Course Handbook

BA (Hons) Interior Design
2019-2020 Jason Kearns
University of Central
Lancashire

Please read this Handbook in conjunction with the University's Student Handbook.

Contents

1. Welcome to the course

Welcome to study on one of the many creative arts courses that form the School of Art, Design and Fashion. We hope that you enjoy your studies and that you achieve the outcome you are hoping for.

This document is your **Student Handbook**. It contains information that we hope you will find useful and that will contribute to the success of your period of study. It is intended to be read in conjunction with the information contained within other documents produced by your tutors, such as your **Module Handbooks**, and the Academic Regulations that cover all the courses offered by the University.

Within this document we'll occasionally refer to other documents; if an on-line version is available you'll first need to log on to your UCLan account and follow the link from here.

Welcome to BA(Hons) Interior Design.

Interior Design shapes spaces and considers how we are shaped by spaces. The discipline plays an important part in defining and supporting contemporary life, and it continues to grow in popularity, so there is no better time to be studying it here at UCLAN.

The course enables you to explore the Interior in its widest sense, and develop as a designer prepared to enter this diverse and exciting industry. Successful completion of the course will give you the qualification of a BA (Hons) Degree in Interior Design

Interior Design provides a rich and complex subject for creative study; and this is reflected in the variety of projects on offer, from close exploration of surface and materials to the production of drawings and models; from small scale fit-out and the close detail of components, to large scale interior remodelling. Often projects overlap with other disciplines and we often undertake projects with live clients.

The course is centred on the design studio and workshops, a relaxed and enjoyable environment with the rigours of a professional working studio/workshop. Beginning with an introduction to the discipline, you will learn tools and essential skills, gradually building your abilities and confidence to become a designer who combines creativity with curious enquiry and professional rigour, able to take on challenges in both imaginary and real-world contexts. We believe that this blend provides a sound base for you to enter a career in Interior Design and its many associated fields of practice.

I hope you enjoy your course and get the most from your time here.

Jason Kearns Course Leader

1.1 Rationale, aims and learning outcomes of the course

When we created your course, we began by considering a number of things:

- what knowledge and skills you are likely to have at the beginning of your course

- what knowledge and skills will be expected by the employers when you begin your career

- the range of expertise and professional experience of your tutors

- what standards are required for the various awards that we offer (the 'Framework for Higher Education')

- what is generally expected to form a significant part of the curriculum of a course of this title (the 'National Subject Benchmark' statements)

In the above we were informed by our experience, both as educators and practitioners, and by external reference points. Once we considered these key points, we blocked the responses into a number of modules, each with Aims and Learning Outcomes. You can think of Aims and Learning Outcomes as the 'DNA' that ultimately shapes the form and content of your degree. We've reprinted the aims for your course below and throughout the following sections you'll develop a sense of what the learning rationale of your course is; you'll find the overarching learning outcomes for your course in the programme specification, appendix 8.1 of this handbook.

The overarching aims of your course are to:

- Provide in depth study into the practice and theory of Interior Design, aimed at developing individuality and creativity combined with depth and breadth of relevant knowledge
- Engage in creative, research-informed design activity in a wide range of contexts
- Provide knowledge of historical and contemporary professional practice in Interior Design and related design disciplines
- Develop spatial awareness and the ability to manipulate constructed space
- Develop design viability with consideration for aesthetic, technological and sustainable factors
- Enable students to recognise time and budget constraints
- Develop specialist design skills of research, analysis, ideation and communication
- Develop the ability to engage with others and to operate effectively in the social context of design practice

'Learning by doing' is key to the course philosophy. In the pursuit of innovation, you are encouraged to experiment, make mistakes and to reflect on your learning. You are expected to approach your studies with critical questioning and an open-minded attitude.

1.2 Course Team

The breadth and depth of staff experience brings a strong inter-disciplinary character to the course. Tutors have a variety of professional backgrounds ranging from Interior Design consultancy to architecture, furniture, exhibition and retail design.

The course team consists of the academic and technical staff who contribute to your course. The team takes responsibility for the delivery of the content of your modules, but they also have other many roles including research, overseas development, marketing and publicity, etc.

Your course is also supported by a number of technicians who induct you into the workshops and the use of technical resources, demonstrate craft and technical processes and/or assist individual students with the production of work and printing. They are a team of well-qualified individuals who assist students across a range of courses.

JasonKearns

jkearns@uclan.ac.uk

PamelaEccles

pjeccles@uclan.ac.uk

1.3 Expertise of staff

Jason Kearns

BA (Hons) in Three Dimensional Design at University of Central Lancashire, MA in Interior Design at Manchester Metropolitan University. Jason's industrial experience is in the discipline of Retail Design where he has worked for such clients as Tesco, Daewoo and Nescafe, developing brand identity, experimental/visionary concepts and interior design solutions. Jason's research interests are in the development of Knowledge Transfer and commercial links between the University and Industry, establishing live projects involving students in designing and work for clients in real-life situations.

Pam Eccles

BA(Hons), MA in Interior Design, PGCE Cert Ed all at University of Central Lancashire. Prior to working at UCLan, Pam worked in interior design practice, specialising in both commercial and domestic interiors. In that time she developed her passion for textiles and their various uses. She has recently been experimenting with her own textile art work, having made and sold a number of commissions. She is currently working on six pieces for an exhibition at the Platform Gallery in Clitheroe. Pam is a member of a textile group called Preston Threads, exhibits her work around the country and gives talks on her work. She has good knowledge of digital technology, which she not only enjoys passing on to her students but also uses in her own design work.

1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.

1.5 Administration details

Campus Admin Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

Allen Building
Medicine
Dentistry
telephone: 01772 895566
email: AllenHub@uclan.ac.uk

Harris Building
Lancashire Law
School
Humanities and the Social Sciences
Centre for Excellence in Learning and
Teaching telephone: 01772
891996/891997 email:
HarrisHub@uclan.ac.uk

Foster Building
Forensic and Applied Sciences
Pharmacy and Biomedical Sciences
Psychology Physical
Sciences telephone:
01772 891990/891991
email: FosterHub@uclan.ac.uk

Computing and Technology Building
Art, Design and Fashion
Computing
Journalism, Media and Performance
Engineering
telephone: 01772 891994/891995
email: CandTHub@uclan.ac.uk

Greenbank Building
Sport and
Wellbeing
Management
Business
telephone: 01772 891992/891993
email:
GreenbankHub@uclan.ac.uk

Brook Building
Community, Health and Midwifery
Nursing
Health Sciences

Social Work, Care and
Community telephone:
01772 891992/891993
email:
BrookHub@uclan.ac.uk

1.6 Communication

The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

Staff often need to communicate directly with you, usually by email. University expects you to use your UCLan email address and check regularly for messages from staff. These messages might be crucial to your study, e.g. a change of deadline, so you must keep your contact details updated. . If you send us email messages from other addresses they risk being filtered out as potential spam and discarded.

Staff will aim to respond promptly to emails, this should be next day during normal teaching hours, but longer outside of those hours.

1.7 External Examiner

The University has appointed an External Examiner to your course who helps to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. The name of this person, their position and home institution can be found below. If you wish to make contact with your External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically. The School will also

send a sample of student coursework to the external examiner(s) for external moderation purposes, once it has been marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range.

> <u>External Examiner</u>: Ellen Thorogood
>
> Principal Lecturer
>
> Interior Architecture & Design
>
> Undergraduate & Postgraduate
>
> School of Architecture, Design and the Built Environment
>
> Nottingham Trent University

2. Structure of the course

2.1 Overall structure

For full-time students, the Course is three years long, with study for each of the levels shown in the diagram taking typically one year. Part-time options are available, although students will take more than a year to complete each level so you will need to discuss with your tutor the best route through the course for you. Part-time students should note that there are occasionally prerequisites that affect the order in which modules can be studied.

Each single module is worth 20 credits (40 credits for double modules). To successfully progress you will need to achieve 120 credits per year, totalling 360 credits for the whole course.

The course is tailored to maximise your creative potential, whilst simultaneously developing skills and knowledge. The balance in each year is approximately two-thirds creative studio and one third lectures and seminars on skills and knowledge. In Years One and Two you will study one main studio module per semester supported by key skills (Drawing and Modelling) and critical analysis (Contextual Studies). Most sessions will be held in the Interior Studio with some being in Computer Suite, Lecture Theatre or Workshops. In Year Three you will explore speculative and creative approaches to design in Semester One (Future Life), supported by seminars in Professional Practice. Alongside this is the Site Analysis module for the Honours Project in Semester Two. The Honours Project is the major personal project that concludes your three years of study.

For Contextual Studies in Third Year you will write a Contextual Report. Seminars for this will be held throughout Semester One in the Studio and you are required to sign up for these.

Level 4 (Year 1)

Semester 1	Semester 2

DD1101
Creative Thinking (Double) (Studio)

IN1001
Drawing and Modelling 1 (Studio)

IN1002
Building Anatomy 1 (Double)

DD1000
Historical Contextual Studies (Lecture theatre and Studio)

Level 5 (Year 2)

Semester 1	Semester 2

IN2000
Interior Design Studies (Double) (Studio)
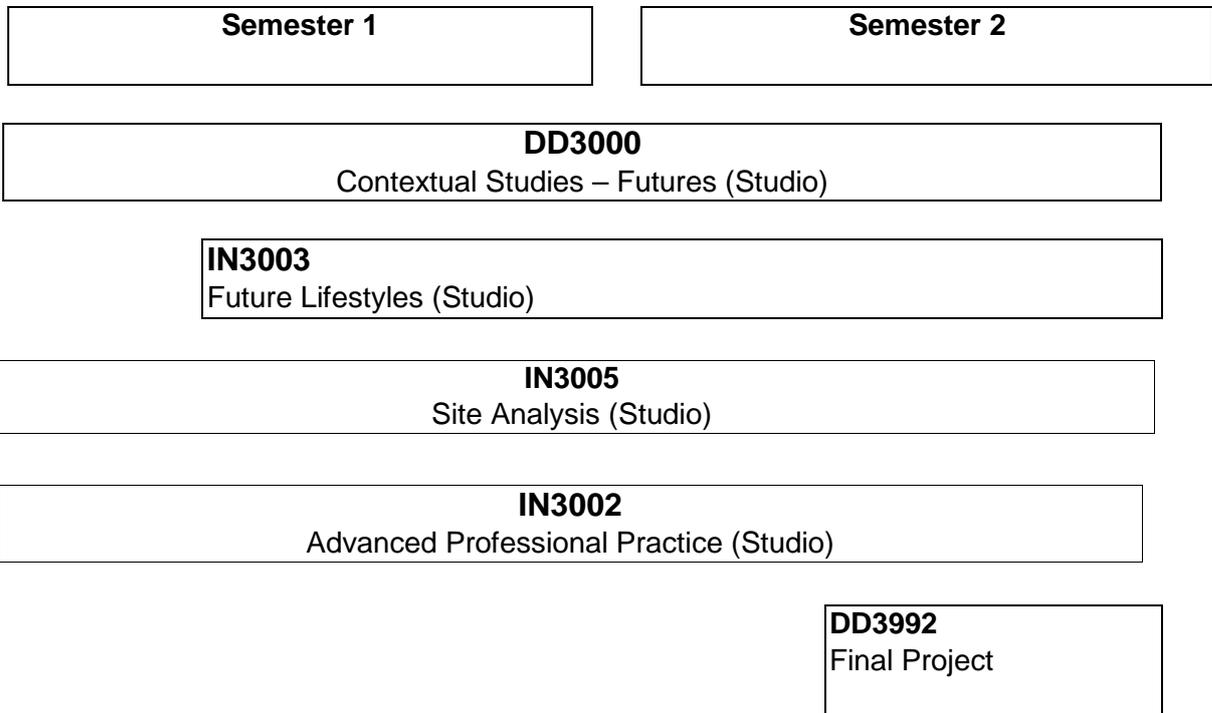
IN2001
Drawing and Modelling 2 (Computer Suite)

IN2002
Building Anatomy 2 (Double) (Studio)

DD2000
Contemporary Contextual Studies (Lecture Theatre and Studio)

Level 6 (Year 3)

Semester 1	Semester 2

DD3000
Contextual Studies – Futures (Studio)

IN3003
Future Lifestyles (Studio)

IN3005
Site Analysis (Studio)

IN3002
Advanced Professional Practice (Studio)

DD3992
Final Project

2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module. **Year One**

DD1101 Creative Thinking - introduces creative thinking processes and ideas generating techniques that encourage students to develop previously unexplored ways of solving problems. It also provides the knowledge and basic principles that relate to your specific design discipline.

IN1001 Drawing and Modelling 1 - develop basic drawing, modelling, rendering and graphical skills appropriate to the visual communication of concept ideas, design development and final designs at an introductory level of Interior Design.

IN1002 Building Anatomy 1 – a creative design module that provides a grounding for interior design study in terms of the physical substance that makes up the interior. It introduces students to materials and finishes and the application of these in studio design projects. **DD1000 Design: Culture and Society 1** - Introduces the student to discourse and key concepts in the history and culture of Design, and how these underpin and complement studio, workshop and professional design practice.

Year Two

IN 2000 Interior Design Studies – a design module that develops creative thinking in the context of specific interior contexts, such as leisure, retail, exhibition. Development of design methods, idea generation and application of skills.

IN 2001 Drawing and Modelling 2 – further develop skills essential for interior design practice, such as modelling and drawing for concept generation, design development, visual communication and final client pitch.

IN 2002 Building Anatomy 2 - a design module that explores creative proposals in depth and with consideration for user needs, materials, construction, environment and safety.

DD2000 Design: Culture and Society 2 - A critical context module that develops awareness of Design in culture and society, looking at theoretical contexts for contemporary design practice.

Year Three

IN 3002 – Advanced Professional Practice - connects you with your chosen area of practice and prepares you for entry into the workplace. Group element to the module gives live experience of organising, building and promoting an exhibition

IN 3003 Future Life - a student directed project, imagining future contexts for design and the speculating on future roles for designers. Projects enable students to be highly conceptual whilst also developing through substantial research.

IN 3005 Site Analysis – preparing the ground for the Honours Project by studying the proposed site in detail, focusing on site [phenomena, precedent study, surveying site, historical research and production of information.

DD3992 - The Honours Project is the most advanced and in-depth project you will encounter at undergraduate level. In this project you will adapt an existing site for new use or meaning, taking control of all decision making, from the choice of site to the building programme, through to detailed design and presentation.

DD3000 Design Futures – enables exploration a topic of interest and relevance to Interiors. You will produce a critical report that develops some of the core themes and concepts from DD1000 and DD2000.
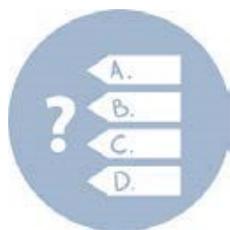
2.3 Course requirements

Your Honours degree is awarded when you achieve 360 credits, normally 120 each at levels 4, 5 & 6. Students who began study on the Year 0 course will have achieved extra credits, but will be awarded their honours degree on completion of 480 credits, with 120 achieved both at level 5 and level 6. BA (honours) is the ___Target___ award that you have enrolled upon.

If you withdraw from the course before successfully completing all modules (due to personal reasons or significant failure), you will be offered an **_Exit_** award if you have achieved 120 or more credits.

STATUS	AWARD	CREDITS ACHIEVED	F/T MINIMUM DURATION	P/T MINIMUM DURATION
Target	Honours Degree	*Requires 360 credits including a minimum of 220 at level 5 and above and 100 at level 6 including DD3992.*	*3 years*	*4 years*
Target	Degree	*Requires 320 credits including a minimum 180 at level 5 or above, 60 at Level 5*	*3 years*	*4 years*
Exit	Diploma of Higher Education	*Requires 240 credits including a minimum of 100 at Level 5, or above.*	*2 years*	*3 years*
Exit	Certificate of Higher Education	*Requires a minimum of 120 credits at Level 4 or above*	1 years	2 years

2.4 Module Registration Options

Discussions about your progression through the course take place in January and also in May for First and Second Year students. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you. If there are any problems regarding your ability to complete the course the course team will advise on support or any other suitable course of action

2.5 Study Time

2.5.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

2.5.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hours.

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours for each credit you need to achieve – this includes attendance at UCLan and time spent in private study. That equates to 40 hours study per week, of which 18 hours per week will be contact time with staff. In a typical week, this will include about 12 -13 hours in studio sessions or seminars (including feedback, study visits, placements etc), 1-2 hours in lectures and 3 hours in drawing workshops.

You are expected to put in the remaining 25 hours or so in self-directed study. This means you will need to be highly disciplined about the way you use your time to be fully effective. You are encouraged to be in the design studio or workshop at times

outside of normal teaching hours in order to fully benefit from university facilities, peer group learning and staff/technical advice.

Your modules have been designed for teaching and independent learning to be completed in a set amount of time – each credit studied requires 10 hours of study, i.e.a 20 credit module will require you to commit to 200 learning hours and 40 credit module, 400 learning hours. Full time students study 120 credits per year, so over each year you will study, 1200 hours in total. Spread over 30 study and assessment weeks, this averages 40 hours per week. If you find that you are regularly exceeding this amount, or regularly finishing your weekly studies in less time, then you should speak to module tutors or Academic Advisors.

Part-time students study modules in exactly the same way as full-time students, you just study less at any time. If you need advice or guidance about the amount of time you should spend in study, speak to your Academic Advisor.
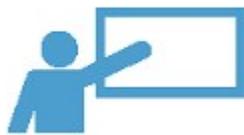
2.5.3 Attendance Requirements

You are required to attend **all** timetabled learning activities for each module. No modules or sessions are optional. The course uses SAM, the
University's student attendance monitoring system; you may also be
required to sign in to classes or workshops. Irrespective of the system used, be aware that your attendance is monitored and may affect decisions taken about you in assessment boards, or other formal settings. You can check your own attendance record through myUCLan Notification of illness or exceptional requests for leave of absence must be made to your Course Leader or Year/Module Tutor as appropriate

Course leader Jason Kearns, jkearns@uclan.ac.uk or year tutor.

For international students you must attend your course regularly since UCLan is obliged to tell UK Visas and Immigration if you fail to attend regularly, or if you withdraw, defer or suspend your studies.

If you have not gained the required authorisation for leave of absence, do not respond to communications from the University and if you are absent for four weeks or more, you may be deemed to have withdrawn from the course. If this is the case, then the date of withdrawal will be recorded as the last day of attendance.

Each time you are asked to enter your details on SAM you must remember that the University has a responsibility to keep information up to date and that **you must only enter your own details on the system**. To enter any other names would result in inaccurate records and be dishonest. Any student who is found to make false entries can be disciplined under the student guide to regulations.

3. Approaches to teaching and learning
3.1 Learning and teaching methods

To achieve a holistic and rounded course of study there is a mix of practical and theoretical study. Practical study is about developing creative methodologies and

developing the technical skills to facilitate making work to professional standards; theory is incorporated into practical learning as well:

Practical study – The majority of study within the modules that define your course can be said to be practical, i.e. you learn through doing. Through workshop sessions and in self-study time, you will be expected to develop your creative abilities, and to measure your creative and personal development against professional standards and values.

Critical and Contextual Study – Study of the links between your creative work and the wider professional, historical, theoretical and cultural context is central to your course.

Contextual study refers to reviewing the work of others and applying this understanding to aspects of your own practice. As well as the work you will do in class (and be directed to during self-study time), you are expected to define your own contextual study programme that will broaden your general knowledge of contemporary work and inform your creative practice.

Critical study is the exploration of key theories and ideas that play an important role in defining your area of study and in helping to shape your own creative practice. Critical thinking and analysis will be encouraged through formal lectures, student seminar presentations, study visits and research tasks.

3.2 Study skills

All degree course incorporate study skills, either through activities designed to assist you to study at levels 4, 5 and 6, or through processes that lead to qualitative changes in your learning style – basically, by allowing you to become a more independent learner. This is our goal and we hope that you will quickly adopt a pro-active approach to expanding your learning. We encourage this through 'open' assignment briefs, 'negotiated contracts of work' and 'live projects'. Don't worry if these phrases don't mean much to you now, it will make sense in time! To support you, you may wish to consider how the following may help you at different stages of your learning:

Informal Mentoring - We recognise that a key aspect of your learning will be achieved through the contribution and support of others, both formally and informally. Where this support comes from other students, as opposed to teaching staff, we often refer to this as 'informal mentoring'. Each of the creative arts courses developed by UCLan applies informal mentoring processes in ways appropriate to your course; for instance we do this by creating opportunities for students to:

• share their opinions of each other's creative work

• share skills and techniques, with students from your own year group, other year groups and other courses

• see the work of others on yours and other courses, who produce different types of work

• speak to, and work with, students studying at a more advanced level than yourself, so that you will become better prepared for the work that you will engage in at the next level.

However the most fruitful applications for mentoring are often when you identify areas of personal strength and weakness; find ways to share your strengths with others and search out those who can help you improve upon your weaknesses.

Self-Evaluation; Peer & Group Evaluation - Throughout your period of study, there will be opportunities for 'peer' and 'group' evaluation. This reflects your growing ability

to criticise positively and to use evaluative techniques to effect positive outcomes in your creative work and the work of your peers. Thus, effective application of evaluative tools will be reflected in the grades awarded for presentations or 'support' material. However to offer useful criticism to others relies on a genuine understanding of the processes that occur in the development of creative work; the ability to 'self-evaluate' is essential to this knowledge.

Your progress as a student towards your final degree classification is decided by the grades that you receive for the finished work that you submit for assessment. There are other areas of learning in your academic progress that are not so easily charted by end-of-semester or end-of-course grades. Consequently, throughout your period of study you should be asking yourself questions such as: What kind of approaches to study achieves good results? What approach to study do I have? How do I alter my approach to study to achieve more? Educational research identifies two basic types of learning, and uncovers differences in students' approaches to the learning process. They are described as 'deep and 'superficial'. Students who have a <u>deep</u> approach to learning:

- Intend to understand material for themselves and interact vigorously and critically with the content
- Relate ideas to previous knowledge and experience
- Use organising principles to integrate ideas
- Relate evidence to conclusions
- Examine and challenge the logic of the argument

Students who have a <u>superficial</u> approach to learning:

- Intend simply to reproduce parts of the content and accept ideas and information passively
- Concentrate only on assessment requirements
- Do not reflect on purpose or strategy
- Memorise facts and procedures routinely ▪ Fail to distinguish guiding principles or patterns.

If you think you are too regularly falling into the latter category, we recommend that you make an appointment to speak to your Academic Advisor. To change your learning pattern, you will find it much easier if you have the support of a tutor.

Self-Evaluation documents and Viva Voces - In some modules you will be studying, we may ask you to submit a written self-evaluation document or participate in a Viva Voce (a spoken evaluation) for assessment. You may worry about this, perhaps thinking that admitting to your faults will cause you to get a poor grade or even fail; equally you may be embarrassed about admitting that you did something very well!

Self-evaluation is not there to catch you out, but has two main functions:

1. to allow you consider your achievements and to establish a good working methodology for later assignments;

2. to allow your tutors to understand how and why you produced the work we have assessed and to guide you to replicate success or to avoid mistakes.

We want to ensure that you make the most of your achievements and place these within an effective critical framework or context that will help you achieve future successes. We will assist you, through seminars and tutorials, to prepare for self-evaluation, but, as a simple guide, you should consider the following:

As part of the process of considering your achievement avoid spending too long listing 'what' you did and 'how' you did things; concentrate at least as much on 'why' as well

as 'what' and 'how'. In other words, always support what you did by understanding the reasons for your decision.

The 'what I did was…' should always be linked to 'because…' or 'I achieved…X…through…Y…' For instance, when you review your original ideas you should also consider why they were relevant to the assignment. When you evaluate how you began to turn ideas into practical output, you should also evaluate if the methodology you applied was appropriate. When producing finished work, you should also review the process and consider why your initial ideas changed and why the product was better (or worse) because of these changes.

In group projects it is important to evaluate your own contribution within the context of the creative process and the finished work. The self-evaluation process gives you the opportunity to consider subject-specific and key skill development, including;

- creative input (ideas and aesthetics);
- practical input (subject-specific and transferable skills);
- leadership, team contributions and time-management (project development).

Reflect upon what you did well and how you could have approached things differently. Remember group projects are like the 'real world' – each of you is reliant upon one another, and one person's failure is also your failure. Within your self-assessment process we are not expecting you to blame someone else for not working to schedule but to ask yourself what you did, should or could have done, to respond to the challenge created by the changed situation.

If you are required to write an evaluation and submit it for assessment, we normally expect you to cite the work of others; although an evaluation is not the same as an essay it should be properly and accurately referenced.

Design Journals and Research Folders – At the end of each of the course you will be required you to submit a Design Journal for assessment. This may be combine written notes, photographs, sketches and other media. The exact form is a personal choice but whatever that is you should be documenting the creative development in your work, process and i reflecting on that audio or video recording, but, whatever form it takes, keeping a log or journal is good practice and something that you should consider doing.

The Design Journal, is a daily record of your creative work. You should use your journal to record your thoughts and ideas, particularly the processes you applied in the creation of your work. To get you going, try to answer as many of the following questions as possible as you complete your daily entries: *What inspired your original ideas? How did you present (to your tutor or your group) your ideas? If a group project, what ideas did other suggest and how did they present them? What made you reject some ideas and accept others? How did you begin to synthesise these ideas into a creative response to the stimulus? What did you eventually leave out? What new ideas were inspired? How did you begin to turn ideas into product? What processes did you apply that changed or developed your original ideas? What caused you to apply these processes? What practical techniques did you use in the creation of your work? What contextual study did you apply to further your practice?*

Linking your study to personal events or reflections is good practice. However don't include superficial details (such as the time your group started work or who didn't turn up). Your journal should include critical and contextual material that you have researched in independent study time and that responds to things you have learned in lectures, seminars and workshops, but only if relevant to the task in hand.

Jot down quotes or ideas you have gleaned from exhibitions, visits, books and periodicals, or things you have heard on the radio or TV. When you see something that inspires you, record your thoughts in your journal. Within your journal you should consider how you might apply things you have learned in other modules and at previous levels. Whatever form your journal takes always use the processes of critical review and analysis to comment on this material and to broaden your knowledge of the arts and creative practice. As you progress towards the end of your study, things will fall into place that you didn't fully understand at first. This is natural and you will wish to refer back to earlier entries.

The Research Folder is a compilation of all the raw material that you have gathered in researching your work, including photographs, copies from internet or books, journal articles, exhibition catalogues. It is distinct from the Design Journal in that the material is gathered by you, but not critiqued, worked on, or mediated in any other way. If items are particularly relevant or interesting then bring them into your Design Journal.. It is possible to compile the material as a blog, Pinterest or similar, but it is good practice to organise the material in a folder or binder so that you can access it later. You might refer to it at any time during the course, and indeed after you finish.

WISER http://www.uclan.ac.uk/students/study/wiser/index.php

3.3 Learning resources
3.3.1 Learning Information Services (LIS)
Extensive resources are available to support your studies provided by LIS – library and IT staff. Take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

http://www.uclan.ac.uk/students/study/study_support.php

3.3.2 Electronic Resources
LIS provide access to a huge range of electronic resources – e-journals and databases, ebooks, images and texts.   There are also Subject Guides which recommend the best resources for your research and how to access the full-text online.
Much of learning material specific to the course is available via Blackboard
3.4 Personal development
planning PDP is designed to:
- enable you to work towards a point you would like to be at on graduation;
- help you require the skills needed for your chosen career;
- evaluate your strengths and plan to deploy them in a range of situations during study and after graduation.

PDP starts at the beginning of the first year with the aim that, on graduation, you will be well prepared for industry, demonstrating your skills, knowledge and capabilities in a variety of settings.

As a student, it is important that you tie together the modules you are studying concurrently and to trace your progression throughout the three levels of study. One of the purposes of the journal discussed earlier is to enable you to remember the details

of the taught sessions and to reflect on how successful you were in absorbing and applying the content, both then and now, within your working process. Whatever mechanism you prefer it is important that all students should reflect on their progress and identify successful changes to work or learning patterns that will assist you to become a 'better' student.

We aim to train you to take responsibility for your own learning and career development, to be able to evaluate your strengths and weaknesses and conduct a skills audit to develop a critical practice. This covers analysis of your key skills base (use of English, literacy and writing skills, numeracy, communication skills and use of IT) and you will be encouraged to evaluate your strengths and weakness on a continual basis as you progress through different points during the course.

Much of any creative arts-based activity is about learning from mistakes, perhaps more so than it is about replicating your successes. Many of the conversations that you will have with your tutors are intended to cause you to reflect on the work that you have completed; but they also intend you to look forward and build upon this success or perhaps to challenge a working practice that is limiting your development. Within PDP, you should consider how your learning and working processes should evolve to enable greater creative success and therefore greater personal satisfaction achieved through learning!

3.5 Preparing for your career

Your future is important to us, so to make sure that you achieve your full potential whilst at university and beyond, your course has been designed with employability learning integrated into it. This is not extra to your degree, but an important part of it which will help you to show future employers just how valuable your degree is. These "Employability Essentials" take you on a journey of development that will help you to write your own personal story of your time at university:

- To begin with, you will explore your identity, your likes and dislikes, the things that are important to you and what you want to get out of life.
- Later, you will investigate a range of options including jobs and work experience, postgraduate study and self- employment,
- You will then be ready to learn how to successfully tackle the recruitment process.

It's your future: take charge of it!

Careers offers a range of support for you including:-
- career and employability advice and guidance appointments
- support to find work placements, internships, voluntary opportunities, part-time employment and live projects
- workshops, seminars, modules, certificates and events to develop your skills Daily drop in service available from 09:00-17:00 for CV checks and initial careers information. For more information come along and visit the team (in Foster building near the main entrance) or access our careers and employability resources via the Student Portal.

We often work directly with Futures as part of the Professional Practice module in Final Year, to run workshops aimed at enhancing your employability, such as CV workshops, interview technique, and job applications.

The course offers opportunities to get involved in projects to enhance your employability, such as Competitions and Live Projects, as these are considered a valuable way to engage with real-life contexts for design; working with clients to real budgets and deadlines. Similarly the London Exhibition each year, exposes you to the wider design industry, providing a platform to meet employers and enhance your promotional skills.

4. Student Support

The 'i' is a central Student Information Centre and your first point of contact. You can obtain information on a wide range of topics including Council Tax Exemption Certificates, Bank and Confirmation of Study Letters, Portable Financial Credits, (continuing students only, Printing and Printer Credit, UCLan Cards, the 'I' shop and UCLan Financial Support Bursary (first year students only).

Your Academic Advisor will be your year tutor.

4.1 Academic Advisors

Your Academic Advisor is the first port-of-call should you encounter problems or need support. As a minimum you will be met at the beginning of the course (normally within the first 4 weeks) and, thereafter, you will be offered formal opportunities to meet with them in each semester. If you have a problem at other times they are available for you to talk to; most staff have a weekly slot they allocate to Academic Advisor sessions, but if you have an urgent problem, please phone or e-mail your tutor to book an 'emergency' slot. Your Academic Advisor will:

• offer academic advice throughout the year

• monitor your progress and attainment through the year

• advise you on your progress and issues such as option choices

• refer you to other staff within the School who will be able to assist you in resolving any academic problems

• refer you to staff within the University support services if appropriate

• advise on the best course of action if you have failed any aspect of your course, or feel that you are likely to do so You are expected to:

• make use of your Academic Advisor

• make sure you know where their office is and how to contact them

• watch out for emails, notices and memos asking you to make appointments or attend meetings with them

• You must meet with your Academic Advisor whether you are having any difficulties or not; please book a slot with them each semester. They are also available to help with any problems you may have at any stage during the year, and will be happy to provide you with the support and guidance you need to get over the immediate but temporary difficulties that most student face at some time in the academic careers. However if you are unable to contact your Academic Advisor, and an urgent situation has arisen, or if you feel that you cannot discuss an issue with your Academic Advisor, then you are able to book an appointment with an Independent Academic Adviser within Student Services

4.2 Students with disabilities

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - disability@uclan.ac.uk - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

Assessment arrangements for students with a disability

Arrangements are made for students who have a disability/learning difficulty for which valid supporting evidence can be made available. Contact the Disability Adviser for advice and information, disability@uclan.ac.uk

4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: http://www.uclansu.co.uk/
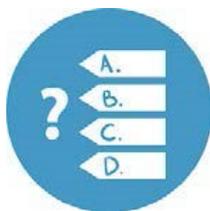
5. Assessment

5.1 Assessment Strategy

Assessment normally takes place at the end of each semester. At end of Semester One in all years, you will receive formative assessment on the portfolio of work you have undertaken to that point. This comprises written feedback and an interview to discuss progress, and how to respond to feedback. You will also be given an 'indicative 'grade.

At the end of Semester Two in First and Second Years, you will have summative assessment which comprises again an written feedback and an interview to discuss your achievement and grade for the year and how to move forwards to the next stage.

For assessment to be truly meaningful, you have to perceive its relevancy to your learning. Consequently we make assessment relevant to your interests, relevant to the industry's standards and relevant to potential future careers.

In previous sections within this document we've tried to give you some insight into how we 'modularised' your learning. Essentially, we packed what we believe it is essential for you to know and do into the equivalent of eighteen 20-credit module 'packages'. The learning process enables you to unpack these and 'use' the contents. We gauge how well you do this by assessment. Assessment forms part of your learning process; it provides feedback information so that you can refine your judgement of your own abilities and progress, and respond accordingly – this is significant in your planning and the self-evaluation that occurs within your PDP activities and your Journals and Logs. Secondly, it provides information that helps us evolve the various modules and, ultimately, the course you are studying.

Each assignment that you undertake commits you to a certain amount of study. To ensure fairness the evidence of this study must be completed by all students to the same deadline. Part of the assessment process is the recognition that meeting deadlines involves realistic planning and setting achievable targets. Thus your tutors will apply deadlines rigorously, as does the University system generally. We recognise that some students achieve better grades for practical work, whilst other are better at theoretical study. Consequently, we will use a very wide range of assessment methods to ensure that all skills and knowledge are fairly assessed. In an arts-based subject, it is crucial that you learn to assess the value of a range of opinions and to refine your own; and it is important that you are given frequent opportunities to practise the skills of evaluation. The process of assessment is intended to allow you to gauge your progress against the judgement of staff and your peers. Thus, assessment is not a closed event but something to which you should fully contribute.

- To ensure that you have a full and accurate understanding of the purpose and processes of assessment, there will be frequent opportunities to discuss the assessment of each assignment. These discussions will include 'house-keeping' and simple practicalities, as well as making sure you fully understand what you will be expected to do to fulfil the brief. There will also be discussion of more abstract areas, such as 'creativity', 'originality' and 'imagination'. You will have the opportunity to discuss what seemingly subjective assessment criteria such as 'experimentation' actually mean, rather than simply being assessed on them.

- There are several desirable attributes within assessment of any creative arts course; these are that you

- understand the meaning of terms used in assessment;

- have a clear understanding of exactly how the assessment mechanism works, and the reasons for the arrangements adopted;

- appreciate that assessment is a means of developing your own critical facilities and self-awareness;

- know what steps to take to meet assessment criteria and gain maximum benefit from the process;

- are assessed frequently and that this regular process encourages you to make comparisons between your own judgement and values, and those of others;

- are aware of the assessment criteria that staff apply to the growing evidence of your learning and that this is clear and open and is discussed freely;

partake in the activities of discussion, evaluation and assessment and that you receive feedback that is immediate and frequent, detailed, accurate and fair.

We assess course work – i.e. a set of creative projects, including reports and essays, set by your tutors to deadlines that are the same for all. Course work is marked to an agreed set of criteria and, through moderation, a final mark is achieved.

It is important for you to understand that we don't assess modules, we assess assignments packaged within these modules! By assessing individual assignments, we obtain a mark that indicates how well you did overall on a particular module. At the end of your course, by putting the module marks together we calculate your degree classification. Therefore, the assessment of each assignment contributes to passing your degree.

You must attempt each assessment; even if your work is late or incomplete, we still regard the submission of this as an 'attempt' – it is always better to attempt an assessment that you think you will fail than to submit nothing at all!

The assessment strategy is created out of the information agreed at validation and contained within the module descriptors. Many modules have two or more assignments but it is entirely normal for a module to be only composed of one assignment. In the Module Handbook (occasionally called Module Information Pack), all the assignments for that module are usually included. Read them as soon as you receive it because this will help you understand what we expect of you and how the module will develop; it will also help you to time-mange your workload for the semester or year.

In feedback your tutors will explain what qualities in your work defined the grade you were awarded, and what you could improve on in future assessment that will assist you to improve your grades.

The nature of your course requires that a number of different learning methods be used and assessed. These can be summarised as follows:

Practical Work - Because study within your course uses practical experience to broaden understanding, assessment of practical work will not be concerned solely with the superficial aesthetic qualities of the finished piece. We regard the 'process' as equally important as 'product'. As stated elsewhere, emphasis may be placed on the creation of documentation that traces the progress of, and your awareness of, the process in which you are engaged. To assess practical work we apply criteria based upon the following:

- attainment of appropriate aesthetic standards
- development and application of technical and other practical skills (craft skills)
- analysis, problem solving and proposal of solutions
- sensitivity to, and appreciation of, aesthetic, cultural and social aspects

Lecture/Seminar Work - The majority of the modules that you study are practical. However, even within practical modules it is still often appropriate to deliver some lectures and seminars. It is normal to assess the knowledge that you have gained from these lectures at various points throughout the year. However, rather than always expecting you to present theoretical learning for assessment in the form of essays, we often prefer you to introduce this knowledge in your practical work or to create seminar presentations, which you may think of as solo or group presentations. To assess the results of lectures and seminars we apply criteria based upon the following:

- consideration of information and personal views, interpretation and analysis
- involvement of the use of resources to extend understanding through self-study
- development of abilities to originate, research and prepare concepts or ideas
- fluency in communicating creative issues, concepts or ideas

Group Work – It is more appropriate to assess group work in some courses more than others, but where group work is assessed we sub-divide its assessment into 2 different approaches: Firstly, when we assess your understanding of some aspect of theory within group work, we may need to isolate your contribution and measure this contribution to the group's presentation separately from other students. We may use your supporting documentation, discussions, viva voces and workshop sessions to help us to monitor your contribution. Secondly, it is common in practical work to assess your groups' response to a particular task holistically. In these instances it is not always possible or relevant to isolate each individual's contribution (however we may adjust this grade for one or more individuals if we feel there has been an unequal contribution to the group from certain members). To assess group work we apply criteria based upon the following:

- your understanding of personal responsibility
- your ability to integrate and play an active part

- your participation in complex organisational and creative decision making ▪ your management and monitoring of the group's progress

- your participation in joint presentations of proposals/solutions

In addition to the above, assessment criteria may also include:

*0 active involvement in learning

*1 positive use of resources

*2 relationships with people - working in teams or groups

*3 management of study including self-study

4.2 Students Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: http://www.uclansu.co.uk/

5.2 Notification of assignments and examination arrangements

The specifics of the assessment criteria for each assignment will be explained to you prior to starting the assignment, and are written in Project Briefs, handed out in class and available on Blackboard.

Assignment deadlines are 4.00pm unless notified otherwise.

Sometimes it is necessary to change the assessment criteria and dates for submission, in which case you will be notified by email. Always make sure you monitor your university email account regularly.

If you are in any doubt **speak to your module tutor immediately!**

5.3 Referencing

Your written work should be referenced using the Harvard system. The LIS provides assistance on referencing and also speak to your tutors if you are unsure how to apply Harvard when citing references or compiling a bibliography for an assessment.

5.4 Confidential material

Although your tutors and other staff at UCLan do not seek to limit your right to express your self in any way, we are charged with upholding common levels of decency and to protect unsuspecting members of the University and wider communities. Consequently it is your responsibility to discuss fully the content and context of your work with your tutors. You and your supervising tutor should 'risk assess' any potentially offensive work that enters the public domain in exactly the same way that you would consider the Health and Safety aspects of your work. If, after consultation, your tutor feels that your work contains elements that are not suitable for the public domain, we may ask you to: i) present the work to tutors only ii) present the work to an invited audience only iii) alter or withhold these elements

iv) place, in waiting and entrance areas, clear warning signs that explain the nature of the work you are presenting

5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudoTurnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

You are required to sign a declaration indicating that individual work submitted for an assessment is your own.

If you attempt to influence the standard of the award you obtain through cheating, plagiarism or collusion, it will be considered as a serious academic and disciplinary offence as described within the Academic Regulations and the Assessment Handbook .

- Cheating is any deliberate attempt to deceive and covers a range of offences described in the Assessment Handbook.
- Plagiarism describes copying from the works of another person without suitably attributing the published or unpublished works of others. This means that all quotes, ideas, opinions, music and images should be acknowledged and referenced within your assignments.
- Collusion is an attempt to deceive the examiners by disguising the true authorship of an assignment by copying, or imitating in close detail another student's work - this includes with the other student's consent and also when 2 or more students divide the elements of an assignment amongst themselves and copy one another's answers. It does not include the normal situation in which you learn from your peers and share ideas, as this generates the knowledge and understanding necessary for each individual to independently undertake an assignment; nor should it be confused with group work on an assignment which is specifically authorised in the assignment brief.
- Re-presentation is an attempt to gain credit twice for the same piece of work.

The process of investigation and penalties which will be applied can be reviewed in the Assessment Handbook. If an allegation is found to be proven then the appropriate penalty will be implemented:

In the case of a single offence of cheating, plagiarism, collusion or re-presentation:
- the penalty will be 0% for the element of assessment, and an overall fail for the module.
- the plagiarised element of assessment must be resubmitted to the required standard and the mark for the module following resubmission will be restricted to the minimum pass mark.

- when it is detected for the first time on a resubmission for an already failed module, no further resubmission for the module will be permitted, and the appropriate fail grade will be awarded.

In the event of a repeat offence of cheating, plagiarism, collusion or re-presentation (irrespective of whether the repeat offence involves the same form of unfair means) on the same or any other module within the course:
- the appropriate penalty will be 0% for the module with no opportunity for reassessment. This penalty does not preclude you being able to retake the module in a subsequent year.

The penalties will apply if you transfer from one UCLan course to another during your period of study and module credits gained on the former course are transferred to the current course.

Variations - It is an aspect peculiar to all the creative arts that variations, reworking and deconstructions can be judged to be separate works from the original. Thus, work submitted for assessment may, if it is substantially reworked, be based on the work of others without a charge of plagiarism. This is acceptable if the submitted work is clearly marked as being based on the work of others and, if so requested, the original piece is made available within the supporting evidence.

Contact the Students' Union Advice and Representation Centre by emailing: suadvice@uclan.ac.uk for support and guidance.

6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in Academic Regulations. Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.

7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

UCLan is committed to giving you clear, legible and informative feedback for all your assessments (Academic Regulations). You are expected to review and reflect on your feedback and learn from each experience to improve your performance as you progress though the course.

You will normally be provided with individual feedback for in-module formative and summative elements of assessment which contribute to a module within 15 working days of the scheduled submission or examination date. Individual feedback on end of module assessment and dissertations will be made available within 15 days of publication of results. Feedback may be oral, written, posted on a website or other.

7.1 Student Staff Liaison Committee meetings **(SSLCs)**
Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

The purpose of a SSLC meeting is to provide the opportunity for course representatives to feedback to staff about the course, the overall student experience and to inform developments which will improve future courses. These meetings are normally scheduled once per semester.

Your Course Leader will facilitate the meetings using guidelines and provide a record of the meeting with any decisions and / or responses made and / or actions taken as a result of the discussions held. The meetings include discussion of items forwarded by course representatives, normally related to the following agenda items (dependent on time of year).

The course team encourage student feedback in all areas and recognise that additional items for discussion may also be raised at the meeting • Update on actions completed since the last meeting

- Feedback about the previous year – discussion of external examiner's report; outcomes of National /UCLan student surveys.
- Review of enrolment / induction experience;
- Course organisation and management (from each individual year group, and the course overall);
- Experience of modules - teaching, assessment, feedback;
- Experience of academic support which may include e.g. Personal Development Planning, Academic Advising arrangements and The Card;
- Other aspects of University life relevant to student experience e.g. learning resources, IT, library;
- Any other issues raised by students or staff.

Each Year group has two Student Representatives. Students can put themselves up for nomination at the start of the year. If there are more than two then an election is held to select the candidates.

Meetings are held once a semester to address any points brought up at the previous meeting and to bring new views and issues. Year representatives are informed of the dates for these by email, and are sent minutes of the proceedings also by email.

A course representative is a student who represents their fellow students' views and opinions to the course team, school, university and students' union. Course representatives work proactively and diplomatically to improve the academic and non-academic experiences of students.

The role of a course representative is extremely beneficial to both students on your course and the university. It enables students to have ownership of their student experience and voice their opinions and share positive practice with the course team, primarily the Student Staff Liaison Committee Meetings (see below).

Course representatives will be elected every year either in April or September. Alongside receiving recognition, support and respect being a course representative is a great opportunity to enhance your employability skills. If you are interested in becoming a course representative and wish to find out more about the role visit the Students' Union website or by emailing: coursereps@uclan.ac.uk.

School Presidents meanwhile are annually elected representatives who voice the opinions of students within each school. They communicate and engage with students in their school to gain feedback and work in partnership with senior management to

create positive change. They are also trained to support and signpost course representatives where needed. If you wish to find out who is your School President or more about the role visit the Students' Union website or email: coursereps@uclan.ac.uk

UNIVERSITY OF CENTRAL LANCASHIRE	

Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

1.	**Awarding Institution / Body**	University of Central Lancashire
2.	**Teaching Institution and Location of Delivery**	University of Central Lancashire, Preston Campus AAS, Thessaloniki, Greece Hebei, China
3.	**University School/Centre**	School of Art, Design and Fashion
4.	**External Accreditation**	None
5.	**Title of Final Award**	BA (Hons) Interior Design
6.	**Modes of Attendance offered**	Full Time
7.	**UCAS Code**	E260
8.	**Relevant Subject Benchmarking Group(s)**	Art & Design
9.	**Other external influences**	n/a

10. Date of production/revision of this form	April 2016 Amended June 2017

11. Aims of the Programme

- Provide in depth study into the practice and theory of Interior Design, aimed at developing individuality and creativity combined with depth and breadth of relevant knowledge
- Engage in creative, research-informed design activity in a wide range of contexts
- Provide knowledge of historical and contemporary professional practice in Interior Design and related design disciplines
- Develop spatial awareness and the ability to manipulate constructed space
- Develop design viability with consideration for aesthetic, technological and sustainable factors
- Enable students to recognise time and budget constraints
- Develop specialist design skills of research, analysis, ideation and communication
- Develop the ability to engage with others and to operate effectively in the social context of design practice

12. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

A1 Recognise the context and methodologies of Interior Design practice

A2 Recognise the role of the designer in society

A3 Recognise limitations of design and production processes

A4 Identify and apply theoretical and practical concepts appropriate to design practice

A5. Recognise the relevance and significance of theoretical and historical context to the discipline of Interior Design.

Teaching and Learning Methods

Studio based design activity, demonstrations and seminars will form the major methods of teaching and learning for sections A1 – A4. Students will be expected to not only display an understanding of taught knowledge, but also to demonstrate their ability to manipulate given conceptual design examples for their own areas of activity.

Assessment methods

Assessment will be through project work (which will normally include a visual and/or oral presentation and written assignments).

B. Subject-specific skills

B1 Solve practical problems

B2 Produce drawings to communicate design concepts and technical solutions

B3 Analyse information and design proposals using a range of media and methods

B4 Design using appropriate construction methods and materials

Teaching and Learning Methods

Studio based design projects throughout the 3 years of study will develop and consolidate B1 - B4. Within these activities as well as more theoretical classes (Building Anatomy IN1002, IN 2002) students are encouraged to test and validate their proposals, through appearance models, or 'virtually' with the aid of 3D CAD modelling (B1, B3).

Assessment methods

Assessment will be through project work (which will normally include a visual and/or oral presentation and written assignments).

C. Thinking Skills

C1 Define and develop innovative design concepts and technically sound proposals

C2 Identify and analyse information from a wide range of sources.

C3 Evaluate proposals against self-defined benchmarks/specifications.

C4 Recognise complex technical/construction issues.

Teaching and Learning Methods

Studio based design activity, demonstrations and seminars will form the major methods of teaching and learning for sections C1 – C4. Students are required to conduct research and analysis to underpin their project work.

Assessment methods

Studio based design projects will form the significant method of assessment for (e.g.) Honours Project and Future Lifestyles, which will represent the most significant opportunity to demonstrate C1 – C4)

D. Other skills relevant to employability and personal development

D1 Learn new skills and reflect on personal development

D2 Effectively communicate information, ideas and arguments by visual, oral or written means

D3 Use information technology to gather, process and present information and to solve problems

D4 Work effectively as part of a team	
	Teaching and Learning Methods
	D1 & D2 are introduced at Level 4, and developed throughout all three years of study (final year projects are student generated in terms of topic and deliverables). Throughout level 4 & 5 students are provided with the opportunity to work as individuals and as teams of groups. Development of D3 is supported on an individual basis depending on ability, however specific skills relating to D3 are fostered throughout the programme.
	Assessment methods
	Regular critiques during Levels 4 and 5 form a significant part of assessing students' performance in D2. Assessment of D1 – D4 is by coursework in the form of studio based projects as submitted at end of each year in a folio. Written essay and dissertations work are assessed according to prescribed criteria

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 6	DD3992	Final Project	40	**Bachelor Honours Degree Interior Design** Requires 360 credits including a minimum of 220 at level 5 and above and 100 at level 6 including DD3992.
	DD3000	Design: Culture and Society 3	20	
	IN3003		20	
	IN3002	Future Life	20	
	IN3005	Advanced Professional Practice	20	
		Honours Project Site Analysis		**Exit Award Bachelor Degree Interior Design** Requires 320 credits including a minimum 180 at level 5 or above, 60 at Level 5

Level 5	IN2000 IN2001 IN2002 DD2000		Interior Design Studies Drawing and Modelling 2 Building Anatomy 2 Design: Culture and Society 2		40 20 40 20		**Diploma of Higher Education Interior Design** Requires 240 credits including a minimum of 100 at Level 5, or above.
Level 4	DD1101 IN1001 IN1002 DD1000		Creative Thinking Drawing and modelling 1 Building Anatomy 1 Design: Culture and Society 1		40 20 40 20		**Certificate of Higher Education** Requires a minimum of 120 credits at Level 4 or above

15. Personal Development Planning

Personal development planning is the result of negotiation with the year tutor at formative feedback. At summative feedback students reflect on how they have responded to strengths and weaknesses previously identified. The process aims to develop the student's design awareness and, ultimately personal design philosophy.

A key tool in the student's development as a designer is the sketchbook. Throughout the course students are required to compile a series of sketchbooks and design journals, which aim to log design

thinking and analysis in a wide range of activities both in formal studies and in the wider world. Although sketchbooks are primarily personal documents, students are encouraged to bring them to tutorials and discussions as the principal instrument in shaping the student as an individual designer.

Students are encouraged to set up and to participate in web based activity such as blogging with the aim of developing critical thinking through sharing thoughts and information with others.

At level 6 students undertake group based, (assessed) activities in preparing and marketing their degree show. This includes a website and blog for students to express their own thoughts about design and helps them to place their own practice in a wider context.

16.   Admissions criteria *

(including agreed tariffs for entry with advanced standing)

*Correct as at date of approval. For latest information, please consult the University's website.

UK Applicants

Except in exceptional circumstances, UK applicants must attend an interview with portfolio.

European Applicants:

European applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

International Applicants:

International applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

All successful candidates must have achieved the following:

280 points at A2, (General Studies accepted) or equivalent

BTEC Extended Diploma: Distinction, Merit, Merit
Access course with 30 Level 3 Credits at Distinction
6 with no subscore lower than 5.5

BTEC

GCSEs: 5 a

17.	**Key sources of information about the programme**

- Fact Sheet
- University website
- School of Art, Design and Performance website and brochure
- AAS website and brochure
- Student course handbook

		Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes																	
				Knowledge and understanding					Subject-specific Skills					Thinking Skills				Other skills relevant to employability and personal development				
LEVEL 6		Final Project	COMP																			
		Design: Culture and Society 3	COMP																			

18.   **Curriculum Skills Map**

		Future Life	COMP																				
		Advanced Prof Practice	COMP																				
		Site Analysis	COMP																				
LEVEL 5		Interior Design Studies	COMP																				

LEVEL 4		Drawing and Modelling 2	COMP																			
		Building Anatomy 2	COMP																			
		Design: Culture and Society 2	COMP																			
		Creative Thinking	COMP																			

		Drawing and Modelling 1	COMP																					
		Building Anatomy 1	COMP																					
		Design: Culture and Society 1	COMP																					

Note: *Mapping to other external frameworks, e.g. professional/statutory bodies, will be included within Student Course Handbooks*

19. LEARNING OUTCOMES FOR EXIT AWARDS:

For **each exit award available**, list learning outcomes relating to the knowledge and understanding, subject specific skills, thinking, other skills relevant to employability and personal development that a typical student might be expected to gain as a result of successfully completing each level of a course of study.

For example, for a standard BA/BSc (Hons) award the exit award learning outcomes for CertHE (Level 4) and DipHE (Level 5), BA/BSc (Level 6) should be included; for a postgraduate Masters, this would normally be PGDip and PGCert.

Learning outcomes for the award of Certificate of Higher Education:

A1 Recognise the context and methodologies of Interior Design practice

A2 Recognise the role of the designer in society

A4 Identify and apply theoretical and practical concepts appropriate to design practice

A5. Recognise the relevance and significance of theoretical and historical context to the discipline of Interior Design.

B1 Solve practical problems

B2 Produce drawings to communicate design concepts and technical solutions

B3 Analyse information and design proposals using a range of media and methods

C2 Identify and analyse information from a wide range of sources.

C3 Evaluate proposals against self-defined benchmarks/specifications.

C4 Recognise complex technical/construction issues.

D1 Learn new skills and reflect on personal development

D2 Effectively communicate information, ideas and arguments by visual, oral or written means

Learning outcomes for the award of Diploma Interior Design:

A1 Recognise the context and methodologies of Interior Design practice

A2 Recognise the role of the designer in society

A4 Identify and apply theoretical and practical concepts appropriate to design practice

A5. Recognise the relevance and significance of theoretical and historical context to the discipline of Interior Design.

B1 Solve practical problems

B2 Produce drawings to communicate design concepts and technical solutions

B3 Analyse information and design proposals using a range of media and methods

C2 Identify and analyse information from a wide range of sources.

C3 Evaluate proposals against self-defined benchmarks/specifications.

C4 Recognise complex technical/construction issues.

D1 Learn new skills and reflect on personal development

D2 Effectively communicate information, ideas and arguments by visual, oral or written means

D3 Use information technology to gather, process and present information and to solve problems

Learning outcomes for the award of Bachelor Degree Interior Design:

A1 Recognise the context and methodologies of Interior Design practice

A2 Recognise the role of the designer in society

A3 Recognise limitations of design and production processes

A4 Identify and apply theoretical and practical concepts appropriate to design practice

A5. Recognise the relevance and significance of theoretical and historical context to the discipline of Interior Design.

B1 Solve practical problems

B2 Produce drawings to communicate design concepts and technical solutions

B3 Analyse information and design proposals using a range of media and methods

B4 Design using appropriate construction methods and materials

C1 Define and develop innovative design concepts and technically sound proposals

C2 Identify and analyse information from a wide range of sources.

C3 Evaluate proposals against self-defined benchmarks/specifications.

C4 Recognise complex technical/construction issues.

D1 Learn new skills and reflect on personal development

D2 Effectively communicate information, ideas and arguments by visual, oral or written means

D3 Use information technology to gather, process and present information and to solve problems