

## Programme Specification

Every taught course of study leading to a UAL award is required to have a Programme Specification. This summarises the course aims, learning outcomes, teaching, learning and assessment methods, and course structure. Programme Specifications are developed through course validation and are formally approved by UAL Validation Sub Committee (VSC). They are available to prospective students through the course web page, and must be reviewed on an annual basis to ensure currency of information (for example, following any modifications or local developments).

Awarding Body Professional, Statutory or Regulatory Body (PSRB)	University of the Arts London (UAL)
Teaching Institution	Central Saint Martins
Final Award	BA (Hons) Ceramic Design
Length of Course	Three years full time, or four years with Optional Diploma in Professional Studies full time.
UCAS code	Institution code: U65  Course code: W270  Institution code name: UAL  Short form of course: BA/CDes
Date of production/revision	June 2017

### Course Aims

The aims of the course identify the rationale underlying the student's educational experience and own personal achievement from studying on the course and its affect upon the student's long term achievement and career.

This course aims to:

1. To provide a supportive learning environment in which you can become an independent, self-aware learner;

2. To equip you with the subject knowledge and understanding, and intellectual, academic, practical and transferable skills necessary to practice in and contribute to ceramic design and the creative industries;
3. To produce responsible, self-reliant graduates able to demonstrate critical analysis and self-reflection in their contributions to society at large.

## Course Outcomes

The course enables the student to demonstrate the following subject knowledge and understanding, intellectual and academic skills, practical subject skills, key attributes and transferable skills. Each outcome should be detailed below.

The outcomes that you will have demonstrated upon completion of the course, are:

Outcome:	A detailed understanding and awareness of current developments in ceramic design and the networks within which it operates ( <b>MC Subject Knowledge</b> )
Outcome:	The ability to initiate, develop and sustain ideas, analyse and critically evaluate information, demonstrate visual and aesthetic awareness, solve problems and make decisions within set and self-initiated projects ( <b>MC Research; MC Analysis; MC Experimentation</b> )
Outcome:	The ability to present ideas and resolved outcomes through the informed selection and use of materials, techniques and processes ( <b>MC Technical Competence; MC Communication and Presentation</b> )
Outcome:	The ability to communicate effectively with specialist and non-specialist audiences using visual, verbal and physical means ( <b>MC Communication and Presentation</b> )
Outcome:	The ability to work independently and collaboratively to initiate, manage and conclude projects within set timescales ( <b>MC Personal and Professional Development; MC Collaborative and/or Independent Professional Working</b> )
Outcome:	The ability to critically evaluate the social, cultural and professional contexts within which ceramic design operates ( <b>MC Analysis; MC Subject Knowledge</b> )

### **Learning and Teaching Methods:**

Provide a summary of the relevant learning and teaching methods for the course (i.e. lectures, seminars, independent learning).

#### **Design through doing**

The course designs through the material clay, working within its traditions and challenging its perceived boundaries. Teaching is driven by the concept of designing through making and haptic engagement with the material.

#### **Opportunity and context**

BACD is predicated on the idea that the word design translates as both opportunity and intention. We take the transformative material clay and apply it in a diverse range of contexts and within a breadth of design opportunities. Developing this thinking the course explores a range of research contexts through design collaboration, actively promoting the idea that working with a material with a specific context or challenge is actually research within the curriculum. Applicants are often drawn to the extremity of design application for the material, from design for production, through the handmade bespoke object, to public sculpture, performance and installation.

#### **Community of Practice through studio and workshop culture**

Studio and workshop culture is important. Academic and Technical staff work hard to encourage a vibrant and supportive designer maker community. The course benefits from excellent workshop facilities; traditional production and digital production in the studio are all enhanced by excellent technical expertise through specialist technicians and technical assistants. Staff and Technical team work together to deliver pertinent curriculum relative demonstrations. In addition to the ceramic workshop BACD has access to a dedicated 'clean' studio in the programme space, which is managed and inhabited by the entire student body. The studio culture facilitates peer learning and the development of the community of practice. Physical access to dedicated studio and workshop space is essential to the peer based learning. In the spirit of engaging a community of practice the academic and technical staff support ceramic students across the breadth of CSM ceramics culture – Foundation, BA, MA, Research and PHD.

#### **Troublesome Knowledge**

We espouse the concept of Troublesome Knowledge (Meyer & Land, 2003) in that many of the processes and ideas on the course need to be explored iteratively; "practice makes perfect". Recognition that many of our processes are "troublesome" enables the students to learn through failure and engage in

Reflection in Action and Reflection on Action (Schon. 1984) The course aims to develop critically reflective practitioners (Brookfield, 1995). Stage 3 students continually reflect on their progress and development through a series of learning agreements that help orientate their projects development at key milestones within the curriculum. This is supplemented by a Critical Reflection Questionnaire, used at business meetings every second week, to encourage students to develop a critical awareness of their practice and journey through the course.

### **Confident and Critically Aware Designers**

The course team believe in-depth knowledge of one material creates a confidence to tackle other mediums. The first year of the course is immersive in the material, its visual language, history and typologies. In Stage 2 students work in collaboration with others. Graduates increasingly demonstrate a T-shaped design approach, quite often working in a wider design environment having developed a sensitivity and rich knowledge of one material that subsequently provides a reflective approach to other materials and contexts

### **Course Specific Design Methods: Design By Practice/Design by Project/Design By Concept**

This categorisation of methods informs how we describe and teach within the subject across the stages. These methods are well established within the course teaching approach and underpin all aspects of the curriculum.

- **Design by Practice:** this is a typical craft or studio ceramics approach to the material or the genre. Students will often work within an aspect of the material or with specific processes or aesthetic/material qualities. Many of the Stage 1 projects follow this approach. Graduates following this route are likely to describe their practice as that of a potter, maker, artist, designer maker.
- **Design by Project:** this is a more typical design approach, wherein there is a brief or set of criteria to research, explore and challenge. The framing of the challenge often has specific parameters with success often achieved by examining the edges of these criteria. Stage 2 Manufacture and Materiality project works in this area. Graduates following this route are likely to describe their practice as that of a freelance designer, designer, public artist.
- **Design by Concept:** this relies on the development of a critical position and conceptual framework in order to address the challenge or research area. This is often research heavy, requiring personal enquiry and critical reflection to arrive at the preferred approach, design and making process.

Stage 2 Design Contexts (client project) works to this. Graduates following this route are likely to describe their practice as that of a freelance designer, designer maker, designer, researcher, consultant, and artist.

### **Haptic, physical and participatory material practice**

Stage 1 focuses on developing an awareness of material through an intensely active curriculum, predicated on the traditional iterative ideal of practice makes perfect. Regardless of prior knowledge of ceramic processes the students are introduced to a broad spectrum of skills and processes. The students are introduced to their nascent community of practice through a series of London based Studio Visits.

Stage 2 explores the idea of the design opportunity through an established material specialism. A key tenet is the application of design methods with an improvised crafted aesthetic to their delivery. This manifests itself in a series of facilitated workshop based activities that wrestle with tenets of the subject and its relationship to the wider design field and explore how the students can translate these approaches into personal and group design outcomes.

In Stage 3 students grow their own intellectual practice, developing their personal agenda and research approach. The students inhabit professional personas, of the crafts person, designer maker, artist and designer for production through the adoption or adherence to one of the above design methods. These are not mutually exclusive and students often transition from one to another.

### **Material Knowledge through Applied Technology**

In our applied technology curriculum, learning is participatory, hands on and exploratory. Students are encouraged to test, to record, hypothesise and analyse the outcomes and qualities of their activities. Reflection plays a big part in the embodiment of technological knowledge.

### **Specialist tutors**

The use of specialist visiting tutors helps to orientate the students to a broad aspect of ceramic design practice in which their work can flourish. A number of activities in Stage 2 help students establish their network in a rigorous and critical framework.

### **Triangulating practice and engaging professionals**

In Unit 8 PPD presentation, Students present a triangulation of future practice through examining the practice of others. A pre-requisite of this project is for the

students to conduct, where possible, face to face interviews. The project is an opportunity for the students to undertake primary research methods whilst building a professional research practice resulting in the advent of a personal community of practice.

### **Facilitation and workshop based teaching**

Building upon the principles outlined above, all course briefings take the form of a facilitated workshop in which we use a range of devices such as pyramid discussion, creativity methods, auto recording, drawing and making to ensure that the entire cohort understand the challenge and the principles it explores. Students are supported as a cohort through discussion, action and reflection, in order to expose tacit knowledge within the subject. This workshop approach ensures the entire group have access to the key tenets of knowledge at the same time and ideas and thinking can be extrapolated, unpacked and reformulated in a considered supportive context. These workshops are carried out in collaboration with visiting practitioners, the museum and study collection and embedded academic support:

### **Industry engagement**

The course engages in industry collaborations and sponsored projects. From, visits and talks, through to competitions and our annual Stage 2 Client Consultancy project. The critical approach of each consultancy project is dictated by the wants and needs of the client. Within this learning experience there is a further challenge that each group must act within the confines of Design Responsibility.

Field trips also help engender this sense of a subject context, professional community and a breadth of practice opportunities. In Stage 2 we undertake two field trips:

- Stoke – A visit to manufacturers, design studios and museums within the Stoke on Trent region helps students to understand their practice historically and contemporarily. We have undertaken the Stoke field trip for over 40 years, which has embedded awareness and understanding of the breadth of industrial processes within the teaching, provided the course with valuable support networks in the form of clients, mentors and critical friend and introduced an alternative practice perspective from the traditional studio craft movement.
- Frankfurt – second year students visit Ambiente – the largest consumer goods fair in the world, where they are exposed to volume manufacturing through to batch craft production. We arrange a number of talks at Exhibitor

stands from people such as Simon Stevens on Loveramics, Robert Suk Design Director at Rosenthal and Robin Levien Design Consultant at Costa Verde.

One of the highlights of the Stage 3 calendar is the Networking evening. An event where present students get to ask graduates how they experienced the course and how they made the important steps from student to profession. The speed-dating format encourages a direct “warts and all” engagement.

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### **Scheduled Learning and Teaching**

State the notional learning hours and provide a percentage breakdown of timetabled teaching and learning activities per level.

**Scheduled Learning and Teaching** – this is the percentage of your time spent in timetabled learning and teaching. In each year you are expected to study for 1,200 hours over 30 weeks; below is the amount of time which is timetabled activity. The rest of your learning time will be self-directed, independent study.

Year 1 – 42%

Year 2 – 38%

Year 3 – 37%

### **Assessment Methods:**

Provide a summary of the relevant assessment methods for the course.

There are two principal forms of assessment:

Formative assessment takes place through critiques and Personal Tutorials, and is primarily intended to provide effective feedback and guidance on development, helping the student to learn effectively.

Summative assessment is the summation of the assessment activity that has taken place during the Unit, and results in a recommended grade for achievement. It is carried out by at least two members of staff, normally tutors who have taught the Unit you have studied and is used:

- to determine whether the student has satisfactorily achieved all the Learning Outcomes of the Unit;
- to judge the level at which the student has achieved the Learning Outcomes i.e. the recommended letter grade

Each summative unit assessment will be assessed either 'holistically' or broken down into 'elements':

- Holistic Assessment – Holistic assessment is the practice of awarding a single grade for a submission which comprises one or more component/s.
- Element Assessment – Element assessment is the practice of assessing more than one component, where each component (or element) is awarded

a grade. This unit grade is calculated by combining the grades for the elements, according to their relative weighting.

### Reference Points

List any policies, descriptors, initiatives or benchmark statements used in the development of the course.

The following reference points were used in designing the course:

- FHEQ Level Descriptors (Levels 4, 5 and 6);
- University Strategy for Student Learning;
- External industry advice and guidance.

### Programme Summary

Programme structures, features, units, credit and award requirements:

List the course details that constitute the agreed student entitlement for this course. This should include unit titles and credit, types of learning, and details of tutorial support. If the course includes a work or study placement (including Dip Professional Studies), the duration and a summary of expectations around arrangements must be highlighted.

The course is timetabled over three-years in full time mode, with the option to take the third year as a Diploma in Professional Studies, returning to conclude the final year of studies. It is organised into three Stages, which correspond to each of the three years. The student is expected to be able to commit a total of 40 hours per week to study, but not all of this will be in College.

The three Stages are comprised of eleven Units: four in each of Stages 1 and 2, and three in Stage 3, as follows:

#### Stage 1

Unit 1: Ways and Means: Introduction to Study in Higher Education (20 Credits)

Unit 2: Making through Design by Practice (40 Credits)

Unit 3: Personal Language in Ceramic Design (40 Credits)

Unit 4: Modus Operandi (20 Credits)

#### Stage 2

Unit 5: Manufacturing and Materiality (20 Credits)

Unit 6: Bigger Picture (20 Credits)

Unit 7: Design Contexts (40 Credits)

Unit 8: Design Reflections (40 Credits)

### Stage 3

Unit 9: Integrating Theory and Practice: Dissertation (20 Credits)

Unit 10: Research into Practice (40 Credits)

Unit 11: Synthesis (60 Credits)

#### Distinctive features of the course:

Identify and list those characteristics that distinguish your course from other, similar courses. Refer to both the student experience on the course and future possible career opportunities.

1. **The subject itself:** BA Ceramic Design is one of only two single honours Ceramic courses in the country and the only one with an emphasis on design, offering an in depth exploration of the material ceramics and wider learning of the subject. The design lens from which we operate offers a unique insight into the subject, allowing students to develop a personal perspective and practice within a broad definition of both ceramics as a medium and design as subject. The breadth of practice explores traditional archetypes, processes and skill sets whilst offering a breadth of opportunity on the edges of the discipline that push into diverse collaborative opportunities.
2. Both academic and technical course staff are committed to the development of an internationally recognised **centre of excellence** within the subject and its educational provision. It is our ambition to be recognised as a Centre of Excellence for ceramics for provocative exploration of the material and its application in a range of diverse contexts. The centre of excellence will span BACD, MA Design CFJ, research fellows and PHD studentships. It is anticipated that this research activity will directly inform curriculum developments such as the development of once/low fired practices through material sponsorship and in studio/in project research led teaching. The Course activity directly contributes to this aim at present, though the intention is to establish a more coherent research practice around the

subject and to develop a lithe vibrant curriculum that creates opportunities for research into practice.

3. Our **contacts within the profession** are key to our currency within the subject and illustrate an attitude to move across many areas of specific ceramics and design practice into the wider creative industries. The course encourages the development of individual and shared networks that grow a breadth of opportunities. We expect students to develop their own professional networks through the course's contacts and through their own research. These are used in a myriad of ways within the curriculum.
4. **Enthusiast, Opportunist, Specialist – Designer** Students explore their design practice through hands on engagement with skills and processes within the subject of ceramics. Stage 1 is craft, skill and process rich and is built upon the acquisition of a multitude of core skills that act as a toolkit for future practice. Stage 2 seeks to apply these skills within broader contexts and helps the students to develop a conceptual framework in which to apply these skills. Stage 3 sees the students begin to inhabit a specialist practice and become confident, critical practitioners. Over time they start to bring other materials into their studio practice or seek opportunities within other disciplines. It reflects a growing self-awareness and confidence in the student designers. The Taxonomy below (inspired by Biggs Solo Taxonomy) describes this evolution from entry onto the course to graduation, illustrating the development from novice to designer.
5. **Research through design collaboration.** Collaboration with the ceramics profession is at the heart of what we do within the course. Collaborations contribute to the knowledge exchange within the course and are indelibly linked to the development of the idea of research within curriculum. The collaborative aspect of the course is widened through a number of opportunities available to students. Students regularly work with clients including Legle (Chinese/French porcelain company), Camden Libraries, Drink Shop and Do, Studio Levien, the British Museum, Boskke and Luna & Curious. These projects demonstrate the aspects of a 'real world' context that provide the adrenalin and boundaries, which are very difficult to replicate normally in an educational environment.
6. **Frames of practice:** We constantly question and reappraise the subject through the course. The course team have identified four areas of practice which suggest where the subject future is framed and operating within for the next five years. These frames of practice are informed and embedded in the curriculum through the course team's professional and research practice:

- **Connoisseurship:** ceramics as highly functional, or the decorative, luxury and bespoke;
- **Meaningful Engagement:** ceramic design practice which encompasses working with ceramic design as a currency for social engagement but also extends it to include wider hybrid activities and specific contexts where communities of practice can be explored and shared;
- **Future Craft:** the opportunity in using digital applications such as 3D printing, fabrication and scanning where ceramic applications have been gaining apace in the last four years;
- **Embodied Practice:** the evolving 'sense of craft and skill' that is achieved through an iterative approach to making, which engenders a sense of haptic knowledge within the students.

At present these frames of practice are reflective rather than active, in that the course team have identified them. It is expected that these frames will grow in prominence in a similar way to our course specific design methods (mentioned later in this document). This growth will manifest itself initially as special interest groups, offer a range of design opportunities, and eventually transform into coherent research platforms from which research projects and collaborations will grow.

7. **Ceramic Design Contexts (CDC)** is a series of termly seminars designed to capitalise on our strong professional relationships and our location in London. It introduces respected practitioner voices in the curriculum. Here we invite practitioners, artists, designers and thinkers to come and engage with the course as they pass through London.

8. **Design Responsibility:** BACD has long recognised the need for a responsible design practice. This was first posited as the fundamental position of our Stage 2 Client project over 10 years ago. Recently the idea of design responsibility has diversified across the course offer to address the following.

- **Ethical Studio Practice** – Endeka material sponsorship. BACD team have developed a working relationship with supplier of ThermeEco, once fired ceramic low fired body and low fired glazes.
- **Engaging Learners & Teachers** – Firing Up – BACD Course leader was Programme coordinator for Crafts Councils Firing Up programme, which was the only coherent initiative to introduce

ceramics in the classroom, this created a network of HEIs, schools, teachers, pupils, makers and museums. BACD worked with 10 schools, 25 teachers and five artists in residence to establish a local network. BACD has been listed as Ceramics centre of excellence on CC's new educational programme funding proposal Make your Future.

- **Public Engagement** – Pits and Pots Granary Square – Stage 1 leader ran public making festival with 3,000 participants making huge public sculpture accompanied by steel band.
- **Regeneration** – Course Leader was advisor on North Staffordshire Regeneration Partnership Ceramic Cluster Study in 2010.

9. **Subject custodians:** In response to many of the initiatives detailed above, and as one of two Single Honours Ceramics courses in the UK, and the only one in London the course has the ambition to grow over the next five years to inhabit the role of subject custodian. The staff team are regularly invited to participate on a number of strategic panels and special interest groups. The team see this as a valuable role to ensure the development of the subject and leveraging its wider cultural impact.

## Recruitment and Admissions

### Selection Criteria

The criteria used to make a decision on selection must be fully listed. It must be clear how an applicant's suitability to study on the course as demonstrated at the pre-selection and/or interview stage will be judged (good practice examples are available through the Programme Specification Guidance). Procedures for selection must adhere to the Equal Opportunities Policy of UAL.

Through (1) Portfolio and (2) Interview. We select applicants according to your potential and current ability to:

- Work imaginatively and creatively in 2D and 3D visual media;
- Engage with experimentation and invention;
- Show imagination and ambition in proposals for your work;
- Take informed risks;
- Demonstrate a range of skills and technical abilities;

- Through your portfolio, demonstrate a range of approaches to design development, originated from personal experience or visual research and progressed through logical stages to a finished design solution;
- Evidence handling a material or medium (ideally clay) with sensitivity to its qualities;
- Demonstrate engagement and improvement in a recently learned technical skill;
- Demonstrate an awareness of planning and time management skills;
- Provide evidence of intellectual enquiry within your work;
- Evidence an ability to evaluate your achievements critically;
- Demonstrate cultural awareness and/or contextual framework of your work;
- Evidence an interest in contemporary art and design;
- Identify social and/or cultural influences on your work;
- Articulate and communicate intentions clearly;
- Discuss your work in individual and group situations;
- Present your work appropriately and effectively;
- Demonstrate commitment and motivation in relation to the subject and the course;
- Develop your own ideas and address both set and personal project briefs;
- Show willingness to collaborate;
- Show initiative

### Entry Requirements

List the academic entry requirements relevant to the course, noting any requirements that are above the UAL minimum, or any course specific grade requirements. Language requirements such as IELTS must also be provided. Entry requirements will constitute the standard, conditional offer for the course.

Selection is determined by the quality of the application, indicated primarily in your portfolio of work and written statements. A very high proportion of successful applicants complete a Foundation Diploma in Art and Design.

Applicants are normally expected to have achieved, or be expected to achieve, the course entry requirements detailed below:

- Foundation Diploma in Art and Design
- A pass in one GCE A level
- Passes at GCSE level in three other subjects (grade C or above)

This educational level may be demonstrated by possession of equivalent qualifications; e.g. International Baccalaureate or High School Diploma.

Applicants may also be considered for portfolio review exceptionally if the course team judges the application demonstrates additional strengths and alternative evidence. This might be demonstrated by, for example: related academic or work experience; the quality of the personal statement; a strong academic or other professional reference; or a combination of these factors.

In such cases candidates would be expected to present a portfolio of equivalent standard to a one-year Foundation course in Art and Design and have achieved, or expect to achieve:

- Passes in two GCE A Levels;
- Passes at GCSE level in three other subjects (grade C or above)

#### English language requirements

All classes are conducted in English. If English is not your first language you will be asked to provide evidence of your English language ability in order to apply for a visa, enrol, and start your course. The standard English language requirement for entry is IELTS 6.0 with a minimum of 5.5 in any one paper, or equivalent. For further information visit the English Language requirements page:

<http://www.arts.ac.uk/study-at-ual/language-centre/language-requirements/>

Applicants who will need a Tier 4 General Student Visa should check the Visa and Immigration page which provides important information about UK Border Agency (UKBA) requirements: <http://www.arts.ac.uk/study-at-ual/international/immigration-and-visas/>

**Course Diagram**

Insert a course diagram which includes; units and their credit values, plus credit values per year/level, category of units (i.e. core or specialist), progression routes, years/levels of the course, any other relevant characteristics that distinguishes the course

See below

Stage 1																													
01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Unit 1: Ways and Means Introduction to Study in Higher Education (20 Credits)																				Unit 3: Personal Language in Ceramic Design (40 Credits)									
Unit 2: Making Through Design Practice (40 Credits)																				Unit 4: Modus Operandi (20 Credits)									
Stage 2																													
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Unit 5: Manufacturing and Materiality (20 Credits)						Unit 6: Bigger Picture (20 Credits)				Unit 7: Design Contexts (40 Credits)										Unit 8: Design Reflections (40 Credits)									
Stage: DPS																													
01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Diploma in Professional Studies Optional 20 Week Placement (120 Credits)																													
Stage 3																													
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Unit 9: Integrating Theory and Practice; Dissertation (20 Credits)																													
Unit 10: Research Into Practice (40 credits)										Unit 11: Synthesis (60 Credits)																			