

## Programme Specification

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

Awarding Body  Professional, Statutory or Regulatory Body (PSRB)	University of the Arts London (UAL)
Teaching Institution	Central Saint Martins
Final Award	MA Design (Ceramics);  MA Design (Furniture);  MA Design (Jewellery)
Length of Course	Extended Full-Time (EFT), 2 years
UCAS code	N/A
Date of production/revision	August 2017

This section is available to provide any introductory information on the course. It might include explanation of the position of courses which form a named pathway within an 'umbrella' programme.

The course is defined around three areas of discipline and practice; ceramics, furniture or jewellery. Each of these disciplinary pathways has a rich tradition in material-led creativity. Framed as one course, we explore the dialogue between these disciplines, and the boundaries and definitions of ceramics, furniture and jewellery.

### Course Aims

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

This course aims to:

- To deepen and develop your understanding of your design and discipline practice within a framework defined by the demands of your project, appropriate specialist and interdisciplinary professional practice internationally and a thorough understanding of your target market place;
- To enable you to deepen your understanding of, and focus your personal creative identity in ceramics, furniture or jewellery design and practice;
- To develop your subject specific and generic research and analytical skills and critical judgement in order to evaluate and examine contemporary practice and use this in creative forward thinking;
- To enable you to research, define, engage with and explore inventively, appropriate technology and skills to support your individual vision;
- To provide the opportunity for teamwork, critical discourse, developmental thinking and design planning with a variety of peers and industry and professional practitioners at a range of professional levels.

### Course Outcomes

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

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

Outcome:	Through the production of a self-directed body of work have the ability to define, develop, sustain and present a completed project of their own conception to a high professional standard appropriate to the level of the MA award. <b>(MC Research; MC Subject Knowledge)</b>
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Outcome:	Will have developed skills and knowledge in your chosen practice area. <b>(MC Technical Competence; MC Communication and Presentation)</b>
Outcome:	Be able to define and creatively resolve design problems using appropriate skills and bodies of knowledge within professional and cultural contexts. <b>(MC Research; MC Analysis)</b>
Outcome:	Be able to evaluate work through research, practice and critical reflection in the application of relevant methodologies and processes to an advanced level within the subject. <b>(MC Experimentation; MC Analysis)</b>
Outcome:	Will be able to work independently and with authority to a high professional standard. <b>(MC Personal and Professional Development)</b>
Outcome:	Will have interpersonal skills and the ability to work collaboratively. <b>(MC Collaborative and/or Independent Professional Working)</b>
Outcome:	Have reviewed personal and professional strengths and located and critically evaluated an appropriate contemporary context for your work. <b>(MC Subject Knowledge; MC Personal and Professional Development)</b>

#### Learning and Teaching Methods:

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

#### By Project Negotiated Brief

Staff work with students as a team to develop the project from the application stage. The project is developed through negotiated study and in individual tutorials to ensure students understand how students' individual project proposals and action agreements – the plan of action students undertake through the study – are benchmarked against the learning outcomes of the course.

## **Peer Learning**

As students join the course with an individual project focus, it is important that students are integrated into the cohort, the college, and the University to support and extend peer learning. The course supports this process through carefully tailored lectures and workshops. Students come from different cultures, disciplines, and bring a range of philosophical concepts of design and its processes. It is important therefore, to establish and debate perceptions of the common ground in design: how these might be unpacked, how we can share knowledge, and where that can be used as a foundation to support individual practice within broader design discourses and professional contexts. This process is enhanced by students considering design through the lens of around 20 other projects across three disciplines.

## **Research through design**

A series of structured seminars creates a foundation for interrogation and critique that is integrated throughout the two-year period. This includes introduction to a wide range of formal research methods, approaches and investigation, alongside information management systems. Students explore a full range of research skills; how to identify and analyse evidence to support design delivery, moving between visual and strategic research, from design generation to understanding the transferable value of design thinking. Returning to this process again and again during their time on the course, students become fluent and agile at moving between formal and informal approaches to research, capturing information and applying it effectively. Developing a systematic approach to materiality, negotiating with stakeholders, understanding provenance and precedence, exploring the future scape, and realising a working prototype. The structured process encourages students to research their discipline in-depth: its contexts, markets, competitors, historical precedent and provenance, in order to build future scenarios and narratives with rigour. By engaging in this process, students develop a depth of understanding to instil confidence to realise their practice across differing career trajectories. Whilst the course is research-rich, the focus remains principally around practice and delivering design focussed graduates. Student research supports practice from the speculative through to the logistical needs of a working prototype. The two year nature of this research process allows students to locate and pursue specific bodies of knowledge that engender innovation as a reality. By understanding that the success of design is always context dependent, research skills provide students with a strategic approach to professional practice.

## **Course ethos**

We have a course ethos: engagement with a work ethic, an engagement with ethical practice, sustainability, design culture, and more widely into social and collective responsibility. This ethos promotes an environment that supports professional practice as part of a collaborative design culture. This helps graduates envisage themselves as designers, facilitators, negotiators, change agents, and cultural critics.

### **Professional panels and mentors**

We use Design Professional Panels to ensure that students have professional, independent and industry standard feedback. This normally consists of three key external industry figures to whom students present their project. This panel has in recent years included retailers, critics and manufacturers who provide rigorous and detailed feedback, information, connections, and enthusiasm.

### **Intimate architecture**

Students come from areas of practice related to the specialist disciplines ceramics, furniture, jewellery. In combination these disciplines embrace a range of issues including, scale, materiality, cultural identity, discipline practice, manufacturing, production, historical provenance and consumption contexts etc. This creates a discursive space which we describe as 'intimate architecture'. This teaches students to understand their practice in a wider context, and builds a broad understanding about making in specialist contexts. The multi-disciplinary learning environment facilitates a wider discussion that builds understanding about tacit knowledge in the craft, design and production of highly finished objects, than a single specialism course is able to.

### **Diverse but discipline specific nature of the staff**

The staff team share their understanding of design, materiality and research skills, to support activities from different disciplinary perspectives. The discipline-specific nature of staff knowledge brings detailed understandings of the generation, development, resolution, and evaluation of the resolved artefact. These specialisms, include for example jewellery, furniture and ceramics, lighting, pure research, fashion, accessories, product design, eyewear, tableware etc. These are extended through the course team's networks to allow specific areas of knowledge to be drawn upon as and when necessary, bringing specific expertise to individual projects.

### **Studio Practice**

By bringing cross-disciplinary practice to MA Design in a dedicated Postgraduate space the environment allows students to return to the central issue of enquiry through iterations, and exchange between and in the view of peers. Graduates leave the course with developed design processes, unique artefacts, and with a clearly defined strategy for their futures. Students artefacts function as fully realised prototypes; tangible expressions evidencing students' mastery of design.

### **Design as a strategic process**

A broader understanding of the power of design as a strategic process, offers transferable professional models, and ways of thinking beyond the project briefs and beyond narrow definitions of design practice into, and including, social innovation, future casting, and system design, all through the core project. Students will develop and introduce experimental techniques and approaches to production for students' final work. This can go on to provide the backbone for a career.

### **Scheduled Learning and Teaching**

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

**Scheduled Learning and Teaching** – this is the percentage of your time spent in timetabled learning and teaching. You are expected to study for 1,800 hours over 60 weeks; below is the amount of time which is timetabled activity. The rest of your learning time will be self-directed, independent study.

Percentage of time spent in timetabled learning and teaching – 22%.

### **Assessment Methods:**

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

There are two forms of assessment:

**Formative assessment** takes place through critiques and informal and formal feedback tutorials. It is primarily intended to provide you with effective feedback and guidance on your development, helping you to learn more effectively.

**Summative assessment** is the summation of the assessment activity that has taken place during the Unit, and results in a recommended mark for your achievement. It is carried out by at least two members of staff, normally the tutors who have taught the unit you have studied. Summative assessment is used to determine whether you have satisfactorily achieved all learning outcomes of the unit and to judge the level at which you have achieved the Learning Outcomes i.e. the recommended letter grade.

Learning Outcomes are assessed using standard UAL Marking Criteria. These are applied to help you understand what you have accomplished, how any grade given was arrived at, and how you can improve your work in future.

Assessment evidence through the course will consist of:

- Individual Design work (2D, 3D, 4D);
- Group Design work (2D, 3D, 4D);
- Pin-up and onscreen presentations;
- Performances;
- Action Agreement Documents;
- Portfolio submission;
- A written critical review;
- Viva voce interview.

### Reference Points

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

The following reference points were used in designing the course:

- The Learning and Teaching Policies of University of the Arts London;
- College Policies and Initiatives;

- HE Level Descriptors;
- External consultation with design professionals and organisations

## Programme Summary

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

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

### **Programme structure:**

- MA Design (Ceramics); MA Design (Furniture); MA Design (Jewellery) lasts 60 weeks structured as three consecutive periods of 20 weeks each (i.e. two academic years) in its 'extended full-time mode'.
- The Course is credit rated at 180 credits, and comprises three units. Unit 1 (60 credits) lasts 20 weeks. Unit 2 (60 credits) runs for 10 weeks in the first year and 10 weeks in the second year. Unit 3 (60 credits runs for 20 weeks.
- Units 1 and 2 must be passed in order to progress to Unit 3. The MA certification (Pass, Pass with Merit or Pass with Distinction) derives from the assessment for Unit 3 only.
- An exit award of Postgraduate Certificate can be awarded on completion of Unit 1.
- An exit award of Postgraduate Diploma can be awarded on completion of Unit 2.
- The student is expected to typically commit 30 hours per week to study, within which the taught input will typically be scheduled over three days. The course has been designed in this way to enable the student to pursue studies, whilst also undertaking part-time employment, internships or care responsibilities.

- Teaching will consist of lectures, seminars, demonstrations, workshops, fieldtrips, tutorials and project work carried in groups and individually.

**Curriculum:**

- Unit 1: Exploring and Designing introduces issues and topics relevant to ceramics, jewellery or furniture, research methodologies and techniques and aims to enable the student to orientate their practice within the course, and to develop contextual, critical and research skills at the onset of MA learning.
- Unit 2: Design and Professional Practice, through Unit 2 the student is expected to develop a critical self-awareness of their professional practice by focusing on reflectivity, contextualisation, and positioning practice in response to the action proposal developed in Unit 1. Throughout the unit, the student is expected to actively engage with, peers, external practitioners, networks and collaborators to produce a body of work which will map and articulate the students position in the field and reflect on their understanding of design industry structures; in particular, contemporary practices in ceramics, furniture and jewellery. The unit incorporates Personal Professional Development, enterprise and contextualising activities
- Unit 3: Evaluation and Resolution brings the project to both a practical and critically reflective conclusion, manifesting the practical outcomes, identifying where the student locates their practice and evaluating the project through the Critical Review. During the final stages of the course there will be further PPD and activity professional futures workshops to support your career development.

**Distinctive features of the course:**

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

- The course is defined around three areas of discipline and practice; ceramics, furniture or jewellery. Each of these disciplines has a rich tradition in material-led creativity. Framed within one course, we explore the dialogue between these disciplines, and the boundaries and definitions of ceramics, furniture and jewellery. The aim here is to embrace areas of practice far beyond traditional designations. The depth of disciplinary knowledge in the course allows a range of hybrid practices to emerge through this dialogue that disrupt assumptions

around craft and manufacture, that mesh outcomes with a full range of future forms of practice from the material to the virtual to the intangible.

- The effects of trans-disciplinarily, a key benefit of an immersion within an art & design university, impacts positively on the majority of students at the college. It is within the intimate environment of course debates, seminars and progress tutorials that cross, trans- and multi-disciplinary practice comes into play. The three disciplines embrace a deeply rooted understanding of materiality. Working in collaboration disrupts habitual assumptions around these traditional designations of, for example; ideas around scale, relationships to the body or contexts of use. Alternative perspectives create enhanced opportunities for exploration and innovation.
- The application process on MAD is framed by the project proposal; a brief outline that scopes the work they propose to explore over the two years of the course. Through a structured process of research, exploration, development and evaluation, this project becomes richer. The project is iterated through a series of investigations that challenge assumptions and expose the concepts to a range of alternative perceptions and opportunities that seemed unimaginable at the outset.
- Students are challenged to confront the reality of bridging the gap between design ideas and resolution. Students are expected to go beyond the development of models into working prototypes through practical iteration and reiteration. This makes students entrepreneurial and highly employable after graduation. We go beyond the college context into manufacturing in all its facets. As 35 plus projects ebb and flow through the studio space each year, the entire cohort is enriched and enlivened. Supported by a very pro-active peer learning process and an extended alumni network.
- The course team has a long-standing, diverse and international professional and pedagogical experience. Knowledge of discourse and the application of design in global industry contexts is underscored by unrivalled networks in professional practice and research. This places networking at the centre of the course. Students are however expected to develop their own networks in order to develop an infrastructure required to deliver highly resolved design work. This activity is expected to augment and complement the learning resources available within the college and university.

- The term time week is focussed by three timetabled intensive days in college. The timetabled days allow students to take part in rigorous studio practice alongside their peers. The rest of the week provides students time for reflective space, self-directed study, income generation and/or engagement with collaborators.
- The course is involved in social, process, material, and technological innovation. Our broader view of “specialism” inculcates frames of research and practice that engage actively with completely different fields.
- The course embraces multiple cultural perspectives, differing knowledge and worldviews. This wider view, driven by research by students and the course team, attracts internationally recognised visiting speakers like Prof. Mugendi M’Twa Ritha. An attitude to diversity that extends to international cultural and economic contexts. The course is particularly pro-active in seeking out contributors to enrich the diversity of debate from industries and theory. Diversity is also driven by student projects working with practice communities both inside and outside of their countries of origin, communities that often have oral or practice traditions that may not be recorded through traditional western models.
- The joint histories of the Central School of Art and Craft and the Saint Martins School of Art embeds the course in over 150 years of academic, economic and aesthetic understanding. Linking the course to generations of students and staff who have used skills and knowledge from historical practice to reshape and re-imagine the future. The course grew from a history of making excellence: an understanding of the world populated with artefacts that are themselves understood through functionality and connoisseurship

## Recruitment and Admissions

### Selection Criteria

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

Admission is based on submission of the following:

- A Project Proposal written by the applicant outlining the main project's intentions and the research support and commercial/industrial connections applicable to the project;
- A portfolio of supporting work illustrating the applicant's previous experience and practical skills.

Documentation relating to exhibitions or particular 'live' projects will also be required.

The interview (approx. 30 min) for applicants selected following submission of the application form, action project proposal and supporting work is used to evaluate the extent to which a candidate demonstrates:

- The suitability, appropriateness and deliverability of the Project Proposal in relation to the professional expertise of the staff team;
- Analytical and critical skills and the ability of the applicant to apply these to the Project Proposal;
- The quality of the design work submitted in support of the application and the 'match' between this and the Project Proposal;
- The applicant's awareness of the historical, cultural and social implications of their project;
- The resource implications of the Project Proposal and the ability of the course and the applicant to support the practical realisation of the project.

All applications are reviewed by at least two of the course team.

### Entry Requirements

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

- Relevant Honours degree, *or*,

- Evidence of experiential learning equivalent to a degree, *or*;
- Three years relevant professional experience;
- The standard English language requirement for entry is IELTS 6.5 with a minimum of 5.5 in any one paper, or equivalent.

### Course Diagram

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

See below

	<b>Unit One (Exploring and Designing) 60 credits</b>																				<b>Unit Two (Design and Professional Practice) 60 credits</b>									
	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Year One																														
	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	<i>(Unit Two continued)</i>										<b>Unit Three (Evaluation and Resolution) 60 credits</b>																			
	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Year Two																														
	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30