ARTS UNIVERSITY PLYMOUTH

Course Specification Form

SECTION 1: COURSE INFORMATION.

1.1 COURSE SET-UP INFORMATION:	
COURSE TITLE:	BA (Hons) Interior Design & Styling
TEACHING INSTITUTION:	ARTS UNIVERSITY PLYMOUTH
AWARDING INSTITUTION:	ARTS UNIVERSITY PLYMOUTH
DATE OF FIRST VALIDATION:	2016
UCAS CODE:	5LWB
COURSE START DATE:	SEPTEMBER 2021
RELATED QAA BENCHMARKS:	1. QAA Subject Benchmark Statements for Art and Design 2. QAA Subject Benchmark Statements for Communication, Media, Film and Cultural Studies 3. QAA Subject Benchmark Statements for History of Art, Architecture and Design
PSRB RECOGNITION:	N/A
DUAL ACCREDITATION:	NO
CREDIT POINTS:	360

1.2 COURSE DELIVERY INFORMATION:	
MODE OF STUDY:	FT & PT SEPTEMBER START | FT JAN START
DURATION (FT / PT):	3 YEARS FT | 6 YEARS PT

1.3 COURSE MANAGEMENT:	
COURSE LEADER:	Cathryn Bishop / Ally Turner
EXTERNAL EXAMINER:	Simone Ridyard

1.4 COURSE EXIT AWARDS:	
TYPE:	CERTHE (120 LEVEL 4 CREDITS); DIPHE (240 LEVEL 4 + 5 CREDITS); BA (NON HONOURS) (300 CREDITS LEVEL, 4, 5 & 6); BA (HONS) (360 CREDITS LEVEL 4, 5 & 6)
TYPE:	PGCERT (60 LEVEL 7 CREDITS); PGDIP (120 LEVEL 7 CREDITS), MASTERS (180 LEVEL 7 CREDITS); MFA (300 LEVEL 7 CREDITS)

SECTION 2: COURSE ENTRY REQUIREMENTS.

2.1 RECRUITMENT INFORMATION:	
UCAS POINTS:	Please see AUP website for latest information pertaining to admissions
OTHER ENTRY CONSIDERATIONS:	Please see AUP website for latest information pertaining to admissions

2.2 ADDITIONAL RECRUITMENT INFORMATION:

SECTION 3: AIMS.

3.1 AIMS:

Aims of Undergraduate Study

The aims of undergraduate study at AUP acknowledge the key characteristics and outcomes of creative learning, developing competencies in knowledge and comprehension, cognitive skills, and practical and professional attributes. In broad terms, we refer to these as Knowing, Being and Doing. The aims are designed to:

- Enable creative learning through an enriching, inclusive and distinctive curriculum for the specialist study of art, design, and media.
- Foreground intellectual, technical and professional competency as a basis for lifelong learning and employment.
- Develop independent, critical and creative practitioners in professional, collaborative and/or entrepreneurial contexts.
- Foster civic responsibility and student agency through an understanding of global perspectives and cultural contexts.
- Provide learning that enables graduates to make a meaningful contribution to the wider creative economy, with impact on the social, cultural and economic life of the South West region and beyond.
- Create confident and aspirational practitioners through sustainable approaches to professional and personal wellbeing.

3.2 AIMS OF THE COURSE:

Undergraduate Aims of the Course:

Course specific aims support the essential skills and competencies that underpin learning within a named award. These aims are designed to:

- Provide subject specific learning in BA (Hons) Interior Design and Styling that encourages the development of ideas, concepts, proposals, solutions and arguments that employ and/or challenge the conventions and possibilities within the subject field.

- Develop a range of intellectual, imaginative and practical skills associated with Interior Design and Styling that are appropriate for developing a research-informed creative practice.
- Promote an understanding of professional practice within Interior Design and Styling through the development of an independent, critical and creative practice in professional, collaborative and/or entrepreneurial contexts.
- Enable the selection and use of appropriate processes, technologies and environments associated with the study of Interior Design and Styling, with a high level of skill and creativity, whilst observing sound professional working standards.
- Foster an awareness of subject specific opportunities for creative practice, and the wider global and cultural contexts for Interior Design and Styling practice.
- Engender curious, ambitious and socially responsible creative practitioners within the field of Interior Design and Styling.
- Develop students to become life-long learners with a deep understanding of their skills, literacies and attributes and how to apply these to their future career.

SECTION 4: COURSE LEARNING OUTCOMES.

4.1 KNOWLEDGE & COMPREHENSION:	
K1	Critically engage with contextual knowledge to inform and develop as a creative practitioner
K2	Critically explore the relationship between the practitioner and their audience and articulate the impact of these on contemporary practice and culture
K3	Critically apply judgement through the selection and use of materials, processes and environments
K4	Demonstrate conceptual thinking and/or visualisation through investigation and enquiry
K5	Demonstrate ethical practice and values as an essential concern of working in the creative arts
K6	Generate ideas, concepts, proposals, solutions or arguments as self-initiated activity in response to a proposition
K7	Apply convergent and divergent thinking to inform practice-based outcomes

4.2 COGNITIVE SKILLS:	
B1	Analyse information and/or experience to formulate a critical position
B2	Critically engage in research to inform judgements as part of a creative approach
B3	Critically apply effective digital tools and techniques, aware of the impact of new technologies, by making evidence-informed judgements
B4	Engage with wider communities to synthesise work, evidencing new information and learned experiences
B5	Defend a creative position drawing from, and integrating, personal reflection and feedback
B6	Justify connections between intention, process, outcome, context and forms of dissemination
B7	Critique the development of ideas by drawing from, and engaging with, multiple modes of practice

4.3 PRACTICAL & PROFESSIONAL ATTRIBUTES:	
D1	Demonstrate the characteristics of a lifelong learner who are actively engaged in their professional development
D2	Apply interpersonal, social, problem-solving and negotiation skills as part of creative practice
D3	Critically apply appropriate communication methods and demonstrate impact and engagement with a range of audiences
D4	Explore the role and impact of IP within art, design and media practice
D5	Manage workload and timelines according to a defined plan whilst responding to change and ambiguity
D6	Demonstrate the knowledge and attributes for effective team working
D7	Exhibit characteristics, knowledge and attributes, recognising enterprise, entrepreneurial thinking & funding, to support future careers

SECTION 5: ATTRIBUTES & SKILLS.

5.1 AT THE END OF THIS COURSE, A LEARNER IS EXPECTED TO DEMONSTRATE THE FOLLOWING GRADUATE ATTRIBUTES:

Creative Practice
GA 01 - Curious and purposeful creative thinkers and practitioners who demonstrate research and enquiry in the arts and creative practice.
GA 02 - Critical thinkers who use evidence and research to inform their decisions.
GA 03 - Enterprising creatives who can explore what creativity can mean when faced with challenging and complex circumstances.
GA 04 - Reflective practitioners who learn from authentic experiences and recognise the personal fulfilment gained from the expansion of views, knowledge and creative practice.

Professional Agency
GA 05 - Advocates for the creative arts as a catalyst for fulfilling personal, professional and cultural transformations.
GA 06 - Advocates of sustainability and care for the world as seen through their creative and professional practice.
GA 07 - Digitally literate, with confidence to work across multiple digital environments and platforms.
GA 08 - Innovators who explore new ways of working using a flexible and inclusive approach.

Ethos & Values
GA 09 - Ethical practitioners who work with an informed awareness of how their actions impact others.
GA 10 - Resilient and adaptable, who respond positively to challenge and critique as part of being a life-long learner.
GA 11 - Self-aware and actively engage in managing their physical and mental wellbeing.
GA 12 - Empathetic and kind, recognising the opportunities for enacting change that exists when encountering a diversity of people, interests and aspirations.

Collaboration
GA 13 - Confident working in teams and recognise the value of partnerships, collaboration and networking.
GA 14 - Active contributors who can consider and effectively use different approaches to communicate authentic dialogues.

GA 15 - Inspiring Life-long learners who value collaboration to enrich and enhance their work and the work of others.
GA 16 - Enterprising and entrepreneurial, who can identify issues and solutions and respond creatively to uncertain and challenging situations.

5.2 AT THE END OF THIS COURSE, A LEARNER IS EXPECTED TO DEMONSTRATE THE FOLLOWING DIGITAL CAPABILITIES, as defined in the JISC Digital Capabilities framework

Defined in the JISC Digital Capabilities Framework

Digital proficiency and productivity
DC1: Digital proficiency
DC2: Digital productivity

Digital creation, problem-solving and innovation
DC3: Digital creation
DC4: Digital research and problem-solving
DC5: Digital innovation

Digital learning and development
DC6: Digital learning
DC7: Digital teaching

Information, data and media literacies
DC8: Information literacy
DC9: Data literacy
DC10: Media literacy

Digital communication, collaboration and participation
DC11: Digital communication
DC12: Digital collaboration
DC13: Digital participation

Digital identity and wellbeing
DC14: Digital identity management
DC15: Digital wellbeing

5.3 AT THE END OF THIS COURSE, A LEARNER IS EXPECTED TO DEMONSTRATE THE FOLLOWING EMPLOYABILITY ATTRIBUTES:

Personal Effectiveness
EA1: Emotional intelligence & consideration of others
EA2: Self-awareness, adaptability & resilience

Communication Skills
EA3: Effective Communication
EA4: Engagement with Audience

Collaboration
EA5: Working with others
EA6: Collaborative tasks & Projects

Thinking Skills
EA7: Critical thinking
EA8: Creativity & problem solving

Professional Development
EA9: Professional & management skills
EA10: Business awareness & enterprise thinking

SECTION 6: LEARNING & TEACHING INFORMATION.

6.1 LEARNING & TEACHING:

Student learning is shaped primarily by content provided by the academic and technical staff within the course subject area and other forms of engagement which support independent learning.

These approaches to Learning & Teaching include:

Lectures: All units comprise lectures which are designed to cover core essential knowledge and can be delivered cross-University, within course or cognate groups. Supporting material for lectures will be made available via the VLE - this has been implemented to support accessibility, student confidence as well as support for students with English as a second language.

Seminars: Seminars may be delivered as part of a cognate group or within a defined subject discipline. Seminars give students the opportunity to engage with the content through a focused subject/cognate lens and to develop a deeper understanding and application of the material. Furthermore, seminars are structured to encourage peer-to-peer engagement and the development of learning communities.

Technical and Practical Workshops: All courses comprise technical teaching forming part of the core curriculum and aligned to the course and delivered by specialist academic and technical staff. This is where the acquisition of practical skills aligns with academic and subject knowledge.

Tutorials: Throughout each unit, students are provided with academic tutorials to support a deeper engagement with their subject and practice. These tutorials, either 1:1 or in small groups, help to deliver personalised and individual guidance and are an opportunity for formative feedback.

Critiques: Central to creative practice, individual or group critiques are used to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process. Giving and receiving feedback on practice is part of every unit.

Collaboration: Engagement and interaction with peers supports the development of core communication and interpersonal skills aligned to professional creative practice. Collaboration can occur at both subject level and through interdisciplinary contexts broadening students perspectives as creative practitioners.

Directed Learning: Students may be provided with activities linked to a timetabled session, designed to preface or continue the learning. Directed learning builds on the content within taught sessions, to support the achievement of learning outcomes.

Independent Study: Students will be supported to engage in developing their independent study. This may be directed or self-initiated to develop a student's learning autonomy and ownership of the knowledge and information gained during the course.

As part of their learning, students also have the opportunity to access:

Technical Resources: Outside of timetabled sessions, students are encouraged to access workshops and resources as part of open-access learning providing opportunities to use facilities, supported by technical staff.

Academic and Professional Resources: Students are able to engage in broader learning opportunities in the university, including support from the Library, academic skills, digital learning and careers and enterprise.

6.2 RESOURCES:

Technical Labs offer a variety of specialist resources, equipment and skill specific workshops to encourage development of ideas through materials and processes.

Materials Lab: Providing an extensive range of multidisciplinary processes for material-led practice, this specialist area comprises the following core practices: ceramics, metals, glass, wood, and biomaterials**.** The Materials Lab offers a range of resources, machinery and specialist tools which provide students with the opportunity to develop knowledge and skills within the core processes and techniques fundamental to material design.

Imprint Lab: The Imprint Lab provides a broad range of traditional print process and digital reproduction techniques across the University's printmaking studio and its Digital Print Bureau. The printmaking studio offers basic, intermediate and advanced processes such as dry point, etching, intaglio, collagraph, screen printing and letterpress. These processes and techniques are used to build the knowledge and understanding of print in its traditional sense. The Digital Print Bureau offers digital reproduction and print finishing services via wide format printing, dye sublimation, scanning, copying, bookbinding and vinyl plotting.

Fabric Lab: The Fabric Lab supports a range of fashion and textile design processes such as fabric screen printing and repeat pattern, embroidery, tufting and domestic knitting and includes a Dye Lab for developing both chemical and sustainable natural dyeing techniques. Garment construction is supported through the Sew Lab providing domestic, industrial and specialist sewing machines, serving the creative needs of our fashion, costume and textiles disciplines.

Multimedia Lab: The multimedia lab offers a broad range of industry standard media resources which include: analogue film processing, B&W darkrooms, photographic and film studios, digital production suites, and an equipment resource centre (ERC) stocked with an extensive selection of cameras, lenses, lighting, and audio/visual equipment.

Digital Suites and Software: Student learning is supported by a range of specialist creative software to support development of skills required within the course of study. Students have access to a range of specialist studios, production suites and computer labs.

Fab Lab South West: The Fab Lab South West is part of an international network of over 1,000 Fab Labs ('Fabrication Labs') which are equipped with the latest digital fabrication technology. An independent centre of innovation that serves the campus and regional community, Fab Lab South West contains cutting-edge 2D and 3D design software and machinery including 3D printers and scanners, prototyping tools, laser cutters, vinyl cutters, milling machines, and a large CNC router creating a dynamic environment for working across traditional making and digital technologies.

Course Specific Resources
Students on the BA (Hons) Interior Design and Styling course will engage with the following specialist resources:

Baseroom studio facilities, Mac Suites and Cad Suite
Software: Adobe CC (InDesign, Photoshop), AutoCad, SketchUp (or other 3D modelling software)
Digital Print Bureau: digital reproduction and print finishing, scanning, copying and bookbinding
Multimedia Lab/ERC: for access to Photography Studios/The Cove and ERC (for photo and video cameras and related kit)

Depending on projects developed, students may also need to access the following: Materials Lab, Fabric Lab, Sew Lab and Fab Lab.

6.3 ASSESSMENT:

Assessment is an integral part of student learning which should be dialogical, impactful and meaningful. Purposeful assessment recognises the complexity associated with creativity in art, design and media practice and supports an authentic student voice. Students are assessed using the following:

Formative tutor assessment: Formative assessment and feedback is used to direct student progress and evaluate knowledge and understanding throughout the course.

Formative peer assessment: Peer assessment requires the student to place themselves in the role of the assessor and make judgements based on agreed criteria about their own and others' work. Peer assessment fosters a supportive critical studio environment, but is not part of the summative assessment decisions and grades made by the tutor.

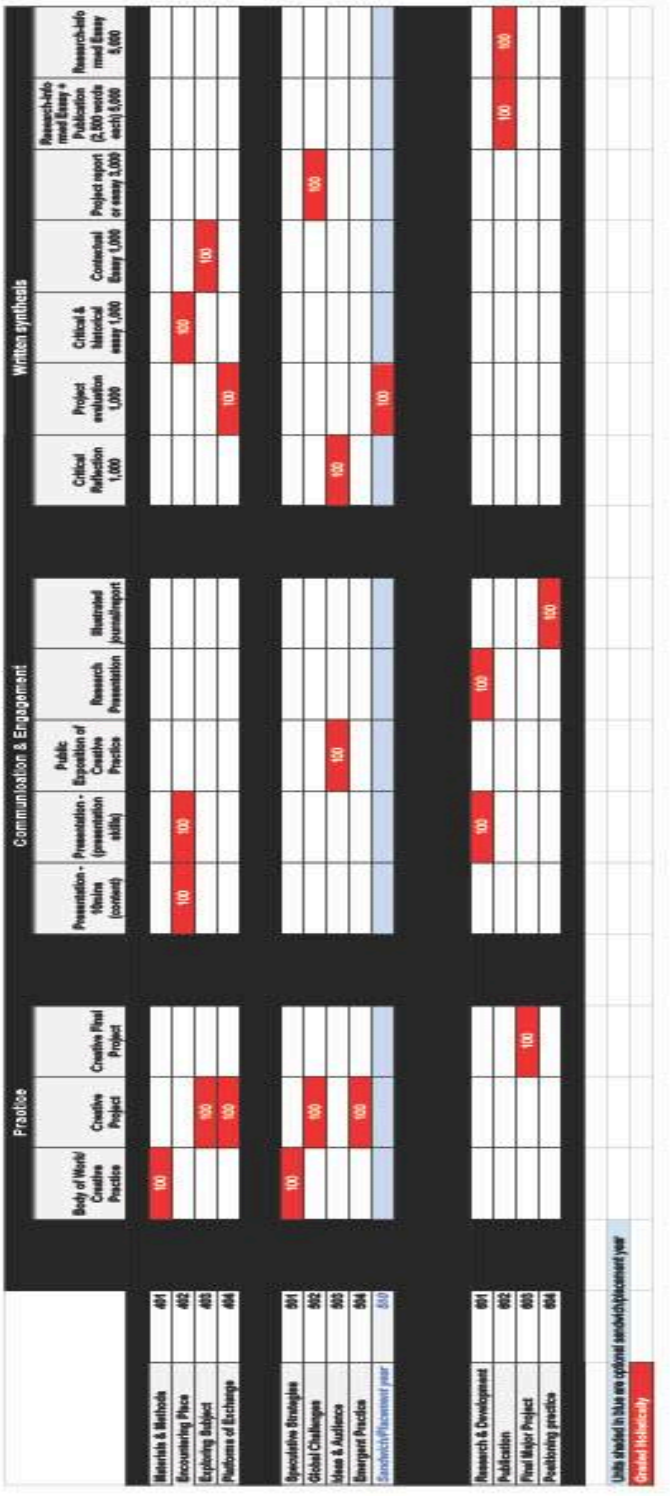
Formative Feedback: Formative Feedback is a form of assessment that guides student progress and evaluates knowledge and understanding throughout the course. This type of feedback is developmental and enhances the learning experience by providing points of advice and direction prior to the Summative Assessment.

Summative tutor assessment: Summative assessment is the process by which the tutor(s) evaluate student performance against assessment criteria and learning outcomes.

Summative Feedback: Summative assessment takes the form of written feedback detailing grading decisions cross-referenced with unit learning outcomes. It is designed to help students comprehend and appreciate their relative strengths and weaknesses and to benchmark their progress in order to develop strategies for future learning. Summative Feedback may include one-to-one tutorials with tutor(s) so students can explore in-depth their feedback and future actions.

Unit Briefs: Information outlining the requirements for the development and completion of assigned Unit work and the method of the work's assessment. The Unit Brief describes the objectives, content, deliverables and timescales for assignments that form the learning in the Unit.

Assessment Map: in the design of assessment for learning, assessment modalities are grouped into three types: (1) Practice, (2) Communication and Engagement and (3) Written Synthesis. The spread of the assessment modality across the course can be found in the table below:


Practice
Communication & Engagement
Written synthesis
Body of Work/ Creative Practice
Creative Project
Creative Final Project
Presentation - Media (content)
Presentation - (presentation skills)
Public Exposition of Creative Practice
Research Presentation
Illustrated journal/report
Critical Reflection 1,000
Project evaluation 1,000
Critical & historical essay 1,000
Contextual Essay 1,000
Project report or essay 5,000
Research-informed Essay + Publication (2,500 words each) 5,000
Research-informed Essay 5,000
Materials & Methods 401
Encountering Place 402
Exploring Subject 403
Platforms of Exchange 404
Speculative Strategies 501
Global Challenges 502
Ideas & Audience 503
Emergent Practice 504
Sandwich/Placement year SW
Research & Development 601
Publication 602
Final Major Project 603
Positioning practice 604
Units shaded in blue are optional sandwich/placement year
Graded Holistically

SECTION 7: UNDERGRADUATE COURSE STRUCTURE

FULL-TIME

YEAR 1 (LEVEL 4)					
SEMESTER 1			**SEMESTER 2**		
401	Methods & Materials	30 credits	403	Exploring Subject	30 credits
402	Encountering Place	30 credits	404	Platforms of Exchange	30 credits
YEAR 2 (LEVEL 5)					
SEMESTER 1			**SEMESTER 2**		
501	Speculative Strategies	30 credits	503	Ideas & Audience	30 credits
502	Global Challenges	30 credits	504	Emergent Practice	30 credits
SANDWICH YEAR (LEVEL 5) (OPTIONAL)					
SEMESTERS 1 & 2					
510	Sandwich Year	0 credits			
YEAR 3 (LEVEL 6)					
SEMESTER 1			**SEMESTER 2**		
601	Research & Development	30 credits	603	Final Major Project	30 credits
602	Publication	30 credits	604	Positioning Practice	30 credits

PART-TIME

YEAR 1 (LEVEL 4)					
SEMESTER 1			**SEMESTER 2**		
401	Methods & Materials	30 credits	403	Exploring Subject	30 credits
YEAR 2 (LEVEL 4)					
SEMESTER 1			**SEMESTER 2**		
402	Encountering Place	30 credits	404	Platforms of Exchange	30 credits
YEAR 3 (LEVEL 5)					
SEMESTER 1			**SEMESTER 2**		
501	Speculative Strategies	30 credits	503	Ideas & Audience	30 credits
YEAR 4 (LEVEL 5)					
SEMESTER 1			**SEMESTER 2**		
502	Global Challenges	30 credits	504	Emergent Practice	30 credits
SANDWICH YEAR (LEVEL 5) (OPTIONAL)					
SEMESTERS 1 & 2					
510	Sandwich Year	0			
YEAR 5 (LEVEL 6)					
SEMESTER 1			**SEMESTER 2**		
601	Research & Development	30 credits	604	Positioning Practice	30 credits
YEAR 6 (LEVEL 6)					
SEMESTER 1			**SEMESTER 2**		
602	Publication	30 credits	603	Final Major Project	30 credits

SECTION 8: JANUARY ENTRY (FT UNDERGRADUATE ONLY).

YEAR 1 (LEVEL 4)					
SEMESTER 2			**SEMESTER 3**		
401	Methods & Materials	30 credits	403	Exploring Subject	30 credits
402	Encountering Place	30 credits	404	Platforms of Exchange	30 credits

SECTION 9: ADDITIONAL COURSE INFORMATION.

9.1 ADDITIONAL NOTES:

SECTION 10: LEARNING OUTCOME MAPPING.

