

COURSE HANDBOOK 2010/2011
BA (HONS) GRAPHIC DESIGN COMMUNICATION



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Camberwell Chelsea Wimbledon

BA (HONS) GRAPHIC DESIGN COMMUNICATION

Course Title	BA Honours Graphic Design Communication
Title of Award	Bachelor of Arts Honours Degree
Awarding Body	University of the Arts London
College	Chelsea College of Art and Design
Course Director	Geoff Thomas-Shaw
Mode of Delivery	Full-time
Duration	Three years
Course Start	October 2010

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 Welcome from the Head of Colleges

Welcome to Chelsea College of Art and Design. Your college is one of three colleges within an alliance called Camberwell, Chelsea and Wimbledon (CCW), which in turn forms part of the University of the Arts London.

This handbook provides important information regarding your course, and sets out how the individual units will be taught and assessed. Also included are details regarding access to the libraries, other learning resources, and a section on the university's regulations.

Further information will be provided during your induction and during the course delivery. You will be allocated a tutor who will discuss your academic progress with you and help to support you, either in person or by directing you to specialist services within the University.

As a student of CCW you are an important part of the University community. Your learning experience is very important to us and we would encourage you to participate in helping us as we seek continually to improve the experience of our students. Whether you choose to stand for election as a course representative, or give feedback via surveys, we would like to hear your views about your course, the college and the University.

I am delighted that you have chosen a course at Chelsea and I am confident that you will find your course stimulating and rewarding. The course team, technical and support staff all look forward to working with you as you pursue your studies.

Professor Chris Wainwright
Head of Colleges

2 Introduction

The University of the Arts London brings together in a single federated structure six of the most famous art and design colleges in the world. It comprises Camberwell College of Arts, Central Saint Martins College of Art and Design, Chelsea College of Art and Design, London College of Fashion, London College of Communication and Wimbledon College of Art. Each of these has its own distinct approach, its own national and international reputation and its own established links with professional and cultural bodies. With a combined student population of 18,000, the University of the Arts London is one of the world's largest academic centres for art, design and communication.

Chelsea College of Art and Design can trace its origins back to 1895. Previously sited on four campus locations in the west of London, it relocated to its current site on Millbank in 2004. The current student community is approximately 1500 students. The college's reputation for excellence in teaching and learning attracts students, staff and visitors from all over the world. The major strength of the courses is the student-centred study and the dedicated teaching teams that include many artists and designers of national and international repute and many experimental practitioners, theorists and curators

Chelsea has joined two other colleges of the University - Camberwell College of Arts and Wimbledon College of Arts – to form a three college structure called CCW (Camberwell, Chelsea and Wimbledon). The colleges have a dynamic and well established research environment with world class artists, designers and theorists working at the forefront of their field. They benefit from outstanding research, technical, and teaching resources.

London as a learning resource

The location of the colleges is a vital resource for students. Students benefit from London's cultural diversity and wealth of cultural resources such as museums, galleries, theatre, film, poetry, archives, libraries, artist studios and artist communities. Leading publicity houses, art and design journals and specialist arts organisations are based in London. Our courses draw on contribution from those involved in such areas, bringing students access to London's artistic life and professional and cultural practices.

The colleges attract students globally. This enriches the cultural diversity within the colleges and greatly adds to the variety and quality of the student body. Internationally known artists and designers contribute to the exciting learning environment in every subject area. Opportunities are available for students to undertake exchanges with many Universities and different centres of excellence across the world.

3 Course rationale, aims and objectives

3.1 Course rationale

'It's about the big idea that challenges the brief and is beautifully realised'.

BA (Hons) Graphic Design Communication at Chelsea will stimulate your passion for generating dynamic ideas and encourage your core skills in creating innovative concepts that are supported by the development of professional digital, technical and presentation flair.

With a high emphasis on exclusive "live" projects in collaboration with the industry, the course offers a comprehensive grounding in the key principles of graphic design and critical awareness. You will have the opportunity to work in design for print and moving image, benefiting from innovative use of online resources and creative blogs to support you in self-directed study off campus. Creative work in online platforms constitutes the basis for staff and students' ongoing research and innovation in our teaching and learning practice.

Our strong links with industry are evidenced by the opportunity for you to engage with live briefs introduced by practitioners and clients across a range of specialist areas, and with internationally recognised Professional Design Award schemes and exclusive commissions. This includes the Association of Design and Art Directors, (D&AD) Student Design Awards - success from our students is annually recognised by the subject lead body. An emphasis on live projects dealing with youth-orientated issues, brands, products and services constitute a key element of the course. Outcomes are published online, in live broadcast and in print. Clients have recently included: Hedkandi, Sonia Bravia, Adidas, MTV, London Press, Umbro, Graphic Thought Facility, Nike, BBC, VH1, MTV, Nike Europe, Ministry of Sound, Showstudio, Conde Nast, Alexander McQueen, Why Not Associates, Fred Perry Elle, and Wallpaper magazines among many others.

You will engage, at all levels, with a wide range of innovative and dynamic visiting lecturers who are appointed as leaders in their field to work alongside our core staff on tailored units. In addition a regular Professional Speaker programme invites all students to participate in presentations where a diverse range of leading professionals share their philosophies and professional practices. These provide you with opportunities to network, build vital contacts and gain crucial experience. Recent professionals working with the course include representatives from E4, Ridley Scott Associates, Ministry of Sound, and Vogue, Wonderland and Twin magazines.

Critical enquiry will inform your studio practice and encourage you to consider your design practice within a broader context. The connectivity between graphic design practice and contextual theory will underpin your creative practice and enhance your critical writing skills. Successful dissertations are typically concerned with innovations in technology, social interaction and emerging public information distribution platforms. Dissertation abstracts are commonly published alongside practical work in graduate catalogues.

3.2 Course aims

We aim to offer you:

- A supportive atmosphere that advances your knowledge and understanding of graphic design communication concepts, techniques and debates.
- An open and culturally diverse environment that fosters experimentation, dialogue and collaborations.
- A variety of learning opportunities that foster the integration of theory and practice through engagement with established research methods, current practice-based research and collaborations with the University's research centres.
- A dynamic learning environment that enables you to develop your practice and your identity as a graphic designer.
- Opportunities for you to engage with current and emerging professional practices through practitioner-led teaching teams, collaborations, awards and placements with organisations at the forefront of the communication industry.
- Opportunities for the development of transferable and professional skills relevant to employment and/or further study.

3.3 Course Learning Outcomes

On successful completion of this course you should be able to:

1. demonstrate a broad and systematic critical understanding of historical, contextual and contemporary debates related to Graphic Design Communication, together with the ability to evaluate and interpret them.
2. carry out sustained, systematic critical and practical research, using relevant resources and appropriate methods of analysis, enquiry and experimentation.
3. apply established and emerging Graphic Design techniques effectively, including a range of practice-based two and three-dimensional skills in both print (analogue) and digital media.
4. manage your own learning and continuing development, through independent planning and organisation, critical reflection and self-evaluation.
5. use Graphic Design Communication and presentation skills in order to articulate complex ideas and respond effectively to a range of industry and self-initiated briefs, using specialist language effectively.
6. demonstrate personal ambition, responsibility and decision making in order to respond to complex scenarios in a professional context or further study

3.4 Personal and Professional Development (PPD)

The course is committed to supporting you in developing the skills, knowledge and confidence necessary to continue your creative practice, and for future study or employment. These skills can be described as personal and professional development and are referred to as PPD. We aim to support your ability to take responsibility for your learning and your professional development. However, PPD is not a separately delivered unit. Rather, PPD skills will be learned and assessed through the course units. CCW will also provide you with opportunities to develop your skills through bespoke course specific sessions, talks with industry practitioners and career management seminars.

The PPD objectives are to enable you to:

- demonstrate transferable skills that will enhance your ability to undertake career opportunities within a changing professional environment.
- envisage and pursue realistic opportunities for employment, self-employment, research, or further study.
- develop a commitment to, and a capacity for, ongoing learning and professional development.

The PPD map in section 5.11 of the course handbook sets out progressive outcomes that you are expected to achieve throughout the course. Within each unit description you will see which PPD skills are developed through that unit.

One of the key ways of developing these skills is self-evaluation, which runs throughout the course and is part of the assessment evidence for each level of study. Self-evaluation enables you to reflect on your learning, encouraging you to critically evaluate and develop your practice.

The self-evaluation form is part of the assessment evidence for the Induction Unit in the first year and then forms part of the assessment evidence for each of the practice units in each year.

4 Course structure and outline curriculum

4.1 Course structure and assessment diagram¹

Course structure and assessment diagram				
Term 1		Term 2		Term 3
Level 4	Unit 1 Introduction to study in HE 20 credits	Summative Assessment	Unit 3 Concept and Narrative 40 credits	
	Unit 2 Analogue and Digital Visualisation 40 credits			
	Unit 4: Creativity and Context 20 credits	Formative Assessment	continued	
Exit point: Cert HE				
Level 5	Unit 5: Elective 20 credits	Summative Assessment	Unit 7 Developing a Personal Language 40 credits	
	Unit 6 Exploring the professional Brief 40 credits			
	Unit 8: Culture and Context 20 credits	Formative Assessment	continued	
Exit point: Dip HE				
Level 6	Unit 9 Professional and Personal Practice 80 credits	Formative Assessment	continued	
	Unit 10: Dissertation and Project Blog 40 credits		continued	

¹ A more detailed assessment map can be found in Section 7.6 (Assessment Maps).

4.2 Outline curriculum

Throughout the course you will embark on a journey that has been designed to support your engagement through a number of tailored units, each offering experimental, creative, professional and contextual opportunities. In combination they will support your personal ambitions within the graphic design and communications profession or towards further, postgraduate study.

Unit titles

Unit 1	Introduction to Study in Higher Education
Unit 2	Analogue and Digital Visualisation
Unit 3	Concept and Narrative
Unit 4	Creativity and Context
Unit 5	Elective
Unit 6	Exploring the Professional Brief
Unit 7	Developing a Personal Language
Unit 8	Culture and Context
Unit 9	Professional and Personal Practice
Unit 10	Dissertation and Project Blog

Level Four

This is the common studio-based first year programme, which examines design processes and explores contemporary design communication in all its diversity. It includes experimentation in mark making, typography and print, together with an exploration of the application of digital media within the field of communication design. This will inform the development of your personal specialist skills for the next level of study.

Level 4 Learning Outcomes

On successful completion of Level 4 you should be able to:

1. demonstrate knowledge of the key principles of Graphic Design Communication, and an ability to evaluate and interpret these within the subject.
2. develop lines of enquiry and make sound judgements in your critical and practical research through your presentation, evaluation and interpretation of data.

3. evaluate the appropriateness of processes, skills and methods of Graphic Design Communication in order to explore your ideas, resolve problems and realise outcomes.
4. use self-reflection and critical and contextual evaluation as part of the learning process.
5. communicate your ideas and findings accurately using structured and coherent arguments and some specialist language.
6. demonstrate transferable skills and qualities such as initiative, problem solving, time management and personal responsibility.

Unit 1 Introduction to study in Higher Education 20 Credits

You will be introduced to undergraduate study and to the aims and structure of your course. Introductory reviews of your work will help you to locate your ideas and interests within the course. You will learn about research and study skills, develop reflective and critical skills and begin to become an increasingly independent learner. Workshop, library and technical inductions will help you to understand the resources that are available to you. In addition you will be introduced to other resources such as IT and Academic Support.

Unit 2 Analogue and Digital Visualisation 40 Credits

You will be encouraged to undertake visual research and develop both analogue and digital and two and three dimensional drawing and visualising skills through interpretation, representation and communication. An introduction to typographic design and its language, purpose and processes explores both hand-generated and digital responses.

Unit 3 Concept and Narrative 40 Credits

This unit is concerned with the development of the conceptual thought processes and critical analysis of design exercises which explore effective narrative communication forms. A preliminary exploration of narrative forms within graphic media and visualising design concepts within digital environments will allow you to make informed choices towards further work at level 5 (year 2). The unit culminates in the preparation of an individual portfolio.

Unit 4 Creativity and Context 20 Credits

This unit asks you to situate your practice within both a historical and contemporary overview of cultural and technological change. The focus is on modernism and the city and changes related to digital technology. A design-led brief and an essay exploring these issues are the points of assessment.

Level Five

At this level you will be encouraged to explore a range of creative possibilities in approaching the design brief through a range of processes, media and materials as a way to develop a self-critical personal design language. In order to define your research strategies, you will engage with the broad contexts that inform design practice. You will be encouraged to use London as a context and resource for study. The aim is to advance your application of production and critical skills into design processes. In order to aid you in this process, we will offer opportunities for you to engage with input from professional designers, peer critiques, workshops, seminars and discussions. Project work is supported through the integrated teaching of history, theory and contemporary practice.

Level 5 Learning Outcomes

On successful completion of Level 5 you should be able to:

1. demonstrate knowledge and critical understanding of the key principles of Graphic Design Communication, and of the ways in which those principles have developed.
2. apply established critical, contextual and practical research methods, appropriate to your approach to Graphic Design Communication, in order to test and extend your enquiry.
3. select and use appropriate and new and emerging processes, skills and methods of Graphic Design Communication effectively in order to explore your ideas, solve problems and realise outcomes as a body of work.
4. use self-reflection and critical evaluation to exercise personal responsibility, decision-making and planning.
5. Effectively communicate information, ideas and arguments in a variety of forms using language and techniques appropriate to Graphic Design and wider communications.
6. explore and test your research in an appropriate professional context, deploying relevant professional skills, such as negotiation, collaboration and initiative.

Unit 5 Elective 20 Credits

This unit offers you the opportunity to choose from a menu of courses. You will be aided in this decision through the tutorial system. The elective unit offers you the opportunity to undertake a short period of study that complements and enhances your main area of study. Elective units help to extend and develop your knowledge base and can give you a chance to benefit from interaction with students from different disciplines. An elective 'fair' will take place where all the different options available will be explained and their content and approach outlined.

Unit 6 Exploring the Professional Brief 40 Credits

You will continue to explore the creative possibilities of the design brief alongside the development of a personal language and specialist choice, focusing on effective strategies in problem solving utilising digital video and the web or creative typography and print media. There is an opportunity for the exchange of a number of students in partner institutions during this unit and also participation in work-based learning/placements.

Unit 7 Developing a Personal Language 40 Credits

This unit shifts the emphasis to the demands of the professional world of practice and engages you in multidisciplinary, live briefs introduced by practitioners and clients across a range of specialisms within the area of contemporary design communication. A strong emphasis on professional, related learning practices will encourage you to work both individually and in teams towards the development of personal choices, interests and direction.

Unit 8 Culture and Context 20 Credits

This unit explores issues surrounding communication within society today. You will be encouraged through your own visual presentations and reading to engage with a broad range of ideas which shape today's cultural production. Towards the end of the unit you will work towards an outline plan and topic selection for the dissertation.

Level 6

During the final year the emphasis shifts to more self-directed project work. You will develop a sound understanding of the links between technology and users, between creativity and the professional sector, and between theory and practice. You will focus and distinguish your portfolio, combining creative innovation with design excellence. Examples of digital and multimedia design fields within which students typically work includes: web-based design, installation, animation, video, interactive publishing and broadcast media. As the demands of the course increase, there is a greater emphasis on the development of a personal portfolio that is informed by employment and/or further study ambitions.

Level 6 Learning Outcomes

On successful completion of Level 6 you should be able to:

1. demonstrate a broad and systematic critical understanding of historical, contextual and contemporary debates related to Graphic Design Communication, with the ability to evaluate and interpret them.
2. carry out sustained, systematic critical and practical research, using relevant resources and appropriate methods of analysis, enquiry and experimentation

3. apply established and emerging Graphic Design techniques effectively, including a range of practice-based two and three-dimensional skills in both print, (analogue) and digital media.
4. manage your own learning and continuing development, through independent planning and organisation, critical reflection and self-evaluation.
5. use Graphic Design Communication and presentation skills in order to articulate complex ideas and respond effectively to a range of industry and self-initiated briefs, using specialist language effectively.
6. demonstrate personal ambition, responsibility and decision making in order to respond to complex scenarios in a professional context or further study.

Unit 9: Professional and Personal Practice 80 Credits

In the first half of level 6 you will be encouraged to further realise your professional aims by participating in a distinctive live project and an internationally recognised Professional Design Award scheme. Each brief offers sectors across a broad range of specialist areas that each challenge contemporary approaches to design, with an emphasis on innovative but appropriate solutions within a sympathetic social context. Critical reflection within these projects contributes towards development and production of a final project statement establishing the context and criteria of design direction in a final major body of work.

In the second half of your final year you will develop and finalise your final project, the original culmination of your personal design development process established during the course, highlighting your individual professional or research-based aspirations. The focus of this project is negotiated through a student learning agreement to evidence confirmation of the proposed ideology and communication methods.

Unit 10 Dissertation and Project Blog 40 Credits

This unit provides an opportunity for you to engage in a subject area which interests you. Whilst the focus of the topic may be design-led it is recognised that a far wider cultural remit in terms of subject matter can often be more rewarding for you and help you to critically engage with your own practice. In addition, you will put together a Project Blog, through which you will contextualise your progress towards your Final Project and your engagement with contemporary design practice.

4.3 Credit requirements

In conformity with the University Credit Framework, you will receive 120 credits for each successfully completed level of the course by meeting the assessment requirements at that level. Credits are awarded at three different levels of study (levels 4, 5 and 6), which follow *The Framework for higher education qualifications in England, Wales and Northern Ireland* (FHEQ).

To achieve a BA Honours Degree, you must acquire a sum total of 360 credits (120 at each level). As well as being given credit for units satisfactorily completed, you will be given a mark to indicate the level of achievement. Your final mark will be determined by the marks that you achieve for level 6 units. Unit 9 will count towards 66.7% of your final mark, and Unit 10 will count towards 33.3% of your final mark.

5 Course Units

5.1 Introduction to Study in Higher Education

Level	Level 4 FHEQ
Location within Course	Weeks 1 - 15
Credit Rating	20 credits
Indicative Learning Hours	200 hours
Notional Contact Hours	40 hours
Access to Supervised facilities	80 hours
Independent Study	80 hours

Overview

This Unit has three core purposes:

- to introduce you to learning at undergraduate level
- to orientate you within your course, the College and the University
- to induct you into the specific practices and knowledge base of your discipline

The Unit will enable you to acquire and improve your skills, understanding and approaches to learning that underpin your studies at this level, in your course as a whole, and beyond. Emphasis is placed on the skills needed to locate, navigate and communicate information effectively and appropriately. You will be introduced to resources that will support your studies.

Indicative Content

The areas listed below will be explored through topics relevant to your particular discipline and course.

- The world of higher education: key aspects of the learning culture on your course, at your College and in UAL
- Critical research skills: textual and visual
- Essential skills for visual communication
- Essential skills for academic writing, with particular reference to essays, reports and reflection
- Information and Communication Technology skills with particular reference to web technologies
- Collaborative working practices
- Presentation skills
- The availability of opportunities for activities alongside and outside the curriculum, such as volunteering, mentoring and student societies

Learning and Teaching Methods

- lectures
- presentations
- group work
- research methods exercises
- technical introductions
- academic skills workshops

Learning Outcomes

On successful completion of this unit, you will be able to achieve the following learning outcomes:

Unit 1 Learning Outcomes	Marking criteria
1. evidence of engagement with the principles and practices of your discipline	Subject Knowledge
2. an ability to locate and evaluate information from a range of written and/or visual sources	Research Analysis
3. an ability to communicate ideas and arguments in an academic form	Communication and Presentation
4. evidence of engagement with the principles of Personal and Professional Development	Personal and Professional Development

UAL Marking Criteria

Your work in this unit will be assessed against University of the Arts marking criteria, which are designed to give you clear feedback on your achievement. The table above indicates how they relate to the unit learning outcomes.

The full marking criteria descriptions for Learning Outcomes and UAL standard student feedback form for assessment can be found under Section 7, Assessment.

Assessment Evidence

- reflective statement
- written assignment
- online blog (development file)

Recommended Texts and Resources

Berger, J (1972) *Ways of Seeing*. London: Penguin Books & video recording DVD
BBC series

Booth, W., Colomb, G. & Williams, J. (2003) *The Craft of Research*. Chicago:
Chicago Press.

Calabria, J & Burke, D. (2000) *Sams Teach Yourself Microsoft Windows 2000
Professional in 10 Minutes*. Indianapolis: Sams

Chambers, E. & Northedge, A. (2008) *The Arts Good Study Guide*. 2nd ed. Milton
Keynes: Open University Press.

Cottrell, S (2008, 3rd ed.) *The Study Skills Handbook*. Basingstoke: Palgrave
MacMillan

Drew, S. & Bingham, R. (2001) *The Student Skills Guide*. 2nd ed. Aldershot: Gower.

Itten, J. (1961) *The Art of Color*, Reinhold Publishing, New York.

Langer, M. (2008) *Mac OS X 10.5 Leopard: Visual Quickstart Guide*. Berkley,
California: Peachpit

Miller, M. (2007) *Absolute Beginner's Guide to Computer Basics*. 4th ed. Indianapolis:
Que

Noble, P. and Bestley, R. (2004) *Visual Research: a introduction to research
methodologies in graphic design*. AVA Publishing.

Using the Library

Jargon Buster : http://issuu.com/artslib/docs/ways_in_to_e-resources

Library I-Page: <http://www.arts.ac.uk/library.htm>

Referencing: <http://www.arts.ac.uk/library/skills.htm>

Study Skills

Visual Directions (a resource for developing sketchbooks and reflective writing)

<http://www.arts.ac.uk/cetl/visual-directions/>

Blackboard <http://blackboard.arts.ac.uk>

Personal and Professional Development

PPD coach: available in Blackboard

Creative Living: <http://www.careers-creative-living.co.uk>

Marking Criteria

Marking criteria website (student version) <http://www.arts.ac.uk/marking-criteria/students/introduction.html>

5.2 Unit 2 Analogue and Digital Visualisation

Level	Level 4 FHEQ
Location within Course	Weeks 1- 15
Credit Rating	40 Credits
Indicative Learning Hours	400 hours
Notional Contact Hours	80 hours
Access to Supervised Facilities	160 hours
Independent Study	160 hours

Introduction

This extensive studio-based unit encourages the development of both analogue and digital and two and three-dimensional drawing and visualising skills by exploring the practices of interpretation, representation and communication towards effective notation and vocabulary. The introduction of creative typography, its language and processes, investigates both hand-generated and digital responses. These skills are further applied in the development of the conceptual process and in the critical analysis of design outcomes. These areas of investigation are underpinned by a series of informative computing workshops that demonstrate and instruct in contemporary software.

Still and moving image workshops facilitate creative exploration and application towards inventive contemporary image making and the enhancement of a technical skills base. This unit is the first in a sequence that introduces a variety of professional, media and associated technical activities.

Indicative Content

- Investigation of a variety of ideas and generation processes.
- Exploration of a wide range of contemporary drawing and typographic processes.
- Comparative analysis of hand-generated and digital mark making possibilities.
- Introduction to specialist facilities including digital software.
- Practical workshops with an emphasis on image generation, typography (font making, creative print and moving image).
- Research, development and creative realisation of projects.

Personal and Professional Development

- Recognise learning skills required for your academic development and take responsibility for your own learning.
- Demonstrate basic communication skills.
- Demonstrate basic IT skills.

Learning Outcomes

On successful completion of this unit, you will be able to achieve the following learning outcomes:

Unit 2 Learning Outcomes	Marking criteria
1. demonstrate knowledge of the key principles of Graphic Design Communication through the effective use of a variety of image-making techniques and associated media.	Subject Knowledge
2. research, evaluate and interpret information in order to generate innovative design solutions.	Research Experimentation
3. evaluate the appropriateness of graphic design processes and methods, using analogue and digital drawing, still and moving image and typography to support the quality of your work.	Technical Competence
4. use self-reflection and critical evaluation, together with an awareness of the challenges and constraints involved in undertaking a client brief.	Personal and Professional Development
5. communicate your ideas effectively using appropriate forms of visual and digital notation to express creative design solutions.	Communication and Presentation
6. demonstrate transferable skills and qualities such as initiative, time management and problem solving.	Collaborative and / or Independent Professional Working

UAL Marking Criteria

Your work in this unit will be assessed against University of the Arts marking criteria, which are designed to give you clear feedback on your achievement. The table above indicates how they relate to the unit learning outcomes.

The full marking criteria descriptions for Learning Outcomes and UAL standard student feedback form for assessment can be found under Section 7, Assessment.

Learning and Teaching Methods

- Group and individual tutorials
- Lectures and professional speaker programme
- Group critique, student presentations and peer assessment
- Workshops, exhibition and gallery visits

Assessment Evidence

- An image and type-based preliminary portfolio
- Experiments in moving image development
- A body of studio-based exhibition work
- Self-Evaluation form.

Recommended Texts and Resources

- Andel, J. (2001) *Avante Garde Page Design*; Delano Greenridge Editions, NY.
- Aulich, J. (2007) *Weapons of Mass Communication*. Thames & Hudson.
- Baines, P & Haslam, A. (2002) *Type and Typography* Lawrence King.
- De Saumarez, M. (1983) *Basic design: the dynamics of visual form*. London: Herbert.
- Glaser, M. (2008) *Drawing is Thinking*. Overlook Press, New York.
- Hyland, A and Bell, R (2003) *Hand to eye: contemporary illustration*. Lawrence King.
- Hollis, R. (2006) *Swiss Graphic Design*; Lawrence King.
- Hustwit, G. (2006) *Helvetica* (DVD) Plexi Film UK
- Jury, D. (2004) *Letterpress: the allure of the handmade*. London: Rotovision.
- Moler, P. (1999) *Marks of Excellence*. Phaidon .
- Moriarty, C et al. (2003) *Abram Games, Graphic Designer: Maximum Meaning, Minimum Means*. Lund Humphries.
- Muir, R. (2005) *The World's Most Photographed National Portrait Gallery* Publications
- Spencer, Herbert (1969) *Pioneers of Modern Typography*. Lund Humphries.
- Shaughnessy, A. (2005) *How to be a Graphic Designer, Without Losing Your Soul*; Lawrence King.
- Thompson, P and Davenport, P *The dictionary of visual language*. Bergstrom and Boyle
- Wilson, H. (2004) *1000 Graphic Elements*. New York: Rockport Publishing.

Journals and websites include:

- Adbusters** <https://www.adbusters.org/>
- Art World** <http://www.artworldmagazine.com/index.htm>
- Blueprint** <http://www.blueprintmagazine.co.uk/>
- Creative Review** <http://www.creativereview.co.uk/>
- Eye** <http://www.eyemagazine.com/home.php>
- Grafik** <http://www.grafikmag.com/>

5.3 Unit 3 Concept and Narrative

Level	Level 4 FHEQ
Location within Course	Weeks 16 - 30
Credit Rating	40 Credits
Indicative Learning Hours	400 hours
Notional Contact Hours	80 hours
Access to Supervised Facilities	160 hours
Independent Study	160 hours

Introduction

This unit is a primary exploration of narrative forms within graphic design media, encouraging the creative potentials of both traditional print-based and digital media-based forms. Within this unit there is a specific emphasis on contemporary two and three-dimensional creativity and the moving image to assist in the selection of a personal pathway to be developed further at the next level of the course. Towards the final stages of the unit you are encouraged to visualise design concepts within analogue and digital environments. There is the opportunity to sample both areas and compare and evaluate in order to make an informed choice. The unit culminates in a series of specialist workshops and the preparation of an individual portfolio.

Indicative Content

- Exploration and investigation of a range of editorial and print-based forms.
- Introduction to visualising, utilising time-based digital media.
- Introduction to specialist facilities including digital software and comparative analysis of new and emerging technologies.
- Practical workshops with an emphasis on intellectual and creative skills.
- Depiction of 2D and 3D formats, culminating in the presentation of an individual portfolio.
- Research, development and creative realisation of projects.
- Individual and group based critical analysis.

Personal and Professional Development

- Recognise learning skills required for your academic development and take responsibility for your own learning.
- Demonstrate basic communication and presentation skills.
- Demonstrate basic IT skills.

Learning Outcomes

On successful completion of this unit, you will be able to achieve the following learning outcomes:

Unit 3 Learning Outcomes	Marking criteria
1. demonstrate knowledge of key principles of Graphic Design Communication through the employment of a range of print-based and digital media to record and resolve creative ideas and solutions.	Analysis Subject Knowledge
2. develop lines of enquiry and make sound judgements in your practical research through your presentation, evaluation and interpretation of data	Research Experimentation
3. evidence of effective use of graphic design techniques and processes, including working knowledge of the design and production of print and screen-based work.	Technical Competence
4. use self-reflection and critical evaluation in order to demonstrate a range of intellectual and creative abilities appropriate to the requirements of professional and self-initiated graphic design briefs.	Personal and Professional Development
5. communicate your ideas and findings accurately using structured and coherent arguments and some specialist terminology.	Communication and Presentation
6. demonstrate transferable skills and qualities such as initiative, problem solving and personal responsibility.	Collaborative and / or Independent Professional Working

UAL Marking Criteria

Your work in this unit will be assessed against University of the Arts marking criteria, which are designed to give you clear feedback on your achievement. The table above indicates how they relate to the unit learning outcomes.

The full marking criteria descriptions for Learning Outcomes and UAL standard student feedback form for assessment can be found under Section 7, Assessment.

Learning and Teaching Methods

- Group and individual tutorials.
- Lectures and professional speaker programme.
- Group critique, student presentations and peer assessment.
- Specialist technology workshops, exhibition and gallery visits.

Assessment Evidence

- An image and type-based preliminary portfolio.
- Experiments in moving image development.
- A body of studio-based exhibition work.
- Self-Evaluation form.

Recommended Texts and Resources

Baguley, P. (2003) *Teams and team working*. London: Teach Yourself.

Belbin, R. M. (2000) *Beyond the team*. Oxford: Butterworth-Heinemann.

Bloomer, C.M. (1976) *The principles of visual perception*. London: Herbert.

Carter, R. (2004) *Exploring typography*. London: Rotovision.

Hyland, A. (2001) *Pen and mouse: commercial art and digital illustration*. London: Lawrence King.

Kerr, J. (1968) *The Tiger Who Came to Tea*. Harper Collins

Journals and websites include:

Adbusters <https://www.adbusters.org/>

Art World <http://www.artworldmagazine.com/index.htm>

Blueprint <http://www.blueprintmagazine.co.uk/>

Creative Review <http://www.creativereview.co.uk/>

Eye <http://www.eyemagazine.com/home.php>

Grafik <http://www.grafikmag.com/>

Graphics International <http://www.graphis.com/>

New Blood <http://www.dandad.org/?cat=7&ctag=new-blood>

SIAD <http://www.siad.org/>

5.4 Unit 4 Creativity and Context

Level	Level 4 FHEQ
Location within Course	Weeks 1 - 30
Credit Rating	20 Credits
Indicative Learning Hours	200 hours
Notional Contact Hours	40 hours
Access to Supervised Facilities	80 hours
Independent Study	80 hours

Introduction

The first part of this unit draws upon both practice and theory in the development of a conceptual understanding of the formation of modernity and modernism realised through a studio brief and a short piece of writing.

This is followed by series of lecture/seminars discussing the way new technology and its concomitant social and economic relations change and shape the way cultural practice is employed within visual communication.

Indicative Content

- Modernity and modernism - the urban as an experiential site of change and flux and a Modernist engagement through practice within this space.
- Communication technologies as mediations on the world and their effect on our understanding.

Personal and Professional Development

- Recognise learning skills required for your academic development and take responsibility for your own learning.
- Demonstrate basic communication skills.

Learning and Teaching Methods

- Lecture and seminars
- Gallery visits/tours.
- Self-directed learning.
- Professional speakers talks.

Learning Outcomes

On successful completion of this unit, you will be able to achieve the following learning outcomes:

Unit 4 Learning Outcomes	Marking Criteria
1. demonstrate knowledge of key principles of Graphic Design Communication history, theory, and context in particular, the debates relevant to modernism, modernity and communication technology.	Analysis Subject Knowledge
2. develop lines of enquiry in your critical research through your evaluation and interpretation of information, and the articulation of your position within cultural and historical contexts.	Research
3. communicate your ideas and findings accurately using structured and coherent arguments and some specialist language and conventions.	Communication and Presentation

UAL Marking Criteria

Your work in this unit will be assessed against University of the Arts marking criteria, which are designed to give you clear feedback on your achievement. The table above indicates how they relate to the unit learning outcomes.

The full marking criteria descriptions for Learning Outcomes and UAL standard student feedback form for assessment can be found under Section 7, Assessment.

Assessment Evidence

- A design-led brief with a corresponding 700 word précis exploring modernism and modernity.
- A 2000 word essay with full bibliography.

You should always acknowledge anyone else's ideas that you use in your essays by quoting the source of information. All references must be properly acknowledged using Harvard conventions. Guidance on Harvard referencing can be found at: http://www.arts.ac.uk/docs/l1r_lcc_libguide_Harvard_ShortLP.pdf

Recommended Texts and Resources

Berman, M. (1983) *All that is solid melts into air*. Verso.

Greenhalgh. (1991) *Modernism in design*. Reaktion.

Murphie, A. & Potts, J. (2003) *Culture and technology*. Palgrave.

McLuhan, M. (1964) *Understanding media: the extensions of man*. London: Routledge and Kegan Paul.

Trend, D. (2001) *Reading digital culture*. Blackwell.

Wells, L. ed. (1994) *Photography: a critical introduction*. Routledge.

Wollen, P. (1993) *Raiding the icebox*. Verso

5.5 Unit 5 Elective

Level	Level 5 FHEQ
Location within Course	Weeks 1 - 15
Credit Rating	20 Credits
Indicative Learning Hours	200 hours
Notional Contact Hours	30 hours
Access to Supervised Facilities	80 hours
Independent Study	90 hours

Introduction

The elective unit offers you the opportunity to undertake a short period of study that complements and enhances your main area of study. Elective units help to extend and develop your knowledge base and can give you a chance to benefit from interaction with students from different disciplines. You will be asked to choose from a college-wide menu of elective units. Your personal tutor will be able to guide and advise you on this process. An elective 'fair' will take place where all the different options available will be explained and their content and approach outlined. The learning outcomes, indicative content, assessment requirements and learning and teaching methods will be outlined within the unit description for each elective.

The menu of elective units will vary from year to year. Electives will include both skills-based learning and theory options which can extend your knowledge base and further contextualise your own practice. There will also be an opportunity to undertake more broad based learning electives, for example within the area of professional practice and development.

Learning outcomes

On successful completion of your elective, you will be able to achieve the following learning outcomes:

Elective Learning Outcomes	Marking Criteria
Knowledge and critical understanding of key subject concepts and debates and of the way in which these concepts and debates have developed	Subject Knowledge Analysis

Elective Learning Outcomes	Marking Criteria
An ability to explore this specific field of enquiry in order to progress your emerging research methodology	Research
An ability to use reflection and self-evaluation to make decisions and take responsibility for your own learning	Personal and Professional Development

For more information related to the content of the elective please refer to the Elective Units Handbook 2010/11.

5.6 Unit 6: Exploring the Professional Brief

Level	Level 5 FHEQ
Location within Course	Weeks 1 - 15
Credit Rating	40 Credits
Indicative Learning Hours	400 hours
Notional Contact Hours	60 hours
Access to Supervised Facilities	160 hours
Independent Study	180 hours

Introduction

This unit encourages you to explore the creative possibilities of the design brief through a range of processes, actions, media and materials as a way to develop a self-critical personal design language. The aim is to advance the application of production and critical skills into the design process through input from professional practitioners, peer critiques, workshops, seminars and discussions.

Multiple group and individual projects are structured into the unit to focus specific challenges within the subject discipline. These projects are designed to foster a spirit of innovation, experimentation and exploration of the wider subject area.

An open-minded approach to the creative possibilities within the subject area is required and emphasis is placed on generating original ideas through a self-critical design process. You will be encouraged to develop design and communication skills through reflective practice. Value is placed on establishing research strategies to enhance learning through an engagement with a wider cultural and historical context, the unit actively encourages you to utilise London as a valuable context and resource for study.

Project work is supported through the integrated teaching of history, theory and contemporary practice as a way to organise and manage personal development and progress.

Input from visiting professional practitioners situate this period of study with the wider framework of contemporary practice and maintain a focus on professional development.

Indicative Content

- Practice-based activities.
- Self-directed research and study.
- Visiting Speaker programme exploring contemporary practice & cultural contexts.
- Individual and group-based critical analysis.

Personal and Professional Development

- Apply learning skills and demonstrate self-directed learning.
- Demonstrate communication skills and use within the context of self-directed learning.
- Demonstrate discipline-related IT skills and use within the context of self-directed learning.
- Identify personal goals, strategies and opportunities for career development.

Learning Outcomes

On successful completion of this unit, you will be able to achieve the following learning outcomes:

Unit 6 Learning Outcomes	Marking criteria
1. demonstrate knowledge and critical understanding of media and methods involved in the generation of Graphic Design projects.	Subject Knowledge
2. apply established practical research methods to a variety of design briefs, in order to explore and develop your design ideas.	Research Experimentation
3. use processes, skills and methods of Graphic Design Communication effectively in order to explore your ideas, solve problems and generate design outcomes.	Technical Competence
4. use self-reflection and critical evaluation to develop your personal design language and advance your application of production and critical skills.	Personal and Professional Development Analysis
5. effectively communicate information, ideas and arguments in a variety of forms using language and techniques appropriate to Graphic Design.	Communication and Presentation
6. explore and test your research in an appropriate professional context, deploying relevant professional skills, such as negotiation, collaboration and initiative.	Collaborative and / or Independent Professional Working

UAL Marking Criteria

Your work in this unit will be assessed against University of the Arts marking criteria, which are designed to give you clear feedback on your achievement. The table above indicates how they relate to the unit learning outcomes.

The full marking criteria descriptions for Learning Outcomes and UAL standard student feedback form for assessment can be found under Section 7, Assessment.

Learning and Teaching Methods

- Lectures and professional speaker programme.
- Facilitation of peer support and development.
- Student presentations and group critique.
- Self-directed research and study.
- Self and peer assessment.
- Self-evaluation through written reflection.
- Industrial visits and work-based learning opportunities as appropriate.
- Demonstrations and workshops as appropriate.

Assessment Evidence

- Final design submissions in a range of media in response to projects.
- Research file presented and edited to demonstrate academic development, to include reflective writing.
- Self-Evaluation form.

Recommended Texts and Resources

Baines, P. & Haslam, A. (2005) *Type and Typography*. Watson-Guptill Publications

Bourriaud, N. (2002) *Relational Aesthetics*. Paris: la presses du reel

Clavino, I. (1972) *Invisible Cities*. Giulio Einaudi Editore.

Drummond, B. (2000) *45*. Penkiln Burn.

Fletcher, A. (2001) *The Art of Looking Sideways*, Phaidon Press, London.

Flusser, V. (1999) *Shape of Things: A Philosophy of Design*. Reaktion Books, Limited.

Glaser, M. (2008) *Drawing is Thinking*. Overlook Press, New York.

Itten, J. (1961) *The Art of Color*, Reinhold Publishing, New York.

Noble, P. and Bestley, R. (2004) *Visual Research: a introduction to research methodologies in graphic design*. AVA Publishing.

Lupton, E. (2008) *Graphic Design, The New Basics*. Princeton Architectural Press, New York.

Potter, N. (2002) *What is a designer: things, places, messages*. Hyphen press

Pawson, M. (1992) *Die-Cut Plug Wiring Book*,

Spiekermann, E. (1993) *Stop Stealing Sheep and find out how type works*. Adobe Press, Mountain View.

Tufte, E. R. (1990) *Envisioning Information*. Cheshire, CT: Graphics Press.

Tufte, E. R. (1997). *Visual Explanations: Images and Quantities, Evidence and Narrative*. Cheshire, CT: Graphics Press.

Magazines, journals and websites include:

Adbusters <https://www.adbusters.org/>

Art World <http://www.artworldmagazine.com/index.htm>

Blueprint <http://www.blueprintmagazine.co.uk/>

Creative Review <http://www.creativereview.co.uk/>

Dot Dot Dot <http://www.dot-dot-dot.us/>

Émigré <http://www.emigre.com/>

Eye <http://www.eyemagazine.com/home.php>

Grafik <http://www.grafikmag.com/>

Graphics International <http://www.graphis.com/>

New Blood <http://www.dandad.org/?cat=7&ctag=new-blood>

SIAD <http://www.siad.org/>

5.7 Unit 7 Developing a Personal Language

Level	Level 5 FHEQ
Location within Course	Weeks 16 - 30
Credit Rating	40 credits
Indicative Learning Hours	400 hours
Notional Contact Hours	60 hours
Access to Supervised Facilities	160 hours
Independent Study	180 hours

Introduction

Building on skills and knowledge developed through Unit 6, this unit aims to advance the development of a personal language through a range of media, with an emphasis on the interface between contextual communication and critical personal practice. This personal development will be tested against and informed by projects, which will enable you to engage with audiences in the public realm, including projects that have direct client contact. Selected live briefs are supported by a teaching and learning environment that fosters experimentation and a broad range of interpretations of the design brief.

As the demands of the unit increase, there is an opportunity to develop a negotiated personal project that explores the designer – client – audience relationship in the wider context of contemporary professional practice. Collaboration with peers and the wider design community is actively encouraged. In this unit you will be expected to take more responsibility for the realisation of specific learning objectives, and you will be expected to manage your personal development and progress through developed reflective practices. Professional development will be enhanced through an opportunity to participate in projects that are designed, delivered and critiqued by visiting professionals.

A visiting speaker programme and input from visiting professional practitioners will situate this period of study with the wider framework of contemporary practice and maintain the focus on professional development.

Indicative Content

- Practice-based activities including participation in live projects.
- Independently directed research and study.
- Visiting Speaker programme: Contemporary Practice.
- Individual and group-based analysis and evaluation.
- Studio-based teaching and practice.
- Team working.

Personal and Professional Development (PPD)

- Apply learning skills and demonstrate self-directed learning.
- Demonstrate communication skills and use within the context of self-directed learning.
- Demonstrate discipline-related IT skills and use within the context of self-directed learning.
- Identify personal goals, strategies and opportunities for career development

Learning Outcomes

On successful completion of this unit, you will be able to achieve the following learning outcomes:

Unit 7 Learning Outcomes	Marking criteria
1. demonstrate knowledge and critical understanding of the key principles of Graphic Design Communication, together with the ability to interpret and negotiate design briefs to reflect your personal concerns.	Analysis Subject Knowledge
2. undertake practical research methods, and apply findings creatively to the solution of graphic design problems and challenges.	Research Experimentation
3. select and use appropriate Graphic Design techniques in order to explore your ideas and design solutions.	Technical Competence
4. use self-reflection and critical evaluation to exercise personal responsibility, decision-making and planning, and to consolidate your personal design language.	Personal and Professional Development
5. effectively communicate design solutions in a variety of forms using appropriate language and techniques.	Communication and Presentation
6. explore and test your research in an appropriate professional context, deploying relevant professional skills, such as negotiation, collaboration and initiative.	Collaborative and / or Independent Professional Working

UAL Marking Criteria

Your work in this unit will be assessed against University of the Arts marking criteria, which are designed to give you clear feedback on your achievement. The table above indicates how they relate to the unit learning outcomes.

The full marking criteria descriptions for Learning Outcomes and UAL standard student feedback form for assessment can be found under Section 7, Assessment.

Learning and Teaching Methods

- Lectures and professional speaker programme.
- Peer support and development.
- Group critique, student presentations and peer assessment.

- Self-directed research and study.
- Technical workshops/surgeries.
- Industrial visits and work-based learning opportunities as appropriate.
- Group and individual tutorials.

Assessment Evidence

- Final design submissions in a range of media in response to live briefs.
- Research file presented and edited to demonstrate academic development, to include reflective writing.
- Self-Evaluation form.

Recommended Texts and Resources

Barthes, R. (1981) *Camera Lucida: Reflections on Photography*. Hill & Wang, New York.

Barthes, R. (1972) *Mythologies*. Hill and Wang, New York.

Bestley, R. & Noble, I. (2001) *Experimental layout*. Rotovision.

Careri, Fra. (2003) *Walkscapes: Walking As an Aesthetic Practice*. Gustavo Gili: Barcelona.

Coles, A. ed. (2007) *Design and Art*. Whitechapel: MIT Press.

Coverley, M. (2007) *Psycho geography*. Pocket Essentials.

La Grange, A. (1972) *Basic Critical Theory for Photographers*. Focal Press, Oxford.

McDonough, W. & Braungart, M. (2002) *Cradle To Cradle: Remaking the Way We Make Things*. North Point Press: Berkeley.

Müller-Brockmann, J. (1996) *Grid Systems in Graphic Design*. Niggli Sulgen.

Papanek, V. (1971) *Design for the Real World: Human Ecology and Social Change*. New York, Pantheon Books.

Poyner, R. (2007) *Obey the Giant: Life in the Image World*. 2nd ed. Birkhauser.

Magazines include:

Adbusters <https://www.adbusters.org/>

Art World <http://www.artworldmagazine.com/index.htm>

Blueprint <http://www.blueprintmagazine.co.uk/>

Creative Review <http://www.creativereview.co.uk/>

Dot Dot Dot <http://www.dot-dot-dot.us/>

Émigré <http://www.emigre.com/>

Eye <http://www.eyemagazine.com/home.php>

Grafik <http://www.grafikmag.com/>

Graphics International <http://www.graphis.com/>

5.8 Unit 8 Culture and Context

Level	Level 5 FHEQ
Location within Course	Weeks 1 - 30
Credit Rating	20 Credits
Indicative Learning Hours	200 hours
Notional Contact Hours	30 hours
Access to Supervised Facilities	80 hours
Independent Study	90 hours

Introduction

This unit initially focuses upon a range of thematic areas such as youth, memory, surveillance, mediation and realities in which the emphasis is on our relationship to our environment and the way we choose to communicate within it. You will be required to present work through an auditory or visual medium which highlights specific examples of communication within the areas we discuss.

Following on from this you are introduced to readings within a variety of contemporary subject areas intended to both inspire and focus you in thinking about and selecting possible topics for your dissertation in your final year. Each week a specific text will be read and analysed. In small groups you will be asked to lead a week's discussion in relation to an allocated text. You will be asked to prepare topics for discussion and draw up proposals for suitable research areas.

Indicative Content

- Weekly explorations of contemporary cultural debates which impact on visual culture such as memory, surveillance, youth, identity and an introduction to structuralism and semiotics.
- Methodologies, research and presentation skills.

Personal and Professional Development

- Apply learning skills and demonstrate self-directed learning.
- Demonstrate communication skills and use within the context of self-directed learning.

Learning and Teaching Methods

- This unit is introduced through lectures/seminars.
- Professional speakers programme
- Self-directed learning is an essential part of this unit.
- Self-Evaluation.

Learning Outcomes

On successful completion of this unit, you will be able to achieve the following learning outcomes:

Unit 8 Learning Outcomes	Marking Criteria
1. demonstrate knowledge and critical understanding of key principles, theories, contexts and debates that inform contemporary Graphic Design practice, and the way that these concerns have evolved.	Analysis Subject Knowledge
2. apply established critical research methods, interpret research findings and evaluate the place of your design practice in relation to broader contexts and practices.	Research
3. effectively communicate ideas with structured and coherent arguments using appropriate terminology and academic writing conventions, including accurate referencing.	Communication and Presentation

UAL Marking Criteria

Your work in this unit will be assessed against University of the Arts marking criteria, which are designed to give you clear feedback on your achievement. The table above indicates how they relate to the unit learning outcomes.

The full marking criteria descriptions for Learning Outcomes and UAL standard student feedback form for assessment can be found under Section 7, Assessment.

Assessment Evidence

- A group presentation and a 1,000 word report based on a brief.
- A 3000 word essay with full bibliography.
- A 500 word written thesis proposal with full bibliography.

Recommended Texts and Resources

Baudrillard, J. (1994) *Simulacra and Simulation*. The University of Michigan Press, translated by Sheila Glaser.

Bierut, M., Drenttel, W. & Heller, S. (2002) *Looking Closer 4: Critical Writings on Graphic Design*. Allworth Press.

Bell, D. and Kennedy, B. Eds. (2000) *The Cybercultures reader*. Routledge.

Bogard, W. (1996) *The simulation of surveillance*. Cambridge University Press.

Bourdieu, P. (198) *Distinction*. Harvard University Press.

Bourriaud, N. (2002) *Postproduction: culture as screenplay: how art reprograms the world*. Lukas and Sternberg New York.

Debord, G. (1967) *The Society of the Spectacle*, [Internet], translated by Ken Knabb, Bureau of Public Secrets, Available from: <http://www.bopsecrets.org/SI/debord/> [Accessed 9 November 2008].

Featherstone, M. (1991) *Consumer culture and postmodernism*. Sage

Finkelstein, J. (2007) *The Art of Self Invention*, I. B. Taurus Co. & Ltd: London

Kristeva, J.(1986) Notions of intertextuality

Levin, T. Y., Frohne, U. & Weibel, P. (2002) *Ctrl[Space] – Rhetorics of Surveillance from Bentham to Big Brother*. ZKM/Centre for Arts and Media, Karlsruhe.

Lyon, D. (2001) *Surveillance society: monitoring everyday life*. Buckingham: Open University Press.

Lury, C. (1998) *Prosthetic Culture: Photography, Memory and Identity*. London: Routledge.

Manovich, L. (2001) *The language of new media*. MIT, London.

Mirzoeff, N ed. (1998) *The visual culture reader*. Routledge

Mitchell, W.J. (1994) *The Reconfigured Eye: Visual Truth in the Post-photographic Era*. Massachusetts: MIT Press.

Massumi, B. (1987) *Realer Than Real – The Simulacrum According to Deleuze and Guattari*. [Internet]. Available from http://www.anu.edu.au/hrc/first_and_last/works/realer.htm [Accessed May 2010].

Murphie, A. & Potts, J. (2003) *Culture and technology*. Palgrave: www.ctheory.net

Spiller, N. (2002) *Cyber Reader: Critical Writings for the Digital Era*. Phaidon

Sontag, S. (1979) *On Photography*. London: Penguin Books

Stald, G. (2008) *Mobile Identity: Youth, Identity, and Mobile Communication Media*. In: Buckingham, D. [editor] (2008) *Youth, Identity, and Digital Media*. London: The Massachusetts Institute of Technology (MIT) Press

Tagg, J. (1988) *The Burden of Representation: Essays on Photographies and Histories*. Hampshire: Macmillan Education Ltd.

Turkle, S. (1995) *Life on the Screen: Identity in the Age of the Internet*. Simon & Schuster.

Virilio, P. (1991) *The Aesthetics of Disappearance*. Semiotexte: New York

Virilio, P. (2005) *Negative Horizon*. Continuum: London

Webography

Adbusters – Social activist magazine and network

Available from:<http://www.adbusters.org/about/adbusters>

www.briefhistory.com – broken link (good source on the ethical struggle over the web).

Nettime - mailing list for culture, technology and governance.

Available from: www.nettime.org

Ctheory – online journals; essays on technology, culture and globalisation

Available from: www.ctheory.net

Creative Commons – Licenses and information on distributed creativity.

Available from: www.creativecommons.org

Artography

La Jetee (1962, Nouveaux Pictures), *Junkopia* (1981, Argos Films) and *San Soleil* (1985, Nouveaux Pictures). All directed by Chris Marker.

2002: The Century of the Self (2002) Directed by Adam Curtis. London: BBC Four, Monday 29 April - Thursday 2 May 2002. [Television series]

The Power of Nightmares (2004) Directed by Adam Curtis. London: BBC Two

The Trap - What Happened to our Dream of Freedom (2007) Produced by Adam Curtis. London: BBC Two

The Corporation (2003) Directed by Mark Achbar and Jennifer Abbott.

Koyanisaqatsi (1982, IRE Productions), *Powaqqatsi* (1988, Golan Globus Productions) and *Naqoyqatsi* (2002, Miramax Pictures). All Directed by Godfrey Reggio.

Zeitgeist: Addendum (2008) Directed by Peter Joseph. GMP. [Internet] Available from < <http://video.google.com/videoplay?docid=7065205277695921912>>

Also available from < <http://www.zeitgeistmovie.com/>>

5.9 Unit 9 Professional and Personal Practice

Level	Level 6 FHEQ
Location within Course	Weeks 1 - 30
Credit Rating	80 Credits
Indicative Learning Hours	800 hours
Notional Contact Hours	80 hours
Access to Supervised Facilities	320 hours
Independent Study	400 hours

Introduction

This unit will count towards 66.7% of your final mark. At this level the emphasis shifts to more self-directed project work and to testing and challenging concepts through engagement with exacting processes and an immersion in making. This will be informed by critical enquiry into the contexts of client needs. A sound understanding of the links between technology and users, between creativity and the professional sector, and between theory and practice will drive and distinguish your portfolio, which should combine creative innovation with design excellence. Examples of analogue, digital and multimedia design fields within which students have worked include typographic font innovation, craft illustration, web-based design, installation, animation, video, interactive publishing and broadcast media. As the demands of the unit increases, there will be a greater emphasis on the development of independence and self-reliance through reflective learning and the honing of technical skills towards the production of a personal portfolio informed by employment or postgraduate further study ambitions.

In the first half of level 6 you will be encouraged to further realise your professional aims by participating in a distinctive live project and an internationally recognised Professional Design Award scheme. Each brief offers sectors across a broad range of specialist areas that each challenge contemporary approaches to design, with an emphasis on innovative but appropriate solutions within a sympathetic social context. Critical reflection within these projects will contribute towards your final project statement establishing the context, criteria and direction of your practice, and towards the production of a final major body of work.

In the second half of the year you will be actively engaged in the realisation of a self-proposed major project, which will be the synthesis and culmination of your personal development during the course and focused on your professional and research aspirations. The focus of this project will be negotiated through a student learning agreement to evidence confirmation of the proposed conceptualization and communication methods. Typically outcomes will be centered around typographic, print and branding, fashion promotion, music promotion, moving image and broadcast clients. Overall, participation will facilitate individual professional development and recognition of the market's ongoing demand for originality and innovation, with outcomes that demonstrate great professional depth.

Indicative Content

- Competitions that involve active participation in a specialist, professional live projects and industry Design Awards.
- Interaction with, and presentation to, professional designers and clients.
- Professional lecture series to stimulate informed and creative responses.
- Independent and focussed research.
- Individual and group-based critical analysis.
- Presentations to staff, peers and professional designers.
- Studio-based teaching and practice, utilising advanced technologies towards production to national award standards.

Personal and Professional Development

- Evidence efficient, specific personal learning strategies.
- Demonstrate competence in communication skills.
- Demonstrate competence in a comprehensive set of discipline-related IT skills.
- Demonstrate key transferable skills that will enhance ability to undertake career opportunities.
- Evidence capacity for ongoing learning, planning and professional development.

Learning Outcomes

On successful completion of this unit, you will be able to achieve the following learning outcomes:

Unit 9 Learning Outcomes	Marking criteria
1. demonstrate a systematic understanding contemporary debates on Graphic Design Communication practices, based on your critical analysis of key aspects of practice and theory.	Analysis Subject Knowledge
2. carry out sustained, systematic critical and practical research, using relevant resources and appropriate methods of analysis, enquiry and experimentation	Research Experimentation
3. apply appropriate processes, skills and methods to evaluate, select, and interpret professional design briefs.	Technical Competence
4. manage your own learning and continuing development, to generate work of professional standards.	Personal and Professional Development
5. use communication and presentation skills effectively in order to articulate complex design ideas using specialist language.	Communication and Presentation
6. demonstrate personal responsibility and decision making in order to respond to complex scenarios in a professional context or further study.	Collaborative and / or Independent Professional Working

UAL Marking Criteria

Your work in this unit will be assessed against University of the Arts marking criteria, which are designed to give you clear feedback on your achievement. The table above indicates how they relate to the unit learning outcomes.

The full marking criteria descriptions for Learning Outcomes and UAL standard student feedback form for assessment can be found under Section 7, Assessment.

Learning and Teaching Methods

- Introductory seminars and group tutorials.
- Team work.
- Lectures and professional speaker programme.
- Group critique, student presentations and peer assessment.
- Industrial and research-based visits.
- Group tutorials with visiting subject specialists.
- Individual tutorials.

Assessment Evidence

- Submission of your Live Project proposals by the end of the autumn term.
- Final Major Project, submitted for the final assessment at the end of the academic year.

Project submissions should be supported by:

- Interactive blog of sourced and generated materials demonstrating development.
- Developmental and planning work.
- Final printed presentation boards and associated interactive elements stored on CD Rom or DVD as appropriate, together demonstrating innovation and creativity within the constraints of live, professional briefs.
- Self-Evaluation proforma.

This unit counts towards 66.7% of your final mark.

Recommended Texts and Resources

A range of reference materials appropriate to constituent briefs, including design journals and periodicals, including:

Bruni, D. Krebs. (2002) *Norm/the things*. Die Gestalten Verlag.

Klanten, R. & Mischier, M. (2002) *Lingus grafica*. Die Gestalten Verlag.

Poyner, R. (2001) *Typographica*. Laurence King;

D&AD: Design and a direction. Student Award Annuals;

YNC: Young New Creative Annuals.

Journals and websites include:

Blueprint <http://www.blueprintmagazine.co.uk/>

Creative Review <http://www.creativereview.co.uk/>

Eye <http://www.eyemagazine.com/home.php>

Grafik <http://www.grafikmag.com/>

Graphics International <http://www.graphis.com/>

New Blood <http://www.dandad.org/?cat=7&ctag=new-blood>

SIAD <http://www.siad.org/>

5.10 Unit 10 Dissertation and Project Blog

Level	Level 6 FHEQ
Location within Course	Weeks 1 - 30
Credit Rating	40 Credits
Indicative Learning Hours	400 hours
Notional Contact Hours	40 hours
Access to Supervised Facilities	160 hours
Independent Study	200 hours

Introduction

This unit will count towards 33.3% of your final mark. It will constitute the summation of previous units in that you will be asked to submit a dissertation of between six to eight thousand words. The topic, which will have previously been agreed by your supervisor, will explore an area considered relevant to your own personal interests and the discipline of Design Communication. It is expected that you will bring to bear the accumulated knowledge and experience of the previous two years works and assessment.

Indicative Content

The focus of this unit is your exploration of your chosen dissertation subject area. In addition you put together a Project Blog that contextualises your practice.

Personal and Professional Development

- Evidence efficient, specific personal learning strategies.
- Demonstrate competence in communication skills.
- Evidence capacity for ongoing learning, planning and professional development.

Learning and Teaching Methods

This unit is wholly managed through a tutorial system. It is recognised at this stage that you are now of a disposition and capability where you handle the research and writing yourself. Tutorials are there for guidance and direction at a stage where progress is almost exclusively determined through self-initiated work and practice. You are also encouraged to attend and contribute to the professional speakers programme.

Learning outcomes

On successful completion of this unit, you will be able to achieve the following learning outcomes:

Unit 10 Learning Outcomes	Marking criteria
1. demonstrate a systematic and critical understanding of historical, contextual and contemporary debates and contexts that inform graphic design practice.	Analysis Subject Knowledge
2. carry out sustained, systematic and extensive critical research, using relevant resources, analysing and interpreting findings, and applying them to new contexts and to your concerns as a designer.	Research Experimentation
3. effective communication and presentation skills to construct coherent arguments using appropriate terminology and academic writing conventions, including accurate referencing.	Communication and Presentation

UAL Marking Criteria

Your work in this unit will be assessed against University of the Arts marking criteria, which are designed to give you clear feedback on your achievement. The table above indicates how they relate to the unit learning outcomes.

The full marking criteria descriptions for Learning Outcomes and UAL standard student feedback form for assessment can be found under Section 7, Assessment.

Assessment Evidence

- 6000 - 8000 word dissertation with full academic referencing and bibliography. The dissertation will count towards 75% of the mark for this unit.
- A Project Blog. The blog will count towards 25% of the mark for this unit.

The Project Blog is a vehicle that allows you to underline and contextualise, through both visual language and text, your progress towards the Final Major Project and your engagement with contemporary design practice.

You should acknowledge anyone else's ideas that you use in your dissertation by quoting the source of information. All references must be properly acknowledged using Harvard conventions. Guidance on Harvard referencing can be found at: http://www.arts.ac.uk/docs/lr_lcc_libguide_Harvard_ShortLP.pdf

Overall, this unit will count towards 33.3% of your final mark.

Recommended Texts and Resources

At this stage on the course texts and resources should be sourced independently as part of the assessment for this unit.

5.11 PPD Indicative map

Level 4 Personal and Professional Development

Objectives	PPD Learning Outcome	Content
1. Learning to Learn	Recognise learning skills required for your academic development and take responsibility for your own learning.	<ul style="list-style-type: none"> • Information sourcing and library skills. • Managing learning choice. • Personal responsibility for learning • Negotiating an approved study-plan and/or work to a brief.
2. Communication Skills	Demonstrate basic communication and presentation skills.	<ul style="list-style-type: none"> • Verbal and self-presentation skills via tutorials/seminars/group debates. • Essay writing.
3. Using IT	Demonstrate basic IT skills.	<ul style="list-style-type: none"> • IT skills introductions. • Intranet and e-mail. • Basic internet. • Word processing.
4. Career and employment skills	Evidence a basic knowledge regarding future professional opportunities.	<ul style="list-style-type: none"> • PPD induction (PPD awareness). • Talks on 'professional life' by visitors. • Planning, negotiation, self-organisation.

Level 5 Personal and Professional Development

Objectives	PPD Learning Outcome	Content
1. Learning to Learn	Apply learning skills and demonstrate self-directed learning.	<ul style="list-style-type: none"> • Managing deadlines/time management. • Self-direction and independent work. • Reflection on strengths and abilities. • Reflection on learning and achievement and forward planning.
2. Communication Skills	Demonstrate communication skills and use within the context of self-directed learning.	<ul style="list-style-type: none"> • Verbal/oral skills. • Seminars/tutorials. • Research skills including communication of structured and coherent arguments, acknowledging sources.
3. Using IT	Demonstrate discipline-related IT skills and use within the context of self-directed learning.	<ul style="list-style-type: none"> • Independent development appropriate to discipline.
4. Career and employment skills	Identify personal goals, strategies and opportunities for career development.	<ul style="list-style-type: none"> • Visiting professionals lectures/ PPD talks. • Personal development options. • Exchange and study abroad opportunities/live projects. • Economics of self-employment.

Level 6 Personal and Professional Development

Objectives	PPD Learning Outcome	Content
1. Learning to Learn	Evidence efficient, specific personal learning strategies.	<ul style="list-style-type: none"> • Time/project management. • Reflection and evaluation of strengths and abilities. • Reflection on learning and achievement and forward planning. • Research skills including analysis and interpretation of research findings.
2. Communication Skills	Demonstrate competence in communication skills.	<ul style="list-style-type: none"> • Verbal skills: Oral Presentations and Tutorials. • Dissertation Writing.
3. Using IT	Demonstrate competence in a comprehensive set of discipline-related IT skills.	<ul style="list-style-type: none"> • Independent development appropriate to discipline and personal research interests.
4. Career and employment skills	<p>Demonstrate key transferable skills that will enhance ability to undertake career opportunities.</p> <p>Evidence capacity for ongoing learning, planning and professional development.</p>	<ul style="list-style-type: none"> • Postgraduate course counselling. • Visiting professional lectures /PPD talks. • Survival strategies post-college. • Self-presentation and networking. • Interview techniques. • Writing a CV and job/funding/commission application, portfolio development. • Legal issues related to art and design: selling, portfolio development, contracts, copyright.

6 Learning and teaching

6.1 Learning and Teaching Strategies

Learning and Teaching strategies at Chelsea are intended to focus you upon achieving the course learning outcomes and to enable you to critically reflect upon your own learning. Strategies include: individual and group tutorials, project work (which combines taught elements with independent study) and seminars where small groups of students are brought together to discuss and critique.

Taught elements include teaching in the studio by staff, including specialist associate lecturers, and this engages you in both individual and group discussion on the progress of your practice. Student-negotiated learning or self-directed study may be associated to a particular project or more broadly based as a major part of learning on the course.

Peer group processes are central to learning at Chelsea. You should be aware that one of the most powerful reasons for being on the course is the opportunity it offers to learn from other students and to take full advantage of opportunities for formal and informal talks with their peers.

Learning also takes place within technical workshops. Technical demonstrations will instruct you in the safe and proper use of technical and production processes. Technicians have the overall responsibility for the efficient functioning of workshops and the technical facilities of all kinds which support your learning.

In addition to the teaching and learning strategies referred to above, the following are used as appropriate and when opportunities arise: exhibition, museum and gallery visits, cultural study field trips, resource-based learning (film/video/slides), live projects and placements and library research. Librarians play an important role in assisting you in your learning by advising and assisting you with research enquiries and research methods.

6.2 Specific Learning & Teaching information for BA Honours Graphic Design Communication

Learning and Teaching on BA Honours Graphic Design Communication is achieved principally through project-based learning in the atmosphere and structure of the design studio, through group and seminar discussion and most significantly through tutorials. You are encouraged, in your development as a designer, to take increasing responsibility for your learning. As the course develops you will evaluate your performance and that of your fellow students, in seminars, studio discussions and critiques.

Skill-based elements are taught within the practice units in the initial stages within the context of design projects. Years 1 and 2 address both specialist pathways offered within Graphic Design Communication: Graphic Media and Digital Media. In the final year of the course, you will elect to join one of a number of studio groups specialising in one of these specialist pathway activities. Appropriate workshops are available to you in order for you to become competent in the necessary IT and related design skills and processes. Communication and presentation skills are developed within years 1 and 2 as, in the final year of the course, you are expected to work independently within the context of the studio group and to present design proposals to a professional level.

The theory units across the course comprise a lecture and seminar programme, which is intended to enable you to relate your work to current theory, to locate it within broader contexts, and to develop a critical approach to your work and to the subject in general.

Learning is supported in a number of ways. You are encouraged to develop your research skills from the beginning of the course. You are encouraged to manage technical resources and to clearly communicate ideas through writing, speech and both manual and computer drawing. Increasing knowledge of contemporary design communication and graphic design practice and historical, theoretical and cultural issues provide an invaluable reference in understanding and developing design concepts.

There is a college elective programme during year 2 (level 5), where you can choose from a variety of subjects to support and enhance your study. You may also have the opportunity to undertake a period of work-based learning which will be arranged between academic tutors and appropriate industry placements. There is also the opportunity to simulate this activity within college where live projects and commissions are undertaken. These projects provide the novice designer with a strong sense of realism and the opportunity to communicate directly with clients and a broad variety of practitioners that represent the Graphic Design Communication industry.

Student Placements

An awareness of the international context in which work is being produced is increasingly important, and the exchange of students on the course provides an added dimension. The College promotes both European and International exchanges providing home students with an opportunity to study, normally for one or two terms, at overseas institutions. More details can be found on the course Blackboard web pages at <http://blackboard.arts.ac.uk>

6.3 Studentship

Studentship is a collective term embracing a group of study-related desirable attributes. The following qualities and attributes can be seen as strategies to help you achieve the course's learning outcomes.

1. attendance reliable, regular, punctual.
2. organisation responsible and effective management of self and time.
3. application sustained effort, perseverance in completing tasks.
4. self-motivation initiative, commitment to independent learning.
5. communication regular contact and ongoing dialogue with tutors.
6. participation supportive and contributory in course activities.

6.4 Academic Tutorial Policy

University Entitlement

To support all students in their academic development and achievement on their course, all university students can expect the following:

- to have a named tutor who has the responsibility to help with issues relating to academic progress;
- to have their academic progress systematically monitored with an agreed record in writing;
- opportunities to discuss unit specific and general academic progress on their course;
- to have a tutor-managed system of intervention where required.

CCW Statement of Entitlement

At CCW these entitlements are delivered in the following ways:

- one to one tutorials to discuss academic progress: **3 per stage, 20 minutes each (this is a minimum entitlement)**;
- group tutorials for reflective review: **3 per stage**;
- assessment feedback to discuss performance in individual or group progress, not including final award assessment: **1 per unit or stage**;
- peer supported tutorials: **as appropriate**
- open door policies: **all courses for pastoral support.**

Academic Tutorials

These are with a member of the full time, part time or specialist visiting staff. You may have separate tutors for your studio practice work and for your theory unit. A personal tutor may also be asked to act in a pastoral role (see below).

Tutorials are the means by which the student's progress is discussed and personal objectives set. Tutorials offer an opportunity to reflect on overall achievement, participation and attendance. They are student-focused discussions where concerns of either the student or the tutor may be raised.

Pastoral Tutorials

Pastoral tutorials are an opportunity for students to discuss any personal concerns

which may be affecting their experience or achievement on the course. These are usually scheduled at the request of the student.

Your responsibilities:

- to negotiate the tutorial agenda with your tutor;
- to attend at the agreed time;
- to be an active participant in the discussion;
- to be prepared to help identify critical issues;
- to discuss the self evaluation process;
- to agree any recommended 'action plan' and act on it;
- to offer course/curriculum feedback to your tutor;
- to explain non-attendance, ideally in advance.

Responsibilities of the Academic Tutor

- to develop an understanding of the student;
- to encourage the student to evaluate their learning and progress;
- to help the student to identify relevant context/s for such evaluation;
- to encourage and support self-directed learning;
- to help tutees devise and describe future study intentions;
- to provide an early written summary of the tutorial, indicating the level of progress and ensuring that the student is given a copy, and that a copy is kept in the student's file.

7 Assessment

7.1 Assessment strategy

7.1.1 Aims of Assessment

- To measure your achievement against specified marking criteria.
- To provide feedback on your progress and achievement.
- To provide a focus for self-evaluation and future learning.

Assessment is an integral part of your learning process. It provides you with objective appraisal, allows for periodic evaluation and gives an indication of your progress and achievement. Assessment strategies are designed to match evidence of learning and achievement to the course aims and learning outcomes and to award credit. While assessment can be seen as a method of measuring progress, it should also be seen as a guide to improving your learning. It should act as a personal 'learning tool' by raising your critical awareness.

7.1.2 Assessment Methods

Each course chooses a range of assessment methods in order to fully evaluate your achievement against the learning outcomes for the Unit and the Course. Each method will help to demonstrate your abilities in all areas of their learning from subject-specific technical knowledge to analytical and judgment skills.

The range of assessment methods used includes:

- Self-Evaluation;
- Individual Assessment;
- Peer Assessment;
- Group Assessment;
- Individual and Group Tutorials.

The spread of assessments over the course is illustrated by the Course Structure and Assessment Diagram (Section 4.1). You will be informed at the start of each unit about timetabling, assessment deadlines and other assessment procedures through oral and written briefs.

7.1.3 Assessment marking criteria

Your work will be assessed through specified marking criteria, which are designed to give you clear feedback on your achievement. There are eight standard marking criteria:

- Research
- Subject knowledge
- Experimentation
- Analysis
- Technical competence
- Communication and presentation,
- Personal and professional development
- Collaborative and/or independent professional working.

Each of the unit descriptions in section 5 of this handbook includes a table showing which marking criteria are relevant to that unit and how they relate to the unit learning outcomes. Some of the criteria above may not be relevant to every learning outcome or every unit.

The marking criteria will be applied to your work to help you understand what you have accomplished, how any mark given was arrived at, and how you can improve your work in future. The marking criteria have been designed to enable you to demonstrate the learning outcomes.

The following pages of this handbook show the UAL standard marking criteria matrix for undergraduate courses, as well as the standard assessment feedback form. The standard UAL marking criteria may be customised by the course team to ensure their relevance and suitability to particular units or assignments.

Standard assessment feedback sheet

University of the Arts London Undergraduate Assessment Feedback Sheet	Student Name Name of Student	Course Unit Title / Code Text	Type of Assessment <input type="checkbox"/> Staff Assessment <input type="checkbox"/> Self Assessment <input type="checkbox"/> Peer Assessment
Date of Assessment Date	Student ID AA 000000	Course Unit Level 0	<input type="checkbox"/> Formative <input type="checkbox"/> Summative
Type of Assessment Text	Course and College Course/ College	Assignment / Project Title Text	

Marking Criteria	Level of Achievement						Criteria Specific Comments (optional) Where criteria do not apply, write n/a in the comments box
	Fail	Pass					
Research Systematic identification and investigation of a range of academic and cultural sources	0–29	30–39	40–54	55–69	70–84	85–100	To indicate achievement level, highlight the grey 'bullet' in the text box below the relevant mark range and change the font colour to black.
Analysis Examination and interpretation of resources	0–29	30–39	40–54	55–69	70–84	85–100	Text here
Subject Knowledge Understanding and application of subject knowledge and underlying principles	0–29	30–39	40–54	55–69	70–84	85–100	Text here
Experimentation Problem solving, risk taking, experimentation and testing of ideas and materials in the realisation of concepts	0–29	30–39	40–54	55–69	70–84	85–100	Text here
Technical Competence Skills to enable the execution of ideas appropriate to the medium	0–29	30–39	40–54	55–69	70–84	85–100	Text here
Communication and Presentation Clarity of purpose; skills in the selected media; awareness and adoption of appropriate conventions; sensitivity to the needs of diverse audiences	0–29	30–39	40–54	55–69	70–84	85–100	Text here
Personal and Professional Development Management of learning through reflection, planning, self direction, subject engagement and commitment	0–29	30–39	40–54	55–69	70–84	85–100	Text here
Collaborative and / or Independent Professional Working Demonstrates suitable behaviour for working in a professional context alone or in diverse teams	0–29	30–39	40–54	55–69	70–84	85–100	Text here

The feedback you are given should be informed by the criteria and should help you plan and execute work in the future as well as understand how your mark was arrived at. Marks are arrived at through markers' holistic judgement informed by the criteria

General comments and advice on how to improve your work in the future

Marker(s)
Name(s) of Marker(s)

Signature(s)

Date	Mark	Internal verification complete / pending / not required (delete text as applicable)
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University of the Arts marking criteria

Criteria	Level of achievement indicators					
	Fail		Pass			
	0–29%	30–39%	40–54%	55–69%	70–84%	85–100%
Research Systematic identification and investigation of a range of academic and cultural sources	Little or no information presented	Information presented does not relate sufficiently to the task; there may be evidence of rudimentary research	Adequate information has been gathered and documented from readily available sources applying standard techniques	Information is accurate, appropriately categorised and from a range of sources	Well informed judgements made of the relative value of connected information from a wide range of sources	Extensive independent research, accuracy, familiarity with the material, and sound judgements
Analysis Examination and interpretation of resources	0–29% Little or no evidence of examination of source material	30–39% Constituent elements may be incorrectly identified; analysis may be attempted but not justified	40–54% Key elements within relevant information are identified, but may lack accurate interpretation	55–69% Accurate interpretation of the relationships between constituent elements	70–84% Accurate interpretation and evaluation of relationships between elements	85–100% Accurate and perhaps personally based synthesis and evaluation of elements
Subject Knowledge Understanding and application of subject knowledge and underlying principles	0–29% Unable to evidence or articulate basic principles and knowledge related to the subject	30–39% Limited knowledge of the subject and its development	40–54% Evidence of understanding key aspects of the subject context, in current debates and / or historical background. References to some relevant movements / people	55–69% Accurate understanding of subject context. References to key movements and people	70–84% Accurate, extensive understanding of subject context. Evidence of appreciation of the relative significance of movements and people	85–100% Contributes to the subject debate by assimilating knowledge into a personal hypothesis (or elements of / the beginnings of one)
Experimentation Problem solving, risk taking, experimentation and testing of ideas and materials in the realisation of concepts	0–29% Little or no engagement with alternative ideas and processes	30–39% Unable to identify problems; does not understand the purpose of risk taking or exploration of alternatives	40–54% Operates within familiar and well established ideas, processes, media and / or materials; some evidence of exploration	55–69% Evidence of exploration of processes, media and materials; may lead to potential directions for future work	70–84% Evidence of conceptual risk taking / using own analysis to inform further cycles of inquiry and potential future directions	85–100% Unfamiliar conceptual territories may be explored

	0–29%	30–39%	40–54%	55–69%	70–84%	85–100%
Technical Competence Skills to enable the execution of ideas appropriate to the medium	Execution demonstrates poor judgement and very limited command of techniques	Uses limited rudimentary processes exercising little judgement	Skills are adequate to communicate ideas; accepted conventions and procedures are usually applied	Skills facilitate communication of ideas; evidence of checking / testing / finishing; conventions and procedures are used consistently and appropriately	Skills facilitate practice and the communication of ideas; full command of conventions and procedures is evident	Idea and technique are unified. Discernment and judgement are evident. Technical / craft skills may have contributed to conceptual advances
Communication and Presentation Clarity of purpose; skills in the selected media; awareness and adoption of appropriate conventions; sensitivity to the needs of diverse audiences	Ineffective use of visual / oral / written communication conventions in the production and presentation of ideas	Partial lack of awareness and observance of conventions and standards; lack of clarity in structure selection and organisation of information; lack of awareness of audience	Conventions and standards are applied; structure is clear; information selection and organisation shows awareness of audience requirements and preferences	Communication media have been selected / used with good judgement; standards and conventions of use have been fully adhered to; decisions show awareness of the audience and the context	The nature and strengths of appropriate communication media have been exploited; information has been selected, organised and presented showing awareness of audience and context	Message and medium are unified with personal style; the communication is persuasive and compelling; it takes full account of diverse audience needs
Personal & and Professional Development Management of learning through reflection, planning, self direction, subject engagement & commitment	Consistent lack of evidence of reflection or planning for learning. No awareness of personal strengths and weaknesses in relation to task	Sporadic evidence of reflection and planning for learning but not followed through consistently. Incomplete awareness of personal strengths and weaknesses	Evidence that reflection & planning have led to increased subject engagement and commitment. Developing an awareness of strengths and weaknesses	Evidence that a cycle of reflection and planning has been iterative and productive. Actively works to develop strengths and mitigate weaknesses	Reflection and planning is self directed, iterative, habitual and evidenced clearly. Strengths have been built on, weaknesses have been mitigated	Takes full responsibility for own learning and development through iterative cycles of well articulated purposeful analysis and planning, supported by extensive evidence
Collaborative and/ or Independent Professional Working Demonstration of suitable behaviour for working in a professional context alone, or in diverse teams	Does not collaborate with others; unproductive working alone; shows no knowledge of related profession	Collaborates reluctantly; struggles to produce work alone; has unrealistic view of professional life	Awareness of main standards required of relevant profession. Able to work both collaboratively and independently	Aware of and able to meet most standards required of relevant profession in simulated or real professional situations. Productive when working in a team or working alone	Aware of & able to meet most standards required of relevant profession in simulated or real professional situations. May work well in a team, provide effective leadership, & demonstrate a well rounded profile working alone	Integrates a sense of own identity productively into real or simulated professional situations. Can work comfortably as a team member, in a leadership role, or alone

Marking criteria and assignment briefs

Your assignment brief will indicate which marking criteria apply to the task in hand. As explained above, the standard UAL marking criteria may be customised to ensure their relevance to particular units or assignments.

Assessment grading

Your work will be given a mark out of 100. The markers will use the marking criteria to inform their decision of what mark to give to your work. Criteria are not weighted. Markers will not attribute a particular proportion of your mark to individual criteria. Instead, markers will use their academic judgement to consider your work as a whole. However, in order to support your learning, some criteria may be given more emphasis at some times than others. Any particular emphasis in terms of the criteria will be made clear in the assignment brief.

7.1.4 Assessment Evidence

The learning in the unit will be assessed through a variety of work. These are listed within the unit descriptors under the heading 'Assessment Evidence'. This could include:

- Portfolios of practical work;
- Documentation of work;
- Presentations (oral and visual);
- Logs, diaries and research plans;
- Exhibitions;
- Dissertations and Essays;
- Sketchbooks, Storyboards and works in progress.

The assessment map in the Appendix, on pages 97-98 of this handbook, show details of all the assessment points and the assessment evidence that you need to provide across the three levels of the course.

A key feature of the unitised framework is the holistic assessment of your learning, which means that all elements of the unit are assessed together, resulting in one grade, rather than an aggregate of graded components. It is important to note that assessment is a matter of academic judgement and not merely computation.

7.1.5 Formative, Continuous and Summative Assessment

Assessment is divided into three main types:

Formative assessment focuses on giving you informal feedback on your progress in order that you are informed of your strengths and weaknesses and to give guidance on forward planning and how you may improve your work and learning. It is an ongoing feature of the course, occurring through tutorial discussions, peer assessment, formal and informal critique and self evaluation.

Summative assessment is concerned with making objective judgements about the standard of your work in relation to unit or course learning outcomes. Summative assessment occurs at the end of a unit of study where tutors review and record your achievement against specified marking criteria. Following summative assessments, you will receive written feedback on your work, indicating your achievement against the marking criteria.

Continuous assessment makes a link between formative and summative assessment. Achievement, feedback and objectives agreed during tutorials are recorded through the Assessment Record. The Assessment Record provides you with a continuous record of your progress and provides the course team with comprehensive data for summative assessment points. This emphasises the learning and achievement within the unit, documenting and developing the process employed in the realisation of the end product.

7.2 Assessment policy

7.2.1 Assessment Briefs

All project briefs and assignments which contribute to a final award or to the allocation of credit will be given to you in written form. Each project or assignment brief will indicate what you are required to complete, the relevant learning outcomes that are intended to be evidenced by this work and its relation to the unit. The brief should detail the completion date for the assignment. The External Examiner for the course will review and approve all assessment briefs which contribute to the final award.

7.2.2 Internal Moderation

Internal moderation is the process by which the college assures itself of the accuracy and consistency of marks and assessment decisions and ensures that these decisions comply with the academic standards of the University. Each course team has procedures in place to verify assessment and grading decisions. Usually, internal moderation will involve an internal verifier checking a sample of a minimum of 10% of work submitted for assessment where that assessment counts towards the allocation of credit. The sample must cover the full spectrum of marks awarded. All dissertations will be second marked. Group or team marking also constitutes internal moderation.

7.2.3 External Moderation

Through its approach to assessment the University seeks to ensure that students are given a mark that reflects their performance based on the University's classification descriptors. Marking is expected to be in line with sector norms and fair to all students in a cohort and over time. All courses operate systems of internal moderation which allow for some adjustment of marks by internal staff to ensure this parity and accurate marking. External moderation is a final check, by the External Examiners (who are subject experts) that the marking is at the right level for the type and level of course.

External Examiners will consider a sample of student work, either sent to them in advance or by viewing a sample selection of work on display. The sample is chosen by the course director to reflect a range of achievement from the top, middle and bottom of all the student marks. There is no significance in being chosen for the sample and students whose work is sampled will not have their work remarked. After discussion with the internal markers about how the marks were decided the External Examiners have the right to moderate the whole cohort of marks if they feel the marking is out of line with national norms. They may do this in a number of ways including adding or subtracting a set percentage to or from all student marks in a unit, or only some students (as, for example, all 2.2s); or they may move a grade boundary in which case they may say that all students within a set percentage of a grade boundary should be moved up to the next grade (for example, all students at 68% and 69% may be moved to 70%). External Examiners do not have the right to change the marks of individual students.

7.2.4 Failure and Retrieval

In each unit there may be a number of assessments which together demonstrate achievement of the unit's Learning Outcomes. If a student fails a unit by not demonstrating achievement of a learning outcome(s), they will normally be offered one opportunity to retrieve the failed assessment(s).

Following discussion with their tutor, students will be set a body of work or an assignment to undertake, without additional tuition, through which they must demonstrate achievement of that learning. The resubmission date will be specified by the Board of Examiners or a subgroup of the Board. All units, where part or all of the assessment is resubmitted will be capped at 40%.

All non-submissions and late submissions will be deemed to have failed unless students have extenuating circumstances which have been accepted by the Board of Examiners. If this is the case, students should submit an Extenuating Circumstances Form with supporting documentation as soon as they are able to return to college.

If a student's failure has resulted from an Extenuating Circumstance which has been accepted by the Board of Examiners, they 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. the mark will not be capped at 40%).

7.2.5 Deferral of Assessment - Academic Year or Partial Year Out

Whenever possible, the University tries to accommodate requests from students to take time out from their studies and to return at a later stage. Students wishing to do this must seek a formal deferral of assessment. An Academic Year Out form is available from the College office. The form should be completed by the student and submitted to the College office. The College will confirm all decisions on deferral in writing to the student. The student must be aware of the implications of taking a year out. For example, where specialist resources are closely tailored to the number in a cohort, re-entry to the course will need to be planned. It may not be possible to

ensure re-entry at the time the student wishes. Deferral can lead to an advantage in assessment and there are, therefore, some restrictions on when it may be granted.

Year Out: Student successfully completes requirements for progression and seeks to take a full year out returning at the beginning of the academic year.

Partial Year Out: Student starts year but wishes to withdraw part way through the year with the intention of returning either at beginning of the following academic year or at the same point at which they left. Students may preserve any marks for fully completed units and carry these forward or may on return retake the units concerned. Any partial year out requests must be requested before the half way point in the academic year.

Initial deferral may be granted up to one year. No student may defer assessment for longer than two academic years.

There is a maximum period of registration: the course must be completed within 5 years of the date of the initial enrolment.

7.2.6 Assessment Deadlines

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

If you submit work late, you will be deemed to have failed that particular assessment. The procedures regarding extenuating circumstances (see section 7.2.7 below) apply. You should contact your course director at the earliest opportunity if a deadline is missed. Course Directors have the discretion to act appropriately in cases of exceptional emergency.

7.2.7 Extenuating Circumstances

There may on occasion be extenuating circumstances that might affect a student's ability to meet an assessment deadline or affect the level of their performance for assessment. Extenuating circumstances are normally defined as circumstances which are unexpected, significantly disruptive and beyond the student's control and which may have affected their academic performance.

The student should complete an Extenuating Circumstances claim form and lodge this directly with the Clerk of the Extenuating Circumstances Panel via the School Office/Student Contact Desk, together with written evidence to support their claim, as per University of the Arts London guidelines (these guidelines, along with the form, are available from the College or on the website of the University of the Arts London secretary). The Students' Union is also available to advise the student in this matter.

It is the responsibility of the student to make such circumstances known to the Subject Leader/Course Director and to submit the appropriate documentation within the deadlines set. ECs relating to late submissions will not be accepted without a copy of confirmation that the work has been handed in from the respective

School/Course team. Students should be advised to submit work at the earliest opportunity on their return to College, even if as a result of the EC, it is incomplete.

7.2.8 Accommodated Assessment

The University is fully committed to ensuring parity of treatment for all students. In the case of students with a disability this means taking their needs into account in learning and teaching and in assessment. This is done through the University's disability policy which aims to support students at all levels of their course so that they may meet the course requirements and achieve their full potential. Under this policy students with a disability will have an agreed level and form of study support to enable them to complete their course successfully. This support may also relate to either the form or content of assessment or to both: for example a deaf student, for whom spoken English is not the main language, may use a communicator or a dyslexic student may be offered the opportunity to do a viva voce for their thesis submission. At assessment therefore, the disability itself does not constitute an extenuating circumstance (see above).

Students have a responsibility to discuss their needs, in confidence, with Course Directors and with the Disability Coordinator – either prior to enrolment or at the time the disability develops – so that the requisite support can be provided throughout the duration of their studies. Section 8.2 of the course handbook contains more detailed guidance to students on disability support.

7.3 Academic Misconduct /Plagiarism

Academic Misconduct

Academic misconduct refers to any form of academic cheating. Examples include:

- Plagiarism (presenting the work of others as if it were your own)
- Submitting assignments downloaded from the internet
- Commissioning another person to produce a piece of work without acknowledgement
- Cheating in examinations
- Colluding with others to submit work (including friends or family who work with you unacknowledged)

Plagiarism

Plagiarism is the commonest form of cheating and is defined as stealing another person's ideas and presenting them as though they were your own. Some examples include:

- Copying from a text-book, journal article, thesis, essay or website without providing adequate reference to the author
- Reproducing original artwork, designs, film, sound or performance and presenting them as though they were your own
- Copying someone else's programme, database, web-page or multimedia

presentation without acknowledging their work

Throughout your studies, you will be encouraged to reference the work of other artists, writers, designers or performers in your work. Tutors will expect to find reference to the sources of your ideas in supporting documentation such as sketchbooks or initial drafts. This is an essential and valuable part of your education. As long as the source of the ideas is acknowledged, this is not plagiarism.

How to avoid Academic Misconduct and Plagiarism

You should make sure that, for any assignment, you refer to the University's guidance on accepted and acceptable forms of referencing. This lists the correct way to reference any source, from books, journals and essays to works of art, computer programmes and web pages. You can find this on your course Blackboard site.

You should always acknowledge anyone else's ideas that you use in your work by quoting the source of the information. There are different ways of doing this, for example:

- In an essay or assignment, when quoting another person's words "put their words in quotation marks" and properly reference the author within the text and in the bibliography
- In computer software show where the information has come from in the acknowledgements or credits, e.g. programme design - A Brown, or Graphics - J Smith
- When using an artefact, put a caption against the object, e.g. "original photograph by Cartier-Bresson";
- If presenting an original piece of work based on an existing design or work of art, quote the source, e.g. "after Rodin", "after Eckersley"
- If using a strategy of 'appropriation' (i.e. the deliberate and conscious use of the style and images of another artist) make sure you tell your tutors what you are doing and why and acknowledge the strategy when submitting work for assessment
- In a group project make sure all the members of the group are listed. If individuals undertake specific work within the project, make sure that this is acknowledged
- In examinations do not copy another person's work. Do not quote passages from a text-book or journal without acknowledging the source

Failure to acknowledge the use of another person's ideas in your work may be considered a breach of the University of the Arts London's academic regulations; it may also constitute a breach of intellectual property rights, e.g. copyright. Such an offence is likely to lead to failure of that assignment and/ or unit and serious or repeated offences may lead to failure of the whole year (level) of the course, suspension or even expulsion. In addition a breach of copyright may lead to legal action.

Guide on Harvard referencing can be found at:

http://www.arts.ac.uk/docs/lr_lcc_libguide_Harvard_ShortLP.pdf

7.4 Unit Assessments

7.4.1 Credits and Levels

Credit is awarded for the successful completion of a unit. A mark will be given for each unit. Credit is simply an indicator that the components of each unit or level have been successfully completed. It is not a measure of the quality of the work.

In order to be awarded a Bachelor of Arts (BA) students need to accumulate 360 credits (120 credits at each of levels 4, 5 and 6).

All BA courses comprise 3 levels. To progress between levels you will need to successfully complete all units of the former level. The quality of the work is assessed against specified marking criteria and results in a mark. The marks for a level are subject to internal moderation and the agreed mark is determined at the Progression Board (a sub group of the Board of Examiners).

Students who leave their course or for other reasons are unable to continue are entitled to a University transcript detailing their achievement to date, outlining the units studied and marks and credits achieved.

In addition, students who leave the BA course are entitled to a Certificate of Higher Education (Cert HE) on successful completion of level 4, or a Diploma of Higher Education (Dip HE) on successful completion of level 5.

7.4.2 Feedback

Your progress is continually monitored through the tutorial system and through other methods of formative assessment. At the end of the unit, you will receive written feedback on your achievement, which will relate specifically to your performance in relation to specified marking criteria. You may also receive an indicative mark, which indicates your performance in the unit but is also subject to confirmation by the Board of Examiners.

7.5 Final Assessment

7.5.1 Information for Candidates

You will be given an exam pack at least two weeks before the final assessment containing the following information:

1. Procedure for announcement of degree exam results.
2. Final Assessment information.
3. Information about Extenuating Circumstances (including notification deadlines for the Exam Board).

4. Procedures for Appeal.

7.5.2 Publication of Final Results

Following the final assessment and following the external moderation process by the External Examiners and the meeting of the Board of Examiners, you will be informed in writing of your final classification and given a breakdown of your marks. You will also receive a University transcript detailing the units passed on the course and the marks received.

7.5.3 Outstanding Liabilities

It is your responsibility to ensure that you have returned all University property and have paid all fees owed to the University by the end of each academic session. In order to be eligible to attend the award ceremony at the end of your final year you must settle any liabilities - such as fees or library loans - by the time the final Exam Board meets.

If you have outstanding liabilities by the date of the final Exam Board, you will not be allowed to attend the award ceremony or appear in the ceremony's programme. Your certificate and transcript will be withheld. You should make arrangements to settle your liability as soon as possible. Once all liabilities have been cleared your certificate and transcript will be released and you will be invited to attend the following year's award ceremony.

7.6 Assessment maps

Assessment Map Level 4 (Year 1)			
Term 1	Term 2	Term 3	
Unit 1 Induction (20 Credits) Assessment Requirements <ul style="list-style-type: none"> • Reflective statement • Written assignment • Development file 	Summative Assessment		
Unit 2 Analog and Digital Visualisation (40 Credits) Assessment Requirements <ul style="list-style-type: none"> • Image and type based portfolio • Experiments in moving image • Body of studio-based exhibition work • Self-Evaluation form 	Summative Assessment	Unit 3 Creative Narratives (40 Credits) Assessment Requirements <ul style="list-style-type: none"> • Image and type based portfolio • Experiments in moving image • Body of studio-based exhibition work • Self-Evaluation form 	Summative Assessment

<p>Unit 4: Creativity and Context (20 credits)</p>	<p>Formative Assessment</p>	<p>continued</p> <p>Assessment Requirements</p> <ul style="list-style-type: none"> • Design-led brief with 700 word précis • 2000 word essay 	<p>Summative Assessment</p>
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Assessment Map Level 5 (Year 2)			
Term 1	Term 2	Term 3	
<p>Unit 5 Elective (20 Credits)</p> <p>Assessment Requirements</p> <ul style="list-style-type: none"> • Student Log • Presentation • Evaluative Report 	<p>Summative Assessment</p>		
<p>Unit 6 Exploring the Professional Brief (40 Credits)</p> <p>Assessment Requirements</p> <ul style="list-style-type: none"> • Final design submissions in response to a range of projects • Research File • Self-Evaluation form 	<p>Summative Assessment</p>	<p>Unit 7 Developing a Personal Language (40 Credits)</p> <p>Assessment Requirements</p> <ul style="list-style-type: none"> • Final design submissions in response to live briefs • Research File • Self-Evaluation form 	<p>Summative Assessment</p>
<p>Unit 8 Culture and Context (20 credits)</p> <p>Assessment requirements:</p> <ul style="list-style-type: none"> • Group presentation and 1,000 word report 	<p>Formative Assessment</p>	<p>continued</p> <p>Assessment Requirements</p> <ul style="list-style-type: none"> • 3000 word essay • 500 word written thesis proposal 	<p>Formative Assessment</p>

Assessment Map Level 6 (Year 3)			
Term 1	Term 2	Term 3	
<p>Unit 9 Professional & Personal Practice (80 Credits)</p> <p>Assessment Requirements</p> <ul style="list-style-type: none"> • Submission of Live Projects proposals 	<p>Formative Assessment</p>	<p>continued</p> <p>Assessment Requirements</p> <ul style="list-style-type: none"> • Submission of Final Major Project 	<p>Summative Assessment</p>
<p>Unit 10 Dissertation (40 credits)</p> <p>Assessment Requirements</p> <ul style="list-style-type: none"> • Submission of first draft of dissertation • Submission of final draft dissertation 	<p>Formative Assessment</p>	<p>Assessment Requirements</p> <ul style="list-style-type: none"> • Submission of Project Blog 	<p>Summative Assessment</p>

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 either passes in two subjects at GCE Advanced Level (80 UCAS tariff points normally including one single award), supported by passes in three other subjects at GCSE Grade C or above.

OR

1 subject at GCE Advanced level (40 UCAS tariff points) and Foundation Diploma in Art and Design supported by passes in three other subjects at GCSE Grade C or above.

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) Prior experiential learning, the outcome of which can be demonstrated to be equivalent to formal qualifications otherwise required, or;
- d) A combination of formal qualifications and experiential learning which taken together can be demonstrated to be equivalent to formal qualifications otherwise required.

English Language Ability

8.1.3 Applicants whose first language is not English must demonstrate their competence in English to a minimum IELTS Level 6.0 for entry on to a BA (Hons) course 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, 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 Examiner(s)

- 8.2.1 At least one External Examiner(s) shall be appointed for the course, after approval by the Academic Standards and Development Committee of the University of the Arts London.
- 8.2.2 The role and responsibility of the External Examiner is to ensure that the academic standards appropriate to the award in question are maintained, that justice is done to the students, and that in the processes of assessment students are treated fairly and equitably according to the University's policies and regulations.
- 8.2.3 In order to carry out their primary responsibilities the External Examiner(s) shall:
- a) Approve proposed assessments which are to contribute to the award(s)
 - b) Have access to work presented for such assessment
 - c) See the work of all students proposed for the highest available category of the award and for failure, and samples of the work of students proposed for each category of award
 - d) Moderate assessment marks
 - e) 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 recorded 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)
Course Director
Internal Examiners
External Examiner(s) for final awards
- 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 a full meeting of the main Board determines that a student has qualified for a final award. Under exceptional circumstances, arrangements may be made with an External Examiner, and with the approval of the Deputy Rector Academic, whereby the main 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 main 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-board of itself provided that the sub-board is appropriate to those issues.
- 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 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 Examinations Regulations

- 8.4.1 As an indication of performance the Board of Examiners will receive percentage marks for each unit, to be finally agreed at the Board. These marks will represent the judgement of the examiners on the student's performance in that unit alone. The examiners will use the University Marking Criteria to inform their decision of what mark to allocate on each unit.
- 8.4.2 Failure to submit work for assessment by the due date shall normally be deemed to constitute a failure in that assessment. Extenuating Circumstances relating to late submissions will not be accepted without a copy of the confirmation that the work has been handed in from the respective School / Course team. Students should be advised to submit work at the earliest opportunity on their return to College, even if as a result of the EC, it is incomplete.
- 8.4.3 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 stage 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.

- 8.4.4 A student who qualifies for an intermediate award shall not be recommended for that award where he or she is progressing without loss of time within the course structure as a candidate for a higher award. However, provided the student has qualified for a lower award, a student who fails the assessment for the higher award, or does not proceed to that assessment, shall be recommended to the Board of Examiners for the lower award.
- 8.4.5 Following assessment by internal examiners, the External Examiner(s) shall normally be involved in assessments which contribute to the final award of BA Honours Graphic Design Communication.

8.5 Stage Assessments

Stage One assessment, Cert HE and progression to Stage Two

- 8.5.1 The course requirements are the units and their assessment requirements as detailed in the course handbook
- 8.5.2 In order to progress to Stage Two, and qualify for the award of Cert HE, other than by admission with academic credit, a student must satisfy (or have been formally exempted from) the course requirements of Stage One and pass in each unit unless the Board determines otherwise under the rules for compensation (8.5.5a).
- 8.5.2a) Where the full range of marks for a year or stage is unavailable exam boards may nevertheless progress a student where, on the basis of the information on marks that is available, plus any other evidence of performance as demonstrated by marks or by the judgement of course staff, the student is deemed likely to have fulfilled the requirements for progression.

Criteria for the Award of Cert HE with Distinction

- 8.5.3 In order to progress with Distinction, and qualify for the award of Cert HE with Distinction, the student's average mark for the stage should fall within the range of 85% & above.
- 8.5.4. If a student fails to satisfy the Board of Examiners the Board will adopt one of the three following options:
- a) Normally the Board would specify the unit assessment that shall be resubmitted and the period within which the resubmission is to be made. The marks for units passed at the second attempt will be capped at 40%.
 - b) In exceptional circumstances, usually after sizeable failure, the Board may decide that the student should move directly to retake either the entire stage or specified units depending on the extent of the failure. The marks for all retaken units, whether specified individually or retaken as a complete stage, will be capped at 40%. The Board of Examiners will only offer a student the opportunity to retake a unit or stage once.

- c) In very exceptional circumstances, the Board may, at its discretion and for reasonable cause which could include extreme failure, decide that a candidate who has failed to satisfy the Board may not be reassessed.

8.5.4(i) Failure of a reassessment

In the event that a student does not retrieve failure after being given an opportunity as laid out in a) above the Board of Examiners will adopt one of two options below (d or e). Students who fail to retrieve failure after being given an opportunity as laid out in b) above will not be reassessed and the Board will select option d).

- d) If the student fails to retrieve failure the Board of Examiners can decide that the student may not be reassessed and should not progress.
- e) The Board of Examiners may allow a student who has failed a unit assessment at the second attempt as specified in 8.5.4a) above an opportunity to retake either the entire course stage or specified units. The marks for all retaken units, whether specified individually or retaken as a complete stage, will be capped at 40%. The Board of Examiners will only offer a student the opportunity to retake a unit or stage once.

8.5.5 A student who is re-assessed in all or some of the assessed elements of a unit shall be required to satisfy the Board of Examiners on re-assessment before proceeding to the next stage of the course, unless the Board determines otherwise under the rules for compensation (8.5.5a).

8.5.5a) A student who has a marginal fail (30-39%) in units up to the value of 30 credits in any one stage other than the final stage, will be compensated for that failure, awarded the credits and progressed by the Board of Examiners without a requirement to retrieve that failure.

8.5.5b) In exceptional circumstances a student who fails in units to the value of more than 30 credits may be allowed to progress and carry forward that failure. The student must be required to retrieve the failure during the following stage. The completion of the following stage, including the award of any degree, is conditional on the retrieval of the failure. The Board of Examiners must determine which units must be retrieved and may allow for compensation of failure of up to 30 credits under the rules in 8.5.5a) above. In allowing a student to carry forward failure the Board of Examiners will need to consider whether the student is deemed capable of undertaking the next stage.

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 in a unit assessment is due to illness or other valid cause, the Board may adopt one of the following two options:

- a) The Board of Examiners may adjust a percentage mark for the unit as appropriate.
- b) The Board may decide to allow the candidate to be reassessed in the unit assessment as if for the first time. This will normally be the decision due to a student's failure to submit work.

Stage Two assessment Dip HE and progression to Stage Three

8.5.7 The course requirements are the units and their assessment requirements as detailed in the course handbook

8.5.8 In order to progress to Stage Three, and qualify for the award of Dip HE, other than by admission with academic credit, a student must satisfy (or have been formally exempted from) the course requirements of Stage Two and pass in each unit unless the Board determines otherwise under the rules for compensation (8.5.5a).

8.5.8a) Where the full range of marks for a year or stage is unavailable exam boards may nevertheless progress a student where, on the basis of the information on marks that is available, plus any other evidence of performance as demonstrated by marks or by the judgement of course staff, the student is deemed likely to have fulfilled the requirements for progression.

Criteria for the Award of Dip HE with Distinction

8.5.9 In order to progress with Distinction, and qualify for the award of Dip HE with Distinction, the student's average mark for the stage should fall within the range of 85% & above.

8.5.10 If a student fails to satisfy the Board of Examiners the Board will adopt one of the three following options:

- f) Normally the Board would specify the unit assessment that shall be resubmitted and the period within which the resubmission is to be made. The marks for units passed at the second attempt will be capped at 40%.
- g) In exceptional circumstances, usually after sizeable failure, the Board may decide that the student should move directly to retake either the entire stage or specified units depending on the extent of the failure. The marks for all retaken units, whether specified individually or retaken as a complete stage, will be capped at 40%. The Board of Examiners will only offer a student the opportunity to retake a unit or stage once.
- h) In very exceptional circumstances, the Board may, at its discretion and for reasonable cause which could include extreme failure, decide that a candidate who has failed to satisfy the Board may not be reassessed.

8.5.10(i) Failure of a reassessment

In the event that a student does not retrieve failure after being given an opportunity as laid out in a) above the Board of Examiners will adopt one of two options below (d or e). Students who fail to retrieve failure after being given an opportunity as laid out in b) above will not be reassessed and the Board will select option d).

- i) If the student fails to retrieve failure the Board of Examiners can decide that the student may not be reassessed and should not progress.
- j) The Board of Examiners may allow a student who has failed a unit assessment at the second attempt as specified in 8.5.10a) above an opportunity to retake either the entire course stage or specified units. The marks for all retaken units, whether specified individually or retaken as a complete stage, will be capped at 40%. The Board of Examiners will only offer a student the opportunity to retake a unit or stage once.

8.5.11 A student who is re-assessed in all or some of the assessed elements of a unit shall be required to satisfy the Board of Examiners on re-assessment before proceeding to the next stage of the course, unless the Board determines otherwise under the rules for compensation (8.5.11a).

8.5.11a) A student who has a marginal fail (30-39%) in units up to the value of 30 credits in any one stage other than the final stage, will be compensated for that failure, awarded the credits and progressed by the Board of Examiners without a requirement to retrieve that failure.

8.5.11b) In exceptional circumstances a student who fails in units to the value of more than 30 credits may be allowed to progress and carry forward that failure. The student must be required to retrieve the failure during the following stage. The completion of the following stage, including the award of any degree, is conditional on the retrieval of the failure. The Board of Examiners must determine which units must be retrieved and may allow for compensation of failure of up to 30 credits under the rules in 8.5.11a) above. In allowing a student to carry forward failure the Board of Examiners will need to consider whether the student is deemed capable of undertaking the next stage.

Failure due to illness or other extenuating circumstances

8.5.12 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 in a unit assessment is due to illness or other valid cause, the Board may adopt one of the following two options:

- a) The Board of Examiners may adjust a percentage mark for the unit as appropriate.
- b) The Board may decide to allow the candidate to be reassessed in the unit assessment as if for the first time. This will normally be the decision due to a student's failure to submit work.

8.6 Final Assessment

8.6.1 The course requirements are the units and their assessment requirements as detailed in the course handbook.

Criteria for the award of an Honours Degree

8.6.2 A student shall only be considered a candidate for a Degree with Honours when that student has satisfied or been formally partially exempted from the requirements of the course.

8.6.3 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 a BA with Honours and an Honours classification, guided as follows.

- a) In recommending the class of Honours, the Board shall be guided by the student's performance in the units as indicated by the marks awarded and weighted to the credit rating of the unit.
- b) The Board shall award a classification using the following marking bands:

<u>% Mark</u>	<u>Award</u>
85-100	1st
70-84	2.1
55-69	2.2
40-54	3

Reassessment

8.6.4 Where the Board of Examiners determines that a candidate for a BA with Honours has not satisfied the conditions for the award and there are no extenuating circumstances material to that failure the Board will adopt one of the three following options:

- a) Normally the Board will specify the unit assessment that will be resubmitted and the period within which the resubmission is to be made. The marks for units passed at the second attempt will be capped at 40%.
- b) In exceptional circumstances, usually after sizeable failure, the Board may decide that the candidate should move directly to retake either the entire course stage or specified units before reassessment and this would depend on the extent of the failure. The Board will specify the units which must be retaken. The marks for all retaken units, whether specified individually or retaken as a complete stage, will be capped at

40%. The Board of Examiners will only offer a student the opportunity to retake a unit or stage once.

- c) In very exceptional circumstances, the Board may, at its discretion and for reasonable cause which could include extreme failure, decide that a candidate who has failed to satisfy the Board may not be reassessed.

8.6.4(i) Failure of a reassessment

In the event that a candidate does not satisfy the conditions of the award after being given an opportunity to retrieve failure as laid out in 8.6.4a) above, the Board of Examiners will adopt one of the two options below (d or e). Candidates who fail to satisfy the conditions of the award after being given an opportunity to retrieve failure as laid out in b) above will not be reassessed.

- d) If the candidate fails to retrieve failure the Board of Examiners can decide that a candidate may not be reassessed. Candidates that fail to retrieve failure after retaking specified units or a full stage may not be reassessed.
- e) The Board of Examiners may allow a candidate who has failed to retrieve failure as specified in a) above an opportunity to retake either the entire course stage or specified units. The marks for all retaken units, whether specified individually or retaken as a complete stage, will be capped at 40%. The Board of Examiners will only offer a student the opportunity to retake a unit or stage once.

Failure due to illness or other extenuating circumstances

8.6.5 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 in a unit assessment was due to illness or other valid cause, the Board will adopt one of the following three options:

- a) The Board may adjust the percentage mark for the unit as appropriate.
- b) The Board may decide that it is necessary for the candidate to be assessed or reassessed in the unit assessment. This will normally be the decision due to a student's failure to submit work. 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, 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 BA 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 units.

Use of Unclassified Awards

8.6.6 Where the full range of marks contributing to the award is unavailable or the exam board is unable to come to a judgement about classification, the exam board may consider the award of an unclassified degree where, on the basis of the information on marks that is available, plus any other evidence of performance as demonstrated by marks or by the judgement of course staff, the student is deemed likely to have fulfilled the requirements for the award. Unclassified awards are given always on the expectation that it will become possible to make a judgement on a classification in the future.

8.7 The Review of and Appeals against a decision of the Board of Examiners

8.7.1 The University has clear procedures for dealing with student appeals which form part of its quality assurance system and reflect current best practice. The procedures governing appeals against assessment outcomes are treated seriously without negatively affecting student rights or impartial judgement on academic progress.

8.7.2 Appeals may be submitted within the boundaries set by these regulations when a student believes he or she has a significant concern related to the assessment process.

Grounds for requesting review of examination board decision

8.7.3 Requests for review of an examination board decision may be made on the grounds that:

- a) There was a material administrative error or other material irregularity in the conduct of the assessment (including accommodated assessment/reasonable adjustment for disabled students) or the application of the University's academic regulations;
- b) Extenuating circumstances, which for valid reasons, had not been made known to the examination board which had they been referred might have led the examination board to reach a different decision;
- c) Any other matter which in all the circumstances ought properly to be considered by a University Appeals Body in the interests of fairness.

8.7.4 The procedure which a student must follow in requesting a review under this regulation is part of the University procedure for *The Review of and Appeals against a Decision of an Examination Board* which is made available to all students.

8.8 Attendance Policy

The University is required to monitor your attendance and report, as appropriate, to the UK Borders Agency, the Local Education Authorities and the Student Loans Company. As such you must inform us of any changes to your contact details and /or immigration status (if relevant).

As a student at the University of the Arts London you are expected to attend all timetabled sessions, including lectures, seminars, group and individual tutorials, learning support sessions, workshops, inductions and demonstrations. Regular attendance means that you can take full advantage of the learning and teaching opportunities available to you and gain the greatest benefit from the course. Poor attendance not only affects you but also affects others who rely on you in group projects and for peer learning: where group work and peer learning is central to the subject, poor attendance can lead to failure of assessment.

If you regularly miss sessions you will be contacted by your Course Director or Personal Tutor and offered the opportunity to discuss any difficulties that might be affecting your attendance and ways in which the University might help you attend more regularly. If your attendance continues to be poor you will receive a warning letter, your visa or student loan could be revoked and, eventually, you will be withdrawn from the course.

The University recognises that you may need to undertake part time employment to support your studies and may have other commitments such as childcare or family or religious events. However the University does expect you, wherever possible, to fit these commitments around timetabled sessions in order to take part in the course fully. If you are aware of an event (for example, an offer of work experience or a religious holiday) that is going to disrupt your attendance at taught sessions you must discuss this with your personal tutor or Course Director. This helps to ensure that you do not miss important sessions that could affect your performance at assessment and also allows the University to make sure that the requirements of the Student Loans Company and UK Borders Agency continue to be met.

Remember, if you are studying with us on a student visa, the University has a legal obligation to inform the UK Borders Agency if you:

- do not enrol for your course by the latest agreed start date;
- withdraw, or are withdrawn, from your course, take time out from your course, or exceed the number of permitted unauthorised absences;
- change or transfer to a course of a shorter length;
- break the conditions of your permission to stay in the UK.

9 Library and Learning Resources

9.1 Library Services

The Library is on the 2nd floor of the College, in Block C.

You will need your UAL ID card to borrow books, videos/DVDs and other items, and to access computer facilities and online resources. This card is issued to you as part of the registration process.

The Library collections cover the subjects taught in the College, related subjects in art and design and contextual materials. There are subscriptions to a wide range of periodicals, and collections of videotapes/DVDs and audiobooks. The Library also has special collections covering African-Caribbean British Art and Asian British Art, artists' books and multiples, including work by Chelsea staff and students, gallery archives and ephemera. There is also an outstanding collection of exhibition catalogues from galleries worldwide, dating from the 1960s onwards. Student suggestions for new acquisitions are encouraged and welcomed.

There is an ongoing programme of exhibitions in the library, both of items from the library collections and of work by students and staff. Student proposals to create work or exhibit in the library are welcome; see library staff for further details.

For further information on the library see the Chelsea library pages and guides under College Libraries at:

<http://www.arts.ac.uk/library/about.htm>

For further information on Chelsea special collections and access to the Special Collections Guide see:

<http://www.arts.ac.uk/library/archives.htm>

Computer facilities and the e-library

The computers in the Library offer access to software applications including Microsoft Office (Word, Excel, Powerpoint, Access), Internet Explorer and Outlook email client, Read and Write and Inspiration. All students have individual login accounts which enable you to access these facilities.

You also have access to an extensive range of art and design-related electronic resources subscribed to by Library and Learning Resources. These include full-text journals, reference sources, indexing services and image databases, which can be accessed both on and off-campus. Other on-line materials include e-books and reports and news services.

For further information see:

<http://www.arts.ac.uk/library/e-library.htm>

Inductions

Inductions are offered to all new students. These sessions cover the use of the collections and introduce the automated catalogue, electronic resources and the use of computer facilities; they take place in the first term at a time agreed with tutors. Advanced research inductions, including the Special Collections, are offered by arrangement with tutors.

Loans

The majority of Library books are for loan but some are for reference use only. The loan period for most books is 3 weeks or, for those in heavy demand, 1 week, after which the loan may be extended if the item is not required by another user, up to a maximum of 3 renewals. Videos and DVDs may be borrowed for 1 week. Fines are charged on overdue items.

The Library catalogue and the University's collection of electronic resources may be consulted from the **i page**, the Library and Learning Resources section of the University website at www.arts.ac.uk/library . You can also manage library accounts and renew and reserve items remotely using the web-based catalogue. As a student of the University of the Arts London you are eligible to use and to borrow from any of the College libraries; see the **i page** for further details.

Important

In enrolling at UAL you agree to abide by the conditions of use on display in the Library. All items on loan must be returned, and any outstanding charges cleared, before the end of each academic year. You should not lend items that you have borrowed to other students as you are responsible for all items issued to you. Any damage or loss to library items must be paid for.

Student Support

Extra help is available for students with disabilities and dyslexia, including extended loan periods, assistive software applications, height-adjustable desks, a fetching service and a hearing loop.

A leaflet outlines the support and facilities we offer in Library and Learning Resources, and further information is available here:

<http://www.arts.ac.uk/library/about.htm>

Photocopying and printing facilities

A4 and A3 colour and black and white photocopying and printing facilities are available in the library. These work on a card system, for which cards can be purchased and recharged in the Library. If you need help with copying or printing, please ask a member of staff.

Copyright

You should follow copyright regulations as they apply to any materials you use in the Library; this includes photocopying, scanning and material on the internet. Guidelines are displayed in the Library.

If you are in doubt about copyright regulations relating to materials you use, please ask a member of staff.

For further details, information on copyright is available at:

<http://www.arts.ac.uk/library/about.htm>

Feedback

Constructive comments and suggestions are welcomed; please use the forms and suggestion boxes provided.

Access to other Libraries

Students have automatic access and borrowing rights at all UAL College libraries (Camberwell, Central Saint Martins, Chelsea, London College of Communication, London College of Fashion and Wimbledon), as well as access to the Student Hub and Learning Zone.

Staff and students can also use a number of other academic libraries via the SCONUL Access scheme. For further details visit

http://www.access.sconul.ac.uk/users_info

9.2 Study support

Study support is available to all UAL students. At Chelsea study support is offered on a weekly, drop-in basis in the library and on-course as appropriate. You will benefit most from study support if you are committed to working regularly with your tutors. Study support is related to your course content and can cover the following:

Writing essays and dissertations	Writing reports and proposals
Understanding assignment briefs	Research
Planning assignments	Grammar and spelling
Time management	Structuring and organising work
Referencing and bibliography	Oral presentations and crits

Please note that study support does not include proof-reading. However, we can advise on proof-reading techniques that you can use.

Disability support

At University of the Arts London, we aim to provide equal opportunities for all our students and we encourage applications from disabled people. We are committed to ensuring that all students achieve their maximum potential on their course and aim to respond positively to the needs of disabled students. Visit the University Intranet site for more information:

<http://www.arts.ac.uk/student/disability>

There is a network of people across the University who support disabled students. You can contact the Disability Representative at your College, or the Disability Team at Central Student Services. Details of these contacts are also given in our handbook for disabled students 'Breaking the Barriers', which can be found at:

<http://www.arts.ac.uk/student/disability/ss-dis-pubs.htm>

Dyslexia support

If you have dyslexia, or you think that you may have it, you may need extra support for your studies. Please contact the academic support team who can arrange for:

- an initial screening
- a tutor's report
- a referral to an educational psychologist for a diagnostic assessment
- specialist dyslexia tuition.

The academic study support team can be contacted on academic-support@chelsea.arts.ac.uk

9.3 The Language Centre

The Language Centre at University of the Arts London offers language support and classes in both English and Modern Languages. The Language Centre is centrally located at High Holborn on the 4th floor, around three minutes walk from Holborn tube station.

English for speakers of other Languages (ESOL)

For international and European Union students, all of the English language services listed below are provided free of charge **except** proofreading.

Pre-sessional Academic English Programme

We offer a 6 or 12 week programme each summer. You can use this programme instead of IELTS, TOEFL or equivalent to show that you have met the English language entry requirement for your course. The programme can be taken any summer while you are studying at the University and is free of charge (charges apply if the course is taken more than once). You can find more information here:

<http://www.arts.ac.uk/languagecentre/englishprep.htm>

In-Sessional Academic English Programme

The In-Sessional Academic English programme is an academic skills and English language support system for students enrolled on the University of the Arts London programmes.

1. For all International and EU students of the University of the Arts London, we offer both general and specific academic language and skills development at the various colleges. For some programmes, we offer **course specific support**, which is designed to help you with your main course studies and which is held on site. You can find up to date timetables and course details here:

'LNG English Language Support' Blackboard site at <http://blackboard.arts.ac.uk/> or on the Language Centre website: <http://www.arts.ac.uk/languagecentre/insessional-classes.htm>. All of these courses are taught by qualified and experienced language professionals who work closely with your course directors. We aim to give you the necessary language proficiency and academic skills to make a success of your University of the Arts programme and to help you adjust to the British academic culture.

2. We also offer a variety of **tutorials** where you can get one-to-one time with a language centre tutor. Tutorials last 30 minutes and there are sessions every week during term time at all the colleges and also at the Language Centre in High Holborn. Information on exact times and locations are on our Blackboard and web sites as explained above. Some tutorials are bookable (email your Student ID number to: bookable-tutorial@arts.ac.uk and you will be given a tutorial time at High Holborn), and some are drop-in, meaning you just go along and sign up on the day. We also offer online tutorials: Send up to 500 words by email to an English tutor: english-tutorial@arts.ac.uk. The tutor will check your work and reply with corrections within a few days.

3. During Christmas and Easter holidays, we offer **intensive writing, oral presentation and exam preparation classes** at FE, BA and MA levels. These classes are advertised through our Blackboard and websites as detailed in 1. above.

Proof reading service

If you would like your written work to be proofread before you hand it in, you can bring it to The Language Centre. You can find more information about costs and how to use this service here: <http://www.arts.ac.uk/languagecentre/insessional-classes.htm>

Modern Languages

French, German, Italian, Japanese, Mandarin and Spanish

All students can add a language to their portfolio of skills. The Language Centre offers extracurricular modern language evening classes from Beginner to Advanced levels. There are two programmes, Modern Languages (ML) and Foreign Languages at Work (FLAW). FLAW is offered specifically for students and is an excellent, low cost programme running in the evenings in terms 1 and 2. You can find more information here:

<http://www.arts.ac.uk/languagecentre/flaw.htm>

For more information on any of our services, please contact:

The Language Centre
University of the Arts London
272 High Holborn
London WC1V 7AL

Tel: 020 7514 7261

Fax: 020 7514 7265

E-mail: language-centre@arts.ac.uk

or you can visit us at: www.arts.ac.uk/languagecentre

10 Course management

The Course Director

The Course Director is responsible to the Dean and the Undergraduate Board of Studies for undertaking:

- managerial coordination of the course;
- convening and chairing the Course Committees;
- communicating issues to the Board of Studies;
- preparing an annual course monitoring report.

The Course Director is responsible for the efficient running of the course. This includes recommending the appointment of associate lecturers to the Dean; ensuring the proper briefing of new associate lecturers and monitoring the efficiency of their teaching performance; the organising and timetabling of classes; the provision of consumable materials; health and safety matters and maintaining academic standards. It is the responsibility of the Course Director to ensure that all students' programmes are academically coherent, appropriate and viable in terms of timetabling.

Personal/Year Tutors

Every student is assigned a personal/year tutor who is normally a full-time, fractional or a substantial part-time member of staff whose remit covers both academic work and any immediate personal problems the student might experience. These tutors liaise closely with the Course Director. They may change as students progress through the course – normally this role is undertaken for at least one academic year.

Theory Coordinators

This tutor coordinates and teaches the Theory component - including lectures, discussion seminars, research workshops and individual tutorials. The Theory Coordinator is available to advise students on individual and shared projects and assignments relating to this area of study, research and presentation of written work.

Librarians

In addition to academic staff, there are qualified staff responsible for the efficient running of the College's libraries who are responsible to the Head of Learning Resources. The library staff also play an important role in advising and assisting students in research methods.

Technicians

The technical staff are responsible to the Technical Manager for the efficient running of the many specialist workshops and studios within the College. They are also responsible for providing specialised technical assistance to students during the course and for ensuring that students adhere to the health and safety regulation in each workshop.

Course Committee

The Course Committee meets once every term. It primarily addresses issues related to the provision of resources, teaching and workshop facilities. Its other roles are:

- a. to monitor and review the progress of the course and agree minor modifications to its delivery;
- b. to consider external reports made on the course;
- c. to agree an annual monitoring report on the progress of the course;
- d. to make recommendations on course developments;
- e. to make arrangements for the views of students to be considered;
- f. to make recommendations, as appropriate, to the Board of Studies, Dean or Course Director;
- g. to undertake any other functions or tasks delegated to it by the Board of Studies.

The Committee consists of:

- a. Course Director (Chair);
- b. Dean (ex officio);
- c. teaching staff with special responsibilities (e.g. established staff, Year Tutors, Theory Coordinators);
- d. representation of support staff;
- e. at least one student representative from each year of the course, elected by a procedure agreed with the students.

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 compiled by the Course Director and considered by the Course Committee. This report, together with the relevant minutes of the Course Committee discussions and a record of any actions implemented, is submitted to the Board of Studies in the Autumn Term of the following academic session.

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.

11 Glossary of Terms

Assignment

A project or brief relating to a specific task or line of enquiry.

Commission

Commissions provide an opportunity for students to participate in live projects and to experience the realities of the 'market place'.

Critique (crits)

Crits may take place within or at the end of defined periods of work/study. They may be individual or in small groups.

Dissertation

A written piece of critical and analytical work which is normally the culmination of the theoretical and historical components of the course. Also referred to as the thesis.

Essay

A written assignment in which ideas and questions are researched and then developed and tested in a clearly structured written form.

Formative Assessment

Formative assessment focuses on giving you written and/ or verbal feedback on your progress, so that you learn about your strengths and weaknesses and receive guidance on forward planning and how you may improve your work and learning. It is an ongoing feature of the course, occurring through tutorial discussions, peer assessment, formal and informal critique and self-evaluation.

Learning Outcome

A statement of what a student is expected to know, understand and/or be able to demonstrate at the end of a period of study.

Lectures

Lectures by staff (or visiting speakers) present a body of knowledge in a formal way to large student groups.

Live Project

Selected projects undertaken in partnership with outside organisations.

Methodology

Procedures for accomplishing a task.

Project

A brief or assignment within a unit which poses a problem or sets parameters around which learning outcomes can be addressed.

Seminars

A group discussion which seeks to explore and expand an aspect of the course, whether theory or practice, and to encourage debate.

Summative Assessment

This refers to an assessment which has the primary purpose of judging the standard of the work and passing a verdict on the level of achievement. It is more focused on awarding a mark rather than providing guidance on how a student may improve their work or learning.

Unit

The basic building blocks of the course; a self-contained package of learning defined in terms of learning time.

Work-Based Learning

Placement undertaken for an agreed period of time within a professional working environment in order to gain personal professional experience.

Workshops

Instruction in skills is provided by academic staff and/or technical staff who use demonstration and example as a method of teaching the characteristics of materials, good practice and techniques in making.

12 Programme Specification

Awarding Body	The University of the Arts London
Teaching Institution	Chelsea College of Art and Design
Final award	BA Honours Graphic Design Communication
UCAS Code	W216
Relevant QAA Benchmark Statement	Art and Design
Date of production/revision	May 2010

Programme Aims
<p>We aim to offer you:</p> <ul style="list-style-type: none"> • A supportive atmosphere that advances your knowledge and understanding of graphic design communication concepts, techniques and debates. • A variety of learning opportunities that foster the integration of theory and practice through engagement with established research methods, current practice-based research and collaborations with the University's research centres. • A dynamic learning environment that enables you to develop your practice and your identity as a graphic designer. • Opportunities for you to engage with current and emerging professional practices through practitioner-led teaching teams, collaborations, awards and placements with organisations at the forefront of the communication industry. • An open and culturally diverse environment that fosters experimentation, dialogue and collaborations. • Opportunities for the development of transferable and professional skills relevant to employment and/or further study.

Programme Outcomes	
<p>On successful completion of this course you should be able to achieve the learning outcomes below. The outcomes cover subject knowledge and understanding, intellectual and academic skills, practical subject skills, and key attributes and transferable skills.</p>	
<p>Programme Outcomes</p> <ol style="list-style-type: none"> 1. demonstrate a broad and systematic critical understanding of historical, contextual and contemporary debates related to Graphic Design Communication, together with the ability to evaluate and interpret them. 2. carry out sustained, systematic critical and practical research, using relevant resources and appropriate methods of analysis, enquiry and experimentation. 	<p>Learning and Teaching Methods</p> <ul style="list-style-type: none"> • Studio teaching by practitioners • Lectures, tutorials and seminars • Visiting lecture talks. • Group workshops and demonstrations • Studio-based, individual and gallery visits. • Group critiques and peer group debates • Student presentations.

<p>3. apply established and emerging Graphic Design techniques effectively, including a range of practice-based two and three-dimensional skills in both print (analogue) and digital media.</p> <p>4. manage your own learning and continuing development, through independent planning and organisation, critical reflection and self-evaluation.</p> <p>5. use Graphic Design Communication and presentation skills in order to articulate complex ideas and respond effectively to a range of industry and self-initiated briefs, using specialist language effectively.</p> <p>6. demonstrate personal ambition, responsibility and decision making in order to respond to complex scenarios in a professional context or further study.</p>	<p>Assessment Methods</p> <ul style="list-style-type: none"> • Written submissions (essays, dissertation, projects) • Tutorial reviews • Peer assessment • Self-assessment reports • Project Portfolio
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Reference Points - The following reference points were used in designing the programme

- The Learning and Teaching policies of the University of the Arts London.
- CCW Undergraduate Framework
- FEHQ level descriptors
- QAA Benchmark statement for Art and Design (www.qaa.ac.uk)

Programme structures, features, units, credit and award requirements

Course units are credit weighted in multiples of 20 and 1 credit is equivalent to 10 notional learning hours. The balance of how learning time is divided between taught time, access to supervised facilities and independent study will differ according to the particular focus of the unit and its level. In order to be awarded a BA (Hons) Graphic Design Communication, you must accumulate 360 credits in total.

Distinctive features of the programme

The course explores a broad range of contemporary practice, enabling students to develop knowledge of high levels of creativity across diverse disciplines within graphic media and digital media.

The course is underpinned by contextual theory and analysis associated with still and moving image. Critical enquiry will inform your studio practice and encourage you to consider your design practice within a broader context. Design practice works consistently with a theory programme to develop individual critical perspectives on the critical language of communication design.

Professional context is derived from interaction with diverse visiting tutors, a professional speakers programme and participation in national design award schemes.

Our strong links with industry are evidenced by the opportunity for you to engage with live briefs introduced by practitioners and clients across a range of specialist areas, and with internationally recognised Professional Design Award schemes and exclusive commissions.




Course structure and assessment diagram				
Term 1		Term 2		Term 3
Level 4	Unit 1 Introduction to study in HE 20 credits	Summative Assessment	Unit 3 Concept and Narrative 40 credits	
	Unit 2 Analogue and Digital Visualisation 40 credits			
	Unit 4: Creativity and Context 20 credits	Formative Assessment	continued	
Summative Assessment				

Exit point: Cert HE

Level 5	Unit 5: Elective 20 credits	Summative Assessment	Unit 7 Developing a Personal Language 40 credits	
	Unit 6 Exploring the professional Brief 40 credits			
	Unit 8: Culture and Context 20 credits	Formative Assessment	continued	
Summative Assessment				

Exit point: Dip HE

Level 6	Unit 9 Professional and Personal Practice 80 credits	Formative Assessment	continued	
	Unit 10: Dissertation and Project Blog 40 credits		continued	
Summative Assessment				

-  Mid-year formative assessment point: interim review and feedback
-  Mid-year summative assessment point and feedback
-  End of year summative assessment and feedback

Recruitment and Admissions	
Admission Policy	<p>The University of the Arts London has a key objective to provide educational opportunities from a wide and diverse community. The University seeks to harness students' personal and intellectual growth, provide access to those who would not otherwise contemplate higher education and prepare students for life beyond the University. The University aims to attract and retain students who have the potential to succeed and benefit from the experience.</p>
Selection Criteria	<p>Successful applicants would normally require:</p> <ul style="list-style-type: none"> • A concise portfolio indicating self-censorship and critical ability; • Use of words, type and image, realised in a variety of media and formats; • Work that demonstrates enthusiasm within the context of a personal agenda; • Evidence of an understanding of the broad range of the subject sensitivity within still and moving image. <p>The selection procedures for the course adhere to the Equal Opportunities policy of the University of the Arts London.</p>
Entry Requirements	<p>Applicants should have reached higher education matriculation level and have completed a foundation course or its experiential equivalent as outlined below:</p> <p>BTEC National Diploma or NVQ Level 3, and 3 GCSEs grade C or above Or Foundation Diploma in Art & Design and 1 GCE A-level and 3 GCSEs grade C or above Or The college also takes into consideration prior learning and experience, and alternative qualifications.</p> <p>Applicants who do not have English as a first language must show proof of IELTS level 6.0 or equivalent in English upon enrolment (note: requirements may be revised by ASDC in June 2010)</p> <p>The educational level may be demonstrated by:</p> <ul style="list-style-type: none"> • possession of the qualifications named above; • possession of equivalent qualifications; • prior experiential learning, the outcome of which can be demonstrated to be equivalent to formal qualifications otherwise required, OR • a combination of formal qualifications and experiential learning that together can be demonstrated to be equivalent to formal qualifications otherwise required. <p>Applicants are also asked to submit a portfolio of work.</p> <p>An applicant may be considered for admission at a point in the course later than the start of the planned programme of study. The applicant must fulfil, in a way judged to be equivalent, the requirements of the intended programme of study prior to the proposed point of entry.</p>

**Admission
Procedures**

Applications to the course are made via the University and Colleges Admissions Services (UCAS) at www.ucas.ac.uk. Chelsea courses are listed under the University of the Arts: the institution code is U65 and the institution code name is UAL. Applicants are allowed 5 simultaneous choices with no order of preference.

The deadline for application for equal consideration in 2011 is 15th January.

Open days are held in the Autumn term to enable students to learn about the course and Open day places can be booked via the College website.

Applicants in 2011 who meet the entry requirements and apply by the deadline will be invited to submit a portfolio of their work: this may be an initial non-returnable mini-portfolio.

Selected candidates are then invited for a separate portfolio review and interview.