

Awarding Body/Institution	University of London
Teaching Institution	Goldsmiths, University of London
Name of Final Award and Programme Title	BA (Hons) Design
Name of Interim Award(s)	N/A
Duration of Study/Period of Registration	3 years full-time, with professional placement during Year 2
UCAS Code(s)	W200
QAA Benchmark Group	Design
FHEQ Level of Award	Level 6
Programme Accredited by	N/A
Date Programme Specification last updated/approved	September 2015
Primary Department/Institute	Design

Departments which will also be involved in teaching part of the programme
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Not Applicable

Programme overview

This degree develops the study of design beyond the skills and techniques of the discipline, through engaging with discourses in society and culture. The programme supports you in evolving your own creative practice, drawing from a broad range of disciplines to do so. It also engages with issues around sustainability and the responsibility of the designer. Theory and practice are inseparable throughout the programme. We aim to equip you with the creative and cognitive skills required to design and engage with the wider discourse of the profession in order to develop a critical practice. These skills are highly transferable to the broader creative industries.

We offer instruction in design methods, technical processes and the use of equipment, but it is through the act of designing and engaging with ideas that you will acquire skills and techniques.

The study of design theory and its many contexts is considered essential to the programme and is closely integrated with design practice so that the two can provide unique insights and mutually inform each other; this in turn helps underpin, contextualise, generate and critique your work.

Programme entry requirements

A-level: ABB BTEC: DDM
IB: 34 points

Access: Pass with 45 Level 3 credits including a number of distinctions/merits in subject specific modules or equivalent

Most applicants have successfully completed a Module of post-sixteen study in Art, including Foundation Modules, Vocational A- levels or NVQ Level 3 in an Art and Design. The programme however, also welcomes applications from GCE A-level students who have performed well at GCSE level, and also have a strong Art and Design portfolio. Applications from mature students (over 21) are also welcomed: their application judged on the relevance of previous work experience, and on their art and/or design work.

Interviews: If the student meets these criteria, they will be invited for an interview during the Spring or Summer term. At interview they will be asked to present a portfolio of work, which will typically include a range of art and/or design pieces, sketch books, and samples of written assignments. The applicant is also required to submit, at interview, a 200-word written summary about their reasons for choosing this degree.

Overseas students: applicants from outside the UK are encouraged to attend interview. We are flexible with interview dates to allow the overseas applicant to arrange other college visits/ interviews whilst in the UK. If it is not possible for an applicant to attend, we ask them to send slides or photographs of their Art and Design work, with written explanations about selected pieces. Copies of essays in English along with the 200-word summary about their reasons for choosing the degree are also required. If possible we also conduct a telephone interview to determine whether the applicant is suitable.

English Language: An achievement in an English language proficiency test equivalent to an IELTS score of 6.0 is required.

Visiting and Exchange Students

Our exciting Study in London programme gives you the chance to study at Goldsmiths for a semester as part of your degree at your home university. Please see our Study in London Prospectus for details. Copies are available from the International Office.

Aims of the programme

The main concern of the Programme is to equip students with the creative, cognitive, and professional skills required so that they can play an important role in a complex and rapidly developing profession. It, however, also seeks to promote an understanding that 'design competencies' are valuable and transferable to areas of study and work outside of the profession, and indeed have relevance to everyday thinking and activity in general.

The Programme aims to:

- expand students' idea of design beyond the strict delineation of conventional design disciplines (i.e. product, graphics, furniture, multi-media, web-design).
- encourage students to consider and contextualise design in broad philosophical, and socio-cultural contexts,
- encourage students to question the designer's role and the impact and meanings of design for society, culture and the environment,
- build the student's awareness of, and response and sensitivity to, their own and others methods and practices in order to develop their own programme of designing.
- enable students to use discourse to inform and generate practice,
- encourage and promote work (practical and written] that is innovative, thoughtful, responsible, and well considered.

What you will be expected to achieve

Learning on the programme moves, over the three years, from a prescribed, tutor directed, programme of study, to a student led programme of study. In the latter part of the programme the input from tutors is a response to the educational initiatives advanced by students.

The learning outcomes should be seen as a framework – both pedagogic and philosophic - through which the programme marks out a field of endeavour (practice and theory). In this field students find their own place; identifying opportunities for learning and ultimately determine the specifics of their learning. Criteria for assessment are drawn in relation to these fields but are adaptable enough to accommodate and allow for student determinations and interpretation of the programme of education which is offered them.

Knowledge and Understanding		Taught by the following modules
A1	Have a critical purchase on the contexts (discursive/ theoretical/practical/material) from which their thinking and designing is generated and will be used/read.	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
A2	Understand that they, as designers, are ideologically situated and therefore cannot avoid taking a position on the issues (political, philosophical, and sociological) that govern the production and influence the consumption of design.	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
A3	Evolve their own methods and strategies to create meaningful design.	Methods & Processes - Yr 1 Studio Project - Yr 1 Studio Project - Yr 2 Studio Project - Yr 3
A4	Have knowledge and understanding of the contribution design makes to visual and material culture, and to use this understanding to support and generate their design practice and discourse.	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
A5	Develop knowledge of design discourses and an understanding of how one may advance a discourse through design.	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
A6	design makes to visual and material culture, and to use this understanding to support and generate their design	Professional Placement Methods & Processes / Technical Studies
A7	Know how to source their own creative endeavours and to find and use appropriate resources (human and material) in the realisation and communication of their ideas.	Context Course - Yr 1 Studio Project - Yr 1 Technical Studies - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Technical Studies - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
A8	Engage in a learner-centred pedagogy where they become actively involved in mediating and supporting their own learning.	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
Cognitive and Thinking Skills		Taught by the following modules
B1	Observe critically the world in which they are situated –and then record, interpret and represent their observations to others.	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2

		Context Course - Yr 3 Studio Project - Yr 3
B2	Research issues and concerns by collecting data and material (textual, visual, aural and other).	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
B3	Interpret and evaluate the data gained in primary and secondary research.	Methods & Processes - Yr 1 Studio Project - Yr 1 Studio Project - Yr 2 Studio Project - Yr 3
B4	Speculate on what may be.	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
B5	Reason through and resolve a complex of concerns/problems.	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
B6	Structure and evolve their thought processes in order to detail and execute work, both written and practical.	Professional Placement Methods & Processes / Technical Studies
B7	Use and respect their tacit intelligence in both critical and creative practice.	Context Course - Yr 1 Studio Project - Yr 1 Technical Studies - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Technical Studies - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
B8	Reflect on, record, and evaluate their methods, processes and outcomes.	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3

Subject Specific Skills and Professional Behaviours and Attitudes		Taught by the following modules
C1	Develop a conceptual programme for design practice that is considerate of both the practical/material and the discursive contexts on which it is based.	Studio Project - Yr 1 Studio Project - Yr 2 Studio Project - Yr 3
C2	Identify a meaningful design project - locating and/or framing a brief, which attends to the fit between the project (the practical and material considerations) and the conceptual, programme (the questions embed, asked and/ or raised)	Studio Project - Yr 1 Studio Project - Yr 2 Studio Project - Yr 3

C3	Find and develop their own ideational strategies for design in relation to the way they have understood and/or constructed a brief.	Studio Project - Yr 1 Studio Project - Yr 2 Studio Project - Yr 3
C4	Initiate and progress a Module of designing - developing their thinking and creative actions through freely structured and dynamic processes.	Studio Project - Yr 1 Studio Project - Yr 2 Studio Project - Yr 3
C5	Manage the planning and timing of a design project; developing their own abilities to identify and manage decision points and complete tasks on time.	Studio Project - Yr 1 Studio Project - Yr 2 Studio Project - Yr 3
C6	Manage resources (material and human) for their design work.	Studio Project - Yr 1 Studio Project - Yr 2 Studio Project - Yr 3
C7	Present and communicate a design project effectively in a number of places, circumstances, and to numerous audiences and users.	Studio Project - Yr 1 Studio Project - Yr 2 Studio Project - Yr 3
C8	Develop techniques and skills and use appropriate technologies to produce design outcomes of high standard.	Studio Project - Yr 1 Technical Studies - Yr 1 Studio Project - Yr 2 Technical Studies - Yr 2 Studio Project - Yr 3

Transferable Skills		Taught by the following modules
D1	Structure and communicate ideas effectively practically, orally and in writing	Context Course - Yr 1 Studio Project - Yr 1 Technical Studies - Yr 1 Methods & Processes - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Methods & Processes - Yr 2 Technical Studies - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
D2	Manage time and work to deadlines	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Technical Studies - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
D3	Work independently	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
D4	Work in groups	Studio Project - Yr 1 Studio Project - Yr 2
D5	Find information from appropriate sources	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3

D6	Use information technology	Context Course - Yr 1 Studio Project - Yr 1 Technical Studies - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Technical Studies - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
D7	Critically reflect on and assess the importance of their own and others ideas	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3
D8	Know how to think creatively (i.e. 'beyond the box').	Context Course - Yr 1 Studio Project - Yr 1 Context Course - Yr 2 Studio Project - Yr 2 Context Course - Yr 3 Studio Project - Yr 3

How you will learn

Knowledge and Understanding:

This programme supports students in evolving their own critical and conceptual/creative practice, calling on any number of references and drawing from a range of disciplines. The programme enables students to develop an awareness of the opportunities to and of design. In the studio; methods, processes and research are considered and assessed alongside the final design outcomes. Students are asked to contextualise and defend their work in oral presentations, contextual reports, and project reports, as well as in project tutorials. Learning is also assessed and supported informally in studio tutorials. During these the tutor can pick up on learning actively rather than react to what has already been done or achieved.

Practice Based Work - The acquisition of outcomes (A3 & A7) is supported through project tutorials, group tutorials and in feedback on projects. The design briefs in all years point the way to acquiring all of the above outcomes (A1 - 8) in practice. Project briefing and resulting questioning begins the process which is then picked up and supported in the studio rounds, tutorials and feedback sessions at the completion of project. Outcome (A6) is a particular focus of year 3 where students actively engage with the profession through briefs that come into College and through their placement activity. Support on the placement is through face to face when the student is able to come in to College but otherwise through emails, letters and telephone (briefings and tutorials on Portfolio development). The Portfolio submissions and their presentation evidences whether outcome (A6) is achieved.

Contextual Modules - The Context Modules give content and support for gaining of the knowledge and understanding for the outcomes above. They are run as lectures and seminars. There is tutorial support to clarify issues and points arising out of lecture/seminars and also tutorial feedback on essay/dissertation submissions. The context Modules and the studio programme reinforce each other and one is able to pick up whether the Outcomes above have been acquired in the student engagement and achievement in both.

Subject Specific Skills:

Practice Based Work Students are encouraged to evolve their own processes and methods through different kinds of support. Briefs are structured to move students through different stages in evolving their work. During studio rounds and, in seminars and in interim presentations tutors are able to see how well a student has achieved all outcomes (C1-8) above. The way a student presents their work in circumstances where they are not present to present and defend the work and when they are is discussed, commented

on and assessed (outcome C7)

Contextual Modules Through years 1 and 2 students engage in the context programme with the contexts in and through which they design. In year three they are actively engaged in writing that generates supports and explains their work - a project/context report. This supports outcome C7 above. In the Contextual Studies components there are open discussions, short workshops, tutorials, as well as Module assignments - which include essays/dissertations and project/process diaries. In the second year the work assessed is a portfolio and accompanying case study. The work the student produces (written and practical) in all Modules on the Programme, the way they present it, and the way they respond to questions from students and staff, provides evidence of what has been learned. The student is also asked to consider and articulate what they believe they have learned in a number of feedback procedures (written and oral).

Technical Studies: There are a number of workshops in place (some compulsory and some optional) that allow students to acquire and develop technical skills outcome B7. The students are actively engaged in developing their work in these workshops. And so during the workshop the tutor can see what is required to help students achieve the outcome. These skills feed back into the studio programme and are evidenced in the ways the student has realised the work.

Methods and Processes: Through the modules students will engage with the methods and processes in researching and producing ideas in design and then delivering them in a professional context. This Module directly support outcomes C1-4 above.

How you will be assessed

There are many modes of teaching on the programme: formal lectures, discussion groups, seminars, project briefings, studio rounds, project workshops, surgeries, technical workshops, project tutorials (formal and informal), pastoral tutorials, project and dissertation supervision, and crits/presentations.

Both teaching methods and programme content are designed to enable students to gain the capability to evolve their own agendas, articulate their opinions, and communicate their ideas in an informed, cogent and effective way.

The nature of the programme is such that the teaching modes act as a catalyst for student generated responses and research. Much of the teaching is reactive to student needs (particularly in the studio), and thus very specific learning objectives are a negotiated territory lying between the brief and the student's interpretation of them. Students in the main develop cognitive and key skills through the way they research and develop their own programmes in response to the inspirational triggers (briefs) and theoretical territories presented to them for research and development.

Criteria for the Assessment of Studio Practice Assessable Bases for Studio Practice

The seven bases described below provide a template for examination and a point of referral for student evaluation, but should

not be mistaken as a prescriptive linear path for design. The list is not a working order nor can one or should one separate one category from another in producing work.

Studio work is reviewed in the following categories: -

Concept Formulation:

Covers the way the student is able to fashion a conceptual programme. Through:

- mapping and searching a field of concern,
- working through emerging themes, and by teasing out key issues to find the contextual and theoretical underpinnings of a project.
- forming a coherent thesis that works to establish a discursive net for the proposed design.

Project identification:

Deals with the way a project is located and framed with emphasis given to notions and issues of use. The

student will need to delineate and demonstrate a consideration of:

- a use or neo-use for the design.
- a user (individual, community, or generic group).
- a context of use.
- the way it will operate/perform.
- its effect (socio-culturally and/or environmentally)

Research:

Is the observation, and analysis of all relevant materials and issues of both programme and project in order to find the opportunities for design and also to build reference and support for the ideas and their development. Methodologies (thinking behind research) and methods (manner of research) will be assessed for their relevance and efficacy in:

- the exploration of concerns pertinent to the development of both design programme and project.
- the collection of data and material for analysis and selection in constructing and realising the project.

Process:

Is taken to mean the speculative and explorative actions taken to find, build and realise the design. These should be evidenced in development sketches and notes, concept models and prototypes (for all work-3D, 2D and systems). It involves also, an exploration of techniques, of structure, of form (narrative, cognitive, creative and sculptural) and where appropriate a trialling of the final design. The process evidence should emerge as a natural part of working methods and not something contrived for assessment.

Outcome:

The quality of the final product. Outcomes are various not only in terms of their disciplinary boundaries and physical features but also their degree of completion. An outcome may be in the form of a proposal or a fully working design. An assessment of outcome will look at how appropriate and well realised it is in terms of what can reasonably be expected and in:

- the way the theoretical/conceptual framing of the work is expressed and evidenced,
- the sense it makes in relation to a briefing for use (neo-use) made in the development of 'project'.
- the readings brought through in the final product. The consonance of programme and project, where theories and practical outcome are considered altogether.

Presentation:

Is the manner in which the work is communicated; inherent in the work and by additional explanation (oral, written, image and/ or act). The presentation of work should be considered as an important element of design itself.

What is assessed is:

- the way in which key points and issues in the work are synthesised and explained.
- the quality and effectiveness of the way arguments are organised and structured in support of the work.
- the manner and design of the presentation of the work itself.

Project management:

The way a project and its programme are managed in length and breadth of endeavour. Specifically:

- the planning and management of work in relation to time,
- the ability to access and manage resources, services and facilities in or beyond those provided in the Department in order to carry out work of ambition.
- the commitment to the work and the attendance to all that is arranged in relation to it.

Criteria for the Assessment of Contextual Coursework.

Assessable Bases for Context Work

The bases for the context work like those for studio work are equally difficult to separate fully, and are only done so in terms of marking. Each base is dependent on and overlaps the others. It is also not easy to fully inscribe the different activities within the generic base description. Some assessable elements may not address all bases but this will be made clear in each assignment brief.

Review of the field of enquiry

This applies particularly to the dissertation where students will have an area of interest or concern which they will investigate to find question/topic. This may involve a number of the following

- literature searches
- site visits
- analyses of objects/images/text
- observations of situations and circumstances
- questionnaires etc.

Topic Identification

This is the formulation of a clear research question and /or argument. The way this is framed has a direct bearing on the work and is a clear point of reference in the assessment of the work. The may be seen as a laying down of an intention for the work.

Identification of Issues, Concerns and Key Themes

The identification of the key points of focus of a project to: both 1) clarify the topic and 2) plot and demarcate areas for research 3) communicate lucidly and concisely the argument.

Research

Runs through all aspects of context work from reviewing the field to final presentation. Research will be assessed in consideration of methodology and methods in terms of 1) appropriateness 2) comprehensiveness and 3) findings

Organisation and Structure

Deals with the way an argument is built. Assessment will look for clear, lucid and creative development built through the structure and organisation of thesis. The formatting and acknowledgement on sources and influence is also here, included. Bibliography, footnotes and references must be clearly outlined and are assessed.

Content and the Communication of Ideas

This deals with the ideas and the arguments themselves and the manner in which they are conveyed and expressed within the organisation and structure of the thesis. Use of appropriate language including the way in which quotes are used in the thesis is assessed along with legibility and expression.

Presentation

Marks are given to the overall presentation of the thesis. Everything from the text structure to layout and type selection

Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	I: First (Exceptional)	Studio Practice: Exceptional achievement of the appropriate learning outcomes in all aspects and categories. The student exhibits an excellent grasp of the design issues posed by a brief (whether this is set Module work or self-generated) The work demonstrates very thorough research linked with clear and creative thinking - resulting in an original outcome. There is evidence of substantial effort and a tenacious search for a positive

		<p>conclusion. The resultant artefacts / ideas and their accompanying extensive portfolio/s should also reflect an obvious concern for the wider issues raised by the module programmes as well as providing end products which are unique and effective. The level of integration of theoretical concerns should be much more developed in final year work than in the first year but each should show that these are significant elements of the design process.</p> <p>Contextual Coursework: Exceptional achievement of the appropriate learning outcomes in all aspects and categories. The work exhibits an excellent grasp of the issues posed by a/the question. It demonstrates very thorough research linked with clear and creative thinking. It is backed by acute critical analysis of the issues raised, married to imaginative insights. The result is an original view, outcome or argument, which is well organised and inventively argued. In addition, all key points and issues are well referenced and an extensive bibliography is included. Where appropriate visual material is used to illuminate and support the text making for a well-designed presentation.</p>
70-79%	I: First (Excellent)	<p>Studio Practice: Excellent achievement of the appropriate learning outcomes in all aspects and categories. The student exhibits an excellent grasp of the design issues posed by a brief (whether this is set Module work or self-generated) The work demonstrates very thorough research linked with clear and creative thinking - resulting in an original outcome. There is evidence of substantial effort and a tenacious search for a positive conclusion. The resultant artefacts / ideas and their accompanying extensive portfolio/s should also reflect an obvious concern for the wider issues raised by the Module programmes as well as providing end products which are unique and effective. The level of integration of theoretical concerns should be much more developed in final year work than in the first year but each should show that these are significant elements of the design process.</p> <p>Contextual Coursework: Excellent achievement of the appropriate learning outcomes in all aspects and categories. The work exhibits an excellent grasp of the issues posed by a/the question. It demonstrates very thorough research linked with clear and creative thinking. It is backed by acute critical analysis of the issues raised, married to imaginative insights. The result is an original view, outcome or argument, which is well organised and inventively argued. In addition, all key points and issues are well referenced and an extensive bibliography is included. Where appropriate visual material is used to illuminate and support the text making for a well-designed presentation.</p>
60-69%	lii: Upper Second (Very good)	<p>Studio Practice: Very good work that reflects a good grasp of the appropriate knowledge, understandings and skills specified in the Programme outcomes. There is substantial work showing evidence of clear powers of analysis and</p>

		<p>synthesis, thorough research and preparatory work resulting in a sound outcome. The work/ portfolio demonstrate a keen notion of the importance of the contextual elements and has integrated them into an effective final solution.</p> <p>Contextual Coursework: Very good work that reflects a good grasp of the appropriate knowledge, understandings and skills specified in the Programme outcomes. Work in this category may be considered as substantial work showing evidence of clear powers of analysis and syntheses. It is founded on thorough research and is well prepared work, resulting in a sound outcome. The essay shows appropriate research and comprehension of the content under consideration. The material deployed is relevant to the essay brief and clearly and coherently organised. Key points or issues are referenced, and a comprehensive bibliography is included. Visual material, where relevant, is used appropriately</p>
50-59%	<p>IIii: Lower Second (Good)</p>	<p>Studio Practice: A good level of achievement. The work presented demonstrates an effective grasp and application of appropriate knowledge, understandings and skills specified in the Programme learning outcomes. It is able and competent giving evidence of understanding and idea generation but requiring further thought and effort to realise the full potential. There is some evidence of concern for the issues raised by the design brief and of the underlying social/cultural or ecological implications of the design activity. The work/portfolio shows evidence of hard work and is well presented.</p> <p>Contextual Coursework: The work presented demonstrates an effective grasp and application of appropriate knowledge, understandings and skills specified in the Programme learning outcomes. This is average work, able and competent, showing evidence of understanding and idea generation but requiring further thought and effort to realise the full potential. There is some evidence of concern for the issues raised by the essay brief and of the underlying implications. The essay shows some evidence of hard work and is well presented. However, it may evidence incomplete comprehension; lack of coherent organisation; ideas discussed in an uncritical manner; sources not fully acknowledged.</p> <p>The missing element between an upper and a lower second will be the evidence of critical thinking and the display of a level of comprehension which relates to the wider issues. The realisation of the essay will be adequate at 2.2 whilst the 2.1 work will be more comprehensive.</p>
40-49%	<p>III: Third (Pass)</p>	<p>Studio Practice: There is some grasp of the appropriate knowledge, understandings and skills specified in the Programme outcomes. This work shows an attempt to meet the demands of a brief. It evidences some research and shows some evidence of an ability to sustain the consideration of design alternatives. It makes limited</p>

		<p>reference to the wider social or environmental pressures, which will bear upon any design work. The outcome is an adequate piece of work but with little evidence of originality.</p> <p>Contextual Coursework: There is some grasp of the appropriate knowledge, understandings and skills specified in the Programme outcomes. This work is an attempt to meet the essay brief, but falls short of so doing. Research is barely adequate; key points are missed, and the discussion of ideas is unbalanced and careless; organisation and referencing is unsatisfactory and the outcome is a piece of work that displays little evidence of originality.</p>
25-39%	Fail	<p>Studio Practice: There is little or no grasp and application of appropriate knowledge, understandings and skills specified in the Programme learning outcomes. The work is ill conceived and poorly considered, there is little evidence of adequate research and no effort has been made to consider the issues that focus the designing activity. The work is poorly realised and inadequately presented.</p> <p>Contextual Coursework: There is little or no grasp and application of appropriate knowledge, understandings and skills specified in the Programme learning outcomes. The work is ill conceived and poorly considered. The essay brief is attempted, but the work has missed the ideas behind the questions; research is minimal or non-existent; ideas are misunderstood; irrelevant material may have been included; and the organisation and presentation is poor.</p>
10-24%	Bad fail	<p>Studio Practice: There is no grasp and application of appropriate knowledge, understandings and skills specified in the Programme learning outcomes. The work is poorly considered, there is no evidence of adequate research and no effort has been made to consider the issues that focus the designing activity. The work is poorly realised and inadequately presented. Little attempt has been made to address the brief.</p> <p>Contextual Coursework: There is no grasp and application of appropriate knowledge, understandings and skills specified in the Programme learning outcomes. The work is ill conceived and poorly considered. The essay brief is not addressed; research is minimal or non-existent; ideas are misunderstood; irrelevant material may have been included; and the organisation and presentation is poor.</p>
1-9%	Very bad fail	<p>Studio Practice: There is no grasp and application of appropriate knowledge, understandings and skills specified in the Programme learning outcomes. The work is produced with absolutely no care, there is no evidence of research. No effort has been made to consider the issues that focus the designing activity. No attempt has been made to present the work, it is unprofessional in material output. No attempt has been made to address the brief.</p> <p>Contextual Coursework: There is no grasp and application</p>

		of appropriate knowledge, understandings and skills specified in the Programme learning outcomes. The work is ill conceived and poorly considered. The essay brief is not addressed; research non-existent; ideas are misunderstood; irrelevant material may have been included; and the organisation and presentation is inappropriate at this level.
0%	Non submission or plagiarised	No work was submitted or the work submitted has been plagiarized.

How the programme is structured

The BA Design programme is available for full time study over three years. In year one:
Studio Practice is credited with 60 CATS.

Context is credited 30 cats although comprising of three lectures series. Marks from submissions to all lecture series go towards the calculation of the mark for this Module unit.

Technical Studies is a 15 CATS module. The final mark for this Module is an aggregate of marks from the two compulsory technical studies Modules and one optional.

Methods and Processes is a 15 CATS module.

In year two:

Studio Practice is credited 60 CATS module. The two parts that comprise the second year studio practice are added together with 3/4 being set projects and 1/4 live briefs. The two make up a single mark for studio practice level two.

Context is 30 CATS and is an aggregate of the marks for the submissions for three of the four lecture series.

Technical Studies and Methods and Processes are amalgamated as a 15 CATS module. The marks for each being added together and averaged to create a final mark.

Professional Practice

All students undertake a Professional Placement between Years 2 and 3. This module encourages you to develop a more professional approach to your own work, and to generate valuable contacts for future employment.

These modules support and complement one another within each year of study, and as you progress through the years they are designed to build a coherent set of experiences.

In year three:

Studio Practice is a 75 CATS module.

Context, being the context report accompanying the major project, is 45 CATS.

Academic Year of Study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Context Course - Yr 1	DS51012A	30	4	Core	1,2
Studio Project - Yr 1	DS51013A	60	4	Core	1,2,3
Technical Studies	DS51014A	15	4	Compulsory	1,2
Methods & Processes	DS51015A	15	4	Compulsory	1,2

Academic Year of Study 2

Module Title	Module Code	Credits	Level	Module Status	Term
Context Course - Yr 2	DS51012A	30	5	Core	1,2
Studio Project - Yr 2	DS51013A	60	5	Core	1,2,3
Methods & Processes and Technical Studies	DS52014A	15	5	Compulsory	1,2
Professional Work Placement	DS52050A	15	5	Compulsory	3

Academic Year of Study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Context Course - Yr 3	DS53013A	45	6	Core	1,2
Studio Project - Yr 3	DS53014A	75	6	Core	1,2,3

Academic support

The programme aims to put in place structures and support, so that the conditions and environment are conducive, non-threatening and appropriate for student learning in a wide number of areas, both theoretical and practical. Each year group has a studio and each student is allocated a personal work area and a lockable cabinet. This provides a secure place for the student to adapt to his/her own working requirements. The notion is that the student group, by constant use of the studio, will build a culture of support and debate in their peer group. The student body itself is considered to be extremely important in teaching and learning. In each year group further family groups are set up to aid communication across the year, and as study/work groups, so that students may support and learn off each other more readily.

In addition to the year studios, the department provides: a lecture space, a computing suite, well-resourced workshops that support work in metal, wood, textiles, plastics. There is also a foundry and Rapid prototyping facilities.

All the departmental spaces can at some time or another become sites for teaching, but most of the teaching happens in the studios (both group and one to one).

Other facilities within College are available to students, which provide resources and facilities not available in the department. Learning support is also available in the College Library and through Computer Services and the Language Unit. Suitable qualified staff and technicians provide and maintain these services. In particular, information services give open access to over 200 PCs and Mac computers, and there is training available where required.

The English Language Centre at Goldsmiths offers high quality programmes for students wanting to learn or improve their English. It covers a range of different language abilities and requirements for both native and non-native speakers. The programmes teach English for Academic Purposes - the language, background knowledge and specialist terms you need to study your subject in the UK. English for Academic Purposes Programmes also introduce you to the teaching, study and assessment methods used in UK universities. A special feature of our Pre-sessional, Certificate and Diploma programmes is that you can study Modules tailored to the arts and social sciences - an area in which Goldsmiths is internationally renowned.

Links with employers, placement opportunities and career prospects

Careers

Most of our BA Design graduates find employment in the creative and cultural industries. The most recent National Student Survey marked Goldsmiths undergraduate Design students as the most employable in the country, with 98% securing a design- related job in their first year after graduation.

Our graduates have:

- worked for top London design consultancies (Pentagram, Heatherwick studio, Imagination, Moving Brands) worked for major UK companies (Dyson, Selfridges, Eden Project, Oxfam)
- set up their own design studios (including Jailmake, PAN Studio, UsCreates) worked as freelance designers
- progressed to become senior designers, consultants, design managers and creative directors found employment in the public sector and NGOs
- had work commissioned for public spaces, private companies and charities

The requirements of a Goldsmiths degree

Undergraduate degrees:

Undergraduate degrees have a total value of 360 credits. They are composed of individual modules, each of which has its own credit value. Full-time students take modules to the value of 120 credits each year and part-time students not less than 45 credits and not more than 90 credits each year. Each full-time year corresponds to a level of the Framework for Higher Education Qualifications.

Year 1 = Level 4

Year 2 = Level 5

Year 3 = Level 6

Modules:

Modules are defined as:

“Optional” – which can be chosen from a group of modules

“Compulsory” – which must be taken as part of the degree

“Core” – which must be taken as part of the degree and passed with a mark of at least 40%.

Progression:

Full-time students are required to have passed modules to a minimum of 90 credits before proceeding to the next year. Part-time students normally must pass new modules to a minimum value of 45 credits before proceeding to the next year.

In addition, some programmes may specify particular modules which must be passed, irrespective of the minimum requirements, before proceeding to the next year.

Award of the degree:

In order to graduate with a classified degree, students must successfully complete modules to the value of 360 credits. However if a module which has not be defined as “core” has been failed with a mark of 35-39% and all three permitted attempts have been used, this module may be compensated (treated as if it has been passed) so long as the average mean mark for all 120 credits at that level is 45% or above. No more than 60 credits may be compensated this way across a programme and no more than 30 at any one level.

Classification:

Final degree classification will be calculated on the basis of a student's best marks for modules equivalent to 90 credits at Level 4, 105 credits at level 5 and 105 credits at level 6, applying a relative weighting of 1:3:5 to modules at level 4, 5 and 6 respectively

Degrees are awarded with the following classifications: First Class – 70%+

Upper Second – 60-69% Lower Second – 50-59% Third – 40-49%

Students who, following the application of compensation and having used all their permitted resit attempts, have passed modules to the value of 300-345 credits, at least 60 of which are at level 6 may be awarded a pass degree

Intermediate Exit Points:

Some programs incorporate intermediate exit points of Certificate of Higher Education and Diploma of Higher Education, which may be awarded on the successful completion of modules to the value of 120 credits at level 4 or 240 (120 of which at level 5) credits respectively. The awards are made without classification.

The above information is intended as a guide. For further information, please refer to the Regulations for Undergraduate Students, which may be found here: <http://www.gold.ac.uk/governance/studentregulations/>

Programme-specific rules and facts

In order to be eligible for the award of the degree, students must pass DS53013A and DS53014A.

How teaching quality will be monitored

There are ranges of methods used for monitoring and improving the BA Design Programme. The Department of Design has set up a number of Committees that oversee and influence the form and content of the degree. These include Departmental Board, Department Committee, Learning and Teaching Committee, and Programme Monitoring Committee. In particular however, students can raise concerns and ideas and consult with staff directly via the Staff / Student Forum. Additionally, more informal methods of student feedback are welcomed. Students are asked to comment on the form and content of each of the Modules that make up their programme, feedback comes through the DSC's. These provide staff with can be used to improve Module delivery. All of these internal mechanisms are in turn monitored by External Examiners, who in turn make suggestion for the improvement of the programme.

Indicators of Quality

The innovative and cross-disciplinary BA Design programme is producing a steady flow of graduates into a variety of design, design related, and other creative industries. There is a high employment rate for our graduates and many of them are now working or have worked with prestigious design companies (Pentagram, Imagination, Droog) and for well-respected designers (Santachiara, Mariscal). The final shows of our students' work are generally very well received. The shows, and the work of individual student's, have been reviewed in magazines and papers and on radio and TV programmes (both nationally and internationally).