tutors (and visiting industry specialists) and discussion is a key part of, often informal, learning situations. This social element can also help you to build confidence in working with others.

- *Process is important and developmental* - The developmental nature of student and tutor interaction is often centred on unfinished and on-going work in progress. These opportunities for formative feedback are facilitated by the visibility of the 'work' around you and the readily accessible work of others..It is faster to 'read' a garment or design, for example, than a dissertation, and meaning may be jointly debated with the whole group in the presence of both student and tutor.

- *Teaching and Learning Spaces* – You tend to learn in the studio or sometimes in professional ('real world') contexts. That is key on this programme, where you learn in fashion studios as well as through showing your work in exhibitions, fashion shows, events and placements.

- *Tutor Identity* – In art and design subjects most tutors are professional designers, artists, curators or writers as well as teachers. This is often not the case in other subjects. All of our staff have had well established careers within the fashion industry, including design, product development, design management, account management, branding and promotion, fashion publishing, art direction and fashion illustration.

These aspects might also be linked to an approach of inducting students into a 'Community of Practice' (Drew, 2004). This idea links to Wenger (1998), and his concept of many learning activities consisting of 'legitimate peripheral participation in a community'. In the case of this programme, the community will be your peers on the programme, other students in the School of Art & Design and in the wider Faculty of Arts and Creative Industries. This means you will benefit from the latest ways of working, as well as from our contacts to help launch your career.

You will have close contact with 'Fashion North' our student led fashion website (https://www.fashion-north.com).

Fashion Design and Promotion is unique in offering a comprehensive course looking at the whole fashion industry cycle. Most fashion courses offer one specialism but on this programme you will understand how the different departments in the business depend on each other and you will possess the essential creative, visual, communication and organisational skills to work successfully in a wide range of roles.

You will be offered professional 'real world' opportunities. These could include the chance to show your work in public exhibitions, organise and take part in your own fashion show, and work on real commissions, and competitions – all of which will help you to build a professional CV. You will learn in a supportive creative community and be encouraged to become well networked during your time on the course. This professional 'Real World' experience is central to this programme. For example, our past student awards include a funded research trip to a major fashion city. The University also funds a student mobility programme and pays for hundreds of our students to stay at our London campus and experience the capital's energetic business life, meet fashion professionals, attend industry talks and to generally soak up the cultural atmosphere by visiting flagship fashion stores, design exhibitions and museums. These aspects of the programme will present you with challenges through which you can build experience and confidence for your dynamic career in the creative industries!

References:

Drew, L. (2004). The experience of teaching creative practices: conceptions and approaches to teaching in the community of practice dimension. In *Enhancing Curricula: Towards the Scholarship of Teaching and Learning in Art, Design and Communication.* Barcelona: CLTAD.

Shreeve, A; Sims; E & Trowler, P. (2010). 'A kind of exchange': learning from art and design teaching. *Higher Education Research & Development* Vol. 29 , Iss. 2, 2010

Wenger, E. (1998). *Communities of Practice. Learning meaning and identity.* Cambridge: Cambridge University Press.

27. Retention strategy

The University has a range of strategies in place to guide and support students which help to maintain retention.

Induction
Every student enrolling on this programme either in a full-time or part-time capacity is taken through a comprehensive induction process, introducing them to the University, the staff, fellow students, key terminology and approaches to studying at HE, and how and where to get support and advice.

Induction also includes a range of fun creative projects, a field trip, prizes, library inductions and students union activities all designed to help students make friends, settle into University life, find their way around and get ready for their studies.

Student handbook

All design students receive a student handbook that explains important things about their academic studies, how and where to get advice and support, and directs them to some of the wider support systems in place for students.

Student Reps

Students on all programmes at each stage elect a student representative who can speak for them at the various committees and forums where decisions are made about how the programme is run.

Registers and Communications/Meetings

The University has a system of attendance monitoring using electronic card readers. Students swipe their student card into a card reader at the start of each contact session. Any absences are noted and automatically trigger a support system that checks the student's wellbeing and what help they might need to ensure they continue to miss teaching sessions. Unexplained absences continue. Then this can result in a more formal procedure being triggered involving letters being sent, meetings with the student at which any issues can be resolved. Failure to engage in any of these support mechanisms can lead to students being withdrawn from the programme.

SSLC

Each department holds Staff Student Liaison Committee meetings at least once per term at which students and staff are invited to identify things that are worth commending about the operation of each programme, as well as things that need to be addressed. An action plan ensures that all agreed actions are followed up and addressed.

Personal tutor

You will be assigned a Personal Tutor during the induction period and all students meet their tutor within the first 2 weeks. Following this you are offered three tutorials a year to review your overall progress and set targets for development. There will be other tutorials relating to specific projects and modules. This assigned student tutor relationship is usually maintained for the duration of the programme, however at any point students can request a change of tutor and this is implemented wherever possible. The staff on our programme and very experienced and encourage any student with worries about their work or anything which affects their ability to engage with the course to discuss it as soon as possible. We can offer support in many ways; such as helping you work out a personal plan and offering advice as to how to work through difficulties affecting your motivation or in peer group situations.

Comprehensive additional support

All on-campus students have access to the University's central support services including Counselling, Disability Service, Health and Well-being, Chaplaincy, financial support and advice, International Office and Careers and Employability Service. The Students' Union provides an independent service which offers advice and support across the full range of personal and academic problems which students may encounter. These services are available via the Student Gateway or directed by tutors. You are encouraged to talk to us about anything that might affect your ability to engage with the course. Staff always try to guide you to whatever support best suits your needs.

28. Any other information.

Fashion Design and Promotion: we are a community of creative and emotionally engaged people!

Tutors and students here discuss openly the highs and lows of being a creative personality; from group discussions on self-motivation to methods of prioritising workloads and achieving a life/work balance.   Our high tutor-to-student ratio means that we can maintain a good, productive relationship and we have some of the best technical support and facilities available.

The student experience matters a great deal on this programme and there is an atmosphere of respect and collaboration which is not visible in many similar courses.   There is an integrated approach across all of the arts and fashion programmes, with generous advice and support from staff in all disciplines, creating a feeling of inclusion and mutual acceptance.

Drawing on years of practical experience in the fashion industry we are committed to passing on the technical knowledge and creative disciplines which are fundamental criteria for graduates planning to work within this industry.

SECTION C: TEACHING AND LEARNING

29. What is the programme about?

- Developing individual creativity and professional skills through the subject of Fashion Design and Promotion
- Developing graduates who are adaptive creative thinkers with skills in making for fashion, fashion illustration, fashion photography, fashion styling, event planning and fashion branding and promotion.
- Providing opportunities for students to develop a broad awareness of the fashion industry from concept development to final product including knowledge of traditional and digital approaches.
- Enabling students to gain confidence, build resilience and develop a personal understanding of the broader cultural and social contexts of fashion through links with BA (Hons) Fashion Journalism, the Creative Industries and wider graduate opportunities.
- Fostering a learning environment which enables undergraduates to lead and inspire a sustainable and ethical future for fashion.

30. What will I know or be able to do at each Stage of the programme?
(Mapped to QAA Subject Benchmark Statement for Art and Design (2017)

Learning Outcomes Stage 1 – Skills
By the end of this Stage of the programme successful students should know, understand or be able to do the following:

- S1 Demonstrate an ability to **research** and develop fashion ideas, and to present their **design development** using written and visual **analysis** in response to a set brief.(QAA 2.8, 6.4 i, ii)

- S2 Demonstrate essential skills and techniques to **create prototypes and samples**, including safe operation of sewing machines and other fashion equipment. QAA 2.7, 3.11,6.4 ii, iii)

- S3 Demonstrate **transferrable skills** including interpersonal, social and presentation skills as well as self-management of workloads and deadlines, taking responsibility for the nature, quantity and quality of fashion outputs.

- S4 Demonstrate an ability to **generate and develop ideas** employing a range of materials and processes in response to fashion design and promotion briefs (QAA 2.2, 6.4 iv)

- S5 Demonstrate an ability to **investigate and evaluate trend and marketing information** and be able to discuss how established techniques of research and enquiry could be used to create and interpret knowledge of fashion branding and promotion.1.8, 6.6)

Learning Outcomes Stage 1 – Knowledge
By the end of this Stage of the programme successful students should know, understand or be able to do the following:

- K1 Demonstrate an understanding of the properties, qualities and application of materials and technologies and how these might be used in fashion design and promotion (QAA 6.4iii, 6.5iii)

- K2 Demonstrate a knowledge and understanding of historical and contemporary issues and practices in the fashion industry.(QAA 2.4, 2.6)

- K3 Demonstrate some knowledge and understanding of the significance of the work of other creative practitioners (QAA 2.4, 6.5ii, v)

- K4 Broadly discuss research techniques, trend analysis and some of the ethical issues facing the fashion industry (QAA 1.2, 2.5, 6.6)

Learning Outcomes Stage 2 – Skills
By the end of this Stage of the programme successful students should know, understand or be able to do the following:

- S6 Apply their developing technical skills to identify and creatively manipulate materials available to the fashion industry (QAA 3.7, 6.8iii)

- S7 Identify, compare and utilise relevant fashion theory, context and information, as a basis for planning and developing design strategies. (QAA 6.5)

- S8 Demonstrate the skills to independently plan and manage workloads and deadlines and to accommodate change and uncertainty in fashion industry standards and practices (QAA 2.4, 6.6, 6.10)

- S9 Apply an ability to research, evaluate and communicate ideas and concepts in visual, oral and written forms for an intended audience (QAA 2.8, 3.9, 6.8, 6.9)

Learning Outcomes Stage 2 – Knowledge
By the end of this Stage of the programme successful students should know, understand or be able to do the following:

- K5 Demonstrate a broad understanding of current or emerging materials and technologies and ethical standards and issues relevant in the fashion industry (QAA 3.6, 6.8)

- K6 Discuss some specialist knowledge and a developed understanding of the broad context of creative themes, practices and presentation in the fashion industry QAA6.9i)

- K7 Demonstrate a broad knowledge and critical understanding of the significance and variety of the work of professionals working in the fashion design and promotion industry. (QAA 6.5)

- K8 Apply their knowledge and understanding to critically analyse information and experiences, including benefitting from the critical judgment of others, and to recognise their personal strengths and needs in relation to fashion event planning (QAA 6.6)

Learning Outcomes Stage 3 – Skills
By the end of this Stage of the programme successful students should know, understand or be able to do the following:

- S10 Apply a professional level of skill in the selection and manipulation of the materials and technologies employed in their fashion and promotion projects. (QAA 4.4, 6.4iii, 6.10)

- S11 Demonstrate and utilise advanced research skills to retrieve, manage, evaluate and synthesise a wide range of information as a basis for professional practice in the fashion industry. (QAA 4.4, 6.6, 6.10)

- S12 Demonstrate specialised and innovative ways to communicate ideas and use critical judgment in the selection and use of appropriate materials and processes for an identified audience (QAA 3.10, 6.9ii)

- S13 Demonstrate a professional approach to initiating and leading fashion projects, including accountability for setting and achieving goals, benefiting from the judgments of others and the professional presentation of their results (QAA 6.10)

Learning Outcomes Stage 3 – Knowledge
By the end of this Stage of the programme successful students should know, understand or be able to do the following:

- K9 Demonstrate a specialised understanding of current and emerging materials and technologies employed in professional fashion design and promotion (QAA 4.4, 6.10)

- K10 Apply a systematic and coherent specialist knowledge and understanding of contemporary professional practice in the fashion industry, to achieve their own creative outcomes (QAA 2.5,4.4)

- K11 Discuss and critically evaluate in some depth, the relationships between fashion audiences, clients, markets and consumers. (QAA 6.6)

- K12 Evaluate, discuss and apply effective research and personal development strategies in the context of professional employability and enterprise. (QAA 3.10, 4.4)

Learning Outcomes – Ordinary degree
If you are awarded an Ordinary degree you will have achieved the majority of the learning outcomes for the programme studied and at least 300 credits in total. However, you will have fewer credits at stage 3 than those achieved by students awarded an Honours degree. Your knowledge will typically be less broad and you will typically be less proficient in higher-level skills such as independent learning.

31. What will the programme consist of?

Each undergraduate programme consists of a number of Stages from a minimum of 1 to a maximum of 4, each of which is equivalent to a year's full-time study. The summary below describes briefly what is contained in each Stage. Most programmes have a mixture of core (i.e. compulsory) modules and optional ones, often with increasing choice as you move through the programme and gain in experience.

In some programmes the choice of optional modules gives you particular 'routes' through the programme. The programme structure including a detailed list of modules can be found in the programme regulations.

Stage 1
Focus on introduction to research methods, creative enquiry and evaluation and learning fundamental digital skills:

- Research aspects of fashion design and promotion including PR, advertising, visual merchandising, and trend forecasting and website design;
- Introduction to digital programs: Adobe Creative Cloud; Photoshop, Illustrator, InDesign, and online fashion forecasting and trend service, WGSN;
- Aspects of historical and contemporary fashion contexts;
- Workshops including traditional printing, digital scanning and fabric printing;
- Outcomes include look-book, research sketchbooks and brand investigation folder which covers brand analysis, customer profiling, visual merchandising and PR;
- Workshops for pattern cutting and garment making;
- Form and function for commercial fashion design and promotion;
- Health and Safety awareness and use of equipment;
- Presentation skills; and
- Academic research, referencing and writing skills

Stage 2

Focus on the development of professional and transferable skills, understanding of contexts of practice and broader cultural issues, and of independent study and skills acquisition:

- Utilising and enhancing skills and knowledge gained in Stage 1, including design development and garment construction, digital skills in illustration and presentation;
- Applying for 'real world' opportunities like competitions, exhibitions and work experience;
- First semester: focus on developing a project in response to a specific theme, purpose or audience;
- Design boards, visualisations and sample making, final outfit;
- Second semester: planning, executing and evaluating a personal project for fashion exhibition and fund raiser event;
- Placement planning and application; and
- Presentation of layout, practical processes for styling and photography

Stage 3

The final year is geared towards employment aims and the exhibition of a professional body of work at the Design Degree Show:

- First semester: presentation and layout to professional standards
- Branding/media pack presented to industry standards;
- Evaluation of personal knowledge and skills and work placement towards formulating an employment profile; and
- Second semester: experimentation, visualization and research, testing in order to develop a professional and resolved body of work for major final portfolio and exhibition.

32. How will I be taught?

Scheduled teaching activities	✓
Independent study	✓

The BA Fashion Design and Promotion Programme uses a diverse range of teaching and learning strategies that assist in the development of technical, aesthetic and professional skills of students. In the early stages of the programme, the modules are structured to provide teaching and learning through staff led demonstrations and seminars. However, by stage 2 'self-negotiated' projects lead to a greater student-led emphasis within your learning with staff guidance. Each module offers a variety of individual tutorials, seminars, handouts on the virtual learning environment (VLE), demonstrations, peer reviews, and feedback.

The main learning and teaching methods employed are a combination of:

- **Demonstrations and hands-on tuition** to show students practical techniques in the studios, Investigating both traditional and industry level techniques and processes.

- **Team work experience;** planning of and participation in exhibitions, fashion show and fundraiser event.

- **Creative experimentation**; in groups and individually which foster imagination, self-confidence and diverse ways of problem solving.

- **Work place learning,** through placement and internship, liaising with professionals and developing relevant specific skills.

- **Seminars** to allow guided group discussion as a means of clarifying and elaborating on aspects of course work and thinking.

- **Lectures** to present and explain factual information and give a grounding in the key theories and the ethical approaches of designers and fashion companies in a constantly evloving environment.

- **Tutorials** either individually or in groups allow for bespoke guidance on students' work and exchange of ideas on progress and development.

- **Talks and Workshops:** with visiting professionals or as part of organised trips

- **Group reviews** to allow students to practice presenting their work to others and to develop the ability to become reflective in their practice, and to learn from the feedback of others.

- **Independent learning or private study** encourages students to become resourceful and self-reliant using their own initiative. With experience they also learn when it's better to seek appropriate guidance. This is a core skill that employers are keen to see in any graduate.

- **Creative assignments and studio practice** are the tried and tested ways of both developing practical subject-specific skills and of judging the ability of a student to respond creatively to a brief.

- **Learning proposals** provide an opportunity for students to develop their planning and negotiating skills, and to understand the full scope and requirements of a brief.

- **Sketchbooks, technical notebooks, and contextual files and look books** give students and tutors a way of reflecting on how ideas and concepts have developed. It also gives an indication of the depth of thought, analysis, evaluation and synthesis of ideas that has taken place. This is both a teaching/learning tool and an assessment tool.

- **Electronic learning resources** (electronic journals, internet, videos, blogs) develop skills of research and analysis, and they encourage students to become independent learners embracing the notion of professional self-development. 'Canvas' is used as an on-line repository of module and programme information, timetable, tutorial booking tool and discussion forum as well as a notice board to inform students of events.

A list of the modules in each Stage of the programme can be found in the [Programme Regulations](#).

A summary of the types of teaching, learning and assessment in each module of the programme can be found in the [Matrix of Modes of Teaching](#).

33. How will I be assessed and given feedback?

Coursework	✓
Practical assessments	✓

A summary of the types of teaching, learning and assessment in each module of the programme can be found in the [Matrix of Modes of Teaching](#).

The generic assessment criteria which we use can be found [here](#). Some programmes use subject-specific assessment criteria which are based on the generic ones.

This programme uses the Generic University Assessment Criteria	**YES**	**For written assignments**
This programme uses the Subject Specific Assessment Criteria	**YES**	**For practical projects**

The University regulations can be found [here](#).

- **Studio practice** tests your deeper understanding of materials and process, as well as your ability to plan work over a period of time. Studio practice is the assessment of the practical work produced during the module, and can take a wide range of forms. For example, in the earlier stage of the programme students might present their studio practice at their desk spaces. In stages 2 and 3 some assessments of work will take place in public exhibition spaces where you can show the professional presentation of work. Most modules require the identification of a final body of work as distinct from tests and experiments and prototypes.

- **Visual research - sketchbooks, technical notebooks, and contextual files** give students and tutors a way of reflecting on how ideas and concepts have developed. It also gives an indication of the depth of thought, analysis, evaluation and synthesis of ideas that has taken place, and the influences that have impacted on the creative and technical process. This is both a teaching/learning tool and an assessment tool.

- **Professional development portfolio** tests your understanding and presentation of professionalism in support of their practice.

- **Written assignments** are used to test knowledge and understanding. They also test the ability to select critical detail from a large amount of information and to interpret, evaluate, organise and present a coherent argument or report based on that information.

- **Seminar and presentations to fellow students and staff** are used to test students understanding and knowledge of their practice within the wider context and present it coherently and succinctly to an audience.

- **Assessment**
  If the assessment was made by one member of staff then a second marker will review samples of the work and both assessors will agree the marks before the module assessment board. Level 5 and 6 modules are also sampled by an External Examiner. All marks then go through a Module Assessment Board, which ratifies the grades.

Student feedback on assessment is provided both verbally and in written form, in both cases referring clearly to the assessment criteria and learning outcomes of the module. This enables students to understand the level of their mark, and draws their attention to areas for improvement.

The University aims to return marked assessments and feedback within 4 working weeks of the assignment submission date after internal moderation processes have been completed. If this is not possible, students will be notified by the Module Leaders when the feedback is available and how it can be obtained.

The Academic Misconduct Regulations and associated guidance can be found here. It is the responsibility of students to ensure they are familiar with their responsibilities in regards to assessments and the implications of an allegation of academic misconduct.

Students should refer to the University Regulations for information on degree classifications and compensation between modules.

34. Teaching, learning and assessment matrix

NB. Not all option modules may be offered in any one academic year and will depend on the availability of staff and the priorities of the school. In addition, modules will usually need to be selected by a minimum number of students. Option modules may be available on more than one programme and the Programme Leaders will liaise with the Faculty Management Team to ensure there is a reasonable amount of choice in any given year.

Matrix of modes of teaching, learning and assessment for Stage 1:

Module	Code	Core / option	Modes of T&L	Modes of Assessment	LO S1	LO S2	LO S3	LO S4	LO S5	LO K1	LO K2	LO K3	LOK4
Introducing Fashion Design and Promotion	FDP111	Core	Taught studio inductions/ Demonstrations Lectures and seminars	Practical work, research	Taught & assessed	Taught & assessed		Taught & assessed	Taught & assessed	Taught & assessed			
Design Concept to Production	FDP112	Core	Lectures/seminars Group Reviews/tutorials with team Workshop activities including drawing workshops	Practical work. Visual and contextual research	Taught & assessed	Taught & assessed	Taught & assessed	Taught & assessed	Taught & assessed	Taught & assessed	Taught & assessed		
Message is Everything	FDP113	Core	Lectures, Seminar, presentations and artist talks, Tutorials	Written texts, Powerpoint presentations	Taught & assessed		Taught & assessed	Taught & assessed	Taught & assessed			Taught & assessed	Taught & assessed
Style Icons and Subcultures	MED133	Core	Lectures, workshops, self directed study	Written text, research	Taught & assessed		Taught & assessed				Taught & assessed	Taught & assessed	

Matrix of modes of teaching, learning and assessment for Stage 2:

Module	Code	Core / option	Modes of T&L	Modes of Assessment	LO S6	LO S7	LO S8	LO S9	LO K5	LO K6	LO K7	K8
Creative Product Development for Exhibition	FDP211	Core	Lectures, Workshops, Demos, tutorials, visits, assisted making	Practical work, research	Taught and assessed	Taught and assessed	Taught and assessed		Taught and assessed	Taught and assessed	Taught and assessed	Taught and assessed
Fashion Branding and Producing the Event	FDP212	Core	Tutorials, Reviews, Workshops, exhibition	Practical work. Visual and contextual research	Taught and assessed	Taught and assessed	Taught and assessed	Taught and assessed	Taught and assessed	Taught and assessed	Taught and assessed	Taught and assessed
Commercial Fashion Design and Illustration	FDP213	Core	Lectures, seminars, tutorials	Practical work,research,	Taught and assessed			Taught and assessed		Taught and assessed	Taught and assessed	
Styling for Fashion Editorial	MED238	Core	Seminars, workshops, artist talks, Tutorials	Written text, research			Taught and assessed	Taught and assessed		Taught and assessed	Taught and assessed	
Integrated Creativity	DES200	Core	Seminars, studio activity.	Pracitical	Taught and assessed	Taught and assessed					Taught and assessed	

Matrix of modes of teaching, learning and assessment for Stage 3:

Module	Code	Core / option	Modes of T&L	Modes of Assessment	LO S10	LO S11	LO S12	LO S13	LO K9	LO K10	LO K11	LOK12
Professional Practice and Portfolio	**FDP311**	Core	Tutorials, Seminars and reviews	Practical work, research	Taught and assessed	Taught and assessed	Taught and assessed		Taught and assessed			
Into Industry:Fashion Practice and Placement	**FDP312**	Core	Lectures/seminars Group Reviews/tutorials with team Workshop activities including drawing workshops	Written text, Practical work.		Taught and assessed	Taught and assessed			Taught and assessed	Taught and assessed	Taught and assessed
Design Major Final Portfoilo	**EXD300**	Core	Seminars, presentations and artist talks, Tutorials	Written text, practical work	Taught and assessed	Taught and assessed	Taught and assessed	Taught and assessed	Taught and assessed	Taught and assessed		

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35. How does research influence the programme?

Research is the systematic study of particular questions, issues or problems in order to create new knowledge that is useful for others. University lecturers undertake research, as well as teaching, in order to advance knowledge in their subjects and importantly to develop the curriculum for their students. In art and design subjects, research can take a number of forms including writing articles and books, curating exhibitions, presenting ideas at conferences and making artworks or designs. Your lecturers will use the experience and knowledge that they gain from this in order to support you to achieve your goals.

Research in art and design at the University of Sunderland is focused through 'The Centre for Research in Art & Design' part of the Institute for Research in the Arts & Creative Industries. We have a well-established research record, especially in professional art and design practice. This is sometimes known as 'practice-led' research. The centre is divided into eight research groups and achieved 40% internationally excellent and world–leading research in the most recent national audits of research quality - REF 2014 and RAE 2008. We also have research students, who are studying PhD and MPhil degrees in most subject areas. These students are undertaking training in research and this is something that you may wish to consider after your degree.

Specific recent examples relevant to your programme include:

Senior Lecturer, Naomi Austin, teaches fashion promotion and branding and is a published illustrator.
She has published a self-illustrated book, 'Call to the Sea', about the Tall Ships which arrive into Sunderland in summer 2018, and her detailed research, drawing and promotional campaigns have fed into student projects.

Programme Leader, Jill Kirkham, focuses her research on ethical practice and sustainability within the fashion industry. She aims to underpin all modules with knowledge of low impact methods in garment production and how promotion skills can be used to raise awareness of the key issues.

You are likely to benefit from research in a number of ways. Examples might include:

- Publications by your lecturers in your module reading lists
- Lecturers giving presentations on their artworks and projects and discussing them in seminars
- Invitations to visit exhibitions by lecturers
- Opportunities for you to work alongside your lecturers on research projects
- Presentations by external contacts made by your lecturers through their research

SECTION D: EMPLOYABILITY

36. How will the programme prepare me for employment?

The programme gives you the opportunity to develop skills which you can use in the future. Some skills are more specific than others to the subject area, or to a particular type of activity, but all skills can be applied in a range of employment situations, sometimes in quite unexpected ways. The skills which this programme is designed to develop are listed below.

As stated above we emphasise 'real world' opportunities as a key aspect of our course. This provides students with a chance to gain professional skills in a safe context as well as helping them to build a professional CV.

This programme is focused on helping you gain the communication, practical and digital skills needed to work in a number of roles within the fashion industry. Previous graduates have gone on to work in major High Street fashion companies such as Top Shop, River Island, Urban Outfitters and Debenhams, in the roles of designer, social media and promotion manager, buyer and creative director of visual merchandising. Others have specialised in account management, merchandising and technical supervisor. Teaching is also a popular route for our graduates and we offer opportunities for students to gain experience of this throughout the programme. Graduates also often continue to study on our MA and PhD programmes.

As well as teaching our students the core skills of design, creative garment development and fashion promotion, this programme also offers the chance for students to develop a broader range of skills and attitudes that can allow you to work in other areas. These include: creative thinking, team working, presentation skills, writing skills, research skills, digital skills, and time management.

We have modules focused on employability and professional skills at each stage. These will help you to develop the core creative skills needs for life as a fashion professional marketing. You will also develop marketing and self-promotional skills such as CV development, digital portfolios, websites, social media, letter heads and stationary, and business planning. The careers and employability service are closely linked to the programme and the 'Sunderland Futures' offer, which supports students with employability, is promoted at each stage.

We actively encourage and support our students to apply for the University of Sunderland's 'Futures Fund' scheme. This is an open competition where students can apply for funding to help support an opportunity that will help develop your learning or career prospects. Our students have been successful in using this to attend master classes, take study trips to other countries, or undertake internships.

Our students have also been successful in gaining membership of our Enterprise Place, which mentors those with a business idea, and have established their own fashion companies. Members are also made aware of the many funding opportunities for continuing a going concern and are provided with continuing financial and business advice.

For information about other opportunities available to our students who study on campus, click here.

Additional opportunities to develop your experiences more widely will vary if you study at one of our partner colleges. For information about the extra-curricular activities available in any of our colleges please contact the college direct.

37. Professional statutory or regulatory body (PSRB) accreditation.

PSRB accreditation is not relevant to this programme	✓

SECTION E: PROGRAMME STRUCTURE AND REGULATIONS

Name of programme: Fashion Design and Promotion
Title of final award: BA (Hons) Fashion Design and Promotion
Interim awards[1]: Certificate HE
   Diploma HE
   Ordinary degree in Fashion Design and Promotion

Accreditation: N/A

University Regulation: N/A – there are no programme-specific regulations

Regulations apply to students	Date the regulations apply	Intakes affected
Stage 1	September 2018	
Stage 2	September 2019	
Stage 3	September 2020	

Stage 1

Core modules:

Code	Title	Credits
FDP111	Introducing Fashion Design and Promotion	40
FDP112	Design Concept to Production	40
FDP113	Message is Everything	20
MED133	Style Icons and Subcultures	20

Stage 2

Core modules

Code	Title	Credits
FDP211	Creative Product Development for Exhibition	40
FDP212	Fashion Branding and Producing the Event	20
FDP213	Commercial Fashion Design and Illustration	20
MED238	Styling for Fashion Editorial	20
DES200	Integrated Creativity	20

Stage 3

Core modules

Code	Title	Credits
FDP311	Professional Practice and Portfolio	40
FDP312	Into Industry: Fashion Practice and Placement	20
EXD300	Design Major Final Portfolio	60

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[1] Same as main award unless agreed otherwise at validation – eg to meet PSRB requirements

SECTION F: ADMISSIONS, LEARNING ENVIRONMENT AND SUPPORT

41. What are the admissions requirements?

The University's standard admissions requirements can be found in the university regulations. Programme-specific requirements which are in addition to those regulations are given below.

Where possible all applicants are personally interviewed by members of the programme team. Particular emphasis is placed on the portfolio of the applicant and their suitability for the subject. Interviews are considered important so that the programme structure and content can be explained to ensure applicants understand the nature of the programme fully and have the opportunity to ask questions. Potential applicants may attend an advisory interview at an agreed time before making an official application, to discuss aspirations and possible portfolio adjustment. Candidates will normally make application through the UCAS system and then be asked to attend for Interview.

The current entry requirements for this programme is as specified in the Fees and Entry Requirements section on the programme page on the University's website.

Students who have passed the University of Sunderland Art and Design Foundation Year can also progress to this programme.

Can students enter with advanced standing?	**Yes**	

If yes, to which Stages?

Stage 1	
Stage 2	✓
Stage 3	✓
Stage 4	

The course will also take direct entry to stages 2 and 3 two or three depending on prior experience or having suitable qualifications such as HND or Foundation degree. The key criteria here will be based on relevant previous experience and this will be assessed at interview.

The University has a process by which applicants whose experience to date already covers one or more modules of the programme they are applying for may seek Accreditation of Prior Learning (APL). Full details can be found here but if you think that this may be relevant to you, please contact the department which offers the programme you are interested in.

42. What kind of support and help will there be?

a. in the department:
On commencement of the programme, you will be allotted a Personal Support Tutor who will support you through your studies. This tutor supports you by helping you to understand and navigate through your programme and also, where appropriate, by acting as a signpost to refer you to any of the other support systems within the University or beyond. Personal Tutorials will normally take place four times a year, either individually or in groups, to discuss programme-specific issues and identify any personal difficulties and to help to develop and maintain the students' progress.

b. in the university as a whole:

The University provides a range of professional support services including [wellbeing](), [counselling](), [disability support](), and a [Chaplaincy](). Click on the links for further information.

43. What resources will I have access to?

On campus	✓	In a partner college		By distance learning	

On campus

General Teaching and Learning Space	√
IT	√
Library	√
VLE	√
Laboratory	
Studio	√
Performance space	
Other specialist	√
Technical resources	√

Current Fashion Studio Workshop Facilities:

- 12 industrial sewing machines, including straight stitch, overlocker, coverstitch and heavy duty
- industrial pressing unit
- 1 digital embroidery machine
- 1 large scale digital fabric printer
- Dye-sub press and printer
- Nikon DSLR cameras
- 3D Scanner
- 3D Printer
- Vinyl Cutter
- Perfect Binder
- Electric Guillotine
- CNC machine
- Laser Cutter (as well as access to other kit in Fab Lab)
- Mac Labs and Cintiq suite with Adobe CC and other software
- Open access Macs in Priestman and libraries.
- Photography studio
- Access to wood/metal workshop
- Traditional textile printing workshop

Information about the University's facilities can be found here.

44. Are there any additional costs on top of the fees?

No, but all students buy some study materials such as books and provide their own basic study materials.	
Yes (optional) All students buy some study materials such as books and provide their own basic study materials. In addition there are some are additional costs for optional activities associated with the programme (see below)	
Yes (essential) All students buy some study materials such as books and provide their own basic study materials. In addition there are some are essential additional costs associated with the programme (see below)	✓

Your programme fees include access to basic materials and equipment such as calico for making toiles (prototype garments), pattern paper, and pattern cutting equipment. During the programme you are likely to want to augment this with some additional materials depending on your particular personal projects. You will need to buy fabrics for your 2nd year garment making assignment. There will also be printing costs to consider for handing in final pieces for assessment. How much you choose to spend will depend on you and spending more on materials does not necessarily lead to better results. You may also be asked to attend visits to galleries and studios in the region from time to time and this may require some travel expenses. We will also ask that you equip yourself with some basic equipment such as drawing materials, scissors, pins and sketchbooks. The total costs of this will be variable but could be around £100 in first year and up to around £300 in your final year

45. How are student views represented?

All taught programmes in the University have student representatives for each Stage (year-group) of each programme who meet in a Student-Staff Liaison Committee (SSLC) where they can raise students' views and concerns. The Students' Union and the faculties together provide training for student representatives. SSLCs and focus groups are also used to obtain student feedback on plans for developing existing programmes and designing new ones. Feedback on your programme is obtained every year through module questionnaires and informs the annual review of your programme. Student representatives are also invited to attend Programme and Module Studies Boards which manage the delivery and development of programmes and modules. Faculty Academic Committee, also has student representation. This allows students to be involved in higher-level plans for teaching and learning. At university level Students are represented on University level Committees by sabbatical officers who are the elected leaders of the Students' Union.

The University's student representation and feedback policy can be found here.

Undergraduate programmes only: Final-year students are also invited to complete a National Student Survey (NSS) which asks a standard set of questions across the whole country. The results of this are discussed at Programme Studies Boards and at Faculty Academic Committee to identify good practice which can be shared and problems which need to be addressed. We rely heavily on student input to interpret the results of the NSS and ensure that we make the most appropriate changes.

SECTION G: QUALITY MANAGEMENT

46. National subject benchmarks

The Quality Assurance Agency (QAA) for Higher Education publishes benchmark statements which give guidance as to the skills and knowledge which graduates in various subjects and in certain types of degree are expected to have. These can be found here.

Are there any benchmark statements for this programme?	**YES**	

The subject benchmark(s) for this programme is: Art and Design (2017)

The QAA also publishes a Framework for Higher Education Qualifications (FHEQ) which defines the generic skills and abilities expected of students who have achieved awards at a given level and with which our programmes align. The FHEQ can be found here.

47. How are the quality and standards of the programme assured?

The programme is managed and quality assured through the University's standard processes. Programmes are overseen by Module and Programme Studies Boards which include student representatives. Each year each module leader provides a brief report on the delivery of the module, identifying strengths and areas for development, and the programme team reviews the programme as a whole. The purpose of this is to ensure that the programme is coherent and up-to-date, with suitable progression from one Stage to another, and a good fit (alignment) between what is taught and how students learn and are assessed - the learning outcomes, content and types of teaching, learning and assessment. Student achievement, including progress between Stages of the programme and degree classification, is kept under review. The programme review report is sent to the Programme Studies Board and the Faculty in turn reports issues to the University's Quality Management Sub-Committee (QMSC).

External examiners are appointed to oversee and advise on the assessment of the programme. They ensure that the standards of the programme are comparable with those of similar programmes elsewhere in the UK and are also involved in the assessment process to make sure that it is fair. They are invited to comment on proposed developments to the programme. Their reports are sent to the Deputy Vice-Chancellor (Academic) as well as to the Faculty so that issues of concern can be addressed.

All programmes are reviewed by the University on a six-yearly cycle to identify good practice and areas for enhancement. Programmes are revalidated through this review process. These reviews include at least one academic specialist in the subject area concerned from another UK university. Quality Assurance Agency (QAA) review reports for Sunderland can be found here.

Further information about our quality processes can be found here.

SITS SUMMARY PROGRAMME/SHORT COURSE DETAILS

This form is to be completed when a new programme has been validated and approved so that the programme codes and progression and awards rules can be set up in SITS. This also needs to be completed at periodic course review when there have been significant modifications to the course.

Please note that all details entered onto this form will go onto every student's record that is attached to this programme and it is therefore imperative that the information is correct.

1 Programme Details	
New/ Modification/Review: Please ensure the minor modification document is included	New
Full Programme Title:	Fashion Design and Promotion
If replacement for existing course, specify title and course code:	N/A
Qualification Aim: e.g. Foundation degree of Science, Bachelor of Arts (Honours)	BA (Hons)
Qualification Level (NQF level):	6
JACS 3.0 code JACS code = e.g. (V100) History, (I100) Computing Science, etc. See HESA Website https://www.hesa.ac.uk/jacs3	W280
Is the programme Open or Closed: A course is defined as closed when specifically designed for a certain group of people and not also available to other suitably qualified candidates. It may be designed for a particular company however if the same course is also run for other suitably qualified candidates, not employed by the company, then the course is not closed.	Open
Faculty and School:	Arts and Creative Industries	Art and Design
Location of study: e.g. SAGE, Sunderland in London, Sunderland	Sunderland	
Last Date Registration (PBI) Number of days: The number of days after the start date of the course that it is possible for students to register onto it. It is also referred to as the migration date.	28	
Programme Leader:	Jill Kirkham	
Academic Team for the programme:	Design	
Date of Approval/Modification/Review:	22 May 2018	
Date of next review (*QS to complete*):	UG Art and Design – 2020/21	
Accrediting Body or PSRB If yes please attach a completed PSRB form	No	
Programme Specific Regulations If yes, please attach a completed Programme Specific Regulations form	No	
Does this programme come under the Key Information Set return? If yes, please attach a completed KIS form	Yes	
Is this an undergraduate programme whose primary (but not necessarily only) purpose is to improve the effectiveness of practitioners registered with a professional body? If yes, please specify which body: http://www.hefce.ac.uk/media/HEFCE,2014/Content/Pubs/2016/201622/HEFCE2016_22.pdf (Page 88, paragraph f) e.g. a short course aimed at registered nurses	No	

Interim Awards

If a student does not achieve their qualification aim, what lower awards might they be entitled to, assuming they have the credits? The subject title for any lower level award should be given where this is different from the subject of the qualification aim.

	Interim Award Title	Credits Required	Interim Structure Please show mandatory requirements if applicable e.g. core module codes
1	CertHE	120	FDP111 Introducing Fashion Design and Promotion FDP112 Design Concept to Promotion FDP113 Message is Everything MED133 Style Icons and Subcultures
2	DipHE	240	FDP211 Creative Product Development for Exhibition FDP212 Fashion Branding and Producing the Event FDP213 Commercial Fashion Design and Illustration MED238 Styling for Fashion Editorial DES200 Integrated Creativity
3	Ordinary	300	Any 60 credits of stage 3 Fashion Design and Promotion modules (in addition to 240 credits from stages 1 and 2)

Combined Subjects Programmes only	
Will the subject run as Major/Minor/Dual:	No
Any subject(s) not permitted to be combined with this subject:	N/A

2 Mode Of Attendance		
01	Full-time *Full-time students are those expected to study for more than 24 weeks per year, for a minimum of 21 hours per week and are paying the full-time fee.*	✓
02	Other Full-time *Students who attend full-time for a period less than 24 weeks per year*	
31	Part-time *Students who are expected to study for less than 21 hours per week.*	✓
31	Part-time at Full-time Rate *Students who are studying full-time credits over part-time attendance*	

3 Admissions An admissions or MCR code will be created to allow student applications.		Tick appropriate
U	UCAS Universities and Colleges Admission Services *Required for full-time undergraduate programmes only.*	✓
D	Direct Entry *Required for FT, PT, PG and PGR, only where students will be admitted though the admissions teams or where the programme needs to be advertised on the web*	
G	GTTR Graduate Teacher Training Registry *Education only, where applicable*	

4 Collaborative Provision	UK	N/A
	Overseas	N/A

Institution	Collaborative Model	Funding Arrangements
	Joint Franchise	

5a Course Block	
Full-time - Overall length of the programme in months:	36 months
Part-time - Overall length of the programme in months:	72 months
Does this course offer a sandwich placement? If **yes**, please indicate which programme year this placement is to take place.	No
Is this compulsory or optional?	N/A
Does this course offer a study abroad year out? If **yes**, please indicate which programme year this placement is to take place.	Yes/No Programme Year:
Is this compulsory or optional?	Compulsory/Optional

6 Major Source of Funding **Please note** this relates to funding for the programme and **not** individual students	
HEFCE Higher Education Funding Council for England	✓
Skills Funding Agency/EFA/Degree Apprenticeship	
NCTL National College for Teaching and Leadership	
Wholly NHS Funded Partially NHS Funded Departments of Health/NHS/Social Care. ***For all Health funded programmes please indicate whether the programme is eligible for an NHS Bursary*** - Eligible for NHS Bursary Y/N	
Standard Fee If no then the Learning Resources Form should be attached	Yes/No
Other Funding:	
– Please Specify:	

7 Education Programmes Only This section must be completed for any programmes marked above as 'NCTL' funded	
Teacher Training Identifier:	**N/A**
Teacher Training Scope:	**N/A**
Qualification Aim: QTS and academic award, QTS only, QTS by assessment only	**N/A**

Module List

Award, Route (if applicable) and Level	New/ Existing/ Modified Module (N/E/MM)	Module Title	Module Code	Module Credit Value	Whether core or option	Must choose (ie designated option):	Assessment weighting – give % weight for *each assessment item*	Pre-/co-requisites	Module leader	Other comm ent (if require d)	Date of Entry on SITS. N/MM only (After event)	JACS Code
Stage 1	N	Introducing Fashion Design and Promotion	FDP111	40	CORE		Visual research and design development 50% Brand Investigation folder and digital lookbook 50%		Jill Kirkham			W230
Stage 1	N	Design Concept to Production	FDP112	40	CORE		Research and development sketchbook 50% Individual technical file with patterns 50%		Jill Kirkham			W230
Stage 1	N	Message is Everything	FDP113	20	CORE		Body of practical work 100%.		Naomi Austin			W230
Stage 1	N	Style Icons and Subcultures	MED133	20	CORE		Writing portfolio 50%. Presentations 50%		Liz Lamb			P507
Stage 2	N	Creative Product Development for Exhibition	FDP211	40	CORE		Sketchbook showing research and development, fashion product exercises and samples 50% Final design line-up, exhibition poster and finished garments 50%		Jill Kirkham			W230
Stage 2	N	Fashion Branding and Producing the Event	FDP212	20	CORE		Design Practice research and development file, evidence of communication and engagement ; fashion graphics research 50%		Naomi Austin			W230

							Portfolio of evidence for individual promotional project and event planning , plus final graphic outcome.50%					
Stage 2	N	Commercial Fashion Design and Illustration	FDP213	20	CORE		Design Practice research and development file, eand engagement 50% Portfolio of evidence for indivual design project and illustration 50%		Naomi Austin			W230
Stage 2	N	Styling for Fashion Editorial	MED238	20	CORE		Body of test pieces 30%. Prototype 30%. Portfolio of images and sketchbook work 40%		Liz Lamb			P507
Stage 2		Integrated Creativity	DES200	20	CORE		100% coursework consisting of Practical assignments & Module Journal book, presented as a complete portfolio.		Donna Barkess			W200
Stage 3	N	Professional Practice and Portfolio	FDP311	40	CORE		Fashion sketchbook and presentation samples 50% Individual outcome-final branding pack 50%		Naomi Austin			W230
Stage 3	N	Into Industry: Fashion Practice and Placement	FDP312	20	CORE		Research file 40% Personal Employability Document 30% Placement Evaluation 30%		Jill Kirkham			W230
Stage 3	N	Design Major Final Portfolio	EXD300	60	CORE		Market Research 60%. Presentation of 'professional package' 40%		Gurpreet Singh			W290