

1. Programmes:

Programme Title	UCAS Code (Completed by Registry post approval)	GSA Code (Completed by Registry post approval)
BA (Hons) Communication Design	W213	DESCMD

Head of School	Irene McAra McWilliam
Head of Department/Programme Leader	Paul Stickley
Programme Contact	Paul Stickley

Minimum Duration of Study	48 Months
Maximum Duration of Study	Click here to enter text.
Mode of Study	Full-time
Award to be Conferred	BA (Hons) Communication Design
Exit Awards	Stage 1 Certificate of Higher Education Stage 2 Diploma of Higher Education Stage 3 BA Communication Design Stage 4 BA (Hons) Communication Design
Source of Funding	SFC

2. Academic Session:

2011/2012

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

7. Programme Accredited By:

None

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) or AAA (two sittings) AND GCSE English at Grade A
8.3 Other	Fine Art and Design, and Product Design 30 points overall in the IB Diploma, including 5 in 3 subjects 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 TOEFL.
8.4 IELTS Score Required on Entry	5.5

9. Programme Scope:

BA (Hons) Communication Design will offer three subject specialisms and three themed pathways as per programme proposal.

The three Specialist Pathways are as with Current programme as follows:

Graphic Design – as a problematised rather than simply a problem solving perspective on Graphic Design questioning modernist and post modernist notions of design as a tool for socio political commentary and media intervention via a variety of digital and traditional formats for print web and mobile device experimental film and music video etc. Graphics presents a broad and relevant spectrum of practice, offering a range of briefs that require differing approaches. It places value upon the solving of problems and the problematising. Sometimes actively involved in questioning 'the notions of design as a tool for socio political commentary' and complex issues of brand identity. Searching for the contemporary in traditional.

Photography- Students specialising in photography challenge, question, push and provoke the conventional boundaries of photography, moving image and related media, negotiating new and traditional terrains in the pursuit of an individual voice and distinctive visual language. The diverse and broad nature of this non-proscriptive course encourages students through critical and theoretical discourse and reflection to explore a wide variety of areas within both analogue and digital photography, including editorial; social documentary, portraiture and fashion through to the new and future emerging territories of the viral and cyber space, extending the platform of excellence in digital print and colour management and various forms of experimental film and animation.

Illustration - extending the practice from its historic role where Illustration had a relatively passive and subservient position, where text was dominant and Graphic designers employed Illustrators. To

one where Illustration students are guided to their own Authorial voice. This programme, via a plethora of new visual languages and cultural change requires the emergence of the Illustrator's independent authorial voice, via film television and literature as context for extended narrative. There are many overlaps between Illustration, Graphics and Photography in both practice and destination. The development of an individual voice involves a creative path which is inclusive, embracing traditional and contemporary technologies and commentary including animation, experimental film, analogue and digital solutions.

N.B. The boundary of all the above is both permeable and mutable facilitating staff and student movement. A viral learning environment.

DCCCP (Design Theory)
S.N.I.P. Themes
(Social Narrative Identity Process)

These are Themes in Communication design to promote shared academic pursuit, cross collaboration and common academic frameworks. These will be cross specialism with elective options cross programme. This is a development of the design school CAF derived from DCCCP (Design Theory) offering potential for Cross GSA Electives

They will run in levels 1, 2 and 3 and carry 10 / 10 and 20 credits respectively.

Theme 1 Social

In the moving context of design the remnants of the post modern stage has meant a move towards multi- narrative platforms and user centred design, this has further blurred the nature of practice in visual communication disciplines. The Arena has, for many years used multi media as a core platform for all areas whether designed for print as an end point, through image via digital re imaging or completely digital. It has also traditionally engaged with moving image and sound via photography illustration and graphic video.

In a world of VJ/DJ culture YouTube, iPlayer etc sound is a key and necessary element in design and therefore Communication Design is better placed as a course title to deal with this shift. There are however other consequences in this sea change.

Given the nature of audience and of the status of designer with faster easier means of production the need to understand the social contexts is far greater than traditionally required. Questions of need social responsibility ethics and culture are integral educational considerations for a new era of design.

By operating these themed frameworks cross-school means greater collaboration and variety of interdisciplinary activity. Further enhancing each disciplines boundaries without blurring the core identity. See Howard Gardener ' 5 Minds ' the Hobbs professor of Cognition and education at The Harvard School of Education. Published 2008

<http://www.amazon.co.uk/Five-Minds-Future-Howard-Gardner/dp/1591399122>

Theme 2 Narrative

This theme will involve an exploration of narratives across a broad understanding of design as a domain, its evolutions and expansion in the use of codes and hybridisation in graphic design photography illustration media and the web. Typically in Documentary, Reportage, Linear, Non-Linear, Symbolic, Allegorical Visual and Oral Traditions, Authorship, Story-telling, Folklore, and

Mythology this would include film animation illustration photography graphics forms of presentation Language and Legibility.

Theme 3 Identity

This theme will run in the same way as above and aims to include design investigations into a variety of cultural identities, in design, in audience and user ,brand identity product purpose, process of becoming, socio political value and personality , for individual community and corporate expressions.

The notion of identity and place its connection to home city nation and Global issues serves as a springboard for dialogue and complex discourses in relation to being and communication place and identity. Students will be designing for one person or millions of people in everyday connectivity.

Theme 4 Process

As is the tradition in creative subjects the process carries the intent, maybe now beyond “the medium is the message” to “the message is the medium,” although a cute re structure of Marshall McLuhan’s quote to some extent it serves to present questions of educational traditional and values in this discipline. Retro/ print /book / type /web /image are all problematised and reborn sometimes as post structural (Pseudo modernist) creating a dialogue of past present and emergent.

The materiality of process demands iteration of honing of perception and edit judgement.

Relating to material weight colour form shape line scale pace space production etc

For consideration future themes to facilitate extended CAF cross GSA to be expanded

Indicative activities (to be expanded cross school of design)

The core materials will emanate from the existing BA programme and become a series of presentations seminars workshops and lecture which raise question as to the nature of the SNIP themes.

Other broadening engagements for students

Evidence of Blended learning

<http://gsavis.com/blog/>

The visual communication blog is a central reference and discussion point for issues, work, debates and discussion currently circulating and pertaining to Communication Design. It acts as a place for flagging up and connecting interesting work and ideas, and has the benefit of being categorised and fully searchable. Different students and staff interact with it differently, some as full authors, others as observers, and others not at all. An additional benefit is that it provides a link between the course and the communication design community beyond GSA with several alumni still contributing and a directory of current and past students and friends of the course.

It is one of the most regularly updated blogs at GSA, and also feeds in to our work with the GSA Hub which aims to connect the blogs (and by association the knowledge and discussions) present in different departments at GSA, linking discourse in different disciplines: <http://www.gsahub.org>

We also use ad-hoc blogs in different projects and for specific reasons, the following being one set

up for a 'Mapping the Terrain' project with second year <http://gsavis.com/mappingtheterrain10/>

Regarding the web

In years 3 and 4 Communication Design students are introduced to designing for the web. The introduction is provided through a series workshops and briefs that address issues of usability, accessibility and best practice standards in designing for the web. Students are introduced to new and existing internet technologies and coding languages such as xhtml, CSS, Javascript, PHP, Actionscript, and AJAX. Projects are constantly evolving in line with the evolution of internet technologies and ways with which individuals and groups interact with and through the internet. Discussions relating to the social and political impact are considered in project briefs.

Regarding Interactive design

Students are introduced to several programming languages in designing interactivity for online and offline projects including, actionscript, and javascript. Students are made aware of issue relating to online publishing including compression and plugin / browser/ platform detection to ensure the seamless delivery of their designs to their target audience.

Interactive projects are currently developed in Flash and Actionscript with other technologies being employed when appropriate.

In Year 1 - students are introduced to timeline based animation techniques.

In Year 2 - students further develop their understanding with basic actionscript code to control the timeline.

In Year 3 - students develop their understanding of actionscript to include animating and interaction using actionscript.

In Year 4 - students are working on self-generated projects that may include research into project specific coding. Tutors assist and direct students in resolving design and technical issues to achieve their goals.

Forum for Critical Inquiry

The Forum for Critical Inquiry (FoCI) at The Glasgow School of Art is a cross-school and externally linked critical mass of diverse research expertise in broad-based critical studies for contemporary creative practices in design, art and architecture. It 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.

The Forum for Critical Inquiry will be responsible for the following core provision within the BDes (Hons) and BA (Hons) Programmes in the School of Design. The seven courses (including the honours option) comprise a 'staircased' curriculum which will provide students with knowledge and critical understanding of broad-based contemporary and historical cultural contexts, and with the opportunity to pursue specialist courses and research pertinent to their studio disciplines.

10. Programme Aims:

The aims of the programme are:

The aim of the BA (Hons) Communication Design programme is to create assured and highly specialist graduates with clear and individual creative identities who are also 'T shaped' and able to position themselves and their ideas with knowledgeable authority via specialist deep learning and pathways within disciplines

The specific aims are to offer students the opportunity to:

- identify, define, analyze and challenge the characteristics of a Communication Design specialism and present and communicate findings
- develop and recognize their individual creative identity and locate an appropriate Communication Design context for their skills and ideas
- understand the theories, concepts and principles (including historical, cultural and contextual) associated with the subject discipline which influence and provide a context for the future development of Communication Design
- acquire the professional skills and qualities required for continued professional and creative development including initiative, autonomy, objective judgement and decision making, communication, working with others, time and resource management and safe working practices
- master specialist skills and knowledge (intellectual, creative and technical) in a determined Communication Design specialism.
- develop supporting skills and assets relating to wider knowledge domains

10.1 Stage 1 Aims:

The aims for Stage 1 offer students the opportunity to:

- exercise a degree of independence in carrying out set project work using a broad range of approaches to create responses
- undertake a range of set projects investigating aspects of drawing, research, exploration and other design related outcomes
- demonstrate an outline knowledge of the fundamental creative processes and methods associated with Communication Design
- develop an outline knowledge of the fundamental characteristics of the different Communication Design subject specialisms
- manage organization of work within set deadlines and develop safe working practices
- convey, present and evaluate ideas in a structured and coherent form using a range of communication methods

10.2 Stage 2 Aims:

The aims for Stage 2 offer students the opportunity to:

- Further interrogate the various guises of Communication Design and its visual and linguistic communications
- to problematise the nature of the Profession in the context of continually changing cultures, ideologies and communication systems.
- move towards a position where further study will be based in relation to Graphics Illustration or Photography
- exercise initiative in carrying out and interpreting set project work using a range of approaches to create responses and solutions
- undertake a range of set projects with an emphasis on intellectual and practical skills and familiarization of a range of design contexts
- demonstrate an understanding of the key stages of the design process associated with Communication Design
- take account of broad discipline matters including any ethical or professional issues raised by the discipline
- develop safe working practices.

10.3 Stage 3 Aims:

The aims for Stage 3 offer students the opportunity to:

- study in a core specialist area and engage in deep learning and skills acquisition
- exercise autonomy in undertaking and interpreting set project work and draw on a range of sources to make objective judgements
- undertake a range of subject specialist projects across a range of Communication Design contexts
- demonstrate a broad understanding of the design process in relation to a subject specialism and how it can be applied to a range of different contexts
- demonstrate a broad knowledge of the key subject specialist skills (process, materials and technical) relating to the characteristics and practice of a particular Communication Design area
- identify and deal with subject specialist matters including any ethical or professional issues raised by the discipline
- undertake analysis, evaluation and synthesis of ideas, concepts and matters raised by the

subject specialist areas

- work under guidance and with others to develop a subject specialist understanding of a determined Communication Design area
- manage time and resources in relation to set project briefs and exercise safe working practices
- make formal and informal presentations to a range of audiences
- use a range of IT applications to support and enhance work
- demonstrate understanding of selected theories, concepts and principles (historical, cultural and contextual) associated with Communication Design

10.4 Stage 4 Aims:

The aims of Stage 4 offer students the opportunity to:

- demonstrate in-depth subject specialist skills and knowledge relating to the characteristics, terminology and practice of a particular subject specialism.
- exercise autonomy, initiative, individuality and judgement in undertaking self directed project work
- identify and define a self directed project for a specialist Communication Design context
- demonstrate an informed understanding of the design process and how a Communication Design collection is developed using various research, analysis, exploration and interpretation methods and approaches
- deal with complex subject specialist matters including any ethical or professional issues raised by the discipline
- offer insights and specialist interpretations and solutions to matters raised by individual Communication Design interests
- work under guidance and with others to develop an individual position in relation to specialist Communication Design interests
- manage time and resources effectively and exercise safe working practices
- communicate with, and make formal presentations to, informed and professional level audiences
- use appropriate digital technologies to support and enhance specialist work

11. Intended Learning Outcomes of Programme:

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

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11.1 Intended Learning Outcomes of Stage 1**Knowledge and Understanding**

- an outline knowledge of the fundamental characteristics of the Communication Design subject specialisms
- an understanding of the fundamental creative processes and methods associated with Communication Design
- an outline knowledge of the design contexts associated with Communication Design
- an understanding of the accepted theories and principles associated with Communication Design

Applied Knowledge and Understanding

- fundamental practical skills and processes associated Communication Design
- a range of set projects investigating aspects of research, exploration and outcomes
- awareness of the contexts associated with Communication Design

Professional Practice: Communication, Presentation, Working with Others**i) Generic Cognitive Skills:**

- present and evaluate ideas familiar to the discipline of Communication Design
- use a range of approaches to create responses to and answer set project briefs

ii) Communication, ICT and Numeracy Skills

- convey ideas in a structured and coherent form
- use a range of forms of communication effectively
- use standard applications to process and obtain a variety of information
- use standard formulae for making numeric calculations and measurements

iii) Autonomy, Accountability and Working with Others:

- exercise a degree of independence in carrying out set project work
- manage organization of work within set deadlines
- take account of health and safety regulations and develop safe working practices
- work under guidance with a range of qualified practitioners
- work with others in developing awareness of the broader subject of design in relation Communication Design

11.2 Intended Learning Outcomes of Stage 2

Knowledge and Understanding

- a working knowledge of the differing characteristics and practices associated with a range of Communication Design subject specialisms
- an understanding of the key stages of the design process associated with Communication Design
- a broad knowledge of a range of design contexts associated with subject specialist Communication Design
- an outline knowledge and understanding of some core theories, principles and concepts associated with Communication Design

Applied Knowledge and Understanding

- a range of skills, processes and materials associated with Communication Design subject specialisms
- the application of skill acquisition to familiar Communication Design contexts

Professional Practice: Communication, Presentation, Working with Others

i) Generic Cognitive Skills:

- undertake analysis, evaluation and synthesis of ideas and matters associated with the Communication Design subject specialisms
- use a range of approaches to create responses and solutions to defined project briefs
- evaluate responses and solutions Communication Design subject specialisms

ii) Communication, ICT and Numeracy Skills

- convey specialist information to a range of audiences for a range of purposes
- use a range of standard applications to process and obtain subject discipline information and for image manipulation

- work with formulae for making subject specific numeric calculations and measurements

iii) Autonomy, Accountability and Working with Others:

- exercise initiative in carrying out and interpreting set project work
- manage organization of work in relation to resources and deadlines
- take account of health and safety regulations in studio and workshop practice and continue to develop safe working practices
- continue to work under guidance with a range of qualified practitioners
- work with others in developing a broad understanding of the wider discipline Communication Design
- take account of broad discipline matters including any ethical or professional issues raised by the discipline

11.3 Intended Learning Outcomes of Stage 3

Knowledge and Understanding

- a broad knowledge of the scope and practice characteristics of a particular Communication Design
- an understanding of the design process specific to a subject specialism and how it can be applied to different Communication Design
- a broad knowledge of potential design contexts for subject specialist Communication Design
- an understanding of selected theories, concepts and principles associated with Communication Design

Applied Knowledge and Understanding

- a selection of the key processes, materials, practical and technical skills associated with a particular Communication Design subject specialism
- a range of subject specialist projects of research, exploration and outcomes
- a range of subject specific Communication Design contexts

i) Generic Cognitive Skills:

- undertake analysis, evaluation and synthesis of ideas, concepts and matters raised by the subject specialist Communication Design disciplines
- identify and analyze subject specific Communication Design matters

- draw on a range of sources to make objective judgements

ii) Communication, ICT and Numeracy Skills

- make formal and informal presentations to a range of audiences about specialist Communication Design matters
- use a range of IT applications to support and enhance work
- test formulae and develop individual skills in making subject specific numeric calculations and measurements i.e. photography colour management all calibration typography etc.

iii) Autonomy, Accountability and Working with Others:

- exercise autonomy in carrying out and interpreting set project work
- manage time and resources in relation to set project briefs
- continue to take account of health and safety regulations in studio and workshop practice and adhere to safe working practices
- work under guidance with qualified and/or specialist practitioners
- work with others in developing a subject specialist understanding of Communication Design
- deal with subject specialist matters including any ethical or professional issues raised by the discipline

11.4 Intended Learning Outcomes of Stage 4

Knowledge and Understanding

- specific knowledge relating to the characteristics, terminology and practices of a Communication Design subject specialism.
- an informed understanding of the design process and Communication Design subject specialism is developed using a range of research,
- development and iterative methodologies
- an informed knowledge of design contexts for individual, subject specialist, Communication Design
- informed understanding of the theories, concepts and principles (including historical, cultural and contextual) associated with Communication Design interests.

Applied Knowledge and Understanding

- subject specialist processes, materials, practical and technical skills associated with individual Communication Design interests

- a self defined subject specialist project of research, exploration and outcomes which reflects individual Communication Design interests
- a defined Communication Design context

Professional Practice: Communication, Presentation, Working with Others

i) Generic Cognitive Skills:

- identify, define, conceptualize and analyze individual, subject specialist, Communication Design interests
- offer insights and specialist interpretations and solutions to matters raised by individual Communication Design interests
- review and consolidate knowledge, skills, the practice and thinking associated with individual, subject specialist Communication Design interests
- demonstrate individuality and judgement in dealing with subject specialist Communication Design interests

ii) Communication, ICT and Numeracy Skills

- make formal presentations to informed audiences about communication design contexts.
- communicate with professional level peers, senior colleagues and discipline specialists
- use a range of digital technologies appropriately to support and enhance specialist work
- apply and practice individual skills in making subject specific numeric calculations and measurements

iii) Autonomy, Accountability and Working with Others:

- exercise autonomy and initiative in undertaking self directed project work
- manage time and resources effectively in relation to self directed project work
- continue to take account of health and safety regulations in studio and workshop practice and adhere to safe working practices
- work effectively under guidance in a peer relationship with qualified and/or specialist practitioners
- work with others in developing a critical position as an individual Communication Design practitioner and contribute to ongoing studio debate
- deal with complex subject specialist matters including any ethical or professional issues raised by the discipline

11.5 Intended Learning Outcomes of Stage 5

Knowledge and Understanding

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Applied Knowledge and Understanding

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Professional Practice: Communication, Presentation, Working with Others

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12. Assessment Methods:

Formative Assessment

Ongoing work is monitored and recorded regularly by staff against the level learning outcomes and set assessment criteria for each stage of the programme. 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 which highlights any performance concerns and/or risk of failure alongside required 'Actions'

Due to the differing curricula activities and timetables across each subject specialism Formative assessment will take place between the last week in January and mid February each academic session.

Summative Assessment

Summative assessment evaluates individual performance for the stage in its entirety at all levels. 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 specialism Categories for assessment are as per the three areas of assessment in the previous programme. Knowledge and Understanding, subject specialist understanding and transferable skills.

Integrative Assessment

Through the use of the Thematic Pathways (Social / Identity / Process) cross- disciplinary assessment will take place in both formative and summative assessment this is part of the school of designs enhanced Common Academic framework.

This will further develop team teaching and departmental collaboration.

13. Learning and Teaching Approaches:

Teaching/Learning Methods for Achieving Outcomes	Methods for Assessing/Evaluating Outcomes
(a) Knowledge and understanding	
<ul style="list-style-type: none"> • directed study • self-directed study • work in progress appointment (recorded) • one-to-one guidance and group guidance • group work / group tutorials • lecture • seminar • critique • progress review • self evaluation / staff evaluation 	<p><u>Formative</u> through group tutorials one-to-one feedback and guidance, progress check, progress review and critique</p> <p><u>Summative</u> through formal presentation of folio sketchbook and digital research and practice at the end of each stage and at the end of the programme</p> <p><u>Integrative Assessment</u></p>
(b) Practice: Applied knowledge and understanding	
<ul style="list-style-type: none"> • I.T, library and workshop induction • technical demonstration • work in progress appointment (recorded) • directed study • self-directed study • one-to-one guidance / group guidance • group work / group tutorials • lecture • seminar • critique • progress review • self evaluation / staff evaluation • work in progress presentation • formal presentation 	<p><u>Formative</u> through one-to-one guidance, progress check, progress review and critique</p> <p><u>Summative</u> through formal presentation of folio sketchbook and digital research and practice at the end of each stage and at the end of the programme</p> <p><u>Integrative Assessment</u></p>
(c) (Generic) Cognitive Skills	
<ul style="list-style-type: none"> • directed study • self-directed study • work in progress appointment (recorded) 	<p><u>Formative</u> through one-to-one guidance, progress check, progress review and critique</p>

<ul style="list-style-type: none"> • one-to-one guidance and progress check • group work / group tutorials • lecture • seminar • critique • progress review • self evaluation / staff evaluation • work in progress presentation • formal presentation • ICT and Library Induction 	<p><u>Summative</u> through formal presentation of folio sketchbook and digital research and practice at the end of each stage and at the end of the programme</p> <p><u>Integrative Assessment</u></p>
(d) Communication, ICT and Numeracy Skills	
<ul style="list-style-type: none"> • directed study • self-directed study • work in progress appointment (recorded) • one-to-one guidance and progress check • group work / group tutorials • lecture • seminar • critique • progress review • self evaluation / staff evaluation • work in progress presentation • formal presentation • ICT and Library Induction 	<p><u>Formative</u> through one-to-one guidance, progress check, progress review and critique</p> <p><u>Summative</u> through formal presentation of folio sketchbook and digital research and practice at the end of each stage and at the end of the programme</p> <p><u>Integrative Assessment</u></p>
(e) Autonomy, Accountability and working with others	
<ul style="list-style-type: none"> • directed study • self-directed study • work in progress appointment (recorded) • one-to-one guidance and progress check • group work / group tutorials • lecture • seminar • critique • progress review • self-evaluation / staff evaluation / peer evaluation 	<p><u>Formative</u> through one-to-one guidance, progress check, progress review and critique</p> <p><u>Summative</u> through formal presentation of folio sketchbook and digital research and practice at the end of each stage and at the end of the programme</p> <p><u>Integrative Assessment</u></p>

	<ul style="list-style-type: none"> • work in progress presentation • formal presentation • practical workshop / technical demonstration • ICT and Library Induction 		
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14. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:

Art and Design 2008

<http://www.qaa.ac.uk/Publications/InformationAndGuidance/Pages/Subject-benchmark-statement--Art-and-design-.aspx>

15. Additional Relevant Information:

Enrichment of Learning Experience

Archives and Collections Centre (ACC) - 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.

Educational and Industrial internments (Optional)

Following from the previous BA in Visual Communication we propose a 40 credit option at stage 3 which would allow Students to undertake a period of Educational or Industrial Placement. Students may also wish to undertake a period of industrial placement in the summer period between Stages 3 and 4 (as many do currently) however this will not be credited. In order to fully support each student and the different styles and pace of learning staff will decide on the suitability of each individual application as to suitability based on student progression.

The Programme leader will reflect on this as part of a broader GSA discussion. We will as a team continue to review this together with Learning co-ordinators.

The purpose of the placement and the learning opportunities it offers, enable students to:

- gain relevant industrial experience through industrial placement
- gain insights and appreciation of the culture and practices of the Communication Design Studio educational and industrial
- analyze and communicate experiences of working practice in education and industry

- put programme content and study into a broader perspective
- develop subject specialist, awareness, career planning and professional skills
- enhance opportunities for, and understanding of potential careers and personal development through the exposure to and experience of cultural and professional difference.

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.

Collaboration (and collaboration guidelines)

There will be various opportunities throughout the programme for students on the Communication Design to work collaboratively.

The themed pathways offer an eavesdropping opportunity which is informal for staff and students to lectures seminars and presentations.

Presentation for assessment would be exempt

An enhanced curriculum is being developed across the design school to facilitate Inter-specialist and collaborative study.

Using the electives via the DCCCP (Design Theory) reflecting the strategic aim of the PG CAF for design

This framework is a broader more open weave tartan for the domain of Design compared to the specific weave of the Communication Design Framework

Each programme forms the warp of the GSA design tartan and the weft holds the school together through shared curriculum and CAF.

Although, historically it has tended to be Final Year students who collaborate on the previous BA (Hons) Visual Communication we have designed to create enhanced opportunities for collaboration and aspiration cross school. In final year the nature and extent of the collaboration is negotiated and agreed by the relevant Subject Leaders and each students contribution to the collaboration can be assessed in its own right (i.e. each contributing individual fulfils the full work requirements of the programme. In the Photographic Book Design the task of the Photographer is clear and the task and proof of activity of the designer is also defined and assessable)

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.

5.2 Internationalisation

In line with the Glasgow School of Art internationalisation strategy, we intend to enhance curriculum and learning opportunities in ways which enable students and graduates to operate effectively in international and global contexts

We can do this by creating programme opportunities and support mechanisms for international projects for students which build on international partnerships.

There is also the opportunity to explore international internship and work placement opportunities for students. We intend to develop, refine and strengthen international collaborative educational partnerships in order to deepen transcultural understanding, promote opportunities for students and staff and enhance the international reputation of the School. We could do this by establishing academic staff exchange as a core feature of key international partnerships and consolidating existing partnerships and recruitment potential.

We will continue to develop and provide appropriate support for an increasingly culturally diverse community of students and staff in order to enhance the educational experience of all students

16. Programme Structure and Features:

REFERENCE NUMBER	TITLE OF COURSE	CREDIT	ASSESSMENT WEIGHTINGS %
STAGE 1	TERMS 1, 2 AND 3	CRD: LEVEL 7	EX CW
TOTAL CREDITS		120	
	Studio 1	80	66.8%
	Design Theory 1	10	8.3%
	Design Process 1	10	8.3%
	Cross-School Course	10	8.3%
	FoCI Critical Inquiry 1: Places, Economies, Cultures	10	8.3%
STAGE 2	TERMS 1, 2 AND 3	CRD: LEVEL 8	EX CW
TOTAL CREDITS		120	
	Studio 2	80	66.8%
	Design Theory 2	10	8.3%
	Design Process 2	10	8.3%
	FoCI 2: Contemporary Cultures in Art, Design and Architecture	10	8.3%
	FoCI - Origins, Histories and Consequences of Design	10	8.3%

STAGE 3	TERMS 1,2 AND 3	CRD: LEVEL 9	EX CW
TOTAL CREDITS	120		
	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 - Contexts of Critical Inquiry in Design: Situation, Relation, Research	10	8.3%

STAGE 4 (Essay)	TERMS 1,2 AND 3	CRD: LEVEL 10	EX CW
TOTAL CREDITS	120		
	Studio 4	100	83.3%
	FoCI 4 (Essay / Curatorial Rationale / Critical Journal)	20	17.0%

STAGE 4 (Dissertation)	TERMS 1,2 AND 3	CRD: LEVEL 10	EX CW
TOTAL CREDITS	120		
	Studio 4	80	66.8%
	FoCI 4 (Dissertation)	40	33.2%

17. Can exemptions be granted?

Yes No

If yes, please explain: [Click here to enter text.](#)

Date of production/revision:	September 2012
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18. Does the programme comply with GSA APEL policy?

Yes No

If yes, please explain:

GSA recognizes 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.

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 Three on submission of a portfolio and evidence of accredited prior learning.

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)

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

Yes No

If yes, please clarify:

As above

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

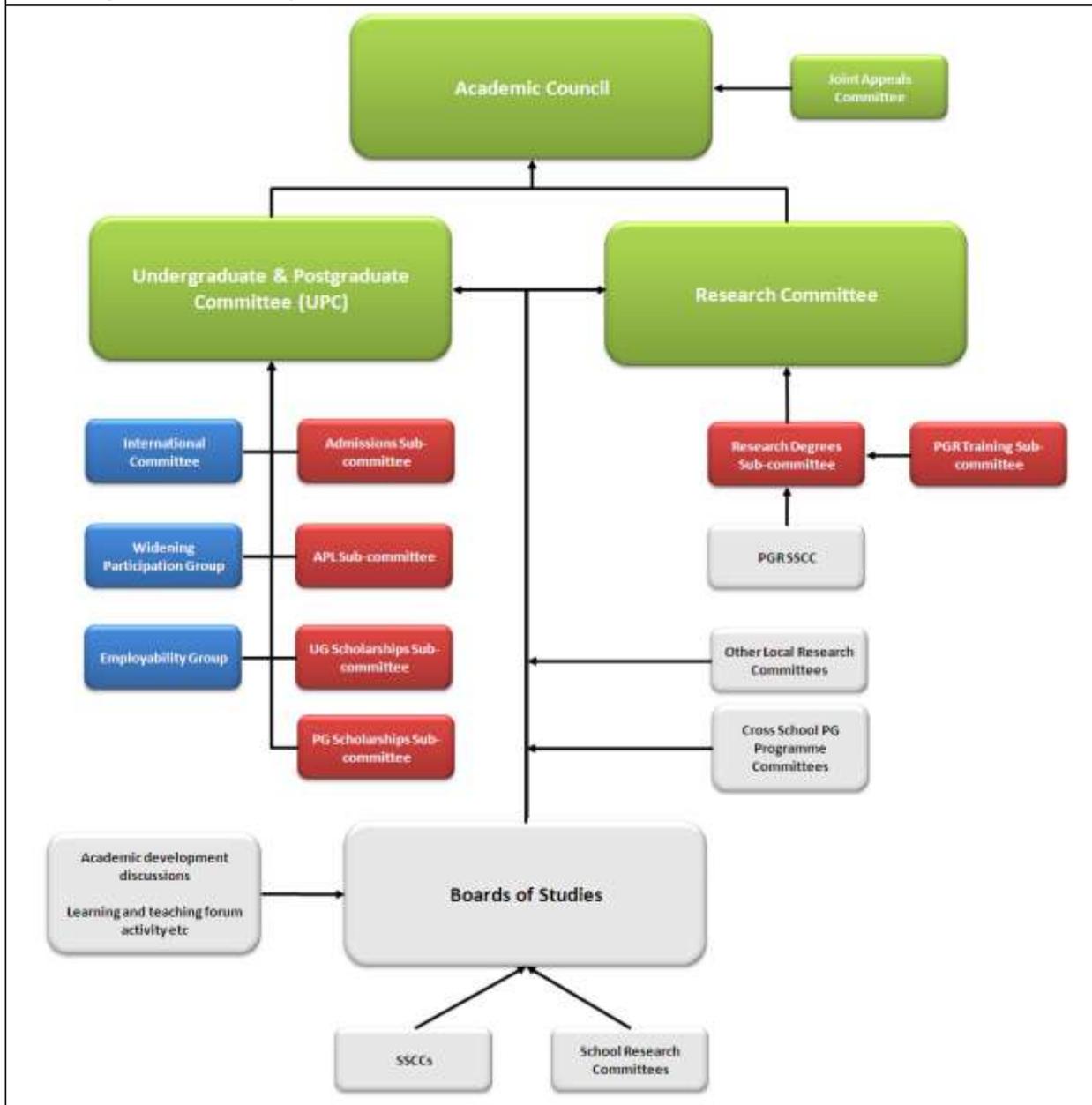
Completion of all parts of previous stage

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

Yes No

If no, please explain: [Click here to enter text.](#)

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



25. Please explain the systems and arrangements regarding:

a) Quality assurance of the management, operation and monitoring of the programme

Responsibility for the conduct of the programme will rest with the Programme Leader. A staff/student consultative committee will meet to consider operational matters, while the examination board will be responsible for the award of the degree and for issues relating to progression. All committees connected to the programme will operate according to standard procedures determined by the Academic Council of the Glasgow School of Art. The staff/student consultative committee will report to the School of Design Board of Studies, which in turn reports to the Undergraduate Committee.

The teaching team will be led by the Programme Leader. The Programme Leader will have executive

responsibility for the direction, coordination and administration of the programme. He/ She will be 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.

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

- regular Programme Team meetings
- student/ staff consultative committee
- Annual Programme Monitoring
- Periodic Review
- Institutional review in accordance with the Quality Assurance Agency (QAA) and the Scottish Credit and Qualifications Framework (SCQF)

b) Student feedback and representation

Students have opportunities for representation on Student staff consultative committee and BOS Design. Also, via end of year “high table” feedback . SSCVC meets once a term prior to BOS .

c) Programme based student support

Project Briefs

In anticipation of the learning and teaching support needs of a cohort which is likely to include ESL students and, dyslexic students, the programme will employ the same briefing guidelines used on the previous BA (Hons) Design, Visual Communication undergraduate pathway to ensure a clear understanding of the teaching and learning experience.

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. 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.

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.

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

EXTERNAL EXAMINER:

Professor David Crow

Pro-Vice-Chancellor and Dean of the Faculty of Art and Design, Manchester School of Art