THE GLASGOW SCHOOL: OF ART

	Programme Specification

1. Programmes:

Programme Title	BA (Hons) Interaction Design
Head of School	Professor Irene McAra-McWilliam
Head of Department/Programme Leader	Inga Paterson
Programme Contact	Inga Paterson

Minimum Duration of Study	24 months
Maximum Duration of Study	72 months
Mode of Study	Full-time
Award to be Conferred	BA (Hons) Interaction Design
Exit Awards	Year 1 – Certificate in Higher Education
	Year 2 – Diploma in Higher Education
	Year 3 – BA Interaction Design
	Year 4 - BA (Hons) Interaction Design
Source of Funding	SFC and private financing

2. Version	**Session**	**Approval date**
1.0	2015/16	21 April 2015 (PAG)

3. SCQF Level:
SCQF 7 - 10

3.1 Credits:
480

4. Awarding Institution:
University of Glasgow

5. Teaching Institutions:
The Glasgow School of Art

6. Lead School/Board of Studies:
School of Design

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7. Programme Accredited By:
N/A

8. Entry Qualifications	
8.1 Highers	4 Highers at ABBB (one sitting) or AABB (two sittings)
8.2 A Levels	3 A Levels at ABB (one sitting) and GCSE English at Grade A
8.3 Other	International Baccalaureate (IB): 30 points overall in the Diploma, including 18 at Higher Level, normally including English and Visual Arts or Design Technology. Students not presenting English at grade 5 or above at Higher Level will be required to submit an IELTS, or equivalent. Applicants are required to submit a portfolio of work. Portfolio guidelines are available at http://application.gsa.ac.uk > Interaction design Admission Guidelines.
8.4 IELTS Score Required on Entry	IELTS with an overall score of 6 with no less than 5.5 in any component

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9. Programme Scope:

Interaction Design, within The Glasgow School of Art, aims to produce skilled and confident graduates, who are innovative and sophisticated users of technology and able to enter the highly dynamic, creative digital professions. Graduates develop the ability to interact with others and collaborate effectively; they manage ambiguity, complexity and turbulence, they are pro-active, self-efficient and deal competently with change.

Teaching and learning is based on the long-established GSA educational characteristics of studio practice, project-based learning and informed critical debate. Project outcomes have an emphasis on interactive solutions where consideration is given to the user experience, and expressed through a variety of media combining prototypes, simulations, interactives, animation, video, and 2d and 3d imagery.

The discipline specific components of Interaction Design are extended through inter-disciplinary collaboration with other programmes in the Design School. In addition, Interaction Design pursues inter-disciplinary relationships with the Schools of Architecture, Fine Art and the Digital Design Studio. Consequently, students become familiar with the context, discussion and practice associated with interaction design in other creative disciplines.

Projects within the programme are built around a strong thematic framework of Computation, Connectivity and Content. The intended learning outcomes are structured around these themes and delivered holistically through the Studio course.

Computation
Computation refers to the processing of digital data. This is where students learn the technological building blocks necessary for realizing art and design concepts. Teaching will incorporate the history, development and application of computing in creative contexts.

Connectivity
Connectivity defines the linking of computers through networked technology. In this theme students will be encouraged to reflect on society's relationship with technology, particularly the Internet, which supports communication between users and the sharing of resources. With the rise of the Internet, the capacity to create, share and exchange information and resources has increased exponentially and revealed new opportunities for creative practice.

Content
In media production and audio-visual publishing, content is defined as information and experiences that provide value for end-users and audiences in specific contexts. In this theme students learn how content integrates the subject matter (story, message, information etc) with the work's form or physical characteristics (animation, film, interactive etc) and the work's context or environment (time, place, audience etc).

Students will participate in critical discussions and inquiry led learning to explore significant historical and contemporary theories associated with digital culture in architecture, art and design and consider their impact on interconnected global society. Regular contact with industry figures and experts in the field is a key feature of the programme. This ensures that the curriculum remains relevant and contemporary, and provides opportunities to establish work-related

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connections with a focus on providing solutions for real-time and real-world problems, regionally, nationally and internationally.

Students are given the opportunity to study abroad for one term in Year 3 as part of the Study Abroad and Exchange programme. At the same time as studying a relevant programme students will have the opportunity to experience living in another country.

10. Programme Aims:

The main aim of the programme is to educate creative digital developers with specific aims to:

- develop in students a specialist mindset together with a contextual understanding of the digital world and a proficiency in digital tool usage - to create digital artefacts, compelling content, new user experiences and other relevant outcomes
- facilitate the creative and technical skills to develop and produce creative digital content for distribution across a range of potential platforms, and the ability to understand and exploit technological advances from artistic and design perspectives
- facilitate the acquisition of practical and theoretical skills, knowledge and understanding necessary to the practice as digital artists and/or to work in the dynamic and fast moving 21st century creative digital industries including the ability to respond innovatively to societal phenomena, technological development, changes in markets and consumer driven demands
- collaborate with practicing digital artists and the creative digital industries to expand support for the programme and create a range of work and practice related opportunities to ensure students graduate with industry and digital arts relevant skills
- cultivate in students hybrid skills that combine creative, technical, interpersonal abilities with cultural awareness, and a thorough understanding of the creative processes associated with interaction design
- cultivate in students an interdisciplinary approach to creative problem solving
- encourage students' creative and intellectual independence, as well as foster their ability to work in teams
- encourage sophisticated originality and innovation in the creation of visual, haptic, temporal and interactive digital forms through the application of advanced problem solving skills and critical awareness underpinned by accomplished technical abilities
- engender an attitude of life long learning in graduates by asking them to respond to the changing events of the global digital culture by engaging in continued professional development with a pro-active attitude towards research, skills revision and regular maintenance of topical awareness

10.1 Stage 1 Aims:

Stage 1 Aims are to introduce:

- historical development of technological devices and systems used in art and design contexts
- historical development of networks and evolving trends and concepts relating to communication and information in networked culture
- creative content production issues for distribution across different platforms
- programming languages used in the creation of digital artefacts

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- key historical and contemporary influences relating to digital methods in architecture, art and design practice
- routine principles of interaction design
- audience engagement and user experience concepts
- routine navigation and way-finding behaviours and systems used in virtual and physical environments
- routine research skills and flexible working practice
- communication and time management skills
- studio practice, creative practice and drawing skills
- routine technical skills in 3D digital modelling software
- interdisciplinary and collaborative teamwork

Cross-School Aims

The Cross School Course's main aim is to introduce Stage 1 students to ideas of place and context. The course works with the full range of specialist disciplines at The Glasgow School of Art and deals with issues pertinent to Architecture, Design and Fine Art students. The course functions in a cross-disciplinary way to focus upon and apply ideas and methods of collaborative working.

The course aims to:

- introduce all Stage 1 students to ideas of place and the City of Glasgow
- introduce key ideas around developing studio practice within a critical environment
- facilitate inter-school collaborative work around a common theme and around shared working methods
- introduce students to the practice of collaborative creative practice
- allow students to present individual and collaborative works for public display
- familiarise students with the different specialist studio disciplines of The Glasgow School of Art

Design Domain Aims

The Design Domain course aims to broaden awareness of design outwith specialist disciplinary areas

FoCI Aims

This course introduces all students in Design and Fine Art to a wide range of contemporary socio-cultural and socio-economic issues, which relate to relevant contexts in critical, historical and cultural studies. As students develop their critical language in the discipline historical precedents are considered also. Debates are contextualised through field trips and site visits. Attention is paid to the core requirements of critical analysis and to the craft of critical writing.

The course aims to:

- introduce students to a range of socio-cultural and socioeconomic issues, national and international

- equip students with the vocabulary and terminology to engage in discussion on those issues

- introduce students to the core skills required to formally present debate and discussion in Forum for Critical Inquiry

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- inform students of a wide range of research sources

10.2 Stage 2 Aims:

Stage 2 Aims are to:

Introduce

- core issues and topical challenges relating to interaction design and the creative digital industries
- the relevant areas and defining features of computing and electronic technologies relevant to art and design
- the conventions of all modern high-level languages: for example; functions, codeblocks, variables, objects and classes, conditions and logic
- routine features of communication networks, and trends and concepts relating to contemporary networked culture
- the influential factors in content development and aesthetic components of screen based imagery
- creative practice and software skills for digital motion graphics
- film language and routine skills in moving image creation

Extend

- routine principles of interaction and navigation design
- problem-solving and project management skills
- interdisciplinary collaborative teamwork abilities
- audience engagement in globalisation of networked visual culture

Design Domain Aims

The Design Domain course aims to broaden awareness of design outwith specialist disciplinary areas, and understand the relationship(s) between design disciplines.

FoCI Aims

Using design history, this course underpins the understanding of contemporary design and cultural currents. Urbanism, globality and transnational culture are key themes, which continue to inform today's practice and study in a design domain, but they are not new. The course gives students an overview of key historic factors and issues that have fashioned how 'design' has been understood from its emergence in western industrialisation to the present. Equally, the course focuses on developing students understanding of text-based approaches to design and their critical writing skills by exploring different types of design writing. Lectures will address a broad range of design process and practice issues from historical and contemporary perspectives, while workshops will develop these within the context of specific studio disciplines. Overall, the course will enhance students' critical awareness of the culture, context and deployment of design.

This course directs students' research towards the major issues in visual and material culture, including international perspectives, which have shaped Modern and Postmodern outputs, concepts and theories. Case studies are drawn from design, architecture and fine art, and lectures draw from

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the work and methods of a range of subject domains, from social sciences, economics, and visual culture to philosophy and pedagogy.

The course aims to:

- further students' Through a choice of electives, appreciation and understanding of a range of issues, in both national and/or international contexts, which pertain to the study and practice of art, design and architecture
- set out the key intellectual tenets of select art and design historical eras, and to exemplify these through close analysis of design and art
- further equip students with the vocabulary and terminology to engage in discussion on issues of increasing relevance to their own studio practice
- develop the core skills required to formally present debate and discussion in critical, historical and cultural studies
- make students aware of a wide range of research sources, including electronic sources and databases

10.3 Stage 3 Aims:

Stage 3 Aims are to:

Introduce

- the history and impact of digital methods in architecture, digital art and design practice
- the main areas and defining features of responsive computing and electronic technologies including input/interface devices
- defining features of CGI (Computer Graphics Imagery), real-time, dynamic and procedural generated imagery
- dynamic relationships between humans, technology and physical and virtual spaces
- routine skills, techniques and practices audio design
- production and consumption issues
- accessibility, ownership and ethical issues
- testing and evaluation processes

Extend

- understanding of contemporary networked culture and knowledge of emerging networks and trends in interactive digital development
- understanding and familiarity, of conventions of all modern high-level languages allowing for more sophisticated and considered creative expression.
- skills, techniques and practices in 3D digital modelling
- skills, techniques and practices in digital art development
- skills, techniques and practices in digital interaction design
- skills and practices of interaction and navigation design
- professional practice and interdisciplinary team working skills team including negotiation and project management skills
- creative practice in the creation of digital content that incorporates audio, motion, 3^D and interaction

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Design Domain Aims

The Design Domain course aims to provide an awareness and understanding of a specified design subject and its relationship with subject specialism.

FoCI Aims

This course centres on a shared discussion of core philosophical, political, sociological and ethical concepts which are relevant across a range of art, design and academic disciplines and which inform our understanding of both historical and contemporary cultural practices. Through a choice of electives, the course aims to situate a growing sense of the student's agency as an artist or designer within this shared discussion to emphasise the interconnectedness of cultural practice.

This course will provide students with comprehensive tuition in research methods and practices, with an emphasis on the types of source materials, which will be employed in the preparation of the Honours Year submission. The course will cover research methods in theory, social sciences, art and design history and anthropology and will expose students to new strategies of research, such as action research and autoethnography.

The course aims to:

- To develop students' knowledge of research methods and strategies of critical inquiry
- To encourage an active engagement with source materials according to individual research interests
- To analyse case studies previously adopted with new methods in the pursuit of new meanings
- To equip students with an advanced vocabulary to engage in discussion on issues of increasing relevance to their own studio practice
- To further develop the core skills required to formally present debate and discussion in critical, historical and cultural studies

10.4 Stage 4 Aims:

Stage 4 aims to:

- execute a defined project of research, development or investigation and identify and implement relevant outcomes
- apply research skills and consolidate knowledge and understanding in one or more specialisms at the forefront of creative development in interaction design
- demonstrate critical understanding of the key theories, concepts and principles of computation within the context of architecture, art or design practice
- demonstrate an entrepreneurial outlook by developing self-direction and motivation
- execute a defined large-scale digital project using a range of the principal skills, practices and/or materials associated creative digital development
- demonstrate a professional approach to the creation of a large-scale digital project
- consolidate knowledge, skills, practices and thinking in creative digital development
- exercise autonomy and initiative and practice in a range of professional level contexts

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FoCI Aims

This course comprises the Honours Year submission to FoCI. The Dissertation is submitted during Term 2, and represents a substantive piece of critical inquiry and research commensurate with this level of study.

The course aims to:

- encourage an active engagement with source materials according to individual research interests and contemporary contexts
- advance students' confidence in taking critical control of their chosen topics
- equip students with an advanced vocabulary to engage in discussion on issues of increasing relevance to their own studio practice
- further develop the core skills required to formally present debate and discussion in critical, historical and cultural studies

10.5 Stage 5 Aims:

Not Applicable.

11. Intended Learning Outcomes of Programme:

After full participation in and successful completion of the programme, students should be able to:

Knowledge and Understanding
- analyse and discuss specific knowledge relating to the characteristics, terminology and practices of a Interaction Design subject specialism
- critically appraise some of the key theories, concepts and principles relating to digital arts and design practice

Applied Knowledge and Understanding
- execute a defined digital project using a range of the principal skills; practices and/or materials associated creative digital development
- undertake independently a creative project using appropriate techniques to consolidate and focus individual artistic style
- critically evaluate work in progress and be able to adapt its development
- evaluate an argument, a task or a body of evidence relating to creative digital development, and deal effectively with its component parts
- analyse, evaluate critically and interpret one's own work in the context of creative digital development

Professional Practice: Communication, Presentation, Working with Others
- make formal presentations about a chosen topic to informed audiences
- formulate and pitch a synopsis or artistic statement based on creative criteria relevant to digital arts practice
- design and carry out research for a large-scale digital project with limited tutorial guidance
- exercise autonomy and initiative by negotiating discrete assessment criteria and project

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deliverables
- work with others in developing a critical position as an individual digital creative practitioner and contribute to ongoing studio debate
- deal with complex subject specialist matters including any ethical or professional issues raised by the discipline

Specific to FoCI
- understand and apply certain research methods according to individual research interests
- recognise that different critical opinion can be reached on visual and material culture depending on the method selected for criticism
- employ a wide range of key terms and definitions within discourse on cultural studies and the analysis of material culture
- apply the core principles of critical writing and verbal presentation in critical, historical and cultural studies
- understand the importance of self-directed and original critical work in critical, historical and cultural studies

11.1 Intended Learning Outcomes of Stage 1

Knowledge and Understanding

- Identify and discuss some leading architects, artists and designers and describe some digital architecture, art and design practice
- Identify and discuss routine navigation and way-finding behaviours and systems used in both virtual and physical environments
- Identify and summarise key stages in the history of computational devices and systems
- Explain in outline the fundamentals of interaction design
- Identify and summarise key stages in the evolution and use of communication networks used in society

Applied Knowledge and Understanding

- Explore, refine and communicate ideas through drawing and pre-production imagery
- Apply routine technical skills in the production of digital media
- Apply and develop digital concepts and creative proposals using a variety of approaches, skills and creative methodologies by a set deadline
- Experiment with the core building blocks of computation
- Review some relevant high-level languages appropriate for art and design
- Illustrate comprehensive observational drawing skills with a variety of media
- Demonstrate critical awareness of engaging, exemplary digital media
- Demonstrate divergent and convergent thinking skills in the processes of production

Professional Practice: Communication, Presentation, Working with Others

- Work effectively as part of a creative development team, identifying and developing individual aptitudes
- Demonstrate routine communication, presentation and time management skills.
- Access and interpret information from a variety of sources to engage in informed discussions

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about the topics studied in this course
- Demonstrate flexibility and mobility in their working practice
- Apply research skills in collecting, documenting, visualising, and sketching for concept development

Specific to Design Domain

- Demonstrate an overall appreciation of the body of knowledge that constitutes design, embedded in the main theories, concepts and principles of design within both the specialist context and the broader design domain
- Apply knowledge, skills and understanding within the context of set project(s) exploring aspects of research, exploration and resolution
- Present and evaluate arguments, information and ideas relevant to the practice of design, using a range of approaches to set project work
- Convey complex ideas in a structured, coherent form, using a range of communication methods
- Select and use standard IT applications in the research development and presentation of design project work
- Exercise some initiative and independence when carrying out project work
- Take account of own and others' roles and responsibilities when carrying out and evaluating tasks
- Work, under guidance, with others to develop awareness of current design thinking

Specific to the Cross-School Course

- Work with ideas about place and context
- Develop work in relation to aspects of the City of Glasgow
- Work in small collaborative groups with specialists from within and without their chosen disciplines.
- Create work in conjunction with others and reflect upon both process and output.
- Appreciate the common and distinct aspects of the creative practice disciplines of The Glasgow School of Art.

Specific to FoCI

- Identify some major issues which contextualise study in design and fine art, including international perspectives
- Employ key terms and definitions within discourse on cultural studies and the analysis of material culture
- Understand the core principles of critical writing in Forum for Critical Inquiry
- Understand the importance of self-directed and original critical work in Forum for Critical Inquiry

11.2 Intended Learning Outcomes of Stage 2

Knowledge and Understanding

- Identify and summarise core issues and challenges relating to interaction design and the digital creative industries
- Analyse the relationship between audience and content, and introduce globalisation of networked visual culture

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- Identify defining features of computational devices and systems relevant to creative digital development
- Demonstrate awareness of routine protocols, topologies and technologies of common networks
- Appraise aesthetic components and navigation structures in interactive screen-based imagery and installations

Applied Knowledge and Understanding

- Demonstrate knowledge of key development production stages
- Design and build a simple interactive digital artefact using routine computational techniques and practices
- Apply routine conventions of a high-level languages: function, codeblocks, variables, objects and classes, conditions, logic to create an interactive digital piece
- Apply routine principles of interaction design
- Apply the core influences, theories and principles of good practice in the creation of screen-based digital content for different platforms
- Demonstrate an understanding of contemporary forms of linear and non-linear narrative mechanisms used in digital content

Professional Practice: Communication, Presentation, Working with Others

- Navigate group dynamics to negotiate effectively and participate collaboratively in the project development activities to meet a specified deadline
- Generate, visualise and pitch a creative concept to an audience of peers and staff

Specific to Design Domain

- Demonstrate knowledge of the scope of design as expressed via its main theories, concepts and principles within both specialist contexts and the broader design domain
- Demonstrate an awareness of the importance of research
- Apply knowledge, skills and understanding within the context of set project(s) and using some advanced professional skills
- Undertake critical analysis of design theories, concepts, processes and practice.
- Present complex arguments, information and ideas relevant to the practice of design in a structured, coherent form, using a range of communication methods, to a range of audiences.
- Use standard IT applications in the research development and presentation of design project work.
- Exercise initiative and independence when carrying out project work.
- Take account of own and others' roles and responsibilities when carrying out and evaluating tasks
- Work, under guidance, with others to acquire an advanced understanding of current design thinking and practice

Specific to FoCI

- Identify, discuss and critique design practices and processes
- Explain the complex roles played by design and designers
- Apply contemporary theories and historical knowledge of identity, narrative and process to design studio project work

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- Explain and critique key forms and methods which pertain to specialist study within the design domains represented in the School of Design at GSA
- Identify and discuss some major issues which contextualise study in art, design and architecture, including international perspectives
- Identify and explain the tenets of select historical eras as read through examples from material culture in design, architecture and art
- Employ a range of key terms and definitions within discourse on cultural studies and the analysis of material culture
- Apply the core principles of critical writing and verbal presentation in critical, historical and cultural studies
- Understand the importance of self-directed and original critical work in critical, historical and cultural studies

11.3 Intended Learning Outcomes of Stage 3

Knowledge and Understanding

- Demonstrate awareness of routine protocols, topologies and technologies of emerging networks and associated input/interface devices and platforms
- Critically assess the ways in which digital culture has resulted in new forms of social cohesion and identity construction
- Evaluate defining features of responsive computation devices and systems relevant to creative digital development
- Address ethical, ownership and moral issues
- Demonstrate a broad and integrated knowledge and understanding of the dynamic relationship between humans, technology and physical and virtual spaces
- Appraise a variety of input/interface devices in relation to interaction

Applied Knowledge and Understanding

- Design and build an interactive digital artefact using responsive computational techniques and practices
- Demonstrate an understanding of issues relating to CGI, real-time, dynamic and procedural generated imagery and other relevant forms
- Apply a selection of advanced skills, techniques and practices in the creation of digital content
- Demonstrate an understanding of character development and exposition of digital content
- Appraise and apply a range of routine skills, techniques, and practices associated with audio design
- Apply a selection of principal skills, techniques and practices in digital interaction design
- Apply routine programming techniques used to create an interactive digital piece
- Apply principal skills and practices of interaction and navigation design

Professional Practice: Communication, Presentation, Working with Others

- Consider group dynamics and negotiate effectively and participate collaboratively in the project development activities to meet a specified deadline
- Work collaboratively to select and apply suitable techniques for prototyping an interactive media artefact
- Execute a team defined project using a selection of advanced skills, techniques and practices

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- Define a topic for investigation and demonstrate an explorative approach to digital art
- Demonstrate and apply professional working practice

Specific to Design Domain

- Demonstrate an understanding of the defining theories, concepts and principles within both specialist contexts and the broader design domain
- Draw on a range of sources when undertaking a design research
- Apply knowledge, skills and understanding within the context of set project(s) and using a range of advanced professional skills
- Undertake critical analysis, evaluation and synthesis of design theories, concepts, processes and practices
- Present complex arguments, information and ideas relevant to the practice, theory and development of design in a structured, coherent form, using a range of communication methods, to a range of audiences
- Use standard IT applications in the research, development and presentation of design project work, and to enhance that work
- Exercise initiative and independence at a professional level, when carrying out project work
- Take account of own and others' roles and responsibilities when carrying out and evaluating tasks, including those with unpredictable outcomes
- Work, under guidance, with specialist practitioners to acquire an advanced understanding of current design thinking and practice

Specific to FoCI

- Summarise and evaluate key discourses which contexualise contemporary design and art
- Employ, selectively, some of the key critical terms and concepts within the study of fine art and/or design
- Recognise and critique the ways in which contexts of display and discussion ascribe meaning to materials and forms
- Understand the context of art and design in relation to global industrial and economic developments including technology
- Understand the ethical consequences of art and design: the wanted and unwanted effects
- Understand the role of the user, consumer and/or audience
- Understand and apply certain research methods according to individual research interests
- Recognise that different critical opinion can be reached on visual and material culture depending on the method selected for criticism
- Employ a wide range of key terms and definitions within discourse on cultural studies, art and design history and the analysis of material culture
- Apply the core principles of critical writing and verbal presentation in critical, historical and cultural studies
- Understand the importance of self-directed and original critical work in critical, historical and cultural studies

11.4 Intended Learning Outcomes of Stage 4

Knowledge and Understanding

- Analyse and discuss specific knowledge relating to the characteristics, terminology and practices

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of a Interaction Design subject specialism

- Critically appraise some of the key theories, concepts and principles of computation and/or connectivity and/or content relating to digital arts practice
- Present and articulate research/reflective material in a way that is organised and clearly displays thought process, opinion, and interpretation.

Applied Knowledge and Understanding

- Execute a defined digital project using a range of the principal skills; practices and/or materials associated creative digital development.
- Undertake independently a creative project using appropriate techniques to consolidate and focus individual artistic style
- Demonstrate a distinctive, consolidated and focused individual contribution to the creation, production and delivery of a of a proof of concept for a digital artefact relevant to digital arts practice
- Critically evaluate work in progress and be able to adapt its development
- Evaluate an argument, a task or a body of evidence relating to creative digital development, and deal effectively with its component parts
- Analyse, evaluate critically and interpret one's own work in the context of creative digital development

Professional Practice: Communication, Presentation, Working with Others

- Make formal presentations about chosen topic to informed audiences
- Formulate and pitch a synopsis or artistic statement based on creative criteria relevant to digital arts practice
- Design and carry out research for a large-scale digital project with limited tutorial guidance
- Exercise autonomy and initiative by negotiating discrete assessment criteria and project deliverables
- Work with others in developing a critical position as an individual digital creative practitioner and contribute to ongoing studio debate
- Deal with complex subject specialist matters including any ethical or professional issues raised by the discipline

Specific to FoCI

- Understand and apply certain research methods according to individual research interests
- Recognise that different critical opinion can be reached on visual and material culture depending on the method selected for criticism
- Employ a wide range of key terms and definitions within discourse on cultural studies and the analysis of material culture
- Apply the core principles of critical writing and verbal presentation in critical, historical and cultural studies
- Understand the importance of self-directed and original critical work in critical, historical and cultural studies

11.5 Intended Learning Outcomes of Stage 5
Not Applicable.

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12. Assessment Methods:

Integrative Assessment

Integrative Assessment is an assessment process applied to the range of projects constituting the "Specialist Interaction Design" component, used for both Formative and Summative Assessment. This assessment is enabled through the submission of a portfolio including all individual projects undertaken up to that point.

Formative Assessment - Formative assessment offers constructive and supportive review of ongoing performance, identifies strengths and weaknesses and gives advice on future direction. A "Cause for Concern" can be issued at any point, and highlights any performance concerns and/or risk of failure alongside required "Actions".

Summative Assessment - Summative assessment evaluates individual performance for the Stage of study. Final submission work is assessed against the level learning outcomes and set assessment criteria for each stage of the programme. The final grade is determined by aggregation of grades for each course. Methods of assessment include portfolio presentation of project work reviews, formal presentations and essays for The Forum for Critical Inquiry.

Formative and Summative Assessment Methods include:

Tutorial - A tutorial is a reflective and critical discussion to provide feedback about work in progress. This may take place on a one-to-one basis with staff or involve a group.

Review - A review takes the form of a presentation of work in progress or completed work. This may take place on a one-to-one basis with staff or involve a group. External parties may be present if relevant to the project.

Guidance Note- A guidance note records key areas of discussion specifically the future development of studio work.

Peer Evaluation - A peer evaluation is undertaken by a student about another student in relation to group tasks within a project.

Self Evaluation - A self evaluation is undertaken by a student providing an opportunity to reflect on their work and progress.

Cause for Concern - A Cause for Concern is issued when a student is not meeting work requirements or attending timetabled sessions. GSA Registry will be notified if issues or concerns are not rectified within a stated period of time.

Record of Assessment – A Record of Assessment provides written feedback and is completed by staff at either formative or summative assessment points.

13. Learning and Teaching Approaches:

Pedagogical model
The learning and teaching delivery structure is designed to encourage students to develop a holistic

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approach to knowledge acquisition, intellectual and practical application of knowledge, and the development of creative problem solving skills.

Graduates of the programme will:

- have studied a variety of different subjects
- have been educated to see the broad view or "bigger picture"
- be able to identify interconnections between specialist areas
- be able to deal effectively with complexity, ambiguity and contradictions
- be able to confront complex creative problems and think adaptively across different domains and disciplines

The programme will combine both visual and technical creativity and will draw on an effective pedagogy that addresses the different reasoning strategies and learning and teaching methodologies traditionally associated with art and design courses and those associated with programming and technology courses.

Learning

Learning will take place in a studio-based environment and will centre on project-based and research-led enquiry that requires students to generate creative solutions to complex problems in set briefs. Projects will be designed to encourage students to cross between: art/design and programming; software and hardware; physical and virtual environments. Students will work with a range of different media and associated technologies to create engaging and informative user experiences using electronic, visual, sonic, temporal and interactive digital forms. Different projects will require students to work independently, collaboratively and as self-initiated activity. Students will be expected to acquire a range of transferable and interpersonal skills that will enable them to operate effectively within teams in organisations. A process of scaffolded instruction will be adopted to optimize learning and accommodate different teaching and learning methods.

Studio

Studio based projects will vary and include industry focused briefs, whereas other briefs will be written to encourage experimentation and risk taking. The projects will advance imagination, creative reasoning, self-motivation, intellectual curiosity, speculative enquiry, analytical thinking, and convergent and divergent thinking skills. Students will be encouraged to demonstrate creative independence, resourcefulness, entrepreneurial skills, and the capacity to establish new and innovative enterprises across both individual and group work. Students will be encouraged to embrace creative practices associated with digital culture within the contexts of art, design and architecture. Students will be set complex creative problems designed to stimulate the development of a creative, enquiring, and analytical approach to problem solving for interaction design.

Teaching

Studio work will be supported by a series of lectures and seminars that will be used to present key historical and contemporary concepts, and theories. A range of external and GSA experts will deliver talks, which will include guest speakers from industry, academic research, digital arts, architectural and design practice. Technology will be used to enable teaching and lecturing input from global experts using remote modes of instruction such as video conferencing, Skype, UStream, Wirecast. Webcast lecture series published by TED, This Happened and Oxford Internet Institute, and others will be used where appropriate. Seminars will present the opportunity for group

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discussions about the lecture topic.

The following teaching and learning methods are employed through the programme of study:

Briefing - A briefing takes place at the beginning of a project or a Course. The brief is discussed and this is an opportunity for students to ask questions and to clarify aspects of the project or course.

Tutorial - A tutorial is a reflective and critical discussion to provide feedback about work in progress. This may take place on a one-to-one basis with staff or involve a group.

Group Meeting - A group meeting is an organisational meeting between staff and students or students and students, relevant to a project or event.

Review - A review is undertaken in the form of the presentation of work in progress or completed work. This may take place on a one-to-one basis with staff or involve a group. External parties may be present if relevant to the project.

Induction - An induction is an introduction to a resource (such as I.T, Library or Workshop).

Lecture - A lecture is a formal presentation given by staff or visiting speaker.

Technical Demonstration - A technical demonstration enables learning through the observation of a technical process normally demonstrated by a member of technical staff.

Technical Workshop - A technical workshop enables learning through the observation and practice of a technical process.

Pastoral Appointment - A pastoral appointment is a meeting available to students with a member of academic staff to discuss issues of a personal nature or relating to general welfare which may be affecting their academic progress. Pastoral appointments are timetabled for all new students within the department. Appointments can also be arranged with staff as necessary.

Guidance Note - A guidance note records key areas of discussion specifically the future development of studio work.

Peer Evaluation - Peer evaluation is undertaken by a student about another student in relation to group tasks within a project.

Self Evaluation - Self Evaluation is undertaken by a student providing an opportunity to reflect on their work and progress.

Cause for Concern - A cause for concern is issued when a student is not meeting work requirements or attending timetabled sessions. GSA Registry will be notified if issues or concerns are not rectified within a stated period of time.

Record of Assessment – A Record of Assessment provides written feedback and is completed by staff at either formative or summative assessment points.

Formative Assessment - Feedback given in the form of a Record of Assessment that provides an indication of performance and levels of attainment reached up until that point or at the end of a

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project or course.

Summative Assessment - Summative Assessment is the final assessment; an official grade is issued from GSA Registry.

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14. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:

- Art and Design/ History of Art, Architecture and Design (2008)2
- Communication, media, film and cultural studies (2008)
- Computing (2007).

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15. Additional Relevant Information:

Enrichment of Learning Experience

Archives and Collections Centre

The School has one of the largest and most important museum and archive collections of any UK art school and these provide an excellent study resource. The institutional archive dates back to the School's foundation in 1845 and documents over 150 years of art, design and architectural education at the School through official papers, correspondence, photographs and press cuttings relating to the School, its staff and students. Together with over 30 Deposited Archive Collections, the size and significance of the archive continues to grow.

International Exchange

Students may be able to undertake a period of exchange with one of our international partner institutions. International exchanges will normally take place in Stage 3 of study and will normally be for the duration of one full term - either Term 1 or Term 2.

In order to be eligible for consideration for international exchange the student will normally have achieved a minimum grade of C3 in the formative studio component. Where a student has not met the level of attainment specified but can make a case under 'Good Cause', the Programme Leader can consider their application and discretion may be exercised.

Students who are interested in going on international exchange are advised to attend the departmental briefing session, which will be arranged by the Exchanges Officer. Following on from that briefing session, students should discuss their application with the Programme Leader with a view to gaining approval sufficiently in advance of exchange application deadlines. Should a student be granted approval to go on international exchange they must complete and submit for the Programme Leader's approval a Learning Agreement, which outlines their programme of study and credit transfer relative to their studies on exchange.

Students must negotiate with the Programme Leader any differences between start and end dates of GSA's term and the exchange period and agree how this will be managed – to ensure that the terms of the Learning Agreement are met without impacting upon study of GSA courses, either prior to or

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post the exchange period.

On completion of the exchange the transcript provided by the partner institution must evidence and confirm study undertaken, as per the Learning Agreement, at which time associated credits will be transferred.

In exceptional cases, students may request that an exchange be extended. However, permission must be granted by the Board of Studies in advance.

Cross GSA Workshops

Students on the programme also have access to specialist workshops across GSA, however, the formal mechanism for accessing these facilities is via the Programme Leader who will negotiate with the relevant Head of Department.

Support for International Students and Pastoral Care

The Glasgow School of Art provides a comprehensive student network and specified support staff for international students.

The School also offers an orientation programme for all new international students allowing them to meet other international students and staff at the beginning of their studies.

Ethics Statement

The Glasgow School of Art is committed to the ethical conduct of research and has developed policies and procedures to ensure that the importance of individual and corporate responsibility is communicated to staff and students, and that ethical approval is sought where appropriate, particularly in the case of human subject research.

In case of an ethical concern arising from their individual projects of research (e.g. research involving human participants), students will be asked to seek the advice of the programme team, where appropriate. They may also be required to complete the GSA Application Form for Ethical Approval, for consideration by the programme team and, where appropriate, the GSA Ethics Committee.

Forum for Critical Inquiry

The Forum for Critical Inquiry provides a theoretical and critical underpinning within a wider design, art and architecture context, and exists to support all undergraduate and postgraduate programmes at GSA, including doctoral study, and to produce high quality research into the histories and contemporary contexts of creative material practices.

Students may contact any member of staff if they are experiencing problems of a personal nature or relating to general welfare, which may be affecting their academic progress. Staff will then advise students as to the most appropriate sources of support where required.

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16. Programme Structure and Features:		

Stage 1 - TERMS 1, 2 AND 3

Credit Level - 7	Number of credits	Assessment Weighting
Title of Course		
Studio 1	80	66.8%
Design Domain 1	20	16.6%
Cross-School Course	10	8.3%
FoCI 1: Places, Economies, Cultures	10	8.3%
TOTAL CREDITS	**120**	

Stage 2 - TERMS 1, 2 AND 3

Credit Level - 8	Number of credits	Assessment Weighting
Title of Course		
Studio 2	80	66.8%
Design Domain 2	20	16.6%
FoCI 2: Exploring Cultures in Art, Design and Architecture	10	8.3%
FoCI 2: Origins, Histories and Consequences of Design	10	8.3%
TOTAL CREDITS	**120**	

Stage 3 - TERMS 1, 2 AND 3

Credit Level - 9	Number of credits	Assessment Weighting
Title of Course		
Studio 3	80	66.8%
Design Domain 3	20	16.6%
FoCI 3: Approaches to Research in Art and Design Criticism	10	8.3%
FoCI 3: Contexts of Critical Inquiry in Art and Design: Situation, Relation and Research	10	8.3%
TOTAL CREDITS	**120**	

Stage 4 (Essay) - TERMS 1, 2 AND 3
Credit Level - 10

Title of Course	Number of Credits	Assessment Weighting
Studio 4	100	83.3%
FoCI 4 (Essay/Curatorial Rationale/Critical Journal)	20	16.7%
TOTAL CREDITS	**120**	

Stage 4 (Dissertation) - TERMS 1, 2 AND 3

Credit Level - 10	Number of Credits	Assessment Weighting
Title of Course		

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Studio 4	80	66.7%
FoCI 4 (Dissertation)	40	33.3%
TOTAL CREDITS	**120**	

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17. Can exemptions be granted?

Yes ☐   No ☒

If yes, please explain:

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18. Does the programme comply with GSA APEL policy?

Yes ☒   No ☐

GSA recognises that applicants come from a wide variety of social, cultural and educational backgrounds and are willing to consider applications for admission from those who do not have the published conventional qualifications for admission and/or who wish to gain recognition for formal or informal study undertaken elsewhere.

If no, please explain:

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19. Are there any arrangements for granting advanced entry?

Yes ☒   No ☐

If yes, please explain:

It is possible to enter the programme at Stages Two and, in exceptional circumstances, Three on submission of a portfolio and evidence of accredited prior learning.

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20. Are there any arrangements for allowing students to transfer into the programme?

Yes ☒   No ☐

If yes, please explain stating requirements and levels to where this can apply:

Via GSA internal transfer process (dependant on evidence of aptitude and potential and space availability).

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21. Are there any arrangements for allowing students to transfer into other programmes?

Yes ☒   No ☐

If yes, please clarify:

Via GSA internal transfer process (dependant on evidence of aptitude and potential and space availability).

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22. What are the requirements for progressing from each stage?

Pass all Studio and FoCI components.

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23. Please confirm that the programme follows GSA Examination Board policy and procedures, including External Examiner participation:

Yes ☒   No ☐

A full list of current GSA External Examiners for all programmes can be found at the following link: http://www.gsa.ac.uk/about-gsa/our-structure/academic-services/external-examiners/

If no, please explain:

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24. Please explain programme management and committee arrangements up to, but not including, Boards of Study:

Responsibility for the conduct of the programme rests with the Programme Leader. A Staff/Student Consultative Committee (SSCC) meets to consider operational matters, while the appropriate GSA (Final) Examination Board is responsible for the award of the degree and for issues relating to progression. All committees connected to the programme operate according to standard procedures determined by the Academic Council of the Glasgow School of Art. The SSCC reports to the School of Design Board of Studies, which in turn reports to the Undergraduate and Postgraduate Committee. The GSA's Academic Committee Structure is published on the GSA website.

The teaching team is led by the Programme Leader. The Programme Leader has executive responsibility for the direction, coordination and administration of the programme. He/she is primarily responsible for the initiation of the programme developments and will have particular responsibility for the monitoring of student progress and for the continuous monitoring of the quality of the programme in line with The Glasgow School of Art procedures.

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25. Please explain the systems and arrangements regarding:
a) Quality assurance of the management, operation and monitoring of the programme

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In order to ensure that quality standards are monitored and the quality of provision continually enhanced the BA (Hons) Interaction Design Programme will undertake the following:

- Regular Programme Team meetings
- Student/Staff Consultative Committee meetings
- Engagement with External Examiners
- Programme Monitoring and Annual Review (PMAR)
- Periodic Review
- Institutional review in accordance with the Quality Assurance Agency (QAA) and the Scottish Credit and Qualifications Framework (SCQF)

GSA's policies with regard to External Examiners, Programme Monitoring and Annual Review (PMAR) and Periodic Review are published on the Academic Council Policies pages of the GSA website.

The GSA committee structure can be found at the following link:
http://www.gsa.ac.uk/media/875399/GSA_Committee_Structure_Web.jpg

b) Student feedback and representation

Student representatives are elected for each year (stage), to represent the views of fellow students on SSCCs, the UG and PG Programme Committees and Boards of Studies, and to act as an important means of communication between staff and the student body. Essentially, the role of student representative is one of encouraging students to enhance the quality of the GSA's learning and teaching provision, and of ensuring student participation has a positive effect on developments within the GSA. Student representatives are offered an induction into the roles and responsibilities of the position, and are offered a programme of training by the Student Representative Council.

Each department elects student representatives for each year (stage) of the programme who attend a SSCC meeting once a term. The agenda of the SSCC meetings is set primarily by students. Student representatives arrange meetings with year groups prior to the meeting of the committee to help form this agenda. While the concerns of students regarding the programme at subject area level can be discussed with the tutors at any point, it is through this meeting that such concerns should be brought formally to the attention of staff. From this committee, student views are taken up through the committee structure via the School of Design's UG and PG Committee and Board of Studies and if appropriate onwards to the GSA Undergraduate and Postgraduate Committee. The minutes of all SSCC meetings are circulated to the students of the departments.

Student feedback and participation is also encouraged by additional student meetings held to discuss issues that inform the enhancement and quality of learning and teaching provision within the School of Design. Annual questionnaires are used to seek feedback from the students that informs the programme quality enhancement process at all levels; delivery of courses, provision of equipment and resources, learning environment and student support.

Students have opportunities for representation on SSCC, School of Design's UG and PG Committee and Board of Studies.

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c) Programme based student support

Project Briefs

In anticipation of the learning and teaching support needs of a cohort which is likely to include students who have English as a Second Language and dyslexic students, briefs will be dyslexia-friendly and use plain language (therefore clearer for all students). Academic and support staff contact time will be made explicit. Students will be aware of with whom and when they can expect contact. Reading lists and online resources will be identified to encourage students to use independent study time effectively. The aims and level learning outcomes of the brief will be made clear and relate directly to those in the student handbook. Work requirements and assessment criteria will be made explicit and will relate to the specified aims. Briefs will include a suggested timetable for students (highlighting key dates) to assist them manage their studio and independent study time effectively.

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