

Rationale for submitting documentation after the module modification deadline of 28th February

The M/PSB was agreed to be in mid-March which was after the deadline for QMSC.

Email form EE Paul Crawley.png - Windows Photo Viewer

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Manny Ling <manny.ling@sunderland.ac.uk>

To: Paul Crawley <Paul.Crawley@eastkent.ac.uk> Cc: Graham Mitchell <graham.mitchell@sunderland.ac.uk>

Re: [EXT] Proposed

Thanks Paul for your prompt response!
Regards

Manny

Sent from my iPhone

On 8 Feb 2018, at 18:06, Paul Crawley <Paul.Crawley@eastkent.ac.uk> wrote:

Dear Graham and Manny,

The changes proposed look fine. Please proceed.

I hope you both well.

Busy here!

All the best,
Paul

This email and any files transmitted with it are confidential and for the use of the individual or entity to whom they are

A meeting of the Design Module/Programme Studies Board was held on 26th February 2018 at 12.30pm in Room 115, Priestman Building.

Present: Kevin Petrie (Chair); Suzie Kitchin (Academic Liaison Librarian); Matt Briggs (Programme Leader [PL] ILLDES); Graham Mitchell (PL, GRCMDS & GRFDES); Jill Kirkham (PL, FNPTPM); Roger Thomas (PL, GAMAPP); Ros Allen (PL ANGART); Josephine Okuniewski (Student Rep FNPTPM ILLDES Stage 3); Emily Addison (Student Rep FNPTPM Stage 1); Shann Mills (Student Rep FNPTPM Stage 1).

In Attendance: Duncan Moodie

17.19.2 A minor module modification form was received for DMG201 (Beyond Desktop Publishing) to change the weightings of the two assignments and improve each assignment's descriptor. The Module Leader was asked to clarify with the Chair the changes still required to the paperwork. Finalised paperwork must be submitted to the Chair by Friday 20th April.

ACTION Module Leader for DMG201.

University of Sunderland
Faculty of Arts and Creative Industries
Design BA Module Studies Board
7th November 2018

A meeting of the Design BA Module Studies Board was held on Wednesday 7th November 2018 at 1.15pm in Room 115, Priestman Building.

Present: Gurpreet Singh (Chair and TL Design); Ros Allen (PL ANGART); Naomi Austin (ML); Donna Barkess (ML); Matt Briggs (Programme Leader PL ILLDES); Alison Diamond (ML); Neil Ewins (ML); Jill Kirkham (PL, FNPTPM/FADEPR); Manny Ling (PL GRFDES (HK); Graham Mitchell (PL, GRFDES); Keith Nevens (PL, ADVDES); Roger Thomas (PL, GAMAPP); Robynne Coble (Student Rep ILLDES Stage 2).

In Attendance: Duncan Moodie

18.03 MATTERS ARISING

(17.19.2) A minor module modification form was received for DMG201 (Beyond Desktop Publishing) to change the weightings of the two assignments and improve each assignment's descriptor. The Module Leader was asked to clarify with the Chair the changes still required to the paperwork. Finalised paperwork must be submitted to the Chair by Friday 20th April.

ACTION Module Leader for DMG201.

Update 18/10/18 (ML) Paperwork was revised, the revisions approved and module descriptor is now in use. The matter is now complete.

AQH-B2-3a Transitional Undergraduate Programme Specification Template

February 2014

TRANSITIONAL PERIOD

PLEASE NOTE: paper programme specifications will not be used when the online database is live, please use this template in the interim period.

Please ring your Quality Assurance and Enhancement Officer for advice when starting development.

AQH-B2-3a Transitional Undergraduate Programme Specification Template

Please note:

- Standard text is in grey highlight;
- Guidance notes for staff or suggestions for the design and functionality of the database are in italics. Guidance notes should be deleted in the final version.

SECTION A: CORE INFORMATION

1. Name of programme: Graphic Design

2. Award title : Bachelor of Arts (Hons)

3. Programme linkage

Is this part of group of linked programmes between which students can transfer at agreed points?

Yes

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?

No

6. Level of award

Level 3	<input type="checkbox"/>	Level 4	<input type="checkbox"/>	Level 5	<input type="checkbox"/>	Level 6	<input checked="" type="checkbox"/>	Level 7	<input type="checkbox"/>
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7. Awarding body: University of Sunderland

8. Which department is it in? Arts and Design

9. Programme Studies Board? Design

10. Programme Leader Graham Mitchell

11. How and where can I study the programme?

Tick all boxes that apply

At Sunderland:	
Full-time on campus	X
Part-time on campus	X
As work-based learning full-time	
As work-based learning part-time	
As a full-time sandwich course	
As a part-time sandwich course	
By distance learning	

At the University of Sunderland London campus:	
Full-time on campus	
Part-time on campus	
As work-based learning full-time	
As work-based learning part-time	
As a full-time sandwich course	
As a part-time sandwich course	
By distance learning	

At a partner college:	
Full-time in the UK	
Part-time in the UK	
Full-time overseas	X
Part-time overseas	X
By distance learning	
As a full-time sandwich course in the UK	
As a part-time sandwich course in the UK	
As a full-time sandwich course overseas	
As a part-time sandwich course overseas	
As work-based learning full-time in the UK	
As work-based learning part-time overseas	
Other (please specify)	

12. How long does the programme take?

	Min number of years / months	Max number of years / months
Full-time	3 years	9 years
Part-time	4.5 years	9 years
Distance learning		
Work-based learning		

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 college.

SECTION B – FURTHER CORE INFORMATION

Use Outline Programme Proposal Form for ADC ([AQH-B2-2](#)), for questions 13 to 25

26. Learning and teaching strategy. State the pedagogical principles which underpin your programme and explain how the modes of teaching, learning and assessment reflect good practice in higher education in general or in your subject area in particular.

The learning and teaching strategy for this programme is aligned to the University Learning and Teaching Plan 2013-16 whose aims are to:

- develop independent, active and reflective learners
- create learning environments where teaching approaches, learning technologies, and institutional structures and culture foster these learners
- ensure that staff are supported and developed for their roles, and valued for their contribution to learning and the learner experience
- promote learning partnerships in which innovative, supportive and challenging practice inspires students to approach their courses and careers with curiosity, enthusiasm and creativity.

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

Lectures

- to present and explain factual information and give a grounding in the key theories, genres and works associated with design practice.

Seminars

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

Demonstrations and hands-on tuition

- to show you practical techniques both in the studio and on the computer.

Group critiques

- to allow you to practice presenting your work to others and to develop the ability to become reflective in your practice, and to learn from the feedback of others.

Tutorials

- are very frequent throughout the programme. They are either one-to-one with the tutor or in small groups to discuss your ideas, thinking, approach, analysis, facts, etc. This is the kind of discussion you would have with the creative director in a design agency to ensure that your work on a project is progressing in the right direction creatively, and in a timely manner.

Learning contracts / proposals

- provide an opportunity for you to develop your planning and negotiating skills, and to understand the full scope and requirements of a brief.

Sketchbooks, journals and design diaries

- give students and tutors a way of reflecting on how ideas and concepts have developed. They also give 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 design process.

Electronic learning resources

(electronic journals, internet, self-learning DVDs, videos, etc)

- develop skills of research and analysis, and encourage you to become an independent learner embracing the notion of professional self development.

Independent learning or private study

- encourages you to become resourceful and self-reliant using your own initiative and time management skills. With experience you 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 or studio practice

- are the tried and tested ways of both developing practical graphic communication and design skills and of judging your ability to respond creatively to a brief.

Professional Practice and Work based learning

- is used to allow you to get a perspective on the professional practice aspects of graphic communication. It also allows you to make contacts in industry which can often lead to employment.

Field trips/ Exhibitions/ Visits

- will be used as appropriate to allow you to experience different design situations, to learn about other designers work, to develop design ideas and personal philosophies, and exhibit your own work.

Presentations

- Over time, you will gain practice presenting your work as would be expected in industry in a client presentation situation. This not only helps with your oral and visual presentation skills, it helps you to develop the skills to evaluate your own work and concisely identify the key points that can sell the idea to your audience.

Pedagogically, this approach of using real world creative projects to develop your technical and creative skills throughout the programme is a tried and tested approach that has proved very successful in Design Education worldwide.

Taught alongside practical studio projects, theory is embedded into practice at every stage. Indeed, the preparation for any practical project requires you to produce sketchbook work, journals, research and ideas development that often demonstrate how theory, history and contemporary practice have impacted on your design solution.

Written assignments, practical work and seminar presentations all demand the academic rigour necessary for a degree.

27. Retention strategy.

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

induction

Students enrolling on this programme are taken through a week of induction activities, introducing them to the University, the staff and fellow students. There is normally a range of fun creative projects, a field trip, prizes, library inductions and students union activities all designed to help students make friends, settle in to 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 registers that students sign at each contact session. (There are plans to introduce an electronic version of this system in due course). Any absences are noted and admin staff contact each missing student by text message to make sure everything is okay and to ask if they need any support. Further unexplained absences result in more formal letters being sent to ask for a meeting with the student at which any issues can be resolved.

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

All students are allocated a personal tutor who is there to turn to and who can support them or direct them to where appropriate help may be obtained. Students can request a change of tutor without any questions asked.

regular tutorials

Support tutors have personal tutorials with each of their tutees at least once per term but can also be contacted at any time if support is needed inbetween tutorials.

student experience manager

The Faculty has a Student Experience Manager who they can meet to discuss anything if a student prefers to discuss issues with someone who is outside of their immediate academic community.

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.

28. Any other information.

The Design department works closely with the University Careers service to incorporate important aspects of careers guidance into the curriculum at all stages.

SECTION C - TEACHING AND LEARNING

29. What is the programme about?

This programme aims to develop your:

- understanding of the theoretical, historical, cultural and contextual dimensions impacting on design practice;
- specialised technical and conceptual skills, and how to apply these in a work context;
- self-reflective approaches to learning and specialised research skills to observe, investigate and critically evaluate information from a wide range of sources;
- subject-specific professional skills necessary to pursue your chosen career, or progress to other qualifications
- communication skills in the presentation of creative professional work;
- work related experience and opportunities (e.g. placements, live projects, case studies, etc)

(maximum 100 words)

30. What will I know or be able to do at each Stage of the programme?

This programme shares the learning outcomes common to other Design programmes offered by the Faculty of Arts and Creative Industries. The learning outcomes themselves have been devised to correlate with the QAA benchmarking statement for Graduate Skills in Arts and Design as well as NICATS.

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.** generate and develop ideas employing a range of materials, processes, environments and/or technologies.
- **S2.** communicate ideas and information in visual, oral and written forms.
- **S3.** research and evaluate information and use it to plan and develop graphic communication strategies.
- **S4.** exercise a range of essential skills including self management of workloads and deadlines, research techniques and key software skills

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 a basic knowledge and understanding of some of the key theoretical and contextual dimensions of graphic communication.
- **K2.** understand some of the issues which arise from the graphic communication designer's relationship with audiences, clients, markets, users, consumers and/or participants
- **K3.** understand, explain and contrast some of the major developments in current and emerging technologies and the significance of the work of other graphic communication and design practitioners.
- **K4.** understand a range of methods for researching information and the evaluation of practice, and will have shown initial self-critical skills.

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:

- **S5.** demonstrate an ability to generate and develop strong ideas and concepts, incorporating specialised technical, creative and conceptual skills relevant to graphic communication.
- **S6.** communicate ideas and information in visual, oral and written forms exercising appropriate judgement in the choice of media and approach to graphic communication problems.
- **S7.** navigate, retrieve, analyse and evaluate a wide range of information relating to graphic communication and design including through observation, visualisation and enquiry.
- **S8.** demonstrate a range of transferable skills necessary for employment and progression to other qualifications, including the exercise of personal responsibility and decision-making.

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 critical understanding of the key theoretical, historical and contextual dimensions of your field and how theory informs design practice.
- **K6.** understand, examine and question the graphic communication designers relationship with audiences, clients, markets, users, consumers &/or participants and plan approaches to work based around that understanding.
- **K7.** apply specialist knowledge and understanding to experiment with some of the major developments in current and emerging technologies and begin to critically evaluate the work of other graphic communication practitioners.
- **K8.** have sufficient knowledge and understanding of your field to develop as self-reflective practitioners using new knowledge, feedback and experience to help improve your work.

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:

- **S9.** demonstrated through a body of work, proficiency in generating and developing innovative ideas and concepts through to professional outcomes, utilising highly specialised technical, creative and conceptual skills. (QAA- QS1, QS3, QS7 and NICATS L3)

S10. demonstrated that they can transfer and apply their creative skills in a range of situations and communicate their ideas and information in visual, oral and written forms exercising appropriate judgement in the choice of media and approach. (QAA- QS4 and NICATS L3)

S11. demonstrated proficiency in their ability to utilise highly specialised, technical, scholastic or research skills to observe, investigate and critically evaluate information and concepts from a wide range of sources. (QAA- QS2, QS6 and NICATS L3)

S12. Exercised a range of professional skills including social, interpersonal, presentation, I.T and self-management skills accepting complete accountability for determining and achieving personal and/or group outcomes. (QAA- QS5, QS8, QS9, QS10 and NICATS L3)

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 have demonstrated a systematic and coherent understanding of the various theoretical, historical, cultural and contextual dimensions impacting on graphic design practice. (QAA- QK1 and NICATS L3)

K10 be able to apply specialist graphic design knowledge and research skills to critically evaluate new information, concepts and evidence from a range of sources, and consolidate their understanding of the relationship between graphic designer, audiences, clients, markets and creative communication. (QAA- QK2 and NICATS L3)

K11 have applied a professional level of specialist knowledge and understanding to the highly specialised technical, creative and conceptual aspects of their graphic design work. (QAA- QK3, QK4 and NICATS L3)

K12 be able to use their specialist knowledge and understanding to be self-reflective practitioners, and to engage in self-directed professional development (QAA- QK5, QK6 and NICATS L3)

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. However you will have gained fewer credits at Stage 3 than 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 (ie 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

At stage 1, you will be introduced to the essential skills, theory and knowledge required to develop your abilities in Graphic Design. You will begin to analyse and critique your own and others work. At the same time you are required to consider your own creative ideas, developing an understanding of conceptual approaches within graphic design.

Specifically, you will learn:

- essential research and study skills
- practical design skills such as
 - generating ideas
 - developing creative concepts
 - typography
 - colour theory
 - materials and media
 - print based design
 - screen based design
 - motion graphics and other time based media
 - techniques to present your work
 - communicating ideas visually
- a wide range of technical skills including essential software, visualisation techniques (digital and hand drawn), and presentation skills.
- about the history and key theories of Graphic Design, philosophies and approaches to design, and how these relate to the audience and end-users.
- to analyse and critique your own and others work. At the same time you will learn to critically reflect on your own creative ideas, developing an understanding of conceptual approaches within graphic design.
- How all of the aspects of graphic design above relate to the workplace and professional practice.

(Max 500 words)

Stages 2 and 3

At Stages 2 and 3 you are given the opportunity to develop your skills base further, by undertaking more in-depth projects requiring more advanced creative and technical skills and more advanced research and presentation skills. This enables you to develop a more professional approach to your work, and to define your personal areas of interest. You will learn more about the critical theory of graphic design to enable you to engage with some of the debates around the use of text and image and how they operate within society in order to communicate an effective message.

You will be expected to research your practice, looking at, and being informed by a wide range of practitioners, and so be able to place your own concepts and work within contemporary practice. At this stage you will also be expected to engage more with industry.

Specifically, you will:

- continue to develop your skills in all of the stage 1 subject areas in more depth
- develop your technical and creative skills
- develop your understanding of the history, theories, culture and context of graphic design and associated areas of design
- have the opportunity to work at a more advanced level and engage with some form of professional practice and work experience
- be able to critically evaluate information and interpret concepts and ideas into forms of graphic communication and technically relevant outcomes.
- be able to develop work to target specific audiences
- develop a range of real-world techniques used in graphic design professional practice

(Max 500 words)

32. How will I be taught?

Scheduled teaching activities	Yes
Independent study	Yes
Placement / Work Based Learning	No

You will learn through a combination of lectures, seminars, demonstrations, tutorials, sketchbooks, independent study, field trips and work based learning. The majority of your work will be practical studio based design work, and will develop the kinds of techniques that are most widely used in the creative industries.

As you progress through the course, you are expected to incorporate more independent and practice based learning, as well as more resource-based learning including research and reference to books, manuals, visual aids, software CDs/videos, online and interactive learning packages. Due to the practical nature of the subject, some new processes and applications may continue to be introduced even in the later stages of the programme, where this is appropriate to the learning outcomes of modules.

You are responsible for your own time and assignment management, encouraging you to be confident and capable of coping with the pressures prevalent in creative industries. Interim and final deadlines for assignments and coursework help you to develop these skills.

The emphasis of the programme develops from a combination of conceptual and technical basis at Stage One, through to more creative and independent learning and work based practice at Stage Three.

(Maximum 500 words)

A list of the modules in each Stage of the programme can be found in the Programme Regulations. A summary is shown in Appendix 1

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? Modes of assessment aligned with KIS: choose one or more.

Written examinations	No
Coursework	Yes
Practical assessments	Yes

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		NO
This programme uses the Subject Specific Assessment Criteria	YES	

The University regulations can be found here.

Alongside the range of assessment strategies detailed below, this programme makes use of self and peer review, portfolio building and the assessment of practical and professional competencies within the work place.

The main assessment methods employed are a combination of:

Creative assignments or studio practice

- to test your understanding and abilities to design creatively, and communicate ideas to your target audience effectively, as well as your ability to plan work over a period of time.

Sketchbooks, journals and design diaries

- to give you and tutors a way of reflecting on how ideas and concepts have developed. It also gives an indication of your research skills and the depth of thought, analysis, evaluation and synthesis of ideas that has taken place, and the influences that have impacted on the design process.

Written assignments, essays and reports

- are used to test knowledge and understanding. They also test your academic research skills and the ability to select critical detail from large amounts of information and to interpret, evaluate, organise and present a coherent argument or report based on that information.

Seminar and Viva presentations

- are used to test your ability to sift key information and present it coherently and succinctly to an audience. Depending on the nature of the project, the assessment may require that you present individually or as part of a team.

Online Quiz

- may be used where appropriate to evaluate your understanding of key lecture materials and design principles. For example, this may be a time limited multiple-choice question and answer quiz; and may be available for completion both on and off site.

Assignments will normally be assessed by at least two members of the tutorial team; with a number of projects also being assessed at the University for the purposes of parity. The External Examiners will be 'sampling' a broad section of assignments in terms of assessment,

but are also likely to be viewing the work of the entire module cohort.

Assessment for assignments within all modules are documented in each of the Module Guides; describing how the Learning Objectives correlate with the Assessment Criteria. See the Assessment Criteria later in this module guide to understand how your work will be assessed.

(Maximum 500 words)

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.

- Staff teaching on this programme have a very wide range of experience in the Graphic Design industry. Some are permanent part time and run their own graphics studios when they are not teaching at the University. Others have decades of recent industry experience before they joined the University. Most have a consultancy profile which keeps their skills up to date within the industry and the team has an extensive network of industry contacts.
- The Design teams alumni contacts include students who have achieved great success and are now in positions of considerable influence in the design industries. A large number of alumni are actively involved with our current students. They help us to arrange portfolio interviews and internships. They let us know when jobs come up that might suit our students, and they come to talk to our students at various points in their courses. This is a real strength that we continue to make the most of for the benefit of our students.
- Most students from this programme go on to pursue a career in the mainstream graphic design industry. However, the skills learned will also enable them to work in a very wide range of jobs within the creative industries or further afield. It would also enable them to pursue further study to MA level or beyond.

(Maximum 500 words)

There are also opportunities for on-campus students outside your programme of study.

Students on this programme can access all of the NUS facilities including all of the University clubs and societies, as well as the full range of University support services

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. Particular features of the qualification (optional)

(Maximum 150 words)

38. Professional statutory or regulatory body (PSRB) accreditation. Choose one of the following.

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PSRB accreditation is not relevant to this programme	Yes
PSRB accreditation is currently being sought for this programme	No
This programme currently has PSRB accreditation	No

SECTION E PROGRAMME STRUCTURE AND REGULATIONS

Use Programme Regulations Form, for questions 39 and 40

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.

For this programme the University's standard admissions requirements apply.

Can students enter with advanced standing?		Yes
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If yes, to which Stages?

Stage 1	n/a
Stage 2	Yes
Stage 3	Yes
Stage 4	n/a

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: describe the student support in place in the department/ faculty

Please see section on student retention earlier in this document (see page 8). In essence, all students are taken through an induction programme to familiarize the students to the course. They also receive a student handbook in which all the information related to their programme and students support is listed. Weekly tutorials are conducted to ensure any potential problems are dealt with straight away.

The Careers service at the University is available to all students and continue to provide support for a period of years after graduation.

(Maximum 500 words)

- b. in the university as a whole:

The University provides a range of professional support services including health and well-being, counselling, disability support, and a Chaplaincy. Click on the links for further information.

c. in a partner college:

Please see the relevant college prospectus or website for details of student support if you are planning to study in one of our partner colleges.

43. What resources will I have access to?

On campus	◆	In a partner college	◆	By distance learning	
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On campus

Tick all that apply

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

Notes for details listed above:

(maximum 600 words)

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

Please see the relevant college prospectus or website for details of college learning resources if you are planning to study in one of our partner colleges.

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.	X
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)	

The Design Department seeks to provide free of charge, the main basic study materials such as scalpels, spraymount, presentation materials, masking tape, foamboard, etc. plus an allowance for printing as long as these all support coursework. There is also an intention to subsidise study trips as far as possible although this cannot be guaranteed and is of course subject to review.

(Maximum 250 words)

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. Various Faculty committees, particularly Faculty Academic Experience Committee, Academic Development Committee and Quality Management Sub-Committee also have student representation. This allows students to be involved in higher-level plans for teaching and learning. There is a parallel structure at university level on which students are represented 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 Experience 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.

Programmes offered in partner colleges: If you are studying in one of our partner colleges the college will have its own mechanisms for obtaining student feedback. Some of these may be the same as those on-campus at the University but others may be different. You should ask your college for further information.

Students' views are sought through module questionnaires and by other methods including informal discussion at tutorials. The feedback informs module leaders' annual reports on their modules. Students are represented on the Programme and Module Studies Boards; in the former they are involved in discussion of external examiners' reports.

Other student representation takes place through a range of means such as the staff-student liaison committee, nominal group technique, etc. Feedback from the National Student Survey is also reviewed and considered by the programme teams concerned.

The main focus is normally on practical actions that can improve the student experience and make the programme even better.

(Maximum 300 words)

SECTION G QUALITY MANAGEMENT

46. National subject benchmarks

The Quality Assurance Agency 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/are:

Learning in art and design develops:

- the capacity to be creative
- an aesthetic sensibility
- intellectual enquiry
- skills in team working
- an appreciation of diversity
- the ability to conduct research in a variety of modes
- the quality of reflecting on one's own learning and development
- the capacity to work independently, determining one's own future learning needs.

At the typical level of achievement, these will be evidenced in a body of work which demonstrates the graduate's ability to:

- generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity
- employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making
- select, test and make appropriate use of materials, processes and environments
- develop ideas through to outcomes, for example images, artefacts, environments, products, systems and processes, or texts
- manage and make appropriate use of the interaction between intention, process, outcome, context, and the methods of dissemination
- be resourceful and entrepreneurial.

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 Faculty Quality Management Sub-Committee which in turn reports issues to the University's Quality Management Sub-Committee (QMSC) and Academic Experience Committee (AEC).

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. The University is subject to external review by the Quality Assurance Agency for Higher Education on a six-year cycle. Their review reports for Sunderland can be found [here](#).

Further information about our quality processes can be found [here](#).

University staff have extensive links with industry and are familiar with current standards and new developments, trends in their industry. Programme Leaders monitor the progress of students and liaise with colleagues to ensure the smooth running of their programme. Any issues raised by the University or the College are addressed through a range of quality assurance processes.

Students are invited to address any issues directly to their Programme Leader in the first instance. In most cases, this informal raising of issues would lead to a resolution of any problems identified, or an explanation to help students understand why things operate in a particular way. Students also have access to more senior staff in the University responsible for the student experience such as the Associate Dean for Student Experience (ADSE), and these contact details are provided in the Student Handbook issued at the start of the course.

Students also nominate a representative from each stage of the course to represent their views at formal quality assurance meetings. For example, regular meetings of the Staff Student Consultative Committee (SSLC) take place, normally once each term at which specific areas of merit or concern regarding the programme can be flagged up and addressed.

Subject Specific Assessment Criteria – Design – Undergraduate Bachelor’s degree

These will be interpreted according to the level students are working and related to the assessment criteria for the module

		Categories						
		Relevance	Knowledge and Research	Analysis & Problem Solving	Argument / Structure	Critical Evaluation/ Concept	Presentation and Technical Proficiency	Reference to Literature
		The ways in which your practical and/or written work responds to the assignment.	The ways in which your work and developmental research evidence your knowledge of the subject .	The ways in which your work and supporting materials show analysis of your subject, and the problem solving you have undertaken.	The ways in which your written work is coherent, logically structured and builds a compelling argument.	The ways in which you have developed your creative concept and the originality or innovation within the work.	The ways in which your work is effective as a means of communicating ideas both visually and in writing.	The breadth and depth of appropriate literature, expert opinion and design practice referenced in the development and production of work.
Pass	86 – 100%	The work examined is exemplary and provides clear evidence of a complete grasp of the knowledge, understanding and skills appropriate to the Level of the qualification. There is also ample excellent evidence showing that all the learning outcomes and responsibilities appropriate to that Level are fully satisfied. At this level it is expected that the work will be exemplary in all the categories cited above. It will demonstrate a particularly compelling originality, creativity, interpretation or discourse, and exemplary technical skills appropriate to this level.						
	76- 85%	The work examined is outstanding and demonstrates comprehensive knowledge, understanding and skills appropriate to the Level of the qualification. There is also excellent evidence showing that all the learning outcomes and responsibilities appropriate to that level are fully satisfied. At this level it is expected that the work will be outstanding in the majority of the categories cited above or by demonstrating particularly compelling originality, creativity, interpretation or discourse, and outstanding technical skills appropriate to this level.						
	70 – 75%	The work examined is excellent and is evidence of comprehensive knowledge, understanding and skills appropriate to the Level of the qualification. There is also excellent evidence showing that all the learning outcomes and responsibilities appropriate to that level are satisfied At this level it is expected that the work will be excellent in the majority of the categories cited above or by demonstrating particularly compelling originality, creativity, interpretation or discourse, and excellent technical skills appropriate to this level.						
	60 – 69%	Directly relevant to the requirements of the assignment.	A substantial knowledge of relevant material, showing a clear grasp of themes, questions and issues therein.	Good analysis, identification and resolution of problems - clear and well organised.	Generally coherent and logically structured, using an appropriate visual interpretation/ mode of argument and/or theoretical mode(s).	May contain some distinctive or independent thinking and/or creative identity; may begin to formulate an independent position in relation to theory and/or practice.	Well presented practical work using a good choice of media and demonstrating good technical proficiency. Well written, with standard spelling and grammar, in a readable style with acceptable format.	Critical appraisal of up-to-date and/or appropriate literature, design practice and expert opinion. Recognition of different perspectives. Very good use of source material. Uses a range of sources.
	50 – 59%	Some attempt to address the requirements of the assignment.	Adequate knowledge of a fair range of relevant material, with intermittent evidence of an appreciation of its significance.	Some analytical treatment, but may be prone to description, rather than questioning and resolving.	Some attempt to construct a coherent visual piece, but may suffer loss of coherence and consistency, with issues at stake stated only vaguely, or theoretical mode(s) couched in simplistic terms.	Sound work which expresses a coherent creative concept and position only in broad terms and in uncritical conformity to one or more standard views of the topic.	Competently presented practical work using a reasonable choice of media and demonstrating some aspects of technical proficiency. Competently written, with only minor lapses from standard grammar, with acceptable format.	Uses a variety of literature and examples of design practice which includes some recent texts and/or appropriate literature, though not necessarily including a substantive amount beyond library texts. Competent use of source material.

	40 – 49%	Some correlation with the requirements of the assignment but there is a significant degree of irrelevance.	Basic understanding of the subject but addressing a limited range of material.	Largely descriptive with little evidence of analysis or problem solving.	A basic argument is evident, but mainly supported by assertion and there may be a lack of clarity and coherence.	Some evidence of a view or concept starting to be formed but mainly derivative.	Basic standards of presentation in practical work showing some deficiencies in choice of media and/or technical skills. A simple basic style but with significant deficiencies in expression or format that may pose obstacles for the reader.	Some up-to-date and/or appropriate literature and design practice cited. Goes beyond the material tutor has provided. Limited use of sources to support a point. Weak use of source material.	
Fail	35 – 39%	Relevance to the requirements of the assignment may be very intermittent, and may be reduced to its vaguest and least challenging terms.	A limited understanding of a narrow range of material.	Heavy dependence on description, lacking resolution of problems.	Little evidence of coherent argument: lacks development and may be repetitive or thin.	Almost wholly derivative.	Numerous deficiencies in expression, presentation and technical skills; the designer/writer may achieve clarity (if at all) only by using a simplistic or repetitious style.	Barely adequate use of literature and examples from design practice. Over reliance on material provided by the tutor.	
	The evidence provided shows that the majority of the learning outcomes and responsibilities appropriate to that Level are satisfied.								
	30 – 34%	The work examined provides insufficient evidence of the knowledge, understanding and skills appropriate to the Level of the qualification. The evidence provided shows that some of the learning outcomes and responsibilities appropriate to that Level are satisfied. The work will be weak in some of the indicators.							
	15- 29%	The work examined is unacceptable and provides little evidence of the knowledge, understanding and skills appropriate to the Level of the qualification. The evidence shows that few of the learning outcomes and responsibilities appropriate to that Level are satisfied. The work will be weak in several of the indicators.							
	0- 14%	The work examined is unacceptable and provides almost no evidence of the knowledge, understanding and skills appropriate to the Level of the qualification. The evidence fails to show that any of the learning outcomes and responsibilities appropriate to that Level are satisfied. The work will be weak in the majority or all of the indicators.							

APPENDIX 1

A List of the Modules at Each Stage of the programme

Module Title	Module Code	New, Existing or Modified Module	Module Credit Value	Core or option
Stage One (Cert of HE)				
Design Theory 1	THD104	Existing	20	Core
Introduction to Visual Communication	DMG140	Existing	60	Core
Visual Communication and Design Principles	GCD115	NEW	20	Core
Motion Graphics	DMG111	Existing	20	Core
Stage Two (Dip of HE)				
Design Theory 2	THD203	Existing	20	Core
Motion Graphics 2	DMG224	Existing	20	Core
Contemporary Graphic Communication	GCD218	Existing	40	Core
Beyond Desktop Publishing	DMG201	Existing	20	Core
Web and Mobile App	GRD203	New	20	Option
Integrated Creativity	DES200	New	20	Option
Computer Illustration	ILD207	Existing	20	Option
Stage Three BA(Hons)				
Design Research Project	THD300	Existing	20	Core
Graphic Design & Professional Practice	GRD306	Existing	40	Core
Design - Final Major Portfolio	EXD300	Existing	60	Core

* Note: As approved by MSB/PSB in 2013-14, the two 20 credit modules GRD303 and GRD304 will become a combined 40 credit module GRD306 (Graphic Design and professional Practice) from Sept 2015, by which time our partner college HKCT in Hong Kong should have had the change approved by their regulatory authorities.

APPENDIX 2

Matrix of modes of teaching, learning and assessment

Key: T = Taught D = Developed A = Assessed

Stage 1

Module	Code	Core / Option	Modes of T&L	Modes of Assessment	Prog LO S1	Prog LO S2	Prog LO S3	Prog LO S4	Prog LO K1	Prog LO K2	Prog LO K3	Prog LO K4
Design Theory 1	THD104	Core	Lectures, independent study, Group debate, Seminars, Tutorials	2000 word essay	D	T D A	T D A	T D A	T D A	T D A	T D A	T D A
Introduction to Visual Communication	DMG140	Core	Lectures, Demonstrations Independent study, Group work, Seminars	Portfolio of creative work, Plus Journals and sketchbooks of experimentation	T D A	T D A	T D A	T D A	T D A	T D	D	T D A
Visual Communication and Design Principles	GCD115	Core	Tutorials, directed learning, studio practice,	Practical assignments Module Journal	T D A	T D A	T D A	T D A	T D A	T D A	T D A	T D A
Motion Graphics	DMG111	Core	Studio practice, private study	Practical assignment module journal	T D A	T D A	T D A				T D A	

APPENDIX 2

Matrix of modes of teaching, learning and assessment

Key: T = Taught D = Developed A = Assessed

Stage 2

Module	Code	Core / Option	Modes of T&L	Modes of Assessment	LO S5	LO S6	LO S7	LO S8	LO K5	LO K6	LO K7	LO K8
Design Theory 2	THD203	Core	Lectures, seminars, group debates, tutorials	2000 word essay	T D A	T D A	T D A	T D A	T D A	T D A	T D A	T D A
Contemporary Graphic Communication	GCD218	Core	Studio practice, private study	Practical assignment, module journal	T D A	T D A	T D A		T D A	T D A	T D A	T D A
Motion Graphics 2	DMG224	Core	Lectures, demonstrations, Tutorials, independent study	Research and development journal, Portfolio of creative work	T D A	T D A	T D A	T D A	T D A	T D A	T D A	T D A
Beyond Desktop Publishing	DMG201	Core	Lectures, demonstrations, Tutorials, independent study	Practical assignment	T D A	T D A	D	T D A	T D A	D	D	T D A
Elective	-	E										

APPENDIX 2

Matrix of modes of teaching, learning and assessment

Key: T = Taught D = Developed A = Assessed

Stage 3

Module	Code	Core / Option	Modes of T&L	Modes of Assessment	LO S9	LO S10	LO S11	LO S12	LO K9	LO K10	LO K11	LO K12
Design Research Project	THD300	Core	Lectures, seminars, group debates, tutorials	6000 word dissertation	D	D	T D A	T D A	T D A	T D A	D	T D A
Graphic Design & Professional Practice	GRD306	Core	Workshops, group debates, hands-on studio tutorials	Portfolio of practical creative assignments	T D A	T D A	T D A	T D A	T D A	T D A	T D A	T D A
Design - Final Major Portfolio	EXD300	Core	Lectures, demonstrations, Hands-on studio tuition	Portfolio of creative work	T D A	T D A	T D A	T D A	T D A	T D A	T D A	T D A