

**UNIVERSITY FOR THE CREATIVE ARTS**

**PROGRAMME SPECIFICATION FOR:**

**BA (HONS) FASHION TEXTILES**

**PROGRAMME SPECIFICATION 2020/21**

*This Programme Specification is designed for prospective students, current students, academic staff and potential employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each unit can be found in the Unit Descriptors.*

## Section A – Material Course Information

Validating Body	University for the Creative Arts <sup>1</sup>		
Teaching Body	University for the Creative Arts		
Final Award Title and Type	BA (Hons)		
Course Title	Fashion Textiles		
Course Location and Length	Campus: Rochester	Length: Full-time - 3 years	
Mode of Study	Full-time	<input checked="" type="checkbox"/>	Part-time
Period of Validation	2019/20 to 2023/24		
Name of Professional, Statutory or Regulatory Body	Not Applicable		
Type of Accreditation	Not Applicable		
Accreditation due for renewal	Not Applicable		
<p>Entry criteria and requirements<sup>2</sup></p> <p>As the UK's highest-ranking creative arts university, we want to attract the best and most creative minds in the country – so we take a balanced approach to candidate assessment, taking both individual portfolios and exam results into account.</p> <p><b>That's why your portfolio is an especially important part of your application to study with us – and we can help.</b> Our academics can offer you expert advice on how to showcase your creative work and build a portfolio that will make your application stand out.</p> <p>More advice on how to create an exceptional portfolio is also available <a href="#">here</a>, along with specific portfolio requirements for this course.</p> <p>Along with your portfolio, the standard entry requirements** for this course are:</p> <ul style="list-style-type: none"> <li>• 112 UCAS tariff points from accepted qualifications*, or</li> <li>• Pass at Foundation Diploma in Art &amp; Design (Level 3 or 4), or</li> <li>• Distinction, Merit, Merit at BTEC Extended Diploma, or</li> <li>• Merit at UAL Extended Diploma, or</li> <li>• 112 UCAS tariff points from an accredited Access to Higher Education Diploma in appropriate subject</li> </ul> <p>And four GCSE passes at grade A*-C and/or grade 4-9 including English (or Functional Skills English/Key Skills Communication Level 2).</p> <p>Other relevant and equivalent level 3 UK and international qualifications are considered on an individual</p>			

<sup>1</sup> Regulated by the Office for Students

<sup>2</sup> This should be the standard University Criteria unless otherwise approved by the Academic Board and include UCAS entry profile for undergraduate courses.

basis, and we encourage students from diverse educational backgrounds apply.

If your first language is not English, you will need an IELTS score of 6.0 or equivalent. If you require a visa to study in the UK, you will also need a minimum score of 5.5 in each individual component.

*\*To see the accepted QCF qualifications, visit: <http://uca.ac.uk/study/accepted-qualifications/>*

*\*\* We occasionally make offers which are lower than the standard entry criteria, to students who have faced difficulties that have affected their performance and who were expected to achieve higher results. In these cases, a strong portfolio is especially helpful.*

Overall methods of assessment <sup>3</sup>	Written exams:	Practical exams:	Coursework:
Stage 1	0.0%	0.0%	100.0%
Stage 2	0.0%	0.0%	100.0%
Stage 3	0.0%	0.0%	100.0%
Overall Learning & Teaching hours <sup>4</sup>	Scheduled:	Independent:	Placement:
Stage 1	40.5%	59.5%	0.0%
Stage 2	486 hours	714 hours	0 hours
	32.2%	61.6%	6.3%
Stage 3	386 hours	739 hours	75 hours
	38.3%	61.7%	0.0%
	460 hours	740 hours	0 hours
General level of staff delivering the course <sup>5</sup>	The University's current recruitment policy for Lecturers and Senior Lecturers states that they must have either an MA or equivalent professional practice in a relevant discipline or field. All lecturing staff are encouraged to work towards a teaching qualification or professional Recognition by the Higher Education Academy and this is a requirement for Senior Lecturers. Senior Lecturers are required to be professionally active or engaged in research in their discipline. All Lecturers and Senior Lecturers undertake scholarship in their disciplines. There are also Sessional Staff to link courses with professional practice and Technicians to provide technical support.		
Language of Study	English		
Subject/Qualification Benchmark Statement: Art and Design			
Framework for Higher Education Qualifications (FHEQ)			

<sup>3</sup>As generated by the most popular unit descriptors and calculated for the overall course stage data.

<sup>4</sup> As generated by the most popular unit descriptors and calculated for the overall course stage data.

<sup>5</sup> Include general information about the experience or status of the staff involved in delivering the course, for example Professor, Course Leader, Senior Lecturer

### The course structure

The structure of all of the University's awards complies with the University's [Common Credit Framework](#). The Common Credit Framework includes information about the:

- Rules for progression between the stages of a course;
- Consequences of failure for reassessment, compensation and exit awards;
- Calculation and classification of awards;

Unit codes and titles	Level	Credit value	Elective/ Core	If elective is this the most popular student choice?
<b>Year/Stage 1</b>				
RFTE4001 – Getting into Print	4	30	Core	
RFTE4002 – Fashion History and Theory	4	30	Core	
RFTE4003 – Pattern and Repeat	4	30	Core	
RFTE4004 – Digital Technicolour	4	30	Core	
<b>Year/Stage 2</b>				
RFTE5001 – Textiles Futures	5	30	Core	
RFTE5002 - Print Application (new unit)	5	10	Core	
RFTE5003 – Design Concepts and Contexts	5	20	Core	
RFTE5004 – Industry Placement	5	10	Elective	Yes
RFTE5005 – Industry Case Study	5	10	Elective	No
RFTE5006 – Designs into Industry	5	30	Core	
RFTE5007 – Developing Research and Critical Enquiry	5	20	Core	
Study Abroad with Host Institution	5	60	Elective	No
<b>Year/Stage 3</b>				
RFTE6001 – Final Major Project	6	60	Core	
RFTE6002 – Thesis	6	30	Core	
RFTE6003 – Professional Portfolio	6	30	Core	

### Section B - Course Overview

- This course offers students an advanced level specialist education in printed textiles. Experimentation with silkscreen printing and digital printing techniques, as an extension of the creative and innovative image making process, is embedded throughout the course
- Students learn the skills required to translate their ideas into textiles designs for a broad range of outcomes. Both hand and CAD (computer aided design) skills are integrated in the design development processes and students will learn the critical judgment skills required to select the appropriate production method to ensure the highest quality outcome for their work. Traditional and experimental hand printing and dyeing processes as well as CAM (computer aided manufacture) skills are taught to an advanced level
- The course provides students with the visual, creative, practical and research skills to design and produce print for fashion which can be realised as finished printed garments/ products, print collections, printed accessories, print for interior and exterior spaces or textile artwork. Students are encouraged to explore a wide range of constantly evolving materials such as natural fabrics, synthetic fabrics, as well as fabric, paper, wood metal and plastic
- The development of an individual creative identity through painting, drawing, illustrating as well as digitally rendered images is seen as essential in the ideas generation process and developing creative

practice as a professional textile practitioner

- The course delivers the skills and techniques required to translate ideas into three-dimensional outcomes such as garments, product, accessories or furnishings. Working with pattern cutting and construction techniques, exploring silhouette and shape, combined with an understanding of fabric awareness and the qualities of handle drape and finish, ideas are explored
- Creativity and innovation is encouraged and developed through a range of structured projects introduced by a team of tutors, many of whom are research active, established textile practitioners. This combination helps to prepare students for professional practice in a range of sectors within the creative industries
- The course is situated within the School of Fashion and the integration of fashion and printed textiles continues to offer an exciting direction for potential applicants and which also provides new creative synergies with the already established and successful portfolio of BA (Hons) courses in the School of Fashion and Design at the Rochester Campus
- An industry focus and preparation for employment are essential components to the programme, and are demonstrated through live industry projects, internships and the preparation for and participation in a variety of external showcases. In the past these have included Graduate Fashion Week and the New Designers Exhibition
- The philosophy of the course is to help students fulfill their creative potential by providing an awareness of trend, a breadth of knowledge of the fashion textiles industry, a high level of confidence, competency, experience and knowledge in a wide range of technical skills, specifically tailored to the rapidly changing fields of contemporary fashion textiles. These skills and experiences will provide a valuable head start in furthering a career or continuing studies at a higher level.

### Section C - Course Aims

#### Knowledge

**A1** To support the development of an individual creative identity through the exploration of a range of drawing, painting and collage techniques as well as competency in digital CAD and CAM technologies

**A2** To develop continuing awareness of environmental, ethical, and cultural issues and influences in contemporary practice reflected through the creative use of printed textiles

#### Application

**A3** To support the development of appropriate skills and techniques for exploration, development and production of creative design concepts for fashion textiles

**A4** To provide a creative methodology in the application of hand printing, digital printing, craft-based skills and digital design techniques

#### Understanding

**A5** To support the development of skills in selection, image creation, design development, product realisation, reflection and the editing of printed textiles

**A6** To develop critical, analytical and strategic skills which inform a professional approach to creative practice and support personal career objectives

**A7** To provide a comprehensive understanding of the market levels and employment roles available in the subject area and their global context within the fashion and textile industry

#### **Section D - Course Outcomes**

##### **Knowledge**

**LO1** to demonstrate the development of an individual creative identity through the exploration of a range of drawing, painting and collage techniques as well as competency in digital CAD and CAM technologies

**LO2** to demonstrate an awareness of environmental, ethical, and cultural issues and influences in contemporary practice reflected through the creative use of printed textiles

##### **Application**

**LO3** to demonstrate appropriate working knowledge, skills and techniques for exploration, development and production of creative design concepts for fashion textiles

**LO4** to demonstrate creative application of hand printing, digital printing, craft-based skills and digital design techniques

##### **Understanding**

**LO5** to demonstrate effective use of skills in the selection, image creation, design development, product realisation, reflection and the editing of printed textiles

**LO6** to utilise critical, analytical and strategic skills which inform a professional approach to creative practice and support personal career objectives

**LO7** to demonstrate a critical understanding of socio-economic, global markets and cultural concerns and issues and their applications to the creative industries

#### **Section E - Learning, Teaching and Assessment**

##### **Learning and Teaching Strategies**

Teaching and learning will be in accordance with the published University's Teaching, Learning & Assessment Strategy.

BA (Hons) Fashion Textiles students will have an effective educational experience combined with structured, directed teaching and self-directed study. Teaching methods are based on the comprehensive educational experience at Rochester, which encourages conceptual thinking, while the learning strategies will promote the skills of critical reflection and the capacity to sustain a commitment to study.

Learning and teaching strategies will combine structured, directed teaching, one-to-one support and self-

directed study to empower students to develop as autonomous thinkers by delivering the essential skills and support and, as the course progresses, permitting maximum responsibility for their own learning.

Timetabled self-directed study will enable students to demonstrate their skills as autonomous learners through individual time management, to develop their ability to formulate goals and meet given deadlines. Significantly, self-directed study is also used to replicate professional working conditions.

The methods employed across the course are aligned to current pedagogic thinking, in particular to the specific advocacy of 'deep and reflective approaches' to learning. The teaching methods use considered approaches to promoting individual creativity as well as critical reflection and the students' ability to take responsibility and find passion for their studies. These methods include small teaching groups, group and individual tutorials, seminars, critiques, presentations reviews, work placements, self-and peer appraisal, personal development planning, reflective learning journals, and self-directed learning lectures.

The course team believes in the integration of research, theory and practice, in critical and reflective methodologies as well as learning methods. This philosophy is embedded in the academic content of the assignments and in teaching delivery.

The course benefits from the considerable external resources provided by the proximity of creative industries in London, and this is used to bring in regular guest practitioners to deliver lectures or teach in seminars or workshops on specific projects. This ensures, alongside the expertise of staff and local technicians that contemporary and current approaches to respective fields are maintained and provides critical external perspectives.

Consequently, all project briefs are updated continuously to embrace contemporary trends, recent industry developments, new holistic concepts, and novel methods of delivery. Study trips abroad are offered to students each year. There are usually a choice of trips to include New York, Paris or Milan. In addition, there are museum visits to London.

Self and peer appraisal - this provides the opportunity to test the students' own assessment on their achievement in personal and group work, as related to a particular project in regard to its learning outcomes and assessment criteria. Student judgement may be compared with academic judgements with a view to deepening self-understanding and improving performance.

The PDP programme is integrated throughout the course. Personal development planning covers research methodology, learning styles, time management, team skills, creative thinking, oral/written presentation and communication, career planning, and work placement. Learning support workshops for the main studies relate to work-in-progress and future course work. Students apply planning and management strategies in order to create innovative and practical solutions to projects within the allocated time framework.

Reflective learning journals - reflective learning journals/ reflective practice are a place for reflection, inspiration, practice and exploration. They ideally start the process of reflective writing by encouraging students to think about themselves, and they provide a firm foundation for a student to be autonomous in their learning. The reflective learning journal can be likened to a journey. It is a place for the student to reflect on exploring issues on how to improve the learning experience.

### **Assessment strategies**

### **Common Credit Framework**

The assessment process is explicit and transparent, noting credit achievement where it occurs and gives due recognition of transferable skills and related competencies. It is also designed to recognise achievement rather than penalise failure, with progressive and incremental sanctions for poor performance within and across units. It also informs the basis for standard practice throughout the University for the calculation of progression and recommendation of awards.

The range of assessment methods and criteria deployed across the provision are designed to serve the following purposes:

- to measure the performance over a specified part of the course in relation to the learning objectives, work requirement and outcomes;
- to provide feedback about performance, helping students to identify strengths and weakness;
- to determine the suitability to progress to the next stage of the course; and
- to determine the award of an appropriate qualification.

#### **Unit assessment**

The unit assessment is the basic component of assessment. The credit value of each unit is proportional to its study time, providing weighting for the unit and allowing each unit mark to contribute proportionately to the stage mark. Units are normally assessed within their duration. Assessment results are handed to students, posted on myUCA, written and verbal feedback is provided in accordance with institute benchmarks.

Each unit contains a timetable for assessment, a clear statement of assessment requirements, and the assessment methods appropriate to its outcomes and length of study. Assessment requirements will vary depending on the nature of the unit. They may be a specified list of assessment requirements or obtained by a portfolio of evidence, which may include coursework, oral presentations, reflective learning journals, and written submissions.

The students experience various forms of assessment. On the BA (Hons) Fashion Textiles they can include verdicts on project work, essays, seminar presentations, written assignments, web-design, storyboards, vlogs, digital modelmaking, prototyping D3DD or CAD.

#### **Stage assessment**

The stage assessment is the major summative assessment point, occurring at the end of each academic year and allows progression between the stages of a course. Where appropriate it may form the basis for the recommendation of an award. The purpose of the stage assessment is:

- to consider the overall performance of candidates within a stage of the course;
- to award credit where appropriate; and
- to set any conditions for progression or retrieval of failure.

Provision is made for moderation, including external moderation, where appropriate. The methods for assessment will vary throughout the students' studies. The range, indicated below, enables staff to align differing methods against differing outcomes, requiring both specified and portfolio submissions.

#### **Tutor-led assessment**

In tutor-led assessment, tutors will identify the level of achievement of the learning outcomes against the assessment submission and make judgements with relation to grade and level descriptors about students' work.

#### **Internal verification**

The internal verification serves to maintain parity of marking. The college verifies a ratio based number of all final subject-specific unit marks. This number is determined using a ratio set by the University in relation to cohort numbers, with marks being noted as 'verified' on all mark sheets. Verification takes

place prior to the unit marks being published to the students. All students are given feedback from the staff on end-of-unit feedback forms.

When appropriate, general feedback is also given verbally, in end-of-unit feedback sessions.

### **Formative and Summative Assessment**

Each unit will include formative assessment in order to give students an indication of their performance and an opportunity to improve prior to the final summative assessment. The formative assessment may be verbal or written feedback and may include peer assessment in a critique format.

The course is subject to the University's rigorous quality assurance procedures which involve subject specialist and internal peer review of the course at periodic intervals, normally of 5 years. This process ensures that the course engages with the national Subject Benchmarks in Art & Design and references the National Framework for Higher Education Qualifications.

In addition all courses are monitored on an annual basis where consideration is given to:

- External Examiner's Reports
- Key statistics including data on retention and achievement
- Results of the Student Satisfaction Survey
- Feedback from Student Representatives

### **Academic Support**

As a specialist provider in education, we have developed a large network of professional artists and designers who teach at all levels within the institution. This practice extends to the course experience being enriched by work-based learning components that are identified in the course documentation and are designed to enhance the employability of graduates. Significant numbers of professional practitioners (visiting lecturers as well as permanent staff) work for Small Manufacturing Enterprises (SMEs) or as self-employed freelancers in parallel with their fractional work in fashion education. They are supported by visiting industrial specialists who develop live projects and provide students with further insights into the world of professional practice in their subject. Visiting industrial specialists are regularly involved in course and project development along with assessment. Set projects are designed to simulate 'the real thing' and there is continual practice in 'working for the client'. In the context of the BA (Hons) Fashion Textiles, such commercial specialism extends beyond the fashion industry and visiting lectures therefore are drawn from an expansive range of professional experiences, including design, contemporary jewellery, applied arts, theatre, design consultancy, digital media, etc.

Students work in studio and workshop environments that mirror the work place industry standard, in order to reflect industry practice. This tradition has evolved across the sector over many years and is universally regarded as good practice. The importance of in-house work-based learning has been highlighted in reports from Skillfast UK and sector skills research.

### **Workshops**

The fashion courses have well-equipped resource areas for design, construction, pattern cutting and theory. There is also a specialist resource area for computer aided design (CAD) and computer aided manufacture (CAM) along with a dedicated digital textile printing resource. Timetabled access is also provided to photographic studios with the latest equipment, including digital cameras and editing suites.

Workshops are structured within specific units to ensure that proficiency, confidence and skill with processes and materials are acquired incrementally. The majority of workshops take place within stages one and two – the directed learning phase – to instil in students a broad and informed depth of knowledge

and range of skills.

In this context, an induction programme focuses on directed learning where students are taught the various processes in research, development, interpretation, product development, two-and three-dimensional design, presentation and communication for specialist portfolio development, all of which are integrated with an introduction to study skills. Subsequently, students are expected to take increased responsibility for their own learning – each individual at their own rate of progress. This acts as the foundation for the next phase.

#### **Unit Study Hours**

Each unit will have an indication of the number of hours study required by the student divided into the categories below.

#### **Scheduled Activity**

This describes any activity contributing to the unit undertaken on the university campus. This may or may not include support from academic or technical staff. Units with a high level of practical content, which require the use of workshops, will generally record a high number of scheduled activity hours.

#### **Independent Activity**

This describes the work undertaken off campus without the support of the academic or technical staff or the university resources.

The course will offer timetabled activity of normally a minimum of three days activity and attendance is compulsory. Additionally open access sessions will be available for students to use the resources with technical support and these sessions will be identified on the timetable. Where possible students, usually in final year, will be offered a base room for them to continue independent study. They are not able to access machinery when there is no staffing.

#### **Material Learning Resources**

Work-based learning developments are recorded, evaluating the experience across a breadth of incrementally gained skills that occur throughout the course stages. For example, students develop company case studies, in which they research, analyse and develop in-depth understanding. Work-based learning is monitored through journal entries as it records the range of outcomes, such as preparatory organisation, negotiation, and liaisons with industry.

Students are encouraged to exhibit and continually present their work, either internal or public (both material and virtual). This strategy of display broadens the students' experience in preparation for their career pathway where presenting and critically reflecting on creative outcomes rests with the individual.

#### **Studios**

Students have access to studio space within taught time to undertake course work. Studios are manned by a member of the Fashion School team, enabling students to work on ongoing projects with access to facilities. Students are encouraged to work independently in the studios in addition to attending university for taught timetabled sessions. The course team seeks to create the distinct sense of a professional, work-based learning environment for the studio spaces, through designated working areas, and to accustom students to respect and maintain a good professional environment. Most studios are set up for the delivery of both lectures and practical work, and sessions often work between these two formats, encouraging the integration of theory and practice.

### **Section F – Enhancing the Quality of Learning and Teaching**

The course is subject to the University's rigorous quality assurance procedures that involve subject specialist and internal peer review of the course at periodic intervals, normally of 5 years. This process ensures that the course engages with the applicable national Subject Benchmarks and references the Framework for Higher Education Qualifications.

All courses are monitored on an annual basis where consideration is given to:

- External Examiner's Reports
- Key statistics including data on retention and achievement
- Results of the Student Satisfaction Surveys
- Feedback from Student Course Representative