

2 de diciembre de 2020

H. Consejo Divisional
División de Ciencias y Artes para el Diseño
Presente

Para determinar la igualdad académica y emitir el dictamen de revalidación de estudios, la Comisión analizó en forma integral la documentación presentada con la solicitud, así como la relación con los planes y programas de estudio de esta Institución.

Con base en el Reglamento de Revalidación, Establecimiento de Equivalencias y Acreditación de Estudios, según los artículos 3, 4, 5, 17, 18 y 21, esta Comisión propone el siguiente:

Dictamen de Revalidación de Estudios

Que el alumno Hernández Méndez David, matrícula 2201800064, procedente de la University of the Arts of London, donde realizó los estudios de Maestría de Artes (Diseño de la Comunicación), le sea revalidada la totalidad de estudios, exclusivamente para efectos de ingreso al Doctorado en Diseño y Visualización de la Información.

Los miembros que estuvieron presentes en la reunión de la Comisión se manifestaron a favor del dictamen: Mtra. Sandra Luz Molina Mata y Dra. Teresa Olalde Ramos

Atentamente
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Mtro. Salvador Ulises Islas Barajas
Coordinador de la Comisión

Ciudad de México a 13 de noviembre de 2020

Mtro. Salvador Ulises Islas Barajas
Secretario Académico de la División de CyAD
Presente

En respuesta al oficio SACD/CYAD/620/2020 en el que se solicita información sobre la revalidación de estudios del alumno Hernández Méndez David, matrícula 2201800064, quien realizó los estudios de MAESTRÍA DE ARTES (DISEÑO DE LA COMUNICACIÓN), UNIVERSITY OF THE ARTS LONDON, LONDRES, REINO UNIDO se expone lo siguiente:

- 1) El Mtro. Hernández Méndez solicita el ingreso al Doctorado en Diseño y Visualización de la Información.
- 2) La Coordinación del Posgrado en Diseño, junto con el Comité del Plan de Estudios, se dió a la tarea de revisar el Plan y Programa de Estudios presentados con el apostillado y traducción correspondiente. De esta revisión se deriva:
 - a) Los estudios realizados tienen una duración de 60 semanas a lo largo de dos años.
 - b) El Posgrado, nivel de Maestría, tienen 180 créditos, nivel 7.
 - c) Los estudios realizados comprenden 900 horas.
 - d) Los estudios realizados constan de tres Unidades; las primeras dos Unidades se llevan acabo en un lapso de 25 semanas, y una vez completadas se cursa la Unidad tres que dura 34 semanas.
 - e) Se observa que los contenidos tales como: diseño gráfico, Diseño de medios digitales, ilustración, fotografía, gestión y evaluación del diseño son ideóneos temáticamente, y son del nivel adecuado como antecedente académico para el ingreso al Posgrado.
 - f) De acuerdo al Artículo 17 del Reglamento de Revalidación, Establecimiento de Equivalencias y Acreditación de Estudios se considera una idoneidad académica y temática para el ingreso al Posgrado en Diseño y Visualización de la Información, nivel Doctorado.
 - g) De acuerdo al Artículo 18 del Reglamento de Revalidación, Establecimiento de Equivalencias y Acreditación de Estudios se considera la igualdad temática entre los planes y programas de estudio como anteces escolares suficientes que el interesado posee para su ingreso al posgrado mencionado.

Atentamente.

“Casa abierta al tiempo”



Dra. María Lizbeth Gallardo López
Coordinadora del Posgrado en Diseño y Visualización de Información

SACD/CYAD/620/2020
10 de noviembre de 2020

Dr. Gustavo Iván Garmendia Ramírez

Coordinador de los Posgrados de CyAD

Dra. María Lizbeth Gallardo López

Coordinadora del Posgrado en Diseño y Visualización de la Información

Presentes

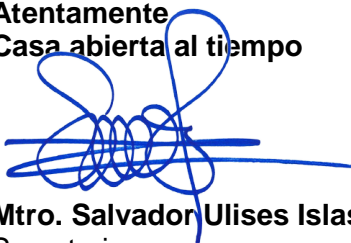
Asunto: Solicitud de análisis de revalidación del alumno Hernández Méndez David.

Por este medio, les pido realizar un análisis a la solicitud de revalidación del Hernández Méndez David, matrícula 2201800064, a efecto de que la Comisión del Consejo Divisional proceda a la dictaminación del caso, se requiere el análisis a más tardar el martes 17 de noviembre de 2020.

Cabe mencionar que se les hará llegar vía correo electrónico este oficio, así como los documentos correspondientes a consecuencia de la emergencia sanitaria por causa de fuerza mayor de la epidemia generada por el virus SARS-CoV2 (COVID-19) y de las Medidas de Seguridad Sanitaria emitidas:

Sin otro particular por el momento, les envío un cordial saludo.

Atentamente
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Mtro. Salvador Ulises Islas Barajas
Secretario



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UNIVERSIDAD AUTÓNOMA METROPOLITANA

SOLICITUD DE REVALIDACIÓN

TRIMESTRE LECTIVO 20-P	FECHA	DÍA 30	MES 10	AÑO 2020	No. 623
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TOTAL <input checked="" type="checkbox"/>	PARCIAL <input type="checkbox"/>	MATRÍCULA 2201800064
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CON BASE AL REGLAMENTO DE REVALIDACIÓN, ESTABLECIMIENTO DE EQUIVALENCIAS Y ACREDITACIÓN DE ESTUDIOS DE LA UNIVERSIDAD AUTÓNOMA METROPOLITANA, SOLICITO SE REALICE LA REVALIDACIÓN DE LOS ESTUDIOS QUE CURSÉ.

DATOS PERSONALES DEL ALUMNO

APELLIDO PATERNO HERNANDEZ		APELLIDO MATERNO MENDEZ		NOMBRE (S) DAVID	
DOMICILIO CALLE Y NÚMERO Mapimi 67 int 603		COLONIA Valle Gómez		CORREO ELECTRÓNICO david.hernandez.mendez@gmail.com	
C.P. 06240	CIUDAD / ENTIDAD Ciudad de México	TELÉFONO (S) 5539548217	NACIONALIDAD Mexicano		

ANTECEDENTES ACADÉMICOS

CARRERA CURSADA MAESTRÍA DE ARTES (DISEÑO DE LA COMUNICACIÓN)	INSTITUCIÓN DE PROCEDENCIA UNIVERSITY OF THE ARTS LONDON
LUGAR (CIUDAD Y PAÍS) LONDRES, REINO UNIDO	

ESTUDIOS QUE REALIZA

LICENCIATURA	UNIDAD AZCAPOTZALCO
POSGRADO DOCTORADO EN DISEÑO Y VISUALIZACIÓN DE LA INFORMACIÓN	DIVISIÓN CAD

DOCUMENTACIÓN ENTREGADA POR EL ALUMNO

A) GRADO DE MAESTRÍA	<input checked="" type="checkbox"/>
B) TÍTULO DE LICENCIATURA	<input type="checkbox"/>
C) CERTIFICADO DE ESTUDIOS	<input checked="" type="checkbox"/>
D) PLAN DE ESTUDIOS	<input checked="" type="checkbox"/>
E) PROGRAMAS, TEMARIOS O DOCUMENTOS QUE EXPRESEN EL CONTENIDO DE CADA ASIGNATURA	<input checked="" type="checkbox"/>

LOS DOCUMENTOS REQUERIDOS SE PRESENTARÁN LEGALIZADOS O APOSTILLADOS Y, EN SU CASO, TRADUCIDOS AL ESPAÑOL POR PERITO AUTORIZADO.

USO EXCLUSIVO DE LA DIRECCIÓN DE SISTEMAS ESCOLARES

 UNIVERSIDAD AUTÓNOMA METROPOLITANA DIRECCIÓN DE SISTEMAS ESCOLARES Casa abierta al tiempo

ALUMNO
FIRMA

CAJA GENERAL
COSTO \$ 20.00
CERTIFICACIÓN

T1 DIRECCIÓN DE SISTEMAS ESCOLARES
 T2 CONSEJO DIVISIONAL
 T3 ALUMNO
 T4 CAJA GENERAL



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UNIVERSIDAD AUTÓNOMA METROPOLITANA

Dirección de Sistemas Escolares

SPPE.57.2020

Noviembre 6 de 2020

Dr. Marco Vinicio Ferruzca Navarro

Presidente del Consejo Divisional de C.A.D.

Dirección de División de C.A.D.

Unidad Azcapotzalco

P r e s e n t e

Asunto: Envío una Solicitud de Revalidación.

De acuerdo al Reglamento de Revalidación, Establecimiento de Equivalencias y Acreditación de Estudios aprobado por el Colegio Académico, me permito enviar a usted **una Solicitud de Revalidación**, así como la documentación correspondiente, con el objeto de continuar con el trámite que señala dicho Reglamento.

Una vez que el Consejo que usted preside, resuelva sobre esta solicitud, mucho he de agradecer se sirva enviarnos el dictamen correspondiente para concluir con el procedimiento.

Para cualquier aclaración, estoy a sus órdenes.



A t e n t a m e n t e

Lic. Jesús García Vargas

Jefe de la Sección de Planes y Programas de Estudio y Actualización de Historia Académica

*JGV/jgv

Rectoría General

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Prolongación canal de Miramontes Núm. 3855, Col. Ex-Hacienda San Juan de Dios,

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UNIVERSIDAD AUTÓNOMA METROPOLITANA

Dirección de Sistemas Escolares

Se envía una **Solicitud de Revalidación de Estudios** que se anexa al oficio **SPPE.57.2020**, Unidad Azcapotzalco C.A.D.

**Núm.
Solicitud**

623

Nombre

HERNANDEZ MENDEZ DAVID

Matrícula

University of the Arts London

David Hernández Méndez

ha sido galardonado con el grado de

Maestría de Artes

habiendo seguido y aprobado el programa de estudios en

Diseño de la comunicación

en

Central Saint Martins College of Art and Design

19 de Diciembre de 2008

Sir Michael Bichard
Rector

Certificado número 18714

APOSTILLA
(Convención de la Haya del 5 de octubre de 1961)

REINO UNIDO DE LA GRAN BRETAÑA Y DE IRLANDA DEL NORTE

1. País: Reino Unido de la Gran Bretaña y de Irlanda del Norte
Este documento público
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3. Actuando en capacidad de **Funcionario del Ministerio de Relaciones Exteriores y de la Mancomunidad**
4. Lleva el sello / timbre de
5. en Londres
Certificado
6. el **12 de Noviembre de 2009**
7. por el Secretario de Estado Principal de Asuntos Exteriores y de la Mancomunidad de Su Majestad
8. Número **I327573**
9. Sello
10. Firma **M. Bayley**

Para el Secretario de Estado

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“Certifico que, a mi leal saber y entender, este documento es el original y válido en todos los aspectos.”

27 oct 2009
Consejo Británico
México

Reem Shafiq
Director adjunto

Este documento ha sido firmado por *Reem Shafiq* en calidad de *Funcionario* del *British Council* en México.
Firmado *G Barrie-Shilson*
Nombre *Grahame Barrie-Shilson*
Oficina de Legalización, Dirección Consular de Relaciones Exteriores y de la Mancomunidad.
Fecha *12/11/09*

THE UNIVERSITY OF THE ARTS
LONDON **CENTRAL SAINT MARTINS**
COLLEGE OF ART AND DESIGN CAMBERWELL
COLLEGE OF ARTS CHELSEA COLLEGE OF ART AND
DESIGN LONDON COLLEGE OF COMMUNICATION
LONDON COLLEGE OF FASHION

SCHOOL OF GRAPHIC AND INDUSTRIAL DESIGN

MA Communication Design
Course Handbook 2005-06

August 2005

Course: **MA Communication Design**
Award: **Master of Arts**
Mode: **Extended Full Time (EFT)**
Duration: **60 weeks over 2 years**
College: **Central Saint Martins College of Art and Design**
Awarding Body: **The University of the Arts London**
Issue: **2005 - 06**

In the day to day context, whilst every endeavour will be made to provide the courses and services described in this handbook, The University of the Arts, London reserves the right to make such changes as may be appropriate for reasons of operational efficiency or due to circumstances, including industrial action, beyond its control.

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1 Introduction

Communication Design is an ever-expanding discipline which, in an 'information age' forms a conduit for local, national and global connections. It gives tangible form to personal, commercial, political and cultural messages. The four routes through the course: Graphic Design, New Media, Illustration and Photography combine across a range of traditional and new technologies, documenting, presenting analysing and communicating the ideas of successive generations, through words and images.

Course Rationale

The professional context for Graphic Design, Illustration, New Media and Photography is ever-changing, prompted by at least four major factors:

- the economic situation;
- the social environment
- technological advances;
- philosophical shifts within the discipline of design.

'Design' as a profession has been subject to significant change: the very large corporate designer groups have disbanded and small flexible teams of designers are now handling far larger jobs. Graphic design, for so long the servant of commerce, is recognised as an independent discipline within which new ideas, strategies and concepts can be tested. Professional designers, students and academics have questioned the role of design in relation to commerce and culture.

A vanguard of authors has spawned a canon of writing; new magazines, books and exhibitions have shifted the paradigm within which design operates. Critical debate and the 'young Turks' of design (many former graduates of this course and the undergraduate programme) have turned a sceptical eye on commercial purpose so often the thief of innovation. Rick Poynor's 'Obey the Giant' and Naomi Klein's 'No Logo' have become sacred texts to a generation of young designers.

A brief outline of the course

MA Communication Design offers you the opportunity of personal development on an individually-devised project within the supportive structure of the leading course nationally and the broader context of a world famous college.

The course consists of three units, each of which is structured around one or more projects. In general each project will have research component, a design component and a critical reflection, or evaluation component. The structure and execution of these will develop your professional expertise in the formulation of, and response to, many kinds of design briefs as well as your understanding design and product development strategy.

There are four routes through the course, each one organising route-specific, weekly seminars and critiques. Within these routes you are subdivided into 'platform groups' that support certain specialisms, but also inter-connect, promoting further investigation across the four routes. A shared lecture series, an extensive professional practice lecture series and a wide range of focused workshop provision underpin the development of your individual projects.

Graphic Design

As communication has undergone significant and accelerated change, the breadth and scope of graphic design has also widened far beyond conventional definitions. The traditional boundaries of graphic design (i.e. typography, and the application of type and image for the print industry) have expanded, and gradually spread over many other disciplines. A contemporary graphic designer may be asked to design and brand the interior of a restaurant, build a 3-dimensional installation, style a photographic shoot, or animate typography for the internet. The graphic design route not only challenges conventions, but produces work that is firmly located within a social context, and thus develops the scope for professional practice across the industry. It comprises platform groups to support a diversity and range of approaches, drawing applicants from a variety of backgrounds including architecture and 3D design, in addition to those from more established graphic design industries such as advertising and editorial.

There are two platform groups within the Graphic Design route: 'Printed Matter' and 'Type & Language'. These groups facilitate a programme of regular seminars, tutorials and vivas, in which you develop innovative work that consistently challenges traditional methodologies for both designers and their audiences.

'Printed Matter' addresses the design and production of printed material (using both type and/or image) within a range of applications. A particular focus is book and editorial design, in which you explore both traditional and experimental formats, and have access to workshops such as silkscreen, bookbinding and both digital/litho print production. Printed matter also supports you if you wish to experiment with a range of surfaces and materials to explore areas such as innovative packaging and site-specific installation work.

'Type & Language' focuses on the origins and application of typography, and management of information systems across a range of media. You are familiarised with specific typographic skills that are often neglected through reliance on computer-generated type, and are introduced to traditional methods of production, such as letterpress. Type & Language also includes innovative information design, screen-based kinetic typography, 3-dimensional graphics, signage, and site-specific type within the environment, in which the environment itself can be utilised as a 'canvas'.

Digital Media Design

The Digital Media Design route creates opportunities for highly creative project specialisations within the many diverse areas of media production and interaction design.

It draws upon, the dynamic relationships between the traditions of print based design and alternative forms of communication, through screen based media. Creative work in this area is equally concerned with materials, expression, vision, imagination, aesthetics, dialogue, memory, colour, time and space, structure and shape. Many of these themes would naturally lead to researching in different directions, discovering a variety of interpretations within the disciplines of filmmaking, architecture, textiles, illustration, fine art, television, music etc. The course draws applicants from these expert areas and supports the creative contributions that can be made to the developing practices of Digital Media Design.

Visual language, narratives, information processing, image and sequence drive many areas of research within this route and require detailed exploration of one or more of these subjects as a way to develop practical experimentation, thus providing you with a context and understanding of your specialist work in relation to the broader areas of Communication Design.

Different research techniques and methodologies enable you to draw out many 'threads' from both historical and contemporary print and screen based practices, and to utilise these discoveries meaningfully within your personal practice, enabling you to develop strong concepts balanced with inventive and novel content. Production skills systematically develop from this design process and are given their own space for learning and consideration. Technological issues are raised and resolved within the making of the project and you learn to share creative and pragmatic ideas surrounding technological practice in positive ways.

Challenging technological developments may be an interest and priority for some specialist projects and enable purposeful investigations of different media productions and interactive applications for the communications industries. In this area you are encouraged to work with programmers from outside of the School to help realise highly functional and engaging products or imagine more inventive ways of making content responsive or reactive within the digital environment. Media applications that have become central to the route study include: DVD design, digital film, streaming media, dynamic web environments, site installations and projections, wireless media, interactive toys and books for CD Rom.

The route maintains a professional environment and requires all projects to be rigorously tested and positioned in relation to the work of experts. Digital Media Design as a profession encompasses many diverse practices and media applications. The course attempts to reflect this specialised environment by offering discrete specialist study, practice and critique, but equally invites you to propose your own complement of experimentation, process and product outcomes that challenge or intervene with current conventions.

Project Specialisations currently include:

- Narratives, Storytelling, Sequence
- Motion Graphics, Digital Film, Animation
- Kinetic Typography and Electronic Writing
- Digital Language and Aesthetics
- Interface Design and Visualising Data
- Dynamic Data and Interactive Architectures
- Wireless Communications and Networked Spaces
- Content Design and Display for Installations and Physical environments
- Tactical Media and Peer to Peer Publishing.

Illustration

‘Illustrators are not merely stylists who transcribe text, they are visual thinkers, interpreters with opinion’. (Andrew Foster)

The route examines Illustration in terms of:

- Visual Language - its development through the exploration of media.
- Visual exploration of ideas and their relationship with visual language.
- Context and the application of image.
- Positioning yourself within the market place.

Illustration celebrates and encourages your individual character and aspirations. It welcomes diversity of opinion, experience and an appetite to challenge the concept of illustration while having an awareness of professional practice. Applicants come from a diverse range of disciplines including textiles, ceramics, sculpture, printmaking, painting as well as illustration.

Throughout the course, an exploratory programme of short, image based projects examines the nature of drawing, seeing drawing as ‘an attitude’ and raising awareness of research, function, observation and personal position. Issues such as clumsiness, accuracy, media usage, memory, context and development of ideas are challenged. The illustration route explores the relationship between illustrator, subject and the space in-between.

A seminar programme is structured around key issues within the subject, providing a framework to support and challenge your personal projects. Examples of this include: ‘What is Illustration?’; ‘Visual Narrative and Personal Hierarchy’; ‘the Medium is the Message’; ‘the Figure and Communication’; ‘Images, Context and Meaning’; ‘Personal versus Public’; ‘Visual Metaphor’; ‘Observation’; ‘Research Strategies and Professional Practice’.

The route encourages you to explore the ever-expanding application of images. It sees illustration as having a relationship with context, from a picture on a wall in a gallery, mural in a city play ground, shop window display, theatre backdrop, series of spot icons in a magazine, a children’s book , visualising a novel or data, to large format advertising hoardings, packaging and TV animations.

Each context and brief has requirements, whether personal or commissioned.

You develop the understanding that illustrators have a 'visual voice' and have a choice as to where their work can be sited.

Photography

The Photography route offers the opportunity for highly creative and motivated individuals to join a community exploring photography as a potent method of visual communication.

You are expected to undertake a high level of research and analysis and to develop technical excellence. Individuality, innovation and experimentation are encouraged, leading to work with a great depth and intensity of vision.

Photography route students are expected have an overview on the whole spectrum of visual communication and are encouraged to form creative partnerships with students in other routess. Traditional photography is explored alongside and in partnership with digital imaging throughout.

Constant elements in photography include:

- Exploring London as a creative hub and resource; Creative challenge; Individual creative response to projects; Learning by doing; Exploring new methods, Languages and fusions
- Visual eloquence; Creative partnership; Maximum creativity; Working with clients and interaction with industry

Areas of exploration include:

- The Portrait
- Still life
- The Body
- The City
- Landscape
- Fashion
- The Studio
- Telling stories in pictures
- Propaganda and persuasion
- Sequence
- The camera in the hands of artists
- The snapshot
- Manipulation
- Photography and the magazine,
- The gallery and the internet.

The Educational Context of the Course

University of the Arts London

The University of the Arts offers the largest grouping of specialist arts, design and communication education programmes in Europe. It comprises Camberwell College of Arts, Central Saint Martins College of Art and Design, Chelsea College of Art and Design, London College of Fashion and the London College of Communication. All the colleges are currently engaged in the implementation of the University of the Arts Academic Strategic Plan that will provide you with both coherent and comprehensive opportunities for study and personal development.

Central Saint Martins College of Art and Design

Central Saint Martins builds on the distinctive traditions of its four constituent colleges: the former St Martin's School of Art and Central School of Art and Design, plus Drama Centre London and Byam Shaw School of Art. The college offers one of the most diverse and comprehensive ranges of undergraduate and postgraduate courses and research degrees in art and design in the country, providing specialist education in fine art, fashion and textiles, graphic and communication design, 3D design including specialist courses in product design, ceramic design, and jewellery design, theatre design, acting and performance and interdisciplinary art, architecture and design.

The College has a Museum & Study Collection of which the Central Lettering Record, curated by the Typography tutors from BA (Hons) Graphic Design and housed in the Typography Studio in the Lethaby Building, is a part.

The Geographic Context

A distinctive feature of this course is the priority given to a *contextual, current* and *professional* approach to communication design. This emphasis is helped in part by the course's location in London, placing it in the centre of one of the world's highest concentrations of design practitioners and those other professions that play a role in the generation, dissemination and critique of design. The course takes advantage of its contiguity to other academic and professional institutions of design, technology, business management and architecture and makes use of a wide range of design specialists as visiting tutors and speakers.

You and your peers

As a student you and your fellow students are considered one of the most valuable learning resources of the Course, the School and the College. It is your responsibility to utilise this resource to its full potential.

Similarly, as a student at the college, you become a member of a community and like all communities it operates at its best when everyone treats each other with respect. You can find out more about your rights and responsibilities in Student Zone with which you are issued on enrolment.

Your rights and responsibilities

As a student you have the following rights. You shall:

- be informed about the requirements of your programme of study, including attendance and course work
- be informed about the nature and methods of your assessment as set out in your course regulations
- be provided with teaching and tutorial guidance in preparation for assessment in accordance with the course regulations
- be assessed in accordance with the course regulations
- be consulted (but not necessarily individually) on any proposed changes to progression and assessment regulations which will relate to you while you are on the course
- be able to request a review of a decision of a Board of Examiners and, provided the request is made in accordance with the recognised appeals procedures and within the time limits set, to have that request formally considered in accordance with the appeals procedure
- be able to seek action through the Course Committee to redress failure, without valid cause, by the University of the Arts London to provide the teaching appropriate for preparation for the specified assessments, or to be provided with reasonable alternative arrangements.

As a student you have the following responsibilities. You shall:

- attend the taught elements of your course unless sickness or other valid circumstances prevent you from doing so
- attend examinations and submit work for assessment in accordance with the Regulations without cheating or otherwise seeking to gain unfair advantage
- provide the Board of Examiners in advance of the meeting, with relevant information on personal circumstances which may have affected performance
- bring to the notice of the Course Director and/or Course Committee, any persistent failure to provide appropriate teaching. This is an important responsibility. Alleged/perceived deficiencies in teaching do not constitute grounds for appeal against a decision of a Board of Examiners. There are many channels for dealing with such matters, depending on the nature of the problem. These include: consultation with your tutors, Course Director and Dean; student representation on Course Committees and School Board of Studies; and in serious cases, action through the student complaint procedure
- observe health and safety regulations at all times during your studies. This is of particular importance in studios and workshops.

Health and Safety

The Court of Governors of the University of the Arts London recognises and accepts its legal responsibility to provide a safe and healthy workplace and learning environment for all its employees, students and visitors to the sites of the University.

You will be introduced to your duties and responsibilities regarding health and safety both at the outset of your course and in relation to specific facilities and activities as you progress. Health and safety standards are integral to good professional practice in all fields and are not seen as a limitation to creativity or a design constraint, but another criterion in the challenge presented: to transform concept into artefact or activity with the minimum risk.

The University publishes 39 Guidance Notes as part of its Health and Safety Policy, which will be referred to from time to time. The full Notes may be consulted in the College libraries or online at <http://intranet.arts.uk/hr/healthsafety>

Plagiarism

What is plagiarism?

Plagiarism is defined as stealing another person's ideas **and using them as though they were your own**. These ideas may be expressed as:

- writing, e.g. using an extract from a text-book, journal article, thesis or essay
- computer software, e.g. using someone else's programme database, web-page or multimedia presentation
- artefacts, e.g. copying or using someone else's original artwork, designs, film or CD-rom design.

In the course of your studies, you will explore and utilise the ideas of others in your own work. This is an essential and valuable part of your education. As long as you acknowledge the source of the ideas, this is not plagiarism.

It is plagiarism if **you do not acknowledge** the co-operation of another student, friend or parent who works with you, or **gives you permission** to use their work.

Failure to acknowledge the use of another person's ideas in your work may be considered to be a breach of the University of the Arts London's Disciplinary Code for Students, and/ or the academic regulations; it may also constitute a breach of intellectual property rights, e.g. copyright.

Such an offence is likely to lead to loss of marks, downgrading or withdrawal of marks. Serious or repeated plagiarism may lead to suspension from the course. Breach of copyright may lead to legal action.

Further information on how to avoid plagiarism, University procedures for

investigating plagiarism and penalties levied if you are found to have plagiarised are published in Student Zone, and in the Academic Affairs Handbook, available on the University intranet.

Equal Opportunities

Equal Opportunities legislation affords protection from discrimination for employees and students. The areas covered are: sex, sexual orientation, race, religion or belief and disability. However, the University's commitment towards equality of opportunity goes beyond the legislative requirement and is reflected in its Equal Opportunities Policy. This policy covers both staff and students. If you believe as a student, that you suffer discrimination at the University, you should talk to a member of staff in confidence. Contact the Students' Union (which has an Equal Opportunities Officer), your tutor or Course Director. They will be able to help you decide on your most effective course of action.

There is also a network of 'listening ears' that can offer you initial guidance and advice if you think you are being harassed or bullied. Please contact Student Services here at the college for more information.

The University's Equal Opportunities policy is set out in full in Student Zone.

2 Course Aims and Learning Outcomes

Aims

The course aims to enable you to:

- develop your critical and reflective practice, to challenge conventions and adopt a strategic and proactive role within the discipline and profession of Communication Design

Learning Outcomes

On satisfactory achievement of the course, you will be able to demonstrate:

- a) understanding and engagement with key contextual, theoretical and critical discourses at the forefront of the discipline;
- b) ability to implement and evaluate systematically a range of research techniques and methodologies in your practice;
- c) high level skills of self-direction, originality and informed decision-making in tackling and solving problems;
- d) ability to generate, communicate and present professionally, creative solutions within specifically defined constraints to both specialist and non-specialist audiences;
- e) ability to locate yourself effectively within the discipline and profession, evaluating personal and professional strengths and weaknesses;
- f) ability to work, contribute and participate professionally both individually and as part of a team

3 Course Structure and Outline Curriculum

Credit rating of the Course

The University of the Arts London operates a credit framework under which this course is credit rated at 180 credits at M level.

Under the University's Credit Framework, one credit is equal to ten notional learning hours. This is the indicative amount of time it will take to achieve the Learning Outcomes of a Unit at a given level. Therefore on average it will require you to commit 900 hours of your time to each year of study. Credits are awarded on the satisfactory achievement of all the Learning Outcomes as specified in each Unit.

Further details on the University's Credit Framework are available on the Academic Affairs Website on the University's Intranet.

The overall structure of the course

The Course has three Units. Units 1 and 2 run concurrently and last 25 weeks. Unit 3 follows after the completion of Units 1 and 2 and runs for 35 weeks.

Unit	Level	Emphasis of study	Credits allocated	Unit duration in weeks
1	M	Context	10	25
2	M	Theory and Practice	70	25
3	M	Resolution	100	35

Unit One addresses the critical examination of the context of professional practice, emphasising collaborative and multi-disciplinary learning. A series of designers, illustrators and photographers will present their work and provide you with the opportunity to question their working methods, concepts and approaches within the design process. Unit 1 runs in parallel with unit 2 and provides an overview to help you locate your own practice.

Unit 2 consists of two components: the theoretical - which takes the form of a dissertation and a series of theory lectures - and the practical, which consists of a series of initial briefs and self-initiated research and visual experimentation, concluding in an individual presentation to staff and peers. The Unit emphasises diagnostic and negotiated learning. Initial projects and early visual research are supported by a series of route-specific and common workshops. You are asked to link your theoretical research and practice and be able to position your work within the professional practice context of Unit 1, which runs concurrently.

Unit 3 is underpinned by the work undertaken in Units 1 and 2. Emphasising independent learning, it involves identifying an area of focus, a problem, or theme, through a formal research proposal, and investigating the area before developing a self-directed project or thematic body of work.

Personal and Professional Development (PPD)

The College defines PPD as the skills and knowledge necessary for students to:

- be an active member of a learning community
- be an active and self sufficient learner
- be able to enter the professional world and manage subsequent career development.

On MA Communication Design, PPD is directly integrated with the subject of study and the discipline to which you belong. Relevant knowledge and skills are addressed and embedded in the three Units.

At Masters level, PPD includes generic skills such as:

- competent ICT skills
- effective, self- directed time management and planning skills
- high level communication and presentation skills
- high level skills of analysis, synthesis and decision making
- competent and effective use of generic research methodologies and techniques
- career management skills
- the ability to continue to advance your knowledge and understanding and develop new skills and learning to a high level

Personal development planning is essentially a process of

- *thinking* about where you are now,
- *reflecting* on your strengths and improvements you would like to achieve;
- *planning* where you want to get to and what skills and knowledge you will need to develop to get there;
- *undertaking* your plan of work;
- *recording* the development you make;
- *identifying* when you have reached your goal;
- *reflecting* on your learning and achievement and, in the light of this,
- *planning* where you want to go next.

4 Course Diagram

Year 1

Term 1: Autumn	1	Unit 1: Context (10 credits)	Unit 2: Theory and Practice (70 credits)	
	2			
	3			
	4			
	5			
	6			
	7			
	8			
	9			
	10			
Term 2: Spring	11			
	12			
	13			
	14			
	15			
	16			
	17			
	18			
	19			
Term 3: Summer	20	Summative Assessment	Summative Assessment	
	21			
	22			
	23			
	24			
	25			
	26			Unit 3: Resolution (100 credits)
	27			
	28			
	29			
	30			

Year 2

Term 4: Autumn	31		
	32		
	33		
	34		
	35		
	36		
	37		
	38		
	39		
	40		
Term 5: Spring	41		
	42		
	43		
	44		
	45		
	46		
	47		
	48		
	49		
	50		
Term 6: Summer	51		
	52		
	53		
	54		
	55		
	56		
	57		
	58		
	59		Summative Assessment
	60		

5 Assessment Strategy

Assessment is fundamental to your learning, and is a matter of academic judgement, not solely of computation. Assessment can be of yourself: 'self-assessment', by your co-students: 'peer-assessment,' or led by your tutors. Assessment is based on your individual achievement, whether you are working solo or collaboratively. You are assessed according to your level of achievement for each Learning Outcome, and must achieve a minimum level of 40% for each Learning Outcome to pass the Unit. You must pass all Units to pass your Masters Degree.

Learning can be demonstrated in many ways and may include evidence such as your contribution to discussions in lectures and seminars, your recording of your own learning, documented through a progress report or critical journal, preparatory material and the realisation of your work.

Feedback from Assessment provides an indication of how well you have learned and applied your learning; this in turn should enable you to plan personal goals for your future learning.

Information regarding deadlines and submission dates are given in writing at the outset of each Unit.

There are two principal forms of assessment:

Formative assessment takes place through critiques and Academic Tutorials, and is primarily intended to provide you with effective feedback and guidance on your development helping you to learn more effectively. If your progress and level of achievement is causing concern and you are in danger of failing the Unit, you will be warned of this possibility in writing.

Summative assessment is the summation of the assessment activity that has been undertaken during the unit and results in a recommended mark for your 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 you have satisfactorily achieved all the learning outcomes of the Unit;
- to judge the level at which you have achieved the learning outcomes i.e. the recommended mark.

Your recommended mark for the Unit is determined on the basis of an holistic judgement made by the assessment team, taking into consideration all the assessment evidence you have submitted.

Group Assessment

In the case of team submissions, as in Unit 1, you will receive a single holistic recommended mark as the outcome of assessment. The mark is the average of two marks: the first represents the assessment of your individual learning through your contribution to the team project; the second represents the assessment of the group's learning, which is a synthesis of the individual contributions. The marks for the individual learning and group learning are of equal importance and are weighted 50:50.

	Recommended Mark	Weighted Mark
Individual learning and contribution (x 50%)	72%	36%
Group learning and synthesis (x 50%)	66%	33%
Final recommended individual mark		69%

In the case of a project that requires both an individual and a team submission you will also receive one mark. This is calculated on a ratio of 30:70. The first mark represents the assessment of your learning as demonstrated through your individual submission; the second represents the assessment of your team's learning as demonstrated through your team's submission.

	Recommended Mark	Weighted Mark
Individual submission (x 30%)	72%	21.6%
Team submission (x 70%)	66%	46.2%
Final recommended individual mark		67.8%

Failure and Retrieval

If you fail a Unit by not demonstrating achievement of a learning outcome(s), you will normally be offered one opportunity to retrieve. Following discussion with your tutor, you will be set a body of work or an assignment to undertake, without additional tuition, through which you must demonstrate achievement of the learning failed in the first instance. The resubmission date will normally be within 12 weeks of the assessment point of the failed Unit. All resubmissions are capped at 40%. All non-submissions and late submissions will be deemed to have failed unless you have unforeseen Extenuating Circumstances, accepted by the Board of Examiners.

If your failure has resulted from an unforeseen Extenuating Circumstance, you will normally be offered an opportunity to retrieve, with a specified resubmission date. In such circumstances the resubmission will be assessed 'as if for the first time' (i.e. your mark will not be capped at 40%). Please see 'Extenuating Circumstances' below.

Assessment Map

Unit 1	Summative Assessment – wks 23-25	Formative assessment throughout the Unit
Unit 2	Summative Assessment – wk 25	Formative assessment throughout the Unit
Unit 3	Summative Assessment – wks 58	Formative assessment throughout the Unit

Assessment Weighting of Units

In all cases, the credit value of a Unit determines the assessment weighting of the Unit as follows:

Unit	Credit Rating	Assessment Weighting
1	10	5.55
2	70	38.89
3	100	55.56
Total	180	100%

Your degree classification is based on the aggregation of marks from the three Units according to the credit value. As an example, if you were to be awarded the following Unit marks you would achieve the mark indicated below.

Unit	Credit Rating	Recommended mark	Assessment weighting	Weighted Mark
1	10	60	5.55	3.33
2	70	50	38.89	19.44
3	100	70	55.56	38.89
Total mark before moderation and confirmation				61.66

No Extension of Assessment Deadlines

Planning, time-management and the meeting of deadlines are part of the personal and professional skills expected of all graduates. For this reason, and to avoid students building up a backlog of work and to be fair to all students, no extensions beyond the notified submission deadline are allowed.

If you submit work late, unless you have an Extenuating Circumstance, you will be deemed to have failed that particular assessment.

If you are unable to submit at the due deadline because of an unavoidable emergency, you should contact your tutor immediately and explain the situation. You must submit the work and a completed Extenuating Circumstance form to the School office in Catton Street at the first possible opportunity on your return to college. If your claim is accepted, then your work will be marked as if it had been submitted on time.

If there is no reason as to why the work was handed in late, or your Extenuating Circumstance claim is not accepted, then it will be marked as a fail. Work submitted late and without reason is capped at 40%, and entered the mark will be entered as a retrieved Unit on your University transcript.

Moderation of Assessment

Internal Moderation: The Course employs a system of internal moderation the aim of which is to promote fairness of treatment and parity in marking. As such, all assessment evidence that contributes to a Unit assessment is subject to double marking by course staff (Internal Examiners) who then come to an agreed recommended mark for each student.

External Moderation: Following assessment by the Internal Examiners, the External Examiners contribute to your assessment in accordance with Section 2 of the Course Regulations. In particular the role of the External Examiners is to ensure that standards appropriate to the award are maintained and that justice is done to each individual student. The External Examiners have the broad role of assuring the University that the approved assessment procedures are being followed and that the Internal Examiners are maintaining a rigorous control of standards.

Feedback

At Units' 1 and 2 summative assessment points, you will receive the initial marks given by Internal Examiners. You will also be provided with appropriate written feedback that specifically evaluates your achievement against the learning outcomes of the Unit concerned. This is in addition to the informal feedback given as part of normal studio and tutorial activity.

However, where the internal assessment coincides with final assessment and moderation by External Examiners (Unit 3), it will not be possible to publish internal marks prior to the meeting of the Board of Examiners. In this case, following the publication of final results, you will be provided with the marks for Unit 3 with appropriate written feedback, specifically evaluating your achievement against the associated learning outcomes.

All internal recommended marks are subject to external moderation and to formal confirmation by the Board of Examiners and by the University.

You will also be provided with marks for each Unit or element which has contributed to your final award (as confirmed by the Board of Examiners and by the University), as part of your student transcript.

Extenuating Circumstances

If during your time at Central Saint Martins, you experience significant unforeseen personal difficulties, ill health or injury that materially affect your ability to attend and study, or your performance and progress, you should lodge a claim of Extenuating Circumstances marked clearly for the attention of the Dean as Chair of the Board of Examiners, using the Extenuating Circumstances form. This form is available from the School Office, the Students' Union and from the University Secretary's website, and must be submitted at least one week before the published dates for the Extenuating Circumstances Subcommittee or the Board of Examiners' meeting

Wherever possible, your claim should be supported by written evidence such as a Doctor's certificate, hospital note or emergency services documentation. Unless you choose to discuss the nature of your extenuation with a tutor, please be assured that the detail and content of the form will remain confidential to the Chair and Clerk of the Board.

A declared disability that has been supported during your course is not permissible as Extenuating Circumstances, as it will be taken into account through 'Accommodated Assessment'. Extenuating Circumstances are normally unforeseen or unknown e.g. serious illness or injury, bereavement, significant personal difficulties.

Extenuating Circumstances submitted as a result of ICT failure will only be considered if you are able to evidence all your work up until the point of the ICT failure. It is therefore your responsibility to ensure you have backed up all your work as you are producing it, either through hard copy print outs, or by saving to back up disc or CD. Similarly missing a hand –in deadline as a result of transport problems would normally only be taken into account if it is substantiated by evidence from the transport provider. Not leaving enough time to travel into College in time to hand your work in is not normally considered grounds for extenuation.

The Board of Examiners will consider each claim and decide whether

- there is sufficient evidence to accept the claim
- the circumstances were material to your performance in the unit in question

If your Extenuating Circumstances are so significant that as a result you fail the unit, you will normally be offered the opportunity to retrieve, and for your resubmission to be marked as if for the first time (i.e. without being capped at 40%).

If as a result of an accepted Extenuating Circumstance you miss the majority of the taught elements of the programme of study, you will normally be offered the opportunity to retake the Unit the following year, and for your submission to be marked as if for the first time.

Accommodated Assessment

If you have a disability, you can have arrangements or adjustments made in relation to assessed course work and examinations, which include:

- Extra time
- Using a specific format like Braille, tape or large print
- Using specialist equipment or software
- Access to a separate room
- A person to take notes
- Being offered a viva or supported viva
- Submitting work in audio format

Such arrangements are known as accommodated assessment, and may include a later deadline for completion than is set for other students; you are encouraged to seek help and make arrangements early on in a project, rather than wait until the deadline is imminent.

You are advised to make your needs clear by discussing them in confidence with your Course Director, in conjunction with your Dyslexia Co-ordinator or Disability Representative, who together, can agree to an accommodated assessment. In these circumstances, you do not have to complete an Extenuating Circumstances form, but should negotiate your individual arrangements, ideally at the time the project or assessment is set, but no later than 14 days before the deadline.

General problems that do not relate to a disability may only be considered under the Extenuating Circumstances procedures (above).

Deferral

Wherever possible, the University tries to accommodate requests from students to take time out from their studies and to return at a later stage. If you wish to do this, you must seek a formal deferral of assessment. This should be done by completing an extenuating circumstances form and submitting it to the Chair of the Board of Examiners, (normally the Dean), via the School office.

You are advised to speak directly with your Course Director before submitting a request for deferral, to ensure you are fully aware of the implications of your request (e.g. changes to fees or your programme of study).

If your request for deferral is agreed, the date for re-entry to the course will be agreed at the same time. Once set, this date cannot normally be changed. There is a maximum period of registration for all undergraduate students of five years – i.e. unless you are forced to take a deferral as a result of major illness, injury or personal misfortune, you have to complete your three years of study within five years of the date of your initial enrolment.

No student may defer assessment for longer than two academic years.

If the request for a deferral does not coincide with a scheduled meeting of the Board of Examiners, the Chair of the Board of Examiners may grant deferral on behalf of the Board, and will report this at the next meeting of the Board. All decisions of deferral will be confirmed in writing by the Chair of the Board of Examiners.

Deferrals normally fall into two categories:

Year Out: Having successfully completed the requirements to progress to the next Stage of the course, you request the opportunity to take a full year away from your studies, returning at the start of the following academic year.

Partial Year Out: Having started an academic year, you request the opportunity to withdraw part way through, with the intention of either:

- 1 returning at the start of the next academic year and taking the whole Stage,
- 2 or returning the following year at the same point at which you left, normally the end of your last successfully completed Unit.

In the case of 1, the Board of Examiners decides that you may either preserve any marks for fully completed Units and carry these forward, or that you may retake the Units and have them marked as if for the first time. In the case of 2, you may preserve and carry forward marks for any fully completed and assessed Units.

Except in extreme circumstances, deferral will not normally be granted beyond half way in any academic year.

Transferring to another Course

Inevitably some students find that after enrolling on a course that their academic interests and career aspirations change and that these may be better developed by following another course of study either inside or outside of the University. It may be possible for you to transfer to another course providing you meet the necessary entry requirements of the course that you wish to transfer to. It is normally better to transfer at the end of rather during an academic year. In either case if you wish to transfer to another course in the University you should follow the following procedure.

If you wish to transfer to another course in the University, you should:

- discuss your decision in the first instance with your Stage Leader and arrange to talk to your Course Director – your Course Director must be consulted as she/he will be required to give written consent to the School's Registrar*.
- contact the Course Director of the course that you wish to transfer to who will advise you whether there are places available, what the entry requirements are and whether you will be required to attend a transfer interview. Following acceptance by the Course Director of the course that

- you wish to transfer to she / he will inform the GID School Office in writing.*
- the GID School Office will send your details to the University's Central Registry to ensure that the University's student management system is updated.
- the Course Director of your new course will contact the GID School Office to request that your academic records are transferred to the appropriate receiving School Office

* The School Registrar **must** receive approval from **both** Course Directors in writing for the transfer to take place.

If you wish to transfer to another course outside of the University you are required formally to withdraw from your existing course, you should:

- discuss your decision with your Course Director, – your Course Director must be consulted.
- you must write to the School Registrar informing him/her of your decision to withdraw from the Course.

It is the responsibility of your new Course Director to request that details of your academic record at the University are transferred to your new School / Faculty administrative office.

6 Learning and Teaching Methods

The learning and teaching methods used on the course are designed to guide and support your learning. You are expected to show initiative, to take responsibility for your own learning and to substantiate the critical judgements you make in proposing solutions to your course work and personal projects. The emphasis is on student-centred and peer learning, which enable and encourage you to enhance your independent learning skills and manage your project work.

Each Unit descriptor details the number of hours allocated to the three areas of taught time, access to supervised facilities and independent study. You are expected to attend all the taught elements of the programme and to plan your time to make maximum use of supervised facilities, according to your timetabled entitlement. Time that is identified as Independent Study indicates the number of hours you are expected to contribute to your learning in addition to taught and supervised access time. Please make use of college open access facilities during this time, as well as taking the opportunity to visit galleries, exhibitions and learning resources elsewhere, to make site visits or simply to work from home.

Listed below is the range of Learning and Teaching methods you will encounter on the course.

The key teaching and learning methods are:

Briefing Documents and Briefing Meetings: are arranged to inform you of what is required from you for particular components of the course or at certain key points in the course such as induction, the beginning of each project or unit or prior to assessment. Briefings involve the distribution of explanatory documents that include timetables, project briefs, guidelines for self appraisal, logs and critical reports and assessment schedules.

The Cochrane Conference: consists of invited professional designers, writers, architects and filmmakers speaking to three courses within the School: MA Communication Design, MA Creative Practice for Narrative Environments and BA (Hons) Graphic Design. You are all required to attend and contribute to the conference as part of Unit 1.

Development Planning (DP): In order for you to reflect on your progress and start to make achievable 'next step' plans, whether still on course or after graduation, the course has embedded Development Planning.

Development Planning is essentially a process of:

- *thinking* about where you are now;
- *reflecting* on your strengths and improvements you would like to achieve;
- *planning* where you want to get to and what skills and knowledge you will need to develop to get there;

- *recording* the development you make in undertaking your plan of work;
- *identifying* when you have reached your goal;
- *reflecting* on your learning and achievement and, in the light of this,
- *planning* what you want to achieve next.

It is not a separate area of study but an activity which contributes formally to your personal documentation of your progress: your *Progress File* and when you finish your studies it provides an evaluative record of your learning, including a 'transcript' of your Unit marks, which can be very useful, if not essential, in applications to research degree courses or employment.

You are provided with a Development Planning Form for completion at two key points during your course: at the end of units 1, 2 and again towards the end of Unit 3. It is expected that self-evaluation and self-assessment procedures, the composition of study proposal documents, your contribution to tutorial reports and Development Planning are all mutually informing, and that they will all contribute to your Progress File. Engaging with Development Planning and compiling your 'file' is a matter of personal responsibility. In addition to discussion of your progress at tutorials with academic staff, you can also get help with planning through the Careers Advisors.

Group critiques or 'crits': are held in each unit as a means of providing feedback related to your performance on particular projects or phases of projects. They help you to develop your communication skills and critical judgement, by relating and evaluating your performance to that of your peers.

Learning through Research: your knowledge and critical skills are extended through project based and self-initiated research. Sources include live practices, on line and text based resources both inside and outside the College.

Lectures: present a body of knowledge in a formal way to large groups of students, usually given by regular members of staff or invited guests. Often visiting practitioners will present work in a lecture, after which you will be invited to initiate discussion relating to the material presented.

Platform Groups: are seminar groups that meet from term 2 onwards. Each Platform Group is made up of students whose project proposals address similar issues. Platform groups characteristically meet once a week and include taught sessions around common group issues and weekly project presentations by all students. You must identify a platform group that will appropriately support your project proposal, and attend it each week, but you are able to present work at other platform groups to seek alternative viewpoints and a different specialist critique should you so wish.

Presentations: At the end of Unit 2, you will be asked to make a 20 minute presentation to both your peers and to staff members about the development of your practical work, to include typically an explanation of your proposal, demonstration of your research methodologies, techniques and content, examples of visual experimentation and identification of future developments

to be explored in Unit 3.

Projects: reproduce in part or in whole the demands of complex practice and help you gain knowledge, judgment and skills through practical experience of the developing written proposals, models and visualisations

The Study Plan: is the pro-forma on which you outline the *Proposal for Practice* for Unit 2, and the Design proposal for Unit 3.

Tutorials: are student-centred. They may be one to one, or in small groups where a common issue has been identified. They are concerned with the particular needs of the individual or group and monitor progress, advising on future development; you will receive a minimum of three academic tutorials within the duration of your course to discuss your progress and to advise on your development. You may also request additional tutorials, including pastoral tutorials to address personal concerns.

Seminars: are meetings of groups of students brought together to debate and discuss particular topics or issues, to share views and experience and to help to establish what actions should be taken to further develop understanding in self-directed learning. Seminars can have both a practical or theoretical focus and can be led by staff, students or invited practitioners.

Workshop and ICT Inductions: instruct you on safe working practices and Health and Safety issues and the basic use of programmes equipment and protocols.

7 The Curriculum

Unit Title	MACD1: Context
Overview	Unit 1 addresses the critical examination of the context of professional practice. A series of designers, illustrators and photographers will present their work and provide you with the opportunity to question your working methods, concepts and approaches within the design process. Unit 1 runs in parallel with unit 2 and provides an overview to help you locate your own practice.
Position in the Course	Weeks 1 – 25
Level	M
Credit Rating	10
Notional Learning Hours	100 hours, consisting of: 40 taught, to include: weekly lectures, discussions, seminars, critiques and assessment feedback 60 independent study
Learning Outcomes	On satisfactory completion of this unit, you will be able to demonstrate: <ul style="list-style-type: none"> • the ability to use a range of research methods and techniques • understanding, critical interrogation, collation and editing of information • clear and confident communication skills • effective project management in relation to a collaborative outcome
Programme of Study	The programme of study will typically include a series of weekly lectures and guest lectures, exploring the principles that underpin the disciplines within which they work. These lectures may cover: <ul style="list-style-type: none"> • Briefings • Client relationships • Research • Sourcing • Design management • Design process • Design evaluation • Technical issues

	<ul style="list-style-type: none"> • Collaborative work • Presentation
Assessment Evidence	<p>Written analysis (600 words) of the content and delivery of a course lecture: submission date: week 23.</p> <p>Visual representation in print and digital form to be developed into a web-page of your chosen course lecture, to contribute to and be accessed and referenced by you and your peers as part of a course-wide web resource: submission date week 25.</p>
Recommended Study Material	<p>Batchen, Geoffrey, <i>Burning with Desire: the conception of photography</i> (MIT Press, 1999)</p> <p>Berger, John, <i>Ways of Seeing</i> (Penguin, 1972)</p> <p>Brittain, David, <i>Creative Camera: 30 years of writing</i> (Manchester University Press, 2000)</p> <p>Burgin, Victor ed, <i>Thinking Photography</i> (Palgrave Macmillan, 1982)</p> <p>Edwards, Elizabeth, <i>In Visible Light: Photography & Classification in Art, Science and the Everyday</i> (Museum of Modern Art, Oxford, 1997)</p> <p>Evans, Jessica & Hall, Stuart, eds., <i>Visual Culture: The Reader</i> (Sage, 1999)</p> <p>Foster, Hal, ed., <i>Vision and Visuality</i> (The New Press, 1998)</p> <p>Frutiger, A, <i>Signs and Symbols</i> (Studio Editions, 1998)</p> <p>Lange, Dorothea, <i>Farm Security Administration Photographs</i> (Text-Fiche Press, 1981)</p> <p>Leary, Timothy; <i>Chaos and Cyberculture</i> (Ronin Publishing, 1994)</p> <p>Lewis, Dewi and Ward, Alan, <i>Publishing Photography</i> (Dewi Lewis, 1992)</p> <p>Lister, ed. Martin <i>The Photographic Image in Digital Culture</i> (Routledge, 1996)</p> <p>Lupton, Ellen & Abbott Miller, J; <i>Design Writing Research</i> (Princeton Architectural Press, 1996)</p> <p>Lydiate, L, <i>Professional Practice in Design Consultancy</i> (Design Council, 1992)</p> <p>Lyons, Nathan, ed., <i>Photographers on Photography: A critical anthology</i> (Prentice Hall, 1966)</p> <p>Miller, Denise, <i>Photography's Multiple Roles</i> (Takarajima Books, 1998)</p> <p>Mok, Clement, <i>Designing Business</i>, (Adobe Press, 1996)</p> <p>Mora, Giles, <i>Photospeak: A guide to the ideas, movements & techniques of photography</i> (Abbeville 1998)</p> <p>Southworth & Southworth; <i>Maps: A Visual Survey and Design Guide</i> (Bulfinch Press, 1983)</p> <p>Thomas, Julia ed., <i>Reading Images</i> (Palgrave Macmillan, 2000)</p>

	<p>Tufte, Edward; <i>Envisioning Information</i>, (Graphics Press, 1990)</p> <p>Tufte, Edward; <i>The Visual Display of Quantitative Information</i> (Graphics Press, 2001)</p> <p>Weizenbaum, Joseph, <i>Computer Power and Human Reason</i> (Penguin, 1993)</p> <p>Wolley, Benjamin; <i>Virtual Worlds</i> (Penguin, 1993)</p>
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Unit Title	MACD2: Theory and Practice
Overview	Unit 2 consists of two components: the theoretical - which takes the form of a dissertation and a series of theory lectures - and the practical, which consists of a series of initial briefs and self-initiated research and visual experimentation, concluding in an individual presentation to staff and peers. Initial projects and early visual research are supported by a series of route-specific and common workshops. You are asked to link your theoretical research and practice and be able to position your work within the professional practice context of Unit 1, which runs concurrently.
Position in the Course	Weeks 1 – 25
Level	M
Credit Rating	70
Notional Learning Hours	700 hours, consisting of: 140 taught, to include: <ul style="list-style-type: none"> • seminars within platform groups • theory lectures • workshops • conference 280 access to supervised facilities to include ITC and workshop facilities 240 independent study
Learning Outcomes	On satisfactory completion of this unit, you will be able to demonstrate: <ul style="list-style-type: none"> • understanding of how theory informs practice in terms of exploration and experimentation within your chosen route • understanding and critical evaluation of current issues of relevance at the forefront of your discipline • participation and informed contribution to peer debate and engagement with critical feedback from tutors and peers; • advanced skills in self-direction, focused research and critical thinking • clarity of position in terms of visual, verbal and written articulation of ideas • evaluation of your own personal and professional

	strengths and weaknesses
Programme of Study	<p>Graphic Design Theory: route-specific lecture programme which may typically address:</p> <ul style="list-style-type: none"> • Narrative structures • Graphic agitation, socio-political applications • Origins and history of the alphabet • The evolution of print • Vernacular, high vs low culture, taste issues • Branding and post-branding • Modernism and the Swiss style • Semiotics and metaphor • Graphic authorship • Information architecture, visual analysis and design systems • National identity and stereotyping in graphic design • Exhibition and architectural space <p>Theory into Practice: introductory projects which may typically address:</p> <ul style="list-style-type: none"> • Legibility • Sequence and narrative • Origins of type • Relationship between type and image • Format and function of the book • Composition, proportion and measurement • Editorial • Grid structures • Print production <p>Route-specific induction workshops, which may typically include:</p> <ul style="list-style-type: none"> • Print production • Letterpress • Black/white photography • Bookbinding • Screenprinting <p>Digital Media Design. Theory: route-specific lecture programme which may typically address::</p> <ul style="list-style-type: none"> • Narrative Structures • Mapping Space and Mapping Information • Visible Language • Visible and Invisible Information • Tactical Media and Graphic Agitation • Information Architecture

- Kinetic Arts and Dynamic Environments
- Networked Spaces
- Gesture and Expression with Digital Aesthetics

Theory into Practice: introductory projects which may typically address:

- Space
- Narratives
- Content and Materials

Route-specific induction workshops, which may typically include:

- Flash
- Director
- After Effects
- Programming

Illustration.

Theory: route-specific lecture programme which may typically address:

- the impact of printing on western culture
- The world of print and the origins of popular illustration 1700s-1840s
- The character of modernism in British illustration; 1800-1950
- Contemporary illustration, 1960 to present
- Artist as author-taking control of your image
- Images with intent-socio/political agenda
- Narrative structures: decoding the image-individual and sequence .
- The function of the image in context
- Origins of drawing-thumb nails, research, cartoons for fresco, drawing systems, scribble art.
- Visual truths-believability of the image
- Semiotics
- Classifications of 'finished' work
- Naive art or bad drawing
- Levels of observation
- The application of text and image

Theory into Practice: introductory projects which may typically address:

- Visual exploration of ideas/ content and their relationship to visual language.
- Nature of drawing
- Nature of illustration
- Visual devices: scale, composition, colour, surface, paper, expression, semiotics/metaphor, humour.
- Observation strategies

- Visual communication hierarchy
- Medium and the message
- Figure and communication-life drawing

Route-specific induction workshops, which may typically include:

- Drawing club
- Letterpress
- Mezzotints/drypoint
- Monoprinting
- Black/white photography
- Photoshop
- Printmaking,
- Book binding,
- Letterpress,
- Photography,
- Digital (still and moving image)

Photography.

Theory: route-specific lecture programme which may typically address:

- The lens
- Seeing beyond the eye
- Colour theory
- Approaches to lighting
- Narrative: the single image
- Narrative: sequential images
- Recording movement
- Photography and Portraiture
- Landscape photography
- The use of photography
- Metaphor and symbolism within photography

Theory into Practice: introductory projects which may typically address:

- Composition
- Viewpoint
- Exposure
- Scale of image
- Light sensitivity
- Truth within the image
- The nature of the lens
- Manipulation
- Print techniques, traditional and digital
- Movement
- Landscape
- Figure
- Colour

	<ul style="list-style-type: none"> • Black & white • Studio lighting <p>Route-specific induction workshops, which may typically include:</p> <ul style="list-style-type: none"> • Black/white photography • Colour negative • Colour printing • Lighting • Medium/large format • Flash
Assessment Evidence	<p>Equal weighting of ‘theory’ and ‘theory into practice’ work to include:</p> <ul style="list-style-type: none"> • Theoretical <ul style="list-style-type: none"> • Dissertation 4,000 – 8,000 words • Practical <ul style="list-style-type: none"> • Portfolio of induction projects (weeks 1-6) • Verbal presentation of work • Proposal for practice • Study plan • Body of self-initiated work based on proposal including evaluative report
Recommended Study Material	<p>Graphic Design: Campbell, Alastair, <i>The Designer’s Handbook</i> (Little, Brown, 1993) Garland, Ken, <i>A Word in Your Eye</i> (University of Reading, 1996) Hochuli, Jost, <i>Designing Books</i> (Hyphen Press, 1996) Hollis, Richard, <i>The History of Graphic Design</i> (Thames & Hudson, 2001) McLean, Rauri, <i>Typography</i> (Thames & Hudson, 1980) Mok, Clement, <i>Designing Business</i> (Adobe Press, 1996) Perfect, Christopher and Rookledge, Gordon, <i>Rookledge’s International Typefinder</i> (Moyer Bell, 1991) Poynor, Rick, <i>The Graphic Edge</i> (Booth-Clibborn, 1995) Poynor, Rick, <i>Typography Now</i> (Booth-Clibborn, 1994) Robinson, Andrew, <i>The Story of Writing</i> (Thames & Hudson, 2000) Swann, Cal, <i>Language & Type</i> (John Wiley, 1991) Swann, Cal, <i>Techniques of Typography</i> (Lund Humphries, 1980) Spencer, Herbert, <i>Pioneers of Modern Typography</i> (MIT Press, 2004) Tshichold, Jan, <i>The New Typography</i> (University of California Press, 1998)</p>

Digital Media:

- Bachelard, Gaston *The Poetics of Space* (Beacon Press, 1994)
- Calvino, Italo, *Invisible Cities* (Vintage, 1978)
- Crouwel, Wim, *Alphabets* (Thames & Hudson, 1982)
- Burgoyne, Patrick and Faber, Liz, *Reload: Browser 2.0, the Internet Design Project* (Laurence King, 1999)
- Darley, Andrew, *Visual Digital Culture. Surface, Play and Spectacle in New Media Genres* (Routledge, 1999)
- Druckery, Timothy, ed., *Ars Electronica, Facing the Future* (MIT Press, 2001)
- Ellis, J, *Visible Fictions* (Routledge, 1992)
- Laurel, Brenda, *The Art of Human-Computer interface Design* (Addison Wesley, 1990)
- Laurel, Brenda, *Computers as Theatre* (Addison Wesley, 1993)
- Lister, Martin ed *The Photographic Image in Digital Culture* (Routledge, 1994)
- McKelvey, Roy, *Hypergraphics* (Rotovision, 1998)
- McLoud, Scott, *Understanding Comics* (HaperCollins, 1994)
- Morley, David *Spaces of Identity; global media, electronic landscapes and cultural boundaries* (Routledge, 1995)
- Plant, Sadie *Zeros and Ones* (Fourth Estate, 1998)
- Poynor, Rick , *The Graphic Edge* (Booth-Clibborn, 1995)
- Raban, Jonathan, *Soft Cities* (Harvill, 1998)
- Rucker, Rudy, *The Fourth Dimension* (Houghton Mifflin, 1984)
- Shields, Robert, *Cultures of the Internet* (Sage, 1996)
- Southworth & Southworth, *Maps: A Visual Survey and Design Guide* (Bulfinch Press, 1983)
- Tschumi, Bernard, *Architecture and Disjunction* (MIT Press, 1996)
- Tufte, Edward; *Envisioning Information*, (Graphics Press, 1990)
- Tufte ,Edward; *The Visual Display of Quantitative Information* (Graphics Press, 2001)
- Wolley, Benjamin, *Virtual Worlds* (Penguin, 1993)

Illustration

- Bland, David, *A history of book illustration: the illuminated manuscript and the printed book* (Faber, 1958)
- Harthan, John, *The history of the illustrated book: the western tradition*, (Thames & Hudson, 1981)
- Hyland, Angus, *Pen & mouse* (Watson-Guptill Publications, 2001)
- Hyland, Angus, *Hand to eye* (Laurence King, 2003)
- Juno, Andrea, *Dangerous drawings* (Juno Publishing, 1997)
- Linker, Kate, *Love for Sale: the words and pictures of Barbara Kruger* (Harry N Abrams, 1996)

Maizels, John, *Raw Creation; outsider art and beyond?* (Phaidon, 2000)
 McCloud, Scott, *Understanding comics: the invisible art* (HarperCollins, 1994)
 Noble, Ian, *Picture perfect* (Rotovision, 2003)
 Park, Nick, *Cracking Animation: The Aardman book of 3d animation* (Thames & Hudson, 1999)
 Richmond, Robin, *Frida Kahlo in Mexico* (Pomegranate Communications, 1994)
 Williams, Nancy, *Paperwork: the potential of paper in graphic design* (Phaidon, 1995)

Photography:

Avedon, Richard, *In the American West* (Harry N Abrams, 1993)
 Barrett, Terry, *Criticizing Photographs* (Mayfield, 1999)
 Barthes, Roland, *Image, Music, Text*, (Fontana, 1978)
 Batchen, Geoffrey, *Each Wild Idea: Writing, Photography, History* (MIT Press, 2001)
 Bolton, Richard, ed., *The contest of meaning: critical histories of photography* (MIT Press, 1990)
 Burgin, Victor, ed., *Thinking Photography* (Palgrave Macmillan, 1982)
 Cadava, Eduardo, *Words of light: theses on the photography of history* (Princeton University Press, 1998)
 Cartier-Bresson, Henri, *The Mind's Eye: writings on photography*, (Aperture, 1999)
 Coleman, A. D., *Light Readings: a photography critic's writings 1968-78*, (Oxford University Press, 1978)
 Coleman, A. D., *Critical Focus* (Nazraeli Press, 1995)
 Crary, Jonathan, *Techniques of the Observer* (MIT Press, 1992)
 Evans, Jessica & Hall, Stuart, eds., *Visual Culture: The Reader*, (Sage, 1999)
 Ferguson, Max, *Max Ferguson's Digital Masterclass* (Focal Press, 2000)
 Hirsch, Marianne, ed., *The Familial Gaze* (Dartmouth College, 1999)
 Hirsch, Marianne, *Family Frames: photography, narrative and postmemory* (Harvard UP, 1997)
 Jay, Bill, *Occam's Razor: An outside-in view of contemporary photography* (Nazraeli Press, 1996)
 Jeffrey, Ian, *Photography: a concise history* (Thames & Hudson, 1981)
 Kohler, Michael A., ed., *Constructed Realities: the art of staged photography* (Edition Stemmler, 1995)
 Kosloff, Max, *Photography & Fascination* (Addison House, 1980)
 Lingwood, James, *The Epic & the Everyday: contemporary photographic art* (Art Books International, 1995)
 Lister, Martin, ed., *The Photographic Image in Digital*

Culture (Routledge, 1994)
 Margolin, Victor, *The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy* (University of Chicago Press, 1997)
 Miller, Denise, *Photography's Multiple Roles* (Takarajima Books Inc., 1998)
 Rabate, Jean Michel, ed., *Writing the Image after Roland Barthes*, (University of Pennsylvania, 1997)
 Renner, Eric, *Pinhole Photography* (Focal Press, 1999)
 Roberts, John, *The Art of Interruption: realism, photography and the everyday* (Manchester UP, 1998)
 Smith, Joshua P., *Photography of Invention: American Pictures of the 1980s* (MIT Press, 1989)
 Sontag, Susan, *On Photography* (Penguin, 1979)
 Spence, Jo, ed., *Family Snaps: the meanings of domestic photography* (Rose Hill Books, 1994)
 Squiers, Carol, ed., *The Critical Image: essays on contemporary photography* (Lawrence & Wishart, 1991)
 Thomas, Julia, ed., *Reading Images* (Palgrave Macmillan, 2000)
 von Amelunxen, Hubertus, *Photography after Photography: representation in the digital age* (G&B Arts International, 1997)
 Wells, Liz ed., *Photography: A critical introduction* (Routledge, 2000)

Unit Title	MACD 3: Resolution:
	<p>Unit 3 requires you to identify an area of focus, a problem, or theme and make a proposal - your 'Design Proposal', which forms the starting point for the investigation, development and management of a major body of self-initiated work within an area of specialist practice.</p> <p>Underpinned by the technical, theoretical and contextual issues addressed in Units 1 and 2, your project or theme will involve research, investigation, strategic long-term planning, project management, experimentation, analysis of design alternatives, critical judgement and creative resolution.</p>
Position in the Course	Weeks 26 - 60
Level	M
Credit Rating	100
Notional Learning Hours	<p>1000 hours, consisting of:</p> <p>165 taught, to include briefing, lectures, discussions, seminars, critiques and assessment feedback</p> <p>405 access to supervised facilities, to include ITC and workshop facilities</p> <p>430 independent study</p>
Learning Outcomes	<p>On satisfactory completion of this unit, you will be able to demonstrate:</p> <ul style="list-style-type: none"> • ability to systematically implement and evaluate a range of research techniques and methodologies in your practice; • ability to identify and interrogate a specific problem or issue within a wider context • ability to generate and communicate creative and sophisticated responses within a defined area of focus; • high level skills of self-direction, originality, reflection and informed decision-making in tackling and solving problems; • ability to substantiate your intellectual position in relation to both theory and practice • ability to effectively locate yourself within the discipline and profession

Programme of Study

The programme of study will typically include:

- Seminars/platform groups
- Lectures

Graphic Design:

- Visual analysis
- Navigation
- Information and notational systems
- Type classification
- Orthographic drawing systems
- Mapping
- Hierarchies of type, image, information
- Sourcing materials
- Socio-political contexts of design
- Clarity and ambiguity
- Using metaphor

Digital Media:

- Narrative structures
- Non-sequential narrative
- Information design
- Interface
- Film grammar
- Mapping virtual sound information
- Language structures
- Screen ideas

Illustration:

- Images, context and meaning
- Visual exploration of media and content
- Visual narrative and personal hierarchy
- Visual and content challenges, personal and public.
- Presentation, finish and production values
- Positioning yourself within the market
- Professional practice
- Personal agenda and illustration

Photography:

- Reportage photography
- Art direction
- Editorial photography
- The gallery
- Conceptual ideas
- The photographic essay working in series
- Technical innovation
- The context of the photograph
- Reading the meaning

	<p>You are expected to work autonomously in this Unit and undertake significant individual independent research, investigation and project development.</p>
<p>Assessment Evidence</p>	<ul style="list-style-type: none"> • A written Design Proposal, outlining the aims, objectives and methodologies of the project. (500 words). • A body of work developed on the basis of the proposal in relation to the individual study plan • Supporting research development work and sketch books • 20 minute viva and verbal presentation to the internal assessment panel
<p>Recommended Study Material</p>	<p>Graphic Design: Bann, David, <i>The Print Production Handbook</i> (Little, Brown, 1997) Campbell, Alastair, <i>The Designer's Handbook</i> (Little, Brown, 1993) Campbell, Alastair, <i>The Mac Designer's Handbook</i> (Collins, 1992) Garland, Ken, <i>A Word in Your Eye</i> (University of Reading, 1996) Hendel, Richard, <i>On Book Design</i> (Yale University Press, 1999) Hochuli, Jost, <i>Designing Books</i> (Hyphen Press, 2004) Hollis, Richard, <i>The History of Graphic Design</i> (Thames & Hudson, 2001) Hurlbert, Alan, <i>The Grid</i> (Barrie & Jenkins, 1979) Poynor, Rick, <i>Typography Now</i> (Booth-Clibborn, 1991) Poynor, Rick, <i>The Graphic Edge</i> (F&W Publications, 1995) Perfect, Christopher and Rookledge, Gordon, <i>Rookledge's International Typefinder</i> (Laurence King, 2004) Smith, Keith A, <i>Book Design</i> (Non Basic Stock Line, 1989) Smith, Keith A, <i>The Text in Book Format</i> (Non Basic Stock Line, 1989) Tshichold, Jan, <i>The New Typography</i> (University of California Press, 1998)</p> <p>Illustration: Martin, Douglas, <i>The Telling Line: Essays on 15 Contemporary Book Illustrators</i> (Random House, 1990) Heller, Steven, <i>The Education of an Illustrator</i> (Allworth Press, 1998) Scott Jarrett, Marvin, ed., <i>Ray Gun: Out of Control</i> (Simon & Schuster, 1997) Mason, Robert, <i>Digital Dolly</i> (Norfolk Institute of Art & Design, 2000)</p>

Shrigley, David, *The Beast is Near* (Redstone Press, 1999)
Images: Association of Illustrators Annual (RotoVision, 1986)
 Coe, Sue, *X* (Raw Books & Graphics, 1992)
 McKean, Dave, and Gaiman, Neil, *The Wolves in the Walls* (Bloomsbury, 2003)
 Sabin, Roger & Triggs, Teal, eds., *Below Critical Radar: Fanzines and Alternative Comics* (Slab-O-Concrete, 2002)
 Seibold, Otto, *Mr Lunch Takes a Plane Ride* (Puffin, 1997)
 Fanelli, Sara, *A dog's life* (Egmont Books, 1998)
 Whalley, Joyce Irene, *A History of Children's Book Illustration* (John Murray, 1988)
 Heller, Steven & Arisman, Marshall, *The Education of an Illustrator* (Allworth Press, 2000)
 Todd, Mark & Watson, Esther Pearl, *American Illustration 22* (HarperCollins, 2003)
 McQuiston, Liz, *Graphic Agitation: Social and Political graphics* (Phaidon Press, 1995)
 Linker, Kate, *Love for Sale: the Words and Pictures of Barbara Kruger* (Harry N. Abrams, 1990)
 Dumas, Marlene, *Models* (Oktagon, 2001)
 Willis, Jeanne and Ross, Tony, *Susan Laughs* (Red Fox, 2001)

Digital Media Design:

Bachelard, Gaston, *The Poetics of Space*,
 Crouwel, Wim, *Alphabets*,
 Crow, David *Visible Signs*,
 Ellis, J, *Visible Fictions*,
 Khan, Douglas *Wireless imagination*,
 Laurel, Brenda *Computers as Theatre*,
 Laurel, Brenda *The Art of Human- Computer interface Design*,

Manovich, Lev, *The Language of New Media*,
 McKelvey, Roy, *Hypergraphics*
 Rucker, Rudy *The Fourth Dimension*,
 Shields, Robert *Cultures of the Internet*,
 Visual Quick Start Guides – software training
 Woolman, Matt, *Digital information Graphics*,

Case Studies/Periodicals/Specialist Web Resources

AdBusters Backspace
 Ars Electronica
 Adobe online
 Doors of Perception
 Flashkit
 Future Farmers
 Masaki Fujihata
 Mediamatic

MIT research centre (visible language workshop)
Christian Moeller
Casey Reas, MIT
Toby Schneider
Paul Sermon
Sound Toys.net
Web Monkey
ZKM research centre

Photography :

Avedon, Richard, *In the American West* (Harry N. Abrams, 1993)
Barrett, Terry, *Criticizing Photographs* (Mayfield, 1999)
Barthes, Roland, *Image, Music, Text*, (Fontana, 1978)
Barthes, Roland, *Camera Lucida* (Vintage, 1993) #
Batchen, Geoffrey, *Each Wild Idea: Writing, Photography, History* (MIT Press, 2001)
Bolton, Richard, ed., *The Contest of Meaning: Critical Histories of Photography* (MIT Press, 1992)
Brandt, Bill, *The Land: Twentieth Century Landscape Photographs* (Gordon Fraser, 1975)
Cadava, Eduardo, *Words of light: theses on the photography of history* (Princeton University Press, 1998)
Cartier-Bresson, Henri, *The Mind's Eye: writings on photography*, (Aperture, 1999)
Child, John, *Studio Photography* (Focal Press, 2001)
Citibank Private Photography Prize 2003 (Photographer's Gallery, 2003)
Coleman, A. D., *Light Readings: a photography critic's writings 1968-78*, (Oxford University Press, 1978)
Coleman, A. D., *Critical Focus* (Nazraeli Press, 1995)
Crary, Jonathan, *Techniques of the Observer* (MIT Press, 1992)
Cubitt, Sean, *Digital Aesthetics* (Sage, 1998)
Ewing, William, A., *The Body: photoworks of the human form* (Thames & Hudson, 1994)
Ferguson, Max, *Max Ferguson's Digital Masterclass* (Focal Press, 2000)
Halley, Peter, et al, *Wolfgang Tillmans* (Phaidon Press, 2002)
Hirsch, Marianne, ed., *The Familial Gaze* (Dartmouth College, 1999)
Hirsch, Marianne, *Family Frames: photography, narrative and postmemory* (Harvard UP, 1997)
Jeffrey, Ian, *Photography: a concise history* (Thames & Hudson, 1981)
Kohler, Michael A., ed., *Constructed Realities: the art of staged photography*, (Editions Stemmlé, 1995)
Kosloff, Max, *Photography & Fascination* (Addison House, 1980)
Kostelanetz, Richard, ed., *Moholy-Nagy: an anthology* (Da

Capo Press, 1991)

Lingwood, James, *The Epic & the Everyday* (Art Books International, 1995)

Lister, Martin, ed., *The Photographic Image in Digital Culture*, (Routledge, 1995)

Mack, Michael, *Surface: contemporary photographic Practice*, (Booth-Clibborn, 1996)

Margolin, Victor, *The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy* (University of Chicago Press, 1997)

Rabate, Jean Michel, ed., *Writing the Image after Roland Barthes* (University of Pennsylvania Press, 1997)

Renner, Eric, *Pinhole Photography* (Focal Press, 1999)

Reinhardt, Brigitte, ed., *Tracey Moffat: Laudanum* (Hatje Cantz, 1999)

Roberts, John, *The Art of Interruption: realism, photography and the everyday* (Manchester UP, 1998)

Sontag, Susan, *On Photography* (Penguin, 1979)

Siskind, Aaron, *Aaron Siskind: photographs 1932-78* (Museum of Modern Art, Oxford, 1979)

Smith, Joshua P., *Photography of Invention: American Pictures of the 1980s* (MIT Press, 1989)

Spence, Jo and Holland, Patricia, *Family Snaps: the Meanings of Domestic Photography* (Virago Press, 1991)

Squiers, Carol, ed., *The Critical Image: Essays on Contemporary Photography* (Lawrence & Wishart, 1991)

Weiser, Judy, *Phototherapy Techniques* (Mmb Music, 1999)

8 Course Regulations

8.1 Admissions Regulations

8.1.1 An applicant will be considered for admission who has already achieved an educational level equivalent to an Honours Degree.

8.1.2 This educational level may be demonstrated by:

- a) possession of the qualifications named in 8.1.1 above;
- b) possession of equivalent qualifications;
- c) possession of professional qualifications recognised as equivalent to an Honours Degree;
- d) prior experiential learning, the outcome of which can be demonstrated to be equivalent to the formal qualifications otherwise required, or;
- e) a combination of formal qualifications and experiential learning which, taken together, can be demonstrated to be equivalent to the formal qualifications otherwise required.

English Language Ability

8.1.3 Applicants whose first language is not English must demonstrate their competence in English to IELTS Level 7 by the production of an IELTS Certificate or evidence of an equivalent level of achievement.

Admission with Academic Credit

8.1.4 An applicant may be considered for admission at a point in the course later than the start of the planned programme of study, but not after the commencement of Unit 3, provided that the applicant has fulfilled, in a way judged to be equivalent, the requirements of the intended programme of study prior to the proposed point of entry.

8.1.5 In order for an applicant to be admitted under 8.1.4 above, the University must be satisfied that by successfully completing the remaining part of the course, the applicant would have fulfilled the objectives of the course and have the opportunity to attain the standard required for the award.

8.2 External Examiners

- 8.2.1 At least two External Examiners shall be appointed for the course, after approval by the Academic Standards Committee of the University of the Arts London.
- 8.2.2 The External Examiners shall contribute to the assessment of students with the Internal Examiners and shall, in particular, ensure that justice is done to the individual student and that the standard of the award is maintained.
- 8.2.3 In order to carry out their primary responsibilities the External Examiners shall:
- a) approve proposed assessments which are to contribute to the awards;
 - b) have access to work presented for such assessment;
 - c) see the work of all students proposed for distinction and for failure, and samples of the work of students proposed for pass;
 - d) have the right to conduct a *viva voce* examination of any candidate;
 - e) moderate assessment marks;
 - f) report on the effectiveness of the assessments and any lessons to be drawn from them.
- 8.2.4 Each External Examiner shall be fully briefed on the course and its assessment, and on his or her rights and responsibilities, including the requirements of the University of the Arts London.
- 8.2.5 No recommendation for the conferment of an award shall be made to the Academic Board of the University of the Arts London, without the consent of at least one External Examiner.

8.3 Board of Examiners

- 8.3.1 There shall be a Board of Examiners, the composition of which shall be as follows:
- Dean of School (Chair)
 - Academic Coordinator (as Chair of the Extenuating Circumstances Panel)
 - Course Director
 - Internal Examiners
 - External Examiner(s).
- 8.3.2 The range of internal examiners present as members of the Board of Examiners shall be sufficient to ensure that, overall, the Board of Examiners has the appropriate expertise to carry out its responsibilities.
- 8.3.3 No student may attend a meeting of the Board except as a candidate for assessment.
- 8.3.4 The secretary to the Board shall not be a member of the Board.
- 8.3.5 The responsibilities, powers and discretion of the Board shall be those stated in the Examination Regulations. The External Examiner(s) must be present when the Board determines that a student has qualified for an award. Under exceptional circumstances, arrangements may be made with an External Examiner, and with the approval of the Pro-Rector Academic Affairs and Research whereby the Board discharges the above responsibilities in the absence of the External Examiner. These arrangements must include provision for the External Examiner to consider and agree the conclusions reached by the Board.
- 8.3.6 The Board of Examiners may, at a full meeting of the Board, agree to delegate authority for resolving specified issues to a sub-group of itself, provided that the sub-group is appropriate to those issues and, where the involvement of External Examiners is required, includes at least one External Examiner.
- 8.3.7 The Board of Examiners is accountable to the Academic Board for the fulfilment of its terms of reference and no body other than Academic Board may amend a decision of the Board of Examiners. The University Appeals Committee may require a decision of the Board to be reconsidered. The Academic Board Exceptional Scrutiny Panel may annul a decision of the Board and so substitute it with a decision of its own where exceptional circumstances make this appropriate.

8.4 General Examination Regulations

- 8.4.1 The Board of Examiners, having regard to the objectives of the course and the standard of the awards, may interpret these regulations flexibly in the case of an individual student. The Board may, exceptionally and at its own discretion, allow a student's overall performance in relation to the course or stage learning outcomes to compensate for partial failure in a Unit or element of the course.
- 8.4.2 As an indication of performance in assessed elements, the Board of Examiners will receive percentage marks for each Unit or element, to be finally agreed at the Board. These marks will represent the judgement of the examiners for each element on the student's performance in that element alone. The marking bands will represent the following scale of achievement:
- an outstanding level of achievement which is exceptional in its grasp of principles and the originality with which they are applied (85% and above);
 - a very good level of achievement, deserving commendation but not distinguished by an exceptional grasp of principles or exceptional originality in their application (70% to 84%);
 - a good level of achievement, significantly higher than the minimum standard (55% to 69%);
 - achievement of the learning outcomes in that element (40% to 54%);
 - failure to meet the learning outcomes in that element (below 40%).
- 8.4.3 Failure to submit work for assessment by the due date shall normally be deemed to constitute a failure in that assessment. However, where there is a good and sufficient reason for late submission, the student may complete an extenuating circumstances form for consideration by the Board of Examiners or a duly constituted subgroup empowered to consider cases throughout the year.
- 8.4.4 Where the student is developing course work for assessment, e.g. in the studio, there is an obligation upon staff to oversee the student's work and provide counselling if the student appears to be heading for failure at the next Unit assessment. If the matter is sufficiently serious, a formal written warning may be issued. However, where it is not a disciplinary issue and the student is otherwise satisfying the course requirements (e.g. requirements relating to attendance and the production of course work), the student cannot be required to leave the course, except through failure at a stage assessment and a decision of the Board of Examiners.
- 8.4.5 The External Examiners shall be involved in assessments, following assessment by the Internal Examiners, which contribute to the final award of MA Communication Design.

8.5 Final Assessment

- 8.5.1 Each student shall submit the assessment evidence for each Unit at the specified time.
- 8.5.2 The Board of Examiners will establish the cumulative weighted mark of assessments from Units 1, 2 and 3, weighted according to the credit value of the Unit.

Unit	Credit Value	Weighting
1	10	5.55%
2	70	38.89%
3	100	55.56%

Criteria for the award of MA

- 8.5.3 A student shall only be considered a candidate for MA when that student has satisfied or been formally partially exempted from the requirements of the course.
- 8.5.4 Where a candidate satisfies the Board of Examiners at the time of the student's first final assessment, the Board shall recommend the award of MA or MA with Distinction.
- a) In recommending the Pass or Distinction, the Board shall be guided by the student's performance in the assessed elements specified in 8.5.2 above, as indicated by the percentage marks awarded and giving weight to each element according to the scale indicated.
- b) The Board shall also be guided by the following criteria set against the candidate's performance weighted as in 8.5.2 above.

<u>% Mark</u>	<u>Award</u>	<u>Criteria</u>
85 - 100	Distinction	Work of outstanding quality at MA level, with an exceptional grasp of principles and originality in their application
40 – 84	Pass	Realisation of the learning outcomes of the course in all Units.

Reassessment

- 8.5.5 Where the Board of Examiners determines that a candidate for a postgraduate award has not satisfied the conditions for the award and there are no extenuating circumstances material to that failure (see 8.5.6 below) the Board will normally make provision for the student to retrieve the failure. It may adopt one of the following options.
- a) The Board may decide that the candidate be *reassessed* for MA once only. The Board will specify which elements of the final assessment will be

resubmitted and the period within which the resubmission is to be made. Successfully completed projects or course work may be carried forward at the discretion of the Board, but may not be reassessed for a higher mark than that given at the initial assessment. The highest classification which may normally be recommended for a candidate who satisfies the examiners at a second attempt is a Pass.

- b) The Board may decide that the candidate should *retake* either the entire course or specified course components before reassessment. The Board will specify the components which must be retaken and specify the period within which the resubmission is to be made. Where the entire course is retaken, there is no cap on the classification which can be recommended.
- c) Exceptionally, the Board may, at its discretion and for reasonable cause, decide that a candidate who has failed to satisfy the Board may not be reassessed.

Failure due to illness or other extenuating circumstances

8.5.6 If the Board of Examiners is satisfied after consideration of the extenuating circumstances form that a student's failure to submit work or poor performance was due to illness or other valid cause, the Board may adopt one of the following options.

- a) Where the Board is satisfied that there is sufficient evidence of the student's achievement, the Board may recommend the award of MA together with a Distinction if appropriate. The candidate may refuse such an award and exercise the right to be assessed, as if for the first time, in the affected element of the assessment.
- b) The Board may decide that it is necessary for the candidate to be assessed or reassessed in some or all of the elements of the assessment, or the candidate may opt for this under a) above. In either case, the assessment shall be as if for the first time.
- c) Exceptionally, where the Board does not have sufficient evidence of the student's achievement to make an award under a) above, and there are good reasons why reassessment under b) above is difficult or impossible, a recommendation may be made for the award of an Aegrotat MA if it is the view of the Board that the candidate nevertheless merits an award. The candidate may refuse such an award and exercise the right to be assessed, as if for the first time, in the affected elements of the assessment.

8.6 **Student Appeals**

The University Appeals Committee may require a Board of Examiners to reconsider a decision, provided that the former has been satisfied either:

a) that there are facts which were not known to the Board of Examiners which, had they been before the Board might, *prima facie*, have led the Board to a different decision (extenuating circumstances)

or

b) that there was a material irregularity in the conduct of the assessment.

The procedure which a student must follow in appealing under this regulation is part of an University Appeals Procedure which is made available to all students in Student Zone with which you are issued on enrolment.

9 Academic and Course Management

The course functions within the overall remit of the Academic Board of the University of the Arts London and within Central Saint Martins under the College's Academic Committee chaired by the Head of College. The Board of Studies, chaired by the Dean, is responsible to the College Academic Committee for academic matters affecting the School's courses. The Board of Studies establishes a Course Committee for every course (other than a short course) chaired by the Course Director, which meets at least once a term.

Running in parallel, there is a management structure at University and College level. The Head of College is a member of the Corporate Management Team and chairs the College Management Team, which comprises the Deans of Schools, Director of Drama Centre London, Principal Byam Shaw School of Art, Head of Research, Head of Academic Services, Head of Enterprise and Marketing, Head of Library and Learning Resources. The Deans chair their respective School Management Teams, which are comprised of the Course Directors, the Academic Co-ordinator, the School Administrator and Senior Technicians. The Dean is accountable to the Head of College and is responsible for all academic and support staff allocated to the School.

The **Course Committee** is responsible for the academic maintenance of the course and students from each stage of the course are represented on this committee, which meets at least once a term. This is the main forum for discussion, criticism and suggestions about the course and is vital for its health and development. The terms of reference of this committee are:

- to monitor and review the progress of the course and agree minor modifications to its delivery
- to consider external reports made on the course (e.g. External Examiners' reports, course review reports)
- to agree an annual report on the progress of the course
- to make recommendations on major course developments
- to make arrangements for the views of students to be sought and considered
- to make recommendations, as appropriate, to the Board of Studies, Dean of School and Course Director
- to undertake any other function or tasks delegated to it by the Board of Studies
- to approve minor changes to the course handbook

The Course Committee is composed of:

- Course Director (Chair)
- Dean of School (*ex officio*)
- Academic Co-ordinator (*ex officio*)
- Teaching staff with special responsibilities
- A representative from Learning Resources
- A representative of support staff
- Two student representatives from each year. (The students elect student representatives at the beginning of each academic year.)

The Course Committee undertakes a continuous monitoring of the progress of the course and takes action where appropriate. Students' views of the course are gathered through annual feedback meetings or individual feedback questionnaires. Prioritised issues and a summary report of their views are submitted to the Course Committee for consideration. These reports, and subsequent action taken, are included in the Annual Course Monitoring Report (ACMR), compiled by the Course Director and considered by the Course Committee in the Autumn Term of the following academic session. The ACMR, together with the relevant minutes of Course Committee discussions and a record of any actions implemented, is forwarded to a Reader Group, who report to the School Board of Studies on the report's accuracy, rigour and objectivity in reflecting on the course's activities in the previous year.

The Course Committee may make changes to the course as a result of this continuous monitoring process. The Course Committee would, however, need formal approval to change such fundamental aspects of the course as its title and award, its duration, its aims and objectives, the course regulations and the structure and broad subject content of the curriculum. Such fundamental changes would be discussed first at Course Committee and then at Board of Studies before, if appropriate, being passed upwards for further discussion and possible ratification.

The Course Committee may make recommendations to the Board of Studies about resources related to the academic delivery of the course, but it is not responsible for the baseline allocation of resources to the Course. The Dean is responsible for the allocation of resource at School level and the Course Director, in consultation with the Dean, is responsible at course level. Unless the matter directly impinges on the academic delivery of the course, managerial and administrative matters are not discussed at the Course Committee but at the regular staff meetings that the Course Director has with the course team to facilitate the day-to-day management of the course. In addition, special meetings may be held with your student representatives as required.

The **Board of Studies** oversees the development of all courses within the School and normally meets once a term. It reports to the Academic Committee of Central Saint Martins which in turn reports to the Academic Board of The University of the Arts London.

The **Academic Committee of Central Saint Martins** is responsible for advising the Head of College and Academic Board on planning the development of academic activities as a constituent college of The University of the Arts London and for academic matters relating to research, scholarship, teaching and courses within the College and on any other matters on which the Academic Committee considers it necessary to give advice in the exercise of its responsibilities.

The **Academic Board of The University of the Arts London** has representation from all five colleges within the University at teaching and support levels. You are represented through Student Union by its President

and members of its executive drawn from the various colleges. The Board is chaired by the Rector and reports to the Court of Governors of The University of the Arts London which is the ultimate governing body of the University.

Roles in the Academic Structure

The Dean: has a dual function in that he is responsible for both the academic wellbeing of all the courses in the School and for the management of resources allocated to the School. This includes accommodation, machinery, technicians, consumable materials and teaching staff. The Dean is a member of all Course Committees, chairs the Board of Studies and is a member of the Academic Committee and the College Management team led by the Head of College. The Dean is accountable to the Head of College who is in turn accountable to the Rector.

The Academic Co-ordinator is responsible to the Dean of School primarily for the development, management and monitoring of quality assurance and enhancement and validation and review across the School's subjects and courses. The Academic Co-ordinator works closely with all Course Directors, the Dean and the School Administrator and deputises for the Dean as required.

The Course Director: also has a dual function: responsibility for the academic leadership of the course, its monitoring and the maintenance of its professional standards and efficient management of the course, its staff and its resources. The Course Director is responsible to the Dean of School for both these functions.

Tutors: Responsible to the Course Director for all resources, communication and teaching matters relating to the delivery of their subject within the agreed syllabus of the course. They closely monitor students' progress and attendance and participate in the teaching and assessment of students. In collaboration with the Course Director and each other, they plan and implement projects.

Student Representatives: The students on the course elect their representatives annually to serve on the Course Committee. The role of the elected students is to represent your concerns and views about the academic and operational aspects of the course and as such they act as a channel of communication between the Committee, Board of Studies and the student body. They are voting members and participate in the debate, discussion and decision-making of the meetings and have the same rights as other serving members.

Student representatives from all Course Committees in the School elect representatives to the School Board of Studies (one from each course) and one representative to the College Academic Committee. Students are also represented on the Academic Standards Committee and the Academic Board.

All representatives have an obligation to inform and consult with the students they represent so that the views of the students as a whole are represented at all levels of the School, College and University.

10 Student Support

Student Services: The University of the Arts London provides a wide range of support and advisory services that are available to you from its Central Student Services. **Central Student Services** is open all the year round, usually Monday to Friday 9.00am - 5.00pm, and houses the University's Careers Information Centre. It is situated on the on the first floor of the University's headquarters at 65 Davies Street, London W1K 5DA - telephone 020 7514 6230. The full range of services provided is set out in 'Student Zone', the guidebook to student life at the University of the Arts, London which all students receive.

In addition to the central office, there is also a **College-based Student Services Centre** offering a 'one-stop-shop' service of general and specialist advice and guidance as well as referral to specialist staff where appropriate. The college's Student Services office is located on the Southampton Row site and is open during term time, usually Monday to Friday 9.00am - 5.00pm.

The Student Services College office is staffed by a Student Advisor who will usually be your first point of contact. The Student Advisor can give advice and guidance on a range of issues including grants, student loans, benefits, other sources of finance, accommodation and immigration rules. If your inquiry is more complex, or related to one of the areas covered by the other specialist teams, the Advisor may arrange for you to have a longer interview so that we can meet your guidance or counselling needs.

If you would like to make an appointment to discuss support for dyslexia, please contact **the Dyslexia Coordinator on ext 7043**.

Support for International Students

The College International Office is located at the Southampton Row site. Staff offer additional support when you arrive in order to ease your introduction into college life. Further support is provided throughout the duration of your studies to ensure that you may have a fulfilling and successful experience at Central Saint Martins. Please telephone 020 7514 7027 if you have any enquiries.

The University also has an International Student Advisor based at 65 Davies Street who can be contacted on 020 7514 6264. You may contact any Student Services office for information if you have any questions.

Pastoral Care

'Pastoral care' describes the support and guidance provided to you if you have personal issues of concern that may be affecting your learning experience or academic progress.

Pastoral tutorials give you the opportunity to draw the attention of the course

team to personal issues that might be affecting your learning experience, or to ask for advice about referral to Student Services or other agencies as appropriate.

If you are an overseas student and are experiencing specific problems relating to studying and living in London, in addition to support from a pastoral tutor, you may also receive advice from:

- CSM International Office, located in Southampton Row
- The University of the Arts International Student Co-ordinator, located in the Student Services Office at Davies Street

Students' Union

Membership: All enrolled students of The University of the Arts London are automatically deemed to be full members of the Student Union, unless you choose not to be*.

Every enrolled student has the right **not to be a member of the Union and therefore has the choice not to be represented by it. The University of the Arts London publicises this option through its joining procedures prior to enrolment.*

Absence

If you need to be absent from College for good reason, or are unwell and unable to attend, you should notify the Course Director or Course Administrator as soon as possible by email or telephone. If you are unable to attend for five days or more because of illness, you will need to complete a self-certification on your return which will be held in your student file.

Contact Details

Please make sure that the School Office holds accurate and current records of your address, telephone and email contact details in case we need to get in touch with you, and that you let both the School Registrar and your Course Director know of any changes as soon as they come into effect.

Your contact details will not and cannot be given out to any third party without your permission.

11 Course Team

Roles of Permanent Tutors

Andrew Haslam: Course Director(0.5) and Route Leader - Graphic Design

Val Palmer: Course Manager

Andrew Foster (0.5): Route Leader - Illustration

Sadhna Jain (0.5): Route Leader - Digital Media Design

John Ingledew (0.5): Route Leader - Photography

Associate Lecturers

A wide range of associate lecturers support the permanent team. Some teach regularly, coming most weeks of the year; others come in for specific projects and studio crits and will vary according to the nature of the course work.

School Office

In the School Office located on the ground floor of 2 – 6 Catton St you will find:

Helen Danks: School Administrator

Parminder Kaboh: Finance Officer

Murray Anderson: School Registrar

Catherine Fean: Course Administrator

Academic Co-ordinator: **Amanda Bright.** Amanda Bright's office is located on the 2nd Floor, 2 – 6 Catton Street. ext 7645 email: a.bright@csm.arts.ac.uk

Dean: **Jonathan Barratt.** Jonathan Barratt's office is located on the ground floor of 2 – 6 Catton Street Road. His PA **Alison Gilry** should be contacted if you would like to see the Dean on any official matter (ext.7301) email: a.gilry@csm.arts.ac.uk

12 Library and Learning Resources

Central Saint Martins Library is on three sites: Southampton Row/Red Lion Square, Charing Cross Road, and Back Hill in Clerkenwell. The wide-ranging collections within Central Saint Martins provide an extensive information resource. In addition to books and magazines, the libraries contain videos and DVDs, slides, audio-recordings, and a rapidly expanding collection of electronic resources.

Charing Cross Road Library specialises in fine art and fashion, while Southampton Row covers a wide range of design subjects and Back Hill specialises in the performing arts. Material for cultural and contextual studies is held at all three sites, and coverage at both Charing Cross Road and Southampton Row Libraries includes film and video, photography, and marketing and management. The Slide Library, located at Southampton Row, has a collection of over 100,000 slides covering art and design. Southampton Row Library also has a Materials & Products Collection consisting of samples, trade catalogues and directories, and a backfile of CSM theses.

Information about the library collections is available via the library catalogue. This gives access not only to the collections at Central Saint Martins but also to other libraries within the University, and library membership gives you borrowing rights at all these libraries. You can search the library catalogue from any networked computer within the University or from outside the University via the Library & Learning Resources Web Gateway, **the i page** (<http://www.arts.ac.uk/library>). The catalogue allows you to do many things - search for books, videos and other items; check what items you have taken out and when they are due back; place reservations; check opening times and locations. **The i page** also provides access to databases and e-journals, library catalogues of national libraries and other universities, a number of digital image collections, and to subject-based web guides. These subject guides link to specialist websites that have been selected for their high quality content.

All libraries contain computers dedicated to electronic information resources. Additionally, Charing Cross Road and Southampton Row Libraries contain computers that can be used for searching the Internet, email, Blackboard or for word-processing and other MS Office applications. All three libraries contain black and white photocopiers and laser printers. Charing Cross Road and Southampton Row Libraries also provide colour photocopiers. These are operated by smart cards that you can purchase from any library within the University.

All libraries operate an enquiry desk service for one-to-one assistance throughout the library's respective opening hours. Also, you can attend informal drop-in sessions in the mornings for more detailed guidance. Each course has a dedicated Course Librarian who runs induction sessions for new students and research sessions in response to requests from lecturers. The Course Librarian for MA Communication Design is Pat Dibben. He is based at Southampton Row and you can contact him on Extn 7804/Email: p.dibben@csm.arts.ac.uk.

The Library always welcomes suggestions and comments from students and staff for ways to improve the service, and 'Feed-Back Forms' are available in all libraries.

13 Programme Specification

Awarding Body	University of the Arts London
Teaching Institution	Central Saint Martins College of Art and Design
Final award	MA Communication Design
UCAS Code	N/A
Relevant QAA Benchmark Statement	N/A
Date of production/revision	06/07/05

Programme 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 effect upon the student's long term achievement and career.

The course aims to:

- develop your critical and reflective practice, to challenge conventions and adopt a strategic and proactive role within the discipline and profession of Communication Design

Programme Outcomes

The programme enables the student to demonstrate the following subject knowledge and understanding, intellectual and academic skills, practical subject skills, key attributes and transferable skills. The outcomes that the student will have demonstrated upon completion of the programme, with their associated learning and assessment strategy, are:

1. Subject Knowledge & Understanding

Outcomes

- understanding and engagement with key contextual, theoretical and critical discourses at the forefront of the discipline;

➡ Learning and Teaching Methods

- Studio workshops, lectures, tutorials, group critiques, self-initiated learning, field trips.

➡ Assessment Methods

- Assessment of achievement, as demonstrated through presentations, contribution to seminars and platform groups, research, a portfolio of completed project work.

2. Intellectual & Academic Skills

Outcomes

- Ability to systematically implement and evaluate a range of research techniques and methodologies in your practice

Learning and Teaching Methods

- Group critiques, self-initiated learning, study plan, platform groups, peer support.

➡ Assessment Methods

- Assessment of achievement, as demonstrated through presentations, contribution to seminars and platform groups, research, a portfolio of completed project work.

3. Practical & Subject Skills

Outcomes

- Ability to generate, communicate and present professionally, creative solutions within specifically defined constraints to both specialist and non-specialist audiences
- High level skills of self-direction, originality and informed decision making in tackling and solving problems

Learning and Teaching Methods

- Studio workshops, lectures, tutorials, group critiques, self-initiated learning, field trips.

Assessment Methods

- Assessment of achievement, as demonstrated through presentations, contribution to seminars and platform groups, research, a portfolio of completed project work.

4. Key Attributes & Transferable Skills

Outcomes

- Ability to locate yourself effectively within the discipline and profession, evaluating personal and professional strengths and weaknesses;
- Ability to work, contribute and participate professionally both individually and as part of a team

Learning and Teaching Methods

- Group critiques, self-initiated learning, study plan, platform groups, peer support.

Assessment Methods

- Assessment of achievement, as demonstrated through presentations, contribution to seminars and platform groups, research, a portfolio of completed project work.

Reference Points - The following reference points were used in designing the

programme;

- The Learning and Teaching policies of the University of the Arts London.
- College strategies and initiatives
- FHEQ 'M' Level descriptor.
- Consultation with industry

Programme Summary

Programme structures, features, units, credit and award requirements

The Course runs for 60 weeks on an Extended Full-Time (EFT) mode over two years. You are expected to commit 30 hours per week to your learning for each of the 60 weeks of study.

The Course has three Units:

- Units 1 and 2 run concurrently and last 25 weeks.
- Unit 3 follows after the completion of Units 1 and 2 and runs for 35 weeks.

Unit One is a 10 credit Unit and addresses the critical examination of the context of professional practice. A series of designers, illustrators and photographers will present their work and provide you with the opportunity to question their working methods, concepts and approaches within the design process. Unit 1 runs in parallel with unit 2 and provides an overview to help you locate your own practice.

Unit 2 is a 70 credit Unit and consists of two elements: the theoretical - which takes the form of a dissertation and a series of theory lectures - and the practical, which consists of a series of initial briefs and self-initiated research and visual experimentation, concluding in an individual presentation to staff and peers. Initial projects and early visual research are supported by a series of route-specific and common workshops. You are asked to link your theoretical

Distinctive features of the programme

- Emphasis on research and design theory in order to develop an understanding of the social context for experimentation and professional practice.
 - The course has four routes representing four key communication channels. In each of the routes, the relationship between text, image and the various technologies plays a defining role.
1. **Graphic Design:** Defined as 'the visualisation of language', fertile new areas of enquiry are introduced for typography. The course's approach to typography goes beyond aesthetics and legibility to include semantics, grammar, narrative and oral traditions. Research and intensive debate, will enable you build an understanding and challenge the conventions of typography and visual communication.
 2. **Digital Media:** While this route encompasses the gamut of multimedia communication design and includes tuition in a comprehensive portfolio of software, our philosophy is to look beyond material technology to the content and ideas necessary to produce innovative and influential work. A series of briefs help you to develop

research and practice and be able to position your work within the professional practice context of Unit 1, which runs concurrently.

Unit 3, a 100 credit Unit, is underpinned by the work undertaken in Units 1 and unit 2. It involves identifying an area of focus, a problem, or theme, through a formal research proposal, and investigating the area before developing a self-directed project or thematic body of work.

Total Credits – 180

Notional Learning Hours – 1800

design thinking and technical skills, with a critical awareness of contemporary issues and processes in new media. You will acquire fluency in the numerous roles required of the multimedia designer – director, editor, author and composer.

3. **Illustration:** The aim of this route is to evaluate the fine line between individual aspiration and the realities of professional practice. This is accomplished through integrating live projects (often set by visiting professionals) with experimental briefs, which promote personal expression and vision. Students following this pathway explore the relationship between text and image, client and illustrator, voice and message, narrative and concept.
4. **Photography:** The Photography route offers the opportunity for highly creative and motivated individuals to join a community exploring photography as a potent method of visual communication. You are expected to undertake a high level of research and analysis and to develop technical excellence. Individuality, innovation and experimentation are encouraged, leading to work with a great depth and intensity of vision. Photography route students are expected have an overview on the whole spectrum of visual communication and are encouraged to form creative partnerships with students in other routes. Traditional photography is explored alongside and in partnership with digital imaging throughout. Constant elements in photography include: Exploring London as a creative hub and resource; Creative challenge; Individual creative response to projects; Learning by doing; Exploring new methods, Languages and fusions Visual eloquence; Creative partnership; Maximum

creativity; Working with clients and interaction with industry

Recruitment and Admissions

Admission Policy/Selection Criteria

The course attracts a range of individuals, from recent graduates to practising designers. It has a broad international mix, which adds to the cultural diversity of the course. We are looking for resourceful, talented and enthusiastic students, committed to following a postgraduate programme of study. Candidates are selected for places on merit, their perceived ability to make a contribution to communication design and research at postgraduate level, and their willingness to participate in the community atmosphere of the course.

The **Graphic Design** route is intended for those who wish to study, discuss and explore the disciplines involved in graphic design, particularly typography. Applicants will be expected to evidence

- conceptual thinking within design,
- a sound understanding of typography and related software; the ability to organize levels of information;
- analytical and / or expressive skills within design
- personal vision/style.

The **Digital Media** route welcomes students from a rich diversity of disciplines, interested in developing and extending the language of digital communication. Applicants with a personal vision will be expected to evidence

- conceptual thinking,
- a sound understanding of interactive or sequential film/video; the ability to organize levels of information
- knowledge of software and programming.

The **Illustration** route is suitable for those considering a career in illustration, for those with relevant experience in other disciplines and those who already have professional experience of illustration and wish to return to study.

Applicants will be expected to demonstrate

- conceptual thinking
- evidence of both a technical facility and intellectual debate within image;
- confidence with a range of media;

- quality of drawing, and use of line, colour and form.

The **Photography** route is suitable for those who wish to consider a career in photography, art direction or develop illustration through the photographic process. It is appropriate for those who already have professional experience of photography.

Applicants will be expected to demonstrate

- conceptual thinking within photography or image
- evidence of both technical facility and intellectual debate within image
- critical visual judgement
- technical ability in wet or digital photography

Entry Requirements

- An applicant will be considered for admission who has already achieved a relevant Honours degree; evidence of experiential learning equivalent to a degree; or 3 years' relevant professional experience.
- Applicants whose first language is not English must demonstrate their competence in English to IELTS Level 7 by the production of an IELTS Certificate or evidence of an equivalent level of achievement.

Admission Procedures

The selection procedures for the course adhere to the Equal Opportunities policy of the University of the Arts London.

Applicants should apply directly to the College using the College's application form.

The application must include:

- a completed application form
- a completed Study Proposal form, giving a detailed description of the programme of work you propose to follow and its possible outcomes
- a selection of up to 20 slides **or** a video **or** Mac format CD of recent work (no portfolios)
- 2 references from your tutor or someone who knows your work,
- copies of your latest examination results where applicable,

All applicants will normally be interviewed so as to confirm the appropriateness of the course to their needs, and to establish that the student has the necessary motivation, background and capacity to contribute, and the potential to succeed on the course.

Further details available from the Course Administrator:
020 7514 7369, the College Prospectus or via the
College website

Course Diagram

Term 1	Induction	Unit 2: Theory and Practice (70 credits)
	Unit 1: Context (10 Credits)	
Term 2		
Term 3	Summative Assessment	Summative Assessment
	Unit 3: Resolution (100 credits)	

Term 4

Term 5

Term 6

Summative Assessment
Completion of Master of Arts Degree



University of the Arts London

David Hernández Méndez

has been awarded the degree of

Master of Arts

*having followed an approved
programme of study in*

Communication Design

at

Central Saint Martins
College of Art and Design

19th December 2008

Sir Michael Bichard
Rector



Certificate number 18714

APOSTILLE

(Hague Convention of 5 October 1961 / Convention de La Haye du 5 octobre 1961)

UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND

1. Country: United Kingdom of Great Britain and Northern Ireland
Pays: Royaume-Uni de Grande-Bretagne et d'Irlande du Nord

This public document / Le présent acte public

2. Has been signed by **Grahame Barrie-Shilson**
a été signé par

3. Acting in the capacity of **Official of the Foreign and Commonwealth Office.**
agissant en qualité de

4. Bears the seal/stamp of
est revêtu du sceau/timbre de

5. at London/à Londres

Certified/Attesté
6. the/le **12 November 2009**

7. by Her Majesty's Principal Secretary of State for Foreign and Commonwealth Affairs /
par le Secrétaire d'Etat Principal de Sa Majesté aux Affaires Etrangères et du Commonwealth.

8. Number/sous No **I327573**

9. Stamp
timbre

10. Signature: **M. Bayley**



For the Secretary of State / Pour le Secrétaire d'Etat

If this document is to be used in a country which is not party to the Hague Convention of 5 October 1961, it should be presented to the consular section of the mission representing that country. An apostille or legalisation certificate only confirms that the signature, seal or stamp on the document is genuine. It does not mean that the contents of the document are correct or that the Foreign & Commonwealth Office approves of the contents.

"I certify that to the best of my knowledge this document is the original and valid in every respect."
★ 27 Oct 2009 ★
BRITISH COUNCIL
Mexico

**Reem Shafiq
Deputy Director**

This document has been signed by
Reem Shafiq
acting in the capacity of
Official
at the British Council
in Mexico
Signed G Barrie-Shilson
Name GRAHAME BARRIE-SHILSON
Legalisation Office,
Consular Directorate
Foreign and Commonwealth Office
Date 12/11/09

Name of Student David Hernandez Mendez
Date of Birth 03 November 1971
Student ID HER04134082
HESA Reference No. 0410241340825
Award Master of Arts in Communication Design
Degree Classification Pass
Date of Progression 08 January 2009
Mode of Attendance Full-Time
College and School Central Saint Martins
School Of Communication, Product & Spatial Design
Year of Study 2 (Academic Year 07/08)
Credits Required this Year 180
Credits Achieved this Year 180

Record of Learning and Achievement

Code	Unit Title	Credits	Level	Mark	Grade
MU000749	Context	10	7	75	P
MU000750	Theory And Practice	70	7	53	P
MU000751	Resolution	100	7	71	P

Assessment Description

The grades for individual units counting towards the overall result are weighted according to the credit rating of the unit. For undergraduate courses, the assessment classification is based only on the final year; for postgraduate courses, the assessment classification is based on the final major project unit and/or dissertation unit.

Standard Notes:

- *The language of instruction and assessment at University of the Arts London is English.*
- *All units listed were successfully completed on the first attempt except where indicated by an asterisked grade and mark. Grades marked with a C indicate credit awarded under the University's rules on compensation.*
- *Where the Exam Board has exercised its right to adjust a classification they do not adjust actual unit marks. For this reason the marks shown above may not necessarily compute to the classification shown.*
- *Units for which the student was accredited on the basis of prior (or experiential) learning are indicated by the acronym APL instead of a grade.*
- *Units for which the student was accredited on the basis of an international or Erasmus exchange period are indicated by the acronym EXCH instead of a grade. Please refer to the host institution's Transcript of Records*

We are pleased to confirm the validity of the above information – please call +44 (0)20 7514 6214

UAL: University of the Arts London

Nombre del estudiante David Hernandez Mendez
Fecha de nacimiento 3 de noviembre de 1971
Identificación del estudiante HER04134082
No. de referencia HESA 0410241340825

Galardón Maestría en Artes en Diseño de la Comunicación
Clasificación de Grado Aprobado
Fecha de progresión 8 de enero de 2009
Modo de asistencia Tiempo completo
Colegio y escuela Central Saint Martins
Escuela de Comunicación, Producto y Diseño Espacial

Año de estudio 2 (Año académico 07/08)
Créditos requeridos este año 180
Créditos obtenidos este año 180

Registro de aprendizaje y logros

Código	Título de la unidad	Créditos	Nivel	Marca	Grado
MU000749	Contexto	10	7	75	P
MU000750	Teoría y práctica	70	7	53	P
MU000751	Resolución	100	7	71	P

Descripción de la evaluación

Las calificaciones de las unidades individuales que cuentan para el resultado general se ponderan de acuerdo con la calificación crediticia de la unidad. Para los cursos de pregrado, la clasificación de la evaluación se basa solo en el último año; para los cursos de posgrado, la clasificación de la evaluación se basa en la unidad final del proyecto principal y / o unidad de disertación.

Notas estándar:

- *El idioma de instrucción y evaluación en la University of the Arts London es el inglés.*
- *Todas las unidades enumeradas se completaron con éxito en el primer intento, excepto donde se indique con un asterisco y una marca. Las calificaciones marcadas con una C indican crédito otorgado según las reglas de compensación de la Universidad.*
- *Cuando la Junta Examinadora ha ejercido su derecho de ajustar una clasificación, no ajusta las calificaciones de las unidades reales. Por esta razón, las calificaciones que se muestran arriba pueden no necesariamente corresponder a la clasificación mostrada.*
- *Las unidades para las cuales el estudiante fue acreditado sobre la base de un aprendizaje previo (o experiencial) se indican con el acrónimo APL en lugar de una calificación.*
- *Las unidades para las que el estudiante fue acreditado sobre la base de un período de intercambio internacional o Erasmus se indican con el acrónimo EXCH en lugar de una calificación. Consulte la transcripción de registros de la institución anfitriona*

Nos complace confirmar la validez de la información anterior; llame al +44 (0) 20 7514 6214

UAL: University of the Arts London

Fecha: 22 de octubre de 2020

A quien corresponda,

Con referencia a: David Hernandez Mendez (Fecha de nacimiento: 3 de noviembre de 1971)
Identificación del estudiante: HER04134082

Esto es para confirmar que David estaba matriculado en Central Saint Martins, que forma parte de la University of the Arts London (antes conocida como The London Institute).

David se inscribió en el curso de **Maestría en Artes (MA) en Diseño de la Comunicación** y recibió la Aprobación en la Junta de Exámenes celebrada el 8 de enero de 2009.

Este grado de Maestría en Artes del Reino Unido tiene un valor de 180 créditos (Nivel 7) según el Marco de Calificación de Educación Superior del Reino Unido. Esto equivale a 90 ECTS de segundo ciclo en el marco del Programa Europeo de Transferencia de Créditos dentro del Espacio Europeo de Educación Superior.

Este fue un curso de tiempo completo de dos años y las fechas del término estándar fueron del 4 de octubre de 2004 al 8 de enero de 2009 (David volvió a tomar parte del curso para el año académico 2005/06). Este curso se impartió y evaluó en inglés.

También he adjuntado una transcripción oficial de UAL y un esquema de calificaciones.

Si tiene más preguntas, no dude en ponerse en contacto conmigo.

Atentamente,

Paul Lightfoot

Registro Académico (Evaluación)
Administrador Senior

Camberwell College of Arts
Central Saint Martins
Chelsea College of Arts
London College of Communication
London College of Fashion
Wimbledon College of Arts

University of the Arts London
272 High Holborn
London WC1V 7EY
United Kingdom

T: +44 (0)20 7514 6213 E:
p.lightfoot@arts.ac.uk

Date: 22 October 2020

To Whom It May Concern,

Re: David Hernandez Mendez (Date of birth: 03 November 1971)
Student ID: HER04134082

This is to confirm that David was enrolled at Central Saint Martins, which forms part of University of the Arts London (formerly known as The London Institute).

David was enrolled on the **Master of Arts (MA) in Communication Design** course and was awarded a Pass at the Examination Board held on 08 January 2009.

This UK Master of Arts award is worth 180 credits (Level 7) under the UK Framework for Higher Education Qualifications. This equates to 90 second-cycle ECTS under the European Credit Transfer Scheme within the European Higher Education Area.

This was a two-year full-time course and the standard term dates were from 04 October 2004 to 08 January 2009 (David re-sat part of the course for academic year 2005/06). This course was delivered and assessed in English.

I have also enclosed an official UAL transcript and mark scheme.

If you have any further questions, please do not hesitate to contact me.

Yours faithfully,



Paul Lightfoot
Senior Administrator (Assessment)
Academic Registry

University of the Arts London			15 Point Scale Conversion Table			
Letter grade	Point value	Equivalent Percentage Mark	Classification			
			Undergraduate			Postgraduate
			BA, BSc	FdA, FdSc	Cert HE Dip HE	Taught Masters, PG Dip, PG Cert, Grad Dip, Grad Cert
A+	15	95-100%	1 st	Distinction	Distinction	Distinction
A	14	90-94%				
A-	13	85-89%				
B+	12	80-84%	2:1	Merit Plus	Pass	Pass
B	11	75-79%				
B-	10	70-74%				
C+	9	65-69%	2:2	Merit	Pass	Pass
C	8	60-64%				
C-	7	55-59%				
D+	6	50-54%	3 rd	Pass		
D	5	45-49%				
D-	4	40-44%				
E	3	30-39%	Marginal Fail			
F	2	1-29%	Fail			
F-	1	0%				
NS	0	0%	Non-submission			

The 15 Point Scale is part of a range of developments at the University of the Arts London, designed to make marking and assessment easier to understand, improve the speed, clarity and helpfulness of feedback to students, reduce the bureaucracy of calculating results, and make assessment fairer and more transparent.

To convert UK credits on the Credit Accumulation and Transfer Scheme (CATS) to European credits for the European Credit Transfer System (ECTS), divide these by two (e.g. 40 CATS credits = 20 ECTS credits).

ECTS scale	UAL Grade	Percentage of the total number
A	A+ to A-	10%
B	B+ to B	25%
C	B- to C+	30%
D	C to D	25%
E	D-	10%

University of the Arts London Tabla de conversión de escala de 15 puntos

Grado de la letra	Valor en puntos	Marca de porcentaje equivalente	Clasificación			
			De licenciatura			Postgrado
			BA, BSc	FdA, FdSc	Cert HE Dip HE	Taught Masters, PG Dip, PG Cert, Grad Dip, Grad Cert
A+	15	95-100%	1ro	Distinción	Distinción	Distinción
A	14	90-94%				
A-	13	85-89%				
B+	12	80-84%	2:1	Mérito Plus	Aprobado	Aprobado
B	11	75-79%				
B-	10	70-74%				
C+	9	65-69%	2:2	Mérito	Aprobado	Aprobado
C	8	60-64%				
C-	7	55-59%				
D+	6	50-54%	3ro	Aprobado	Aprobado	Aprobado
D	5	45-49%				
D-	4	40-44%				
E	3	30-39%	Reprobación marginal			
F	2	1-29%	Reprobación			
F-	1	0%	Reprobación			
NS	0	0%	No presentación			

La escala de 15 puntos es parte de una variedad de desarrollos en la University of the Arts London, diseñada para facilitar la comprensión de la calificación y la evaluación, mejorar la velocidad, claridad y utilidad de la retroalimentación para los estudiantes, reducir la burocracia de calcular los resultados y hacer la evaluación más justa y transparente.

Para convertir los créditos del Reino Unido en el Programa de Acumulación y Transferencia de Créditos (CATS) en créditos europeos para el Sistema Europeo de Transferencias de Créditos (ECTS), divídalos por dos (por ejemplo, 40 créditos CATS = 20 créditos ECTS).

Escala ECTS	Grado UAL	Porcentaje del número total
A	A+ to A-	10%
B	B+ to B	25%
C	B- to C+	30%
D	C to D	25%
E	D-	10%