

**Master of Arts in  
Hypermedia Studies**

**Student Handbook**

**2004-5**

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## **1.0 Course Management**

### **1.1 Management Structure**

The Course leader, Richard Barbrook, is responsible for day to day running and overall management of the course and development of the curriculum;

The Chair of Department, Andy Golding, holds overall responsibility for the course, and for the other courses run by the Department of Design, Digital Media & Photography within the School of Media, Arts and Design;

The Head of School, Sally Feldman, holds overall responsibility for the course and for other courses run by the School of Media, Arts and Design;

The Campus Provost, Keith Phillips, holds overall responsibility for the School of Media, Arts and Design and for other Schools within the Campus;

Module leaders are responsible for the organisation and delivery of specific modules.

### **1.2 Tutorial Support**

Personal tutors will be appointed at the beginning of the academic year.

### **1.3 Course Committee and Student Feedback**

The Course Committee is the forum for students and staff to present their views on the operation and development of the course. As a formal Committee within the University Committee Structure, the Course Committee provides an important mechanism for the collection and consideration of student feedback. The Terms of Reference and Composition of the Course Committee are as follows:

#### **1.3.1 Terms of Reference**

To serve as a formal channel of communication between staff involved in course delivery and the delivery of associated academic support and administrative services, and students on the course, in all matters relating to the operation of the course;

To maintain an overview of course structure, syllabuses, course material, methods of delivery and of assessment, in the light of the approved aims and objectives of the course and of its student profile;

To monitor the academic standards of the course, and the implementation of associated University policies. This will include, among other things, consideration of statistics relating to student recruitment, progression and first destinations; reports from external agencies, including external examiners, validating and professional bodies and of issues raised by students, staff and employers, and the most recent validation report;

To consider provision for the welfare of students on the course, including the personal tutorial system, student induction and study skills support where appropriate.

### **1.3.2 Membership**

Elected student representatives, forming 40%–50% of total membership, including representation from all modes of study and subject areas as far as possible:

The Course Leader

The Head of School or The Chair of Department

Full-time staff teaching the course, to include representatives of all major subject areas

One member nominated by Information Resource Services (ISLS)

One member of administrative/support staff nominated by the Campus Academic Administration Manager

The quorum shall be 40% of the approved membership.

### **1.4 Course Team**

School

Head of School: Sally Feldman

Chair of Department of Design, Digital Media & Photography: Andy Golding

Graduate Office Manager: Angela Cutbill

Admissions Office Manager: Dave Haddock

School Secretary: Carole Scarlett

MA course team

Dr Richard Barbrook

Rachel Collinson

## 2.0 Admissions Policy

The course, MA in Hypermedia Studies, is open to applicants with a good honours degree (normally a first or upper-second classification) in a discipline such as: New Media, Multimedia, Communications, Media Studies, Sociology, Graphic Design, Journalism, Psychology, Fine Arts, Computer Science and other disciplines in which the relevance to the study of hypermedia can be demonstrated.

In some circumstances, applicants with a lower degree classification or without a degree qualification will be considered. The appropriateness of the applicant's degree and/or professional experience will be determined by the information submitted in the application form and evidence of:

- a focus for personal, academic and professional development and its relevance to the curriculum of the course;
- the potential to apply skills in new contexts and to diverse problems;
- the ability to conduct theoretical and practical research;
- a high level of motivation and the ability to learn independently;
- good communicative and inter-personal skills;
- the quality of artifacts submitted with the application.

In some instances an applicant's prior learning or prior experience may be eligible for credits on the course. Any claims will be considered by the AP(E)L Board (see the section in the Course Specific Regulations)

All applicants are required to demonstrate a good command of written and spoken English. Applicants whose first language is not English, will be required to present evidence of having attained a proficiency level of:

6.5 in International English Language Testing Service (IELTS)

*or*

6.0 in Test of English as a Foreign Language (TOEFL)

In cases where remedial study in English is required, successful applicants may be required to take the University's module: *English for Academic Purposes* as a condition of the offer of a place on the course.

In cases where applicants are offered a place but their academic qualification and/or experience are not directly or wholly related to a specific core element of the course, the course will provide means to address this prior to or early in semester one.

This may include required texts, research, project tasks and/or technical workshops.

The School of Media, Arts & Design operates an active equal opportunities policy which encourages applications of students from all races and nationalities, from socially disadvantaged groups and people with disabilities.

Where practical, applicants will be invited for an interview on the campus.  
Where that is impossible, an interview may be conducted via e-mail or telephone.

## **3.0 Course Rationale & Philosophy**

### **3.1 What is hypermedia?**

Hypermedia describes the new cultural and social forms emerging from the convergence of the media, telecommunications and computing. This convergence is driven by the adoption of digital technologies across these three sectors. The development of increasingly powerful personal computers is enabling the one-to-many broadcasting of the electronic media to be combined with the one-to-one interaction of the telephone. For the first time, people are able to participate within many-to-many forms of cultural and social communications. At present, hypermedia is being pioneered by companies, public institutions, community organisations and individuals using the internet and other forms of interactive media.

The process of development is advancing in two parallel ways. Firstly, hypermedia is being created which acts as a store of information to be accessed on request by individuals and a place where users can add their own material. This part of the development process involves the creation of digital versions of pre-existing types of cultural expression, such as text, graphics, audio and video. Secondly, the emergence of hypermedia leads to the invention of completely new cultural genres. For instance, using real-time conferencing programs, people can enter into cyberspace to engage in direct communications with other users. This part of the development process involves the development of specifically new aesthetic practices, such as the design of virtual social spaces and the creation of interactive art installations.

In such instances, hypermedia is being developed to overcome the limitations of the existing mass media, such as their reliance on a homogenised and undifferentiated audience, and of the telephone, such as its lack of group interaction. As hypermedia is further developed, people will be increasingly able to select their own forms of cultural expression, distribute their own creations and exchange ideas directly with one another. While enjoying greater access to existing cultural forms, they will also be able to participate within the new forms of artistic and social expression. At the centre of this process will be skilled digital artisans who can pioneer the new hypermedia. This MA course is designed for the education of the innovators in the theory and practice of hypermedia.

### **3.2 Course Philosophy**

The MA in Hypermedia Studies is founded upon the unity of theory and practice. Because new media is evolving so rapidly, research within this area cannot be rigidly separated between analysis and doing. As a consequence, students will be recruited to the course who can demonstrate an ability to combine critical theory with innovative practice. In contrast to other postgraduate courses in this area, the MA in Hypermedia Studies closely

interweaves the historical, social, cultural and economic analysis of digital media technologies with hands-on involvement in 'cutting-edge' practical research.

These complementary skills will enable students to prosper as digital artisans within the rapidly changing hypermedia industry over the long-term. The theoretical elements of the course will equip students with an understanding of the origins of digital convergence and the social issues arising from this process. The practical parts of the course will teach students how to use the new technologies in a creative and innovative manner. By acquiring theoretical and practical skills from the MA course, the students will be prepared for – and will be able to take part in – the next wave of technological and cultural innovation.

The cross-fertilisation between theory and practice is further facilitated by the inclusion of a research project with a practical outcome as an integral part of the MA degree course. By working on a practical project, students will learn how the potentiality of hypermedia can be realised within a particular social and business environment. The combination of theory and practice offered by the MA course will equip students with a combination of theoretical, business and practical skills which will allow them to succeed within the constantly changing sector of hypermedia cultural production. By creating a centre for imaginative and innovative research work, the MA in Hypermedia Studies will educate the artist-engineers who will become the leading practitioners of the new hypermedia industry.

The MA in Hypermedia Studies is an integral part of the School's portfolio of postgraduate courses. The course dovetails with the MA in Design for Interaction with students from both courses sharing the core module History of Convergence. It is envisaged that students from these two courses will collaborate extensively during their studies, sharing seminars, visiting speakers and wherever possible undertaking collaborative projects.

Collaboration between the course and the MAs in Design and Media Arts and Photographic Studies is possible through the provision of free modules. Beyond the School the course also has links with, amongst others, the MSc in Interactive Multimedia in the School of Computer Science.

## **4.0 Aims & Objectives**

### **4.1 Aims**

The MA in Hypermedia Studies aims to:

- enable students to analyse hypermedia with theoretical rigour;
- enable students to create digital media with artistic expertise;
- create a learning environment which will contribute to the intellectual, social and aesthetic development of hypermedia;
- provide a postgraduate course incorporating theory and practice which builds upon the expertise in digital media of the School of Media, Arts & Design and experience in computing within the School of Computer Science;
- develop a professional attitude and the personal, interpersonal and entrepreneurial skills to enable successful collaboration and practice;
- enable students to situate their work within wider historical, social, political and cultural contexts and, in doing so, enable them to negotiate rapidly changing conditions within the cultural industries of the future.

### **4.2 Intended Learning Outcomes**

A graduate of the Master of Hypermedia Studies should:

- understand the inter-disciplinary nature of new media creativity as a constructive integration of people, knowledge, skills and technologies;
- have the degree of self-reflection and confidence to locate their potential role in the practice of making new media;
- be committed to the view of the user as a participant in the creative process and have the skills to establish and implement methods of user consultation and user-testing when making new media;
- have an open, exploratory and pro-active attitude to the theory and practice of new media across cultures and in different nations;
- possess and exercise a high level of skills of negotiation, collaboration and presentation in the process of making new media;
- be able to establish and implement methodologies which effectively match the context and constraints of creating new media;
- be able to identify, evaluate, recommend and/or apply appropriate media and technologies in response to specific social and commercial requirements and constraints;
- be able to critically evaluate cultural, social and economic theories and use them for analysing the development of the new media industry;
- have a broad knowledge-base of key theoretical models of communications and be able to evaluate and apply these as appropriate to the practice of new media;

- understand the historical, social and economic context of the development of new media and be alert to past, contemporary and emerging developments;
- be able to identify and evaluate human and technological resources and to synthesize and apply these appropriately in the creative process;
- have the critical skills to evaluate and contribute to an effective relationship of the aesthetic, technological and functional considerations within new media projects;
- have acquired a high level of skills in the use of software and hardware tools appropriate to their professional focus and as a sustainable basis for development in professional practice;
- be able to identify and evaluate opportunity and have the professional confidence to seize it.

## **5.0 Higher Education & Career Management Skills**

In addition to those skills which are specific to the study and practice of Hypermedia, you will need to employ a wider range of skills both in your academic experience of the course and in your future professional practice.

These may be defined as key or transferable skills, such as the Higher Education and Career Management Skills.

You already possess and practice many of these skills at a high level, others you may need to develop to ensure that you achieve your academic and career aspirations.

Similarly, although the skills are integrated into the academic aims and content of the course overall, they are not all incorporated into every module. Some skills, such as task-centred working are central to the design process, as is creative and innovative thinking. Others, such as skill in leadership, may relate mainly to practice within a team.

Those skills which are incorporated into each module are indicated in the table as: taught and assessed; taught but not formally assessed; practiced as part of the overall experience of the module.

	<b>HoC</b>	<b>CD</b>	<b>SD</b>	<b>IMD</b>	<b>Diss</b>	<b>PP</b>
<b>Group Working</b>						
Team and group working			P	P		P
Leadership						
Negotiation	TA	TA	P	P	TA	P
Conflict management						
Task-centred working	TA	TA	TA	TA	TA	TA
<b>Learning Resources</b>						
Use of learning resources	PA	PA	P	P	PA	P
Research techniques	PA	PA	P	P	PA	P
Professional working			P	P		PA
<b>Self Evaluation</b>						
Self awareness						
Self motivation	P	P	P	P	P	P
Reflection on personal development	P	P	P	P	P	P
Critical analysis			P	P	P	P
Challenge opinion						
Respond to feedback	TA	TA	TA	TA	TA	PA
Reflection on others' functioning	PA	PA	P	P	P	P
	P	P	P	P	PA	PA
<b>Information Management</b>						
Information and data retrieval						
Creative and innovative thinking						
Business awareness	PA	PA	P	P	PA	P
Research strategy	P	P	TA	TA	PA	PA
			TA	TA		PA
	PA	PA	PA	PA	PA	PA
<b>Autonomy</b>						
Ability to learn independently						
Management of own learning						
Time management	P	P	P	P	P	P
Self-critical	P	P	P	P	P	P
Supportive of others	P	P	P	P	P	P
<b>Communication</b>						
Report writing						
Oral communication						
Presentation	TA	TA	PA	PA	PA	PA
Use of IT	TA	TA	PA	PA		PA
Debating	PA	PA	PA	PA		PA
Consulting	PA	PA	PA	PA		PA
	PA	PA	PA	PA		PA
			P	P		P
			P	P		P
<b>Problem Solving</b>						
Application of methods/tools						
Identification of problem essentials						
Action planning	P	P	TA	TA		PA
Decision making	PA	PA	PA	PA	PA	PA
	P	P	P	P	P	P
	P	P	PA	PA	P	P

## **6.0 Course Outline**

### **6.1 Course Structure**

The MA in Hypermedia Studies is constructed as a series of taught and research modules. This gives sufficient flexibility within the structure of the programme to attract students with different specialties and with various needs. Some students are mainly interested in the taught elements of the programme while others want to concentrate on research. At the same time, the flexibility of the modular structure enables the course to attract a combination of full-time and part-time students.

The two main aims of the MA in Hypermedia Studies are to enable students to analyse hypermedia with theoretical rigour and to create digital media with artistic expertise. The modular structure of the course is designed to meet these two goals. Moreover, the course recognises and welcomes students from a range of backgrounds – artistic, technological and theoretical. The course is, therefore, intended as a developmental experience with students progressively acquiring conceptual, technological and creative skills.

### **6.2 Study Pattern**

Full-time mode – 12 months study

The taught element of the course is over the full academic year of two semesters: from September to June. A further period of study from July to the end of September is devoted to the completion of the Practical Project module and the realisation of Dissertation module. In semester one and two, full-time students attend for two taught days per week. Throughout both semesters, facilities for project work and self-directed study are made available across the remainder of the week. In semester two, students begin work on the Practical Project module to be completed in early summer. The Dissertation module starts at the end of June and is submitted in September.

The mode of study and attendance for the Practical Project and Dissertation modules is negotiated and agreed at the beginning of these modules.

Part-time mode – 24 months study

The part-time mode of study may be negotiated to accommodate the needs of the individual student, subject to University of Westminster regulations. The preferred model is for study over a period of 24 months. In this the taught element of the course is over two academic years (four semesters). Subject to agreement by the course leader and the

appropriate module leader, the Practical Project and Dissertation modules can be completed and assessed in either year of part-time study.

In this model part-time students will attend one or two days per week.

## **6.3 Course Structure and Curriculum**

### **6.3.1. Full-Time Mode**

In semester one, students take the core practice module in *Software Design*. This module will provide an integrative experience enabling students to develop core technical and conceptual skills through collaborative work. Alongside this module students will study the theoretical module the *History of Convergence*. This module provides an in-depth theoretical analysis of the past and present of hypermedia. It also provides an academic meeting point for students on the MA Hypermedia Studies and those on the MA in Design for Interaction.

In Semester two all full-time students will take the core theory module *Contemporary Debates in Hypermedia*. This module will enable students to explore key issues and debates about the future direction of hypermedia. Alongside this module, full-time students will choose up to two further modules from the following: *Interactive Media Design* or a FREE module from elsewhere in the university. *Interactive Media Design* is a Hypermedia Studies practice module that explores key themes in the creation of hypermedia applications through project work. A number of free modules are available at master's level. Students will be advised of their availability by the course leader.

At the summative stage of the course students can choose to inflect either theoretical or practical concerns by weighting the *Dissertation* and *Practical Project* modules differently. Students will take one of the following models:

*Practical Project (double)* AND *Dissertation (double)* **OR**

*Practical Project (double)* AND *Dissertation (single)* **OR**

*Dissertation (double)* AND *Practical Project (single)*

The *Practical Project* will be centred on the production of a piece of 'cutting-edge' research work with a practical outcome for an end-user, such as a commercial company, a community group or a public institution. The *Dissertation* module is for the production of a piece of written work which reflects on the combination of theoretical and practical research carried out by the student during the course. For differences in learning outcomes and assessment criteria for these modules see the module descriptions in Section 8.

### **6.3.2 Part-Time Mode**

On commencing the course part-time students elect whether to follow the theoretical or practical strands of the course first.

For those choosing practice the pattern of study will be as follows:

Semester one - *Software Design*

Semester two – one or two modules from *Interactive Media Design* **AND/OR** FREE module from another master's course

Semester three - *History of Convergence*

Semester four - *Contemporary Debates in Hypermedia*

For those choosing theory the pattern of study will be as follows:

Semester one - *History of Convergence*

Semester two - *Contemporary Debates in Hypermedia*

Semester three - *Software Design*

Semester four - one or two modules from *Interactive Media Design* **AND/OR** FREE module

Both patterns conclude with the completion over the summer of the *Practical Project* and *Dissertation* modules.

At the summative stage of the course students can choose to inflect either theoretical or practical concerns by weighting the Dissertation and Practical Project modules differently. Students will take one of the following models:

*Practical Project (double)* AND *Dissertation (double)* **OR**

*Practical Project (double)* AND *Dissertation (single)* **OR**

*Dissertation (double)* AND *Practical Project (single)*

## 7.0 Teaching and Learning Strategies

The MA in Hypermedia Studies course employs a range of teaching and learning strategies, modes of delivery and assessment methods appropriate to the aims and intended outcomes of each module and the course as a whole.

The practical modules on the MA are structured on the workshop model which is widely and effectively used throughout Art and Design education.

The main focus of the teaching/learning activities of the course is a dedicated studio/computer lab shared with MA in Design for Interaction.

This workspace is equipped with up-to-date Apple Mac desktop computers, PCs and digital printers.

A sense of ownership of this space contributes greatly to the educational experience by:

- providing a secure working environment;
- flexibility of use as a studio, workshop, lab, resource center;
- creating an immersive environment which enables reference to displays of ongoing teaching and project work of both courses;
- encouraging interaction with students on a cognate course, MA in Design for Interaction with the consequent dynamic potential for collaboration and exchange of knowledge.

It also fosters a relationship of tutors and students as partners in learning, exploring and contributing to their discipline.

(All aspects of the teaching/learning experience advocated by the *Quality Assurance Agency for Higher Education Art and Design Benchmarks Statement 2002*)

Where appropriate the course draws on the wider learning resources of the School of Media, Art and Design and the University. These include workshops and technical facilities for photography, model/prototype making, computer and multi-media labs.

The Harrow Learning Resource Centre (library) is a major focus for MA in Hypermedia Studies students with its extensive range of texts, journals and on-line facilities.

The main vehicle for learning/teaching on the practical modules is the project.

For the purposes of the course the project is also the result of the integration of a range of student resources and skills: intellectual, theoretical, practical, interpersonal and technological. Projects are environments in which students explore a domain; model and test concepts; present their findings and critically evaluate their work.

By their nature, projects integrate practical, theoretical and conceptual issues and concerns within defined parameter and constraints.

To support and enable the realization of the project, students are introduced to practical and conceptual skills through specialised workshops. On-line search and reference to topics raised in the workshops is a dynamic and rewarding contribution to the teaching

and learning experience. Skills and knowledge are developed through interim practical and research tasks and the summative project of the module, together with written/theoretical supporting work.

The key strategy is to enable learning through critical understanding of practice and the development of generic, sustainable skills, autonomy of learning and practice and peer group support and interaction.

Individual and group tutorials enable a more focused teaching/learning experience. The involvement of the peer group is valued as a dynamic contribution to the learning experience and use of the wide range of resources each student brings to the course.

The teaching on the theoretical modules is conducted through a series of lectures, on-line discussions and seminars. The lectures outline the key theoretical, historical and socio-cultural issues shaping the development of new media in both its commercial and artistic applications. Students explore the issues raised in each lecture by participating in on-line discussions led by one or more members of the class. Based on this debate and on self-directed research, the moderator(s) of the on-line discussion present a seminar developing the themes of the previous week's lecture. Finally, students write up their critical analysis of and reflection upon a specific cultural, social and/or economic aspect of new media.

The key strategy is to enable learning through a combination of peer group and self-directed theoretical analysis which will allow students to understand the social and institutional forces shaping their practice as digital artisans.

In all the modules, interaction with the world of work and professional practice is valued as an essential aspect of the learning experience. New media practitioners are involved in the teaching of the course both as visiting lectures and as guest speakers.

The MA in Hypermedia Studies is closely associated with Cybersalon – a new media arts organization which has a residency at the Dana Centre of the Science Museum. Students have the opportunity not only to attend Cybersalon events, but also to participate within the organisation. This project offers a unique opportunity for students to meet and make contact with leading new media artists, entrepreneurs and theorists in London and across the world.

The Practical Project and Dissertation modules are the summative expression of the student's experience of the course and their perspective on digital media. In these research modules, they have maximum autonomy and responsibility for deciding and expressing their skills and aspirations and the balance of theory and practice. The teaching and learning relationship is established through negotiation and setting up appropriate means of communication and dialogue with the course team. The Practical Project also provides an opportunity for students to develop a working relationship with new media practitioners in commercial, public sector, artistic or community organisations.

## 8.0 The Modules

2HYP701	History of Convergence
2HYP702	Contemporary Debates in Hypermedia
2HYP711	Software design
2HYP703	Interactive Media Design
2HYP705	Practical Project (double)
2HYP706	Practical Project (single)
2HYP707	Dissertation (double)
2HYP712	Dissertation (single)

## **History of Convergence**

Full module title: History of Convergence

Module code: 2HYP701

Module level: 7

Credit weighting: 20

School: Media, Arts & Design

Department: Design, Digital Media and Photography

Length: 1 semester

Module leader: Dr. Richard Barbrook

Extension: 4590

Email: richard@hrc.wmin.ac.uk

Site: Harrow

Host course: MA Hypermedia Studies

Status: Core

Subject board: MA Hypermedia Studies

Pre-requisites: None

Co-requisites: None

Assessment:

- Leading own seminar and on-line discussion 10%;
- Contributions to other seminars and on-line discussions 10%;
- Written essay: 80%.

Special features: None

Access restrictions: None

### **Summary of module content**

The History of Convergence module consists of lectures, seminars and on-line discussions examining the historical development and future consequences of the integration of telecommunications, the media and computing around common digital technologies.

### **Module aims**

The History of Convergence module is centred around the issues raised by the integration of telecommunications, the media and computing around common digital technologies. Students will learn about the history of this process and to reflect critically upon its potential consequences. This module will allow students to acquire a critical distance on their working practices based upon knowledge of the historical background of the hypermedia industry.

### **Learning outcomes**

At the end of the module, the student will be able to:

- summarise the key historical features of the convergence of telecommunications, the media and computing;
- construct a theoretical analysis of the historical development and future potential of the hypermedia industry;
- locate the history of convergence within wider social and economic processes;
- compare their own working practices within hypermedia with others examined within the history of convergence;
- conduct an in-depth analysis of the historical events and theoretical issues around one aspect of digital convergence;
- demonstrate an ability to work independently;
- present and debate their research findings both in class and on-line.

### **Indicative syllabus content**

Weekly lectures will form the centre of this module. On-line discussions on the lecture will be take place during the following week. Seminars will held on the same topic at the beginning of the next teaching session. The specific topics covered in the lecture series may be changed at a later date.

The lecture programme will integrate the history of technological development, specific case studies, and broader theoretical perspectives. This will give students an understanding of the way in which the history of the wider society and the development of communications technologies are interrelated.

### **Teaching and learning methods**

Each topic will be initiated by a lecture given in class. Every student will be required to research one topic in detail. During the week following the lecture on their particular topic, students will lead an on-line discussion on the issues raised by the lecture. At the next teaching session, they will present a seminar on the topic of the lecture. At the end of the semester, they will complete one piece of written work on the same topic. Students will be expected to participate in the on-line discussions and seminars organised by their peers.

### **Assessment rationale**

Students are primarily assessed for their ability to research and analyse one topic in depth. This is reflected in their final piece of written work counting for 80% of their marks for the module.

In addition, students are also assessed for their ability to lead and participate in both on-line and classroom discussions. This is reflected in organising their own seminar and on-line discussion counting for 10% of their marks; and contributing to other seminars and on-line discussions counting for the remaining 10% of their marks.

## **Assessment criteria**

By the end of the module, students must demonstrate that they can:

- carry out original research into one aspect of the history of convergence;
- explain the historical events relevant to their chosen topic;
- carry out a theoretical analysis of these historical events;
- formulate historical and theoretical conclusions from their research;
- present their research findings both in class and on-line;
- lead a debate about their research findings both in class and on-line;
- write an essay of the correct length and in the required style;
- cite reference material and provide bibliographical information in an accepted manner;
- participate in seminars and on-line discussions led by other MA students.

## **Assessment methods and weighting**

Students will lead an on-line discussion and make a presentation to the seminar group which demonstrates understanding of their topic and encourages debate among their peers.

This topic will be worked up into one essay of *at least* 5,000 words which demonstrates original research, shows theoretical awareness and presents a clear argument.

Students are required to participate in all aspects of teaching and to contribute to both seminars and on-line discussions. The on-line discussion will be monitored and assessed by the module leader with the assistance of the course leader. The on-line discussion counts for 10% of the marks.

The seminar presentation will be assessed by the module leader. The seminar presentation counts for 10% of the marks.

The written essay will be marked by the module leader with the assistance of the course leader. The written essay counts for 80% of the marks.

## **Sources**

### Essential Reading

Adam Smith, 'The Wealth of Nations', (read volume 1)

Chris Freeman and Luc Soefe, 'The Economics of Industrial Innovation'

David Harvey, 'The Condition of Post-Modernity', (read part 2).

Henri Lefebvre, 'Introduction to Modernity'

Paul Levinson, 'Digital McLuhan'

Manuel Castells, 'The Rise of the Network Society'

nettime, 'Read Me!'

Randall Packer and Ken Jordan (eds), 'Multimedia: from Wagner to virtual reality'

### Further Reading

Lance Strate, Ron Jacobson and Stephanie Gibson, *Communications and Cyberspace: social interaction in an electronic environment*

Mike Cooley, *Architect or Bee? the human/technology relationship*,

E.H. Carr, *What is the History?*, MacMillan 1961

Karl Marx, 'Capital Volume 1', (read the appendix in the Penguin edition)

Richard Barbrook, 'Media Freedom'

Michel Foucault, 'Discipline and Punish'

Langdon Winner, 'Autonomous Technology'

Ithiel de Sola Pool, 'Technologies of Freedom'

Marshall McLuhan, 'Understanding Media: the Extensions of Man'

Guy Debord, 'The Society of the Spectacle'

Eric Barnow, 'Tower in Babel'

Charles Babbage, 'On the Principles and Development of the Calculator and other seminal writings'

Dennis Hayes, 'Behind the Silicon Curtain'

Richard DeLamarter, 'Big Blue: IBM's uses and abuses of power'

Benjamin Wooley, 'Virtual Worlds'

Howard Rheingold, 'The Virtual Community'

Stewart Brand, 'The Media Lab: Inventing the Future at M.I.T.'

Steven Levy, 'Hackers'

Robert Cringely, 'Accidental Empires'

Soshana Zuboff, 'In the Age of the Smart Machine: the future of work and power'

James Wallace, 'Overdrive: Bill Gates and the race to control cyberspace'

Bill Gates, 'The Road Ahead'

Bill Gates, 'Business @ the Speed of Thought'

Ken Auletta, 'World War 3.0'

J.C. Herz, 'Joystick Nation: how videogames gobbled our money, won our hearts and rewired our minds'

Esther Dyson, 'Release 2.0: a design for living in the digital age'

David Toop, 'Ocean of Sound: aether talk, ambient sound and imaginary worlds'

Jacques Attali, 'Noise: the political economy of music'

### Net

HRC website <[www.hrc.wmin.ac.uk](http://www.hrc.wmin.ac.uk)>

Nettime <[www.nettime.org](http://www.nettime.org)>

CyberSociology <[www.cybersoc.com](http://www.cybersoc.com)>

First Monday <[www.firstmonday.org](http://www.firstmonday.org)>

Arts & Letters Daily <[www.aldaily.com](http://www.aldaily.com)>

Need To Know <[www.ntk.net](http://www.ntk.net)>

## **Contemporary Debates in Hypermedia**

Module title: Contemporary Debates in Hypermedia

Module code: 2HYP702

Module level: 7

Credit weighting: 20

School: Media, Arts & Design

Department: Design, Digital Media and Photography

Length: 1 semester

Module leader: Dr. Richard Barbrook

Extension: 4590

Email: richard@hrc.wmin.ac.uk

Site: Harrow Campus

Host Course: MA Hypermedia Studies

Status: Core

Subject Board: MA Hypermedia Studies

Pre-Requisites: None

Co-Requisites: None

Assessment:

- Leading own seminar and on-line discussion 10%;
- Contributions to other seminars and on-line discussion 10%;
- Written essay: 80%.

Special Features: None

Access Restrictions: None

### **Summary of module content**

The Contemporary Debates in Hypermedia module consists of lectures, seminars and on-line discussions examining key arguments and issues concerning the future of hypermedia.

### **Module aims**

The Contemporary Debates in Hypermedia module is centred upon an overview of key arguments and issues concerning the future of hypermedia — the philosophy of science, cyber-feminism, cybernetics, representation, interface design, political economy and net.art. Students will acquire the theoretical tools to allow them to reflect critically about the social and artistic aspects of hypermedia, including their own working practices.

### **Learning outcomes**

At the end of the module, the student will be able to:

- demonstrate an understanding of the different theories explaining the potentiality of hypermedia sufficient to allow them to reflect critically upon the working practices in which they are engaged;
- deploy theoretical skills to understand how the future development of the hypermedia industry will pioneer wider social, political and economic changes;
- complete a piece of written work coupled with a presentation in class and/or on-line examining one aspect of the theories of hypermedia and their relationship to their own working practice.

### **Indicative syllabus content**

Weekly lectures will form the centre of this module. On-line discussions on the lecture will be take place during the following week. Seminars will held on the same topic at the beginning of the next teaching session. The specific topics covered in the lecture series may be changed at a later date.

The lecture programme will provide an overview of the key arguments and theoretical debates concerning the future of hypermedia. This will give students an understanding of the way in which wider social issues and contemporary debates in hypermedia are interrelated.

## **Teaching and learning methods**

Each topic will be initiated by a lecture given in class. Every student will be required to research one topic in detail. During the week following the lecture on their particular topic, students will lead an on-line discussion on the issues raised by the lecture. At the next teaching session, they will present a seminar on the topic of the lecture. At the end of the semester, they will complete one piece of written work on the same topic. Students will be expected to participate in the on-line discussions and seminars organised by their peers.

## **Assessment rationale**

Students are primarily assessed for their ability to research and analyse one topic in depth. This is reflected in their final piece of written work counting for 80% of their marks for the module.

In addition, students are also assessed for their ability to lead and participate in both on-line and classroom discussions. This is reflected in organising their own seminar and on-line discussion counting for 10% of their marks; and contributing to other seminars and on-line discussions counting for the remaining 10% of their marks.

## **Assessment criteria**

By the end of the module, students must demonstrate that they can:

- carry out original research into one aspect of the history of convergence;
- explain the historical events relevant to their chosen topic;
- carry out a theoretical analysis of these historical events;
- formulate historical and theoretical conclusions from their research;
- present their research findings both in class and on-line;
- lead a debate about their research findings both in class and on-line;
- write an essay of the correct length and in the required style;
- cite reference material and provide bibliographical information in an accepted manner;
- participate in seminars and on-line discussions led by other MA students.

## **Assessment methods and weighting**

Students will lead an on-line discussion and make a presentation to the seminar group which demonstrates understanding of their topic and encourages debate among their peers.

This topic will be worked up into one essay of *at least* 5,000 words which demonstrates original research, shows theoretical awareness and presents a clear argument.

Students are required to participate in all aspects of teaching and to contribute to both seminars and on-line discussions. The on-line discussion will be monitored and assessed by the module leader with the assistance of the course leader. The on-line discussion counts for 10% of the marks.

The seminar presentation will be assessed by the module leader. The seminar presentation counts for 10% of the marks.

The written essay will be marked by the module leader with the assistance of the course leader. The written essay counts for 80% of the marks.

### **Sources**

#### Essential Reading

Randall Packer and Ken Jordan (eds), 'Multimedia: from Wagner to virtual reality'  
Stephen Wilson, 'Information Arts: intersections of art, science and technology'

## Further Reading

nettime, 'Read Me!'  
Marin Lea (ed.), 'The Social Contexts of Computer-Mediated Communications'  
Bruce Sterling, 'The Hacker Crackdown'  
Gilles Deleuze and  
Félix Guattari, 'One Thousand Plateaus: capitalism and schizophrenia'  
Donna Haraway, 'Simians, Cyborgs and Women: the Reinvention of Nature'  
Theodore Roszak, 'The Cult of Information'  
Pierre Lévy, 'Collective Intelligence'  
Sadie Plant, 'Zeroes + Ones'  
Bob Cotton and Richard Oliver, 'Understanding Hypermedia'  
Duncan McAlester and Michaelangelo Capraro, 'Skip Intro'  
Christian Paul, 'Digital Art'  
Charlie Gere, 'Digital Culture'

## Periodicals

Mute  
Science as Culture  
Convergence  
Creative Review  
Media Culture & Society  
Wired  
Wire  
EME

## Net

HRC website <[www.hrc.wmin.ac.uk](http://www.hrc.wmin.ac.uk)>  
nettime <[www.nettime.org](http://www.nettime.org)>  
First Monday <[www.firstmonday.org](http://www.firstmonday.org)>  
Mute <[www.metamute.com](http://www.metamute.com)>

## **Software Design**

Full module title: Software (Digital) Design  
Module code: 2HYP711  
Module level: 7  
Credit weighting: 20  
School: Media, Arts & Design  
Department: Design, Digital Media and Photography  
Length: 1 semester  
Module leader: Rachel Collinson  
Extension: 4590  
Email: rachel@rechord.com  
Site: Harrow  
Host course: MA Hypermedia Studies  
Status: Core  
Subject board: MA Hypermedia Studies  
Pre-requisites: None  
Co-requisites: None  
Assessment:

- Project 1: 50%
- Project 2: 50%

Special features: None  
Access restrictions: None

### **Summary of module content**

This module will help students to understand the nature of digital programming and design. They will be introduced to a number of different models of digital design and methodologies of programming. The workshops will cover both programmatic and traditional design considerations, including design/colour theory, interface design, the audience, information architecture, image manipulation, modes of output and an introduction to real-world digital practices, both on and offline. The lingo and actionscript workshops will help students to gain a clear understanding of traditional software programming techniques as well as practical knowledge of how to develop prototypes rapidly. The actionscript and lingo teaching will both encourage behaviour-based programming as part of a broad emphasis on object-orientated and event-based software design. Most importantly the specific technical skills learnt as part of this module will enable the students to experiment freely and develop original and creative work.

### **Module aims**

To give students the creative and programming skills that will enable them to develop innovative and engaging digital work. To enable students to develop digital design skills

that will help them to plan and manage projects. To explain design methodologies that will allow students to create experimental yet robust work.

### **Learning outcomes**

At the end of this module the student will be able to explain, manage, design, present and program a digital project.

### **Teaching and learning methods**

Workshops, seminars and tutorials. There will be approximately 10 workshop days and 3 tutorial days. Workshop days will explore methods of digital design and programming in a practical manner. There will be a mix of prescriptive teaching, mostly in the mornings, and lab work, mostly in the afternoons. Students will be expected to develop their own practice as examples are given week by week. Tutorial days will be either whole group tutorials or individual tutorials. Tutorials will be held either in a private room, or in the main computer room, as the student requires.

Students will create two projects. The first is to create an on-line collaborative work with a remote student/students – showing the use of the medium as a means of contact and collaboration through weblogs, as well as the final work. itself. The second is to create an interactive project, using any medium desired for final output (website, CD-rom, installation, sound toy, etc.) The first project will be made by students working in small teams, and the second project may be individual or in a small group.

Students will be expected to present and explain their own work in both creative and technical terms to staff and the other students, and to deliver weblogs, project briefs and other project documentation as appropriate.

### **Assessment rationale and methods**

The module is broken into two assessments: one for on-line work halfway through the module and one for interactive projects at the end of the module. This means that students will be developing demonstrations whilst they are taking workshops. These demonstration days will be the sole method of assessment: in direct parallel to the commercial practice of pitching to a client. The aim of this is to help students to appreciate the need for clear presentation and the ability to create robust prototypes rapidly.

### **Assessment criteria**

Students will be assessed in terms of:

- their ability to explain and contextualise their work;
- their technical ability (both programmatic and structurally);
- the originality of their project work.

### **Assessment methods and weighting**

The module is broken into two assessments: one for on-line work and one for interactive projects. Each assessment counts for 50% of the total marks. For the on-line assessment each team will give a presentation on the design, programming and development of their piece. For the interactive assessment each individual or team will give a demonstration of their piece and then explain the design process involved, problems encountered and solved.

## Sources

### Essential:

W. Daniel Hillis, 'The Pattern On The Stone'  
Douglas Hofstadter, 'An Eternal Golden Braid'  
Duncan McAlester & Michaelangelo Capraro, 'Skip Intro'

### Suggested Reading:

Bob Gordon & Maggie Gordon, 'The Complete Guide to Digital Graphic Design'  
Lev Manovich, 'The Language of New Media'  
Steven Heller & Karen Pomeroy, 'Design Literacy'  
Johannes Itten, 'The Elements of Colour'  
Leslie Cabarga, 'The Designers' Guide to Colour Combinations'  
Alan Fletcher, 'The Art of Looking Sideways'  
Beryl McAlhone, David Stuart & Edward De Bono, 'Smile In the Mind'  
Kevin Airgid & Stephanie Reindel, 'Flash 99% Good: A Guide to Macromedia Flash Usability'  
Jacob Nielsen & Marie Tahir, 'Homepage Usability'  
Steve Krug, 'Don't Make Me Think!'  
Gregory Thomas, 'How to Design Logos, Symbols and Icons'  
Edward R. Tufte, 'The Visual Design of Quantative Information'  
Jeffrey Veen, 'The Art & Science of Web Design'  
Gerry McGovern, Rob Norton & Cath O'Dowd, 'The Web Content Style Guide'

### Design websites

<[www.linkdup.com](http://www.linkdup.com)>  
<[www.shift.jp.org](http://www.shift.jp.org)>  
<[www.k10k.net](http://www.k10k.net)>  
<[www.bd4d.com](http://www.bd4d.com)>  
<[www.surfstation.lu](http://www.surfstation.lu)>  
<[www.flash99good.com](http://www.flash99good.com)>  
<[www.designiskinky.net](http://www.designiskinky.net)>  
<[www.typocircle.co.uk](http://www.typocircle.co.uk)>  
<[www.dandad.co.uk](http://www.dandad.co.uk)>  
<[www.idnworld.com](http://www.idnworld.com)>

### Flash & Director resources

<[www.macromedia.com](http://www.macromedia.com)>  
<[www.mcli.dist.maricopa.edu/director/index.html](http://www.mcli.dist.maricopa.edu/director/index.html)>  
<[listserv.uark.edu/archives/direct-l.html](http://listserv.uark.edu/archives/direct-l.html)>

## **Interactive Media Design**

Full module title: Interactive Media Design  
Module code: 2HYP701  
Module level: 7  
Credit weighting: 20  
School: Media, Arts & Design  
Department: Design, Digital Media and Photography  
Length: 1 semester  
Module leader: Rachel Collinson  
Extension: 4590  
Email: rachel@rechord.com  
Site: Harrow  
Host course: MA Hypermedia Studies  
Status: Option  
Subject board: MA Hypermedia Studies  
Pre-requisites: Software Design  
Co-requisites: None  
Assessment:

- Project: 60%
- Diary: 40%

Special features: None  
Access restrictions: None

### **Summary of module content**

The module is centred on the practical application of the latest 'cutting edge' digital technologies. Students will learn how to work within real software and hardware constraints to create compelling non-linear and interactive representations which function successfully at both a technical and conceptual level. They will examine how their hypermedia productions could be used by people in practice. This module will equip students with the design skills needed to work successfully as digital artisans.

## **Module aims**

The module aims to:

- to provide students with a conceptual framework with which to create effective and original ideas for interactive media;
- to encourage students to consider new forms of spectatorship available within interactive media;
- to equip students with a range of software skills for prototyping and development experiments in interactive media.

## **Learning outcomes**

At the end of the module, the student will be able to:

- use a range of software tools for designing and prototyping interactive media ideas;
- combine technical competence with a sophisticated creative knowledge of the potential of interactive representations;
- show how potential users can interact with their hypermedia productions;
- complete a project demonstrating their technical and creative skills in interactive media design.

## **Teaching and learning methods**

Workshops, seminars and tutorials. There will be approximately 8 workshop days, and 7 tutorial days. Each day will consist of 6 contact hours. Workshop days will examine specific aspects of the language of interactivity and look at how these aspects might be realised technically. Tutorial days will be either whole group tutorials or individual tutorials.

Tutorials will be held either in a private room, or in J1.14, as the student requires. Students will be required to develop and implement an interactive media design project by the end of the module. The final 7 weeks of the semester will be devoted to this project. Students are encouraged to work in groups on the interactive media design project. The final session will be assessment day at which each student will be required to present an interactive media design project. Students will be expected to participate in peer review of each other's work. Some of these projects will be required to be made available on-line.

Each student will be required to create and present an interactive media design project, and to keep records of the process of this creation. Students will be expected to participate in peer review of each other's work. Some of these projects will be required to be made available on-line.

## **Assessment rationale, methods and weighting**

Students will be assessed by a project which will be presented at the end of the module. The interactive design module project should demonstrate programming expertise, original design and artistic creativity. Students are required to participate in all aspects of teaching and to contribute to the process of peer assessment. This will constitute 60% of the final mark.

A record of this creative process, such as a process diary, must be kept outlining such areas as inspiration, difficulties and problem-solving, information mapping and project growth. This will be assessed at two intervals (week 10 and final week) and will be worth 20% of the final mark.

## **Assessment criteria**

The module will be assessed in relation to:

- originality of interaction design - does it contribute to the development of the language of interactive media design?
- ease of user interface – is it hard to use, is the interface transparent?
- ability to engage and hold attention of user – is it boring?
- quality of implementation – does it crash? Are the graphics/sound of a high-quality?

## Sources

### CD-roms

antirom (antirom)  
Shift Control (audiorom)  
Choose Fun (antirom)

### Books

Bob Gordon & Maggie Gordon, 'The Complete Guide to Digital Graphic Design'  
Lev Manovich, 'The Language of New Media'  
Steven Heller & Karen Pomeroy, 'Design Literacy'  
J.C. Herz, 'Joystick Nation: how videogames gobbled our money, won our hearts and rewired our minds'  
David Weinberger, 'Small Pieces Loosely Joined'  
Albert-Laslo Barabasi, 'Linked'  
Steven Johnson, 'Emergence'  
Neal Stephenson, 'Snow Crash'  
Curtis Pavel and David A. Nichols, 'MUDs Grow Up: Social Virtual Reality in the Real World'  
Marin Lea (ed.), 'The Social Contexts of Computer-Mediated Communications'  
Linda Harisim, 'Global Networks: Computers and International Communication'  
Michael Benedict (ed.), 'Cyberspace: First Steps'

### Periodicals

Edge Magazine

### Flash & Director resources

<[www.macromedia.com](http://www.macromedia.com)>  
<[www.mcli.dist.maricopa.edu/director/index.html](http://www.mcli.dist.maricopa.edu/director/index.html)>  
<[listserv.uark.edu/archives/direct-1.html](http://listserv.uark.edu/archives/direct-1.html)>  
<[www.shockwave.com](http://www.shockwave.com)>

## **Practical Project (double)**

Full module title: Practical Project  
Module code: 2HYP705  
Module level: 7  
Credit weighting: 40  
School: Media, Arts & Design  
Department: Design, Digital Media and Photography  
Length: 1 semester  
Module leader: Rachel Collinson  
Extension: 4590  
Email: rachel@rechord.com  
Site: Harrow Campus  
Host Course: MA Hypermedia Studies  
Status: Core  
Subject Board: MA Hypermedia Studies  
Pre-Requisites: None  
Co-Requisites: None  
Assessment:

- Project: 100%

Special Features: None  
Access Restrictions: None

### **Summary of module content**

The conceptualisation, specification, design and production of a hypermedia application for an external body/client.

### **Module aims**

In conjunction with the Dissertation the Practical Project is the culmination of the MA programme of study. In MAHM705, students opt to carry out their Practical Project as a double module. After identifying a project for an outside body, students will produce a practical piece of research. Students will use their Practical Project to demonstrate their ability to apply the skills learnt during the course in the creation of hypermedia for a specific end-user. This double module will provide an opportunity for students to research and create a major innovative hypermedia piece which provides opportunities or solves problems for ‘real-life’ groups or individuals. As part of the Practical Project, students will be expected to connect their practical work with some aspect of the theoretical analysis used within their Dissertation. All students will be required to disseminate their completed Practical Project in the appropriate form of hypermedia.

## **Learning outcomes**

At the end of the module, the student will be able to:

- carry out a self-initiated piece of practical research in hypermedia for a specific end-user, such as a commercial company, a community group or a public institution;
- use their practical skills and theoretical knowledge to create innovative hypermedia;
- complete and disseminate an original piece of hypermedia which demonstrates their design and programming skills.

## **Indicative syllabus content**

Students will be assigned a tutor who supervises their Practical Project and provides tutorial support. Occasional group seminars will be held. Some of these seminars will be conducted on-line. After consultation with the Course and Module Leaders, students must choose a programme of work for their double module Practical Project. The Module Leader will decide the intensity and amount of work necessary for a programme of research to qualify as a double module.

## **Teaching and learning methods**

Presentations and tutorials. The Practical Project module will be divided into four stages:

- Stage 1: Selection of project, tutorials and presentation for approval to core staff;
- Stage 2: Approval of the project as a double module;
- Stage 3: Research, practical work with outside body and tutorials;
- Stage 4: Final presentation and assessment.

## **Assessment rationale, methods and weighting**

Students will be required to produce an original piece of hypermedia for use by a specific end-user, such as a commercial company, a community group or a public institution. Each student will present and contextualise their project work to staff and peers.

Students opting to take the Practical Project as a double module will be expected to produce work of greater intensity and length than those opting for the single module variant.

Project: 100%

## **Assessment criteria**

The Practical Project will be assessed in terms of:

- the ability to conduct innovative research in the chosen field;
- the selection and control of appropriate technologies;
- the ability to work with other people and organisations;
- the capacity to connect practical work with theoretical analysis;
- the ability to complete a substantial piece of hypermedia which fulfils its stated aims and objectives.

## **Practical Project (single)**

Full module title: Practical Project  
Module code: 2HYP706  
Module level: 7  
Credit weighting: 20  
School: Media, Arts & Design  
Department: Design, Digital Media and Photography  
Length: 1 semester  
Module leader: Rachel Collinson  
Extension: 4590  
Email: rachel@rechord.com  
Site: Harrow Campus  
Host Course: MA Hypermedia Studies  
Status: Core  
Subject Board: MA Hypermedia Studies  
Pre-Requisites: None  
Co-Requisites: None  
Assessment:

- Project: 100%

Special Features: None  
Access Restrictions: None

### **Module aims**

In conjunction with the Dissertation, the Practical Project is the culmination of the MA programme of study. In this module students opt to carry out their Practical Project as a single module. After identifying a project for an outside body, students will produce a practical piece of research. Students will use their Practical Project to demonstrate their ability to apply the skills learnt during the course in the creation of hypermedia for a specific end-user. This single module will provide an opportunity for students to research and create innovative hypermedia which provides opportunities or solves problems for 'real-life' groups or individuals without the intensity of work required in 2HYP705. As part of the Practical Project, students will be expected to connect their practical work with some aspect of the theoretical analysis used within their Dissertation. All students will be required to disseminate their completed Practical Project in the appropriate form of hypermedia.

### **Learning outcomes**

At the end of the module, the student will be able to:

- carry out a self-initiated piece of practical research in hypermedia for a specific end-user, such as a commercial company, a community group or a public institution;
- use their practical skills and theoretical knowledge to create innovative hypermedia;
- complete and disseminate an original piece of hypermedia which demonstrates their design and programming skills.

### **Indicative syllabus content**

Presentations and tutorials. The Practical Project module will be divided into four stages:

- Stage 1: Selection of project, tutorials and presentation for approval to core staff;
- Stage 2: Approval of the project as a single module;
- Stage 3: Research, practical work with outside body and tutorials;
- Stage 4: Final presentation and assessment.

### **Teaching and learning methods**

Students will be assigned a tutor who supervises their Practical Project and provides tutorial support. Occasional group seminars will be held. Some of these seminars will be conducted on-line. After consultation with the Course and Module Leaders, students must choose a programme of work for their single module Practical Project. The Module Leader will decide the intensity and amount of work necessary for a programme of research to qualify as a single module.

### **Assessment rationale, methods and weighting**

Students will be required to produce an original piece of hypermedia for use by a specific end-user, such as a commercial company, a community group or a public institution.

Students opting to take the Practical Project as a single module will not be expected to produce work of greater intensity and length than those opting for the double module variant. Students will also be expected to participate in occasional group tutorials.

Project 100%

### **Assessment criteria**

The Practical Project will be assessed in terms of:

- the ability to conduct innovative research in the chosen field;
- the selection and control of appropriate technologies;
- the ability to work with other people and organisations;
- the capacity to connect practical work with theoretical analysis;
- the ability to complete a substantial piece of hypermedia which fulfils its stated aims and objectives.

## **Dissertation (double)**

Full module title: Dissertation  
Short module title: Dissertation  
Module code: 2HYP707  
Module level: 7  
Credit weighting: 40  
School: Media, Arts & Design  
Department: Design, Digital Media and Photography  
Length: 1 semester  
Module leader: Dr. Richard Barbrook  
Extension: 4590  
Email: richard@hrc.wmin.ac.uk  
Site: Harrow Campus  
Host Course: MA Hypermedia Studies  
Status: Core  
Subject Board: MA Hypermedia Studies  
Pre-Requisites: 2HYP701 or 2HYP702  
Co-Requisites: None  
Assessment:

- Written dissertation: 100%.

Special Features: None  
Access Restrictions: None

### **Summary of module content**

The 40 credit Dissertation module consists of a long piece of written work analysing a historical or contemporary issue in hypermedia.

### **Module aims**

The 40 credit Dissertation provides an opportunity for students to carry out an in-depth piece of theoretical research on a subject agreed with module leader. Students will use the 40 credit Dissertation module to demonstrate their ability to use the theories introduced earlier in the course for an original analysis of a historical or contemporary issue in hypermedia. As part of their Dissertation, students can connect their theoretical analysis with some aspect of their work on the Practical Project module.

### **Learning outcomes**

At the end of the module, the student will be able to:

- carry out a self-initiated piece of theoretical research into a historical or contemporary issue in hypermedia;
- use their theoretical skills and practical experience to analyse a chosen research topic;
- complete a substantial written piece of research demonstrating their ability to use theory in the analysis of hypermedia.

### **Indicative syllabus content**

Tutorials. Students will be expected to produce a first draft for consideration by their tutor before producing a final version for submission.

### **Teaching and learning methods**

Students will be assigned a tutor who supervises their dissertation research and provides tutorial support throughout the module.

### **Assessment rationale**

Students are assessed for their ability to research and analyse one topic in depth. This is reflected in their written dissertation counting for 100% of their marks for the module.

### **Assessment criteria**

Students will be required to produce a dissertation of at least 10,000 words. The topic of the dissertation will be chosen in consultation with the module leader and other members of staff. The piece of work will have to demonstrate original research into the chosen topic, a wide knowledge of the current state of research in hypermedia, awareness of the main theories in the field, ability to evaluate material and presentation of a coherent argument which fulfils the stated aims and objectives.

### **Assessment methods and weighting**

The written dissertation will be marked by the module leader with the assistance of the course leader. The dissertation counts for 100% of the marks.

### **Sources**

Essential Reading:

P. Berry, 'How To Write a Research Paper'

## **Dissertation (single)**

Full module title: Dissertation

Module code: 2HYP712

Module level: 7

Credit weighting: 20

School: Media, Arts & Design

Department: Design, Digital Media and Photography

Length: 1 semester

Module leader: Dr. Richard Barbrook

Extension: 4590

Email: richard@hrc.wmin.ac.uk

Site: Harrow

Host Course: MA Hypermedia Studies

Status: Core

Subject Board: MA Hypermedia Studies

Pre-Requisites: 2HYP701 or 2HYP702

Co-Requisites: None

Assessment:

- Written dissertation: 100%.

Special Features: None

Access Restrictions: None

## **Summary of module content**

The 20 credit Dissertation module consists of a piece of written work analysing a historical or contemporary issue in hypermedia.

## **Module aims**

The 20 credit Dissertation provides an opportunity for students to carry out a written piece of theoretical research on a subject agreed with module leader. Students will use the 20 credit Dissertation module to demonstrate their ability to use the theories introduced earlier in the course for an original analysis of a historical or contemporary issue in hypermedia. As part of their Dissertation, students *can* connect their theoretical analysis with some aspect of their work on the Practical Project module.

## **Learning outcomes**

At the end of the module, the student will be able to:

- carry out a self-initiated piece of theoretical research into a historical or contemporary issue in hypermedia;
- use their theoretical skills and practical experience to analyse a chosen research topic;
- complete a substantial written piece of research demonstrating their ability to use theory in the analysis of hypermedia.

## **Indicative syllabus content**

Tutorials. Students will be expected to produce a first draft for consideration by their tutor before producing a final version for submission.

## **Teaching and learning methods**

Students will be assigned a tutor who supervises their dissertation research and provides tutorial support throughout the module.

## **Assessment rationale**

Students are assessed for their ability to research and analyse their chosen topic. This is reflected in their written dissertation counting for 100% of their marks for the module.

## **Assessment criteria**

Students will be required to produce a dissertation of at least 5,000 words. The topic of the dissertation will be chosen in consultation with the module leader and other members of staff. The piece of work will have to demonstrate original research into the chosen topic, a wide knowledge of the current state of research in hypermedia, awareness of the main theories in the field, ability to evaluate material and presentation of a coherent argument which fulfils the stated aims and objectives.

## **Assessment methods and weighting**

The written dissertation will be marked by the module leader with the assistance of the course leader. The written essay counts for 100% of the marks.

## **Sources**

Essential Reading:

P. Berry, 'How To Write a Research Paper'

## 9.0 Course Specific Regulations

The MA in Hypermedia Studies and its intermediate award operate in accordance with the University's *Modular Framework for Postgraduate Courses* and *Essential Regulations for Students*. All students should make sure that they have and keep for reference a copy of the current edition of the general University handbook called *Essential Information: Postgraduate Student Guide 2003/04*, and the Academic Registrar's Department intranet site which provide easy access to these two sets of regulations. The following course specific requirements should be read in conjunction with the *Modular Framework for Postgraduate Courses* and Part 4 of *Essential Regulations for Students*. The full texts of all academic regulations may be read on-line on the Academic Registrar's homepage at: <[intranet.wmin.ac.uk/academicregistrars/](http://intranet.wmin.ac.uk/academicregistrars/)>.

A glossary of the most commonly used regulatory terms is provided at the end of this handbook.

### 9.1 Requirements for Award of the MA in Hypermedia Studies

In order to qualify for the award of MA in Hypermedia Studies, a student must have:

- a) passed modules worth at least 180 credits (as described in the requirements set down below;
- b) attempted modules worth no more than 240 credits (under this regulation a first attempt of any module will count as an attempt, and a reattempt of any module that a student has failed will count as a further, separate attempt. Reassessment (referral) following failure at the first attempt will not count as a further separate attempt.

## 9.2 Module Requirements for the Award of MA in Hypermedia Studies

Note: Not all option modules will necessarily be offered in any one year.

Core and Option modules to the value of 180 credits must be passed as follows:

Core modules to the value of 160 credits

Core modules to the value of 120 or 140 credits:

Code	Module title	Status	Credits
2HYP701	<i>History of Convergence</i>	Core	20
2HYP702	<i>Contemporary Debates</i>	Core	20
2HYP711	<i>Software Design</i>	Core	20
<b>EITHER</b>			
2HYP705	<i>Practical Project (double)</i>	Core	40 <b>AND</b>
2HYP707	<i>Dissertation (double)</i>	Core	40
<b>OR</b>			
2HYP706	<i>Practical Project (single)</i>	Core	20 <b>AND</b>
2HYP707	<i>Dissertation (double)</i>	Core	40
<b>OR</b>			
2HYP705	<i>Practical Project (double)</i>	Core	40 <b>AND</b>
2HYP712	<i>Dissertation (single)</i>	Core	20

Optional modules to the value of 20 or 40 credits – one or two modules from:

Code	Module title	Status	Credits
2HYP703	<i>Interactive Media Design</i>	Option	20
FREE MODULE	from another MA course	Option	20

## 9.3 Award with Merit

The University may award a Masters Degree with merit to a student where all modules attempted have been passed without referral at the first attempt and where an average of at least 60% has been achieved.

## 9.4 Award with Distinction

The University may award a Masters Degree with distinction to a student where all modules attempted have been passed without referral at the first attempt and where an average of at least 70% has been achieved.

## 9.5 Intermediate Awards

Students who are unable or do not wish to complete the MA Design in Hypermedia Studies may be eligible to claim an intermediate award as described below. If a student plans (for whatever reason) to leave the course they are registered for and so wants to claim an intermediate award, they must notify the relevant Campus Office in writing. The University will then confer any intermediate award at the next available opportunity. A student shall normally be entitled to receive only one award.

### Postgraduate Diploma in Hypermedia Studies

To qualify for the award of Postgraduate Diploma in Hypermedia Studies students must have passed modules from those listed in 5.3 above worth at least 100 credits. These should include:

History of Convergence, Software Design **AND** Practical Project of either 20 or 40 credits **AND** Dissertation of either 20 or 40 credits.

The course does not offer a Postgraduate Certificate as an intermediate award.

The University may award a Postgraduate Diploma with merit to a student where all modules attempted have been passed without referral at the first attempt and where an average of at least 60% has been achieved in modules at level 7 where the Diploma is the target award for which they are registered rather than an intermediate award conferred following failure in one or more modules.

The University may award a Postgraduate Diploma with distinction to a student where all modules attempted have been passed without referral at the first attempt and where an average of at least 70% has been achieved in modules at level 7 where the Diploma is the target award for which they are registered rather than an intermediate award conferred following failure in one or more modules.

## 9.6 Maximum Period of Registration

The University normally expects a student to complete their award within the following maximum periods of registration (in years) including any period of suspension of studies.

	Full-time study	Part-time study
Masters Degrees	4	5
Pg Dip	2	4

## **9.7 Exclusion from a Programme of Study on Academic Grounds**

In certain circumstances, usually where students have failed a significant proportion of modules attempted, a student can be excluded from a course. Please refer to sections 22.71–22.74 of the Modular Framework for Postgraduate Courses published on the Academic Registrar’s Department intranet site for further details.

All assessment marks and recommendations for conferment of an award or reassessment opportunity or exclusion from the course must be formally ratified by the relevant Assessment Board. Any marks or grades released prior to the meeting of the Assessment Board have the status of provisional marks.

## **9.8 Assessment**

Given the rationale and philosophy of the MA in Hypermedia Studies course with the emphasis on the recruitment of students from a wide range of disciplines and experiences, the assessment strategy aims to contribute towards ensuring a fair, responsive and flexible academic environment and recognition of this diversity in the module and course outcomes.

The assessment strategy aims to enable the appropriate, autonomous learning and development of each student with full regard for the academic or professional experience which they bring to the course.

This is enabled through the negotiation of project proposals and rationales. An important feature is group work where students, preferably with different backgrounds and skills, submit a formal proposal to the module leader for agreement. Students may elect individual and/or group assessment.

As far as possible, each module contains assessable components which allow for this diversity of knowledge and skills within the module and the framework of the course. These include written reports and papers, records of research, seminar presentations, project work, designed presentations of design concepts, design artifacts, on-line discussions.

The assessment models and methods vary for each module and are mapped on to discipline-specific aims and learning outcomes and generic skills as specified in the *Higher Education and Career Management Skills Set*.

At the beginning of each module, the published description of the module is discussed in detail with the module leader with specific reference to assessment requirements.

A timetable is provided giving dates for course work submission and assessment.

All assessment of modules hosted by the MA in Hypermedia Studies is by coursework and all assessable work is double marked.

The course employs formative, diagnostic and summative assessment not only to establish academic standards and marks, but also as positive learning tools which enable students and staff to reflect on their performance within each module and across the course.

Formative and diagnostic assessments are informal and may be in the form of staff assessment, peer-group assessment or self-assessment.

Summative assessments may be at the end of key points within a module or on completion of the module. They are the points where academic staff appraise student responses to the module requirements and record their level of attainment in terms of marks.

Marks are not classifications - they are indicators of potential degree classification.

In all the modules hosted by MA in Hypermedia Studies, summative assessment includes a viva presentation. Normally all the students are present and this is considered to be a valuable learning experience.

The exceptions to this format are major written elements such as the essay in the History of convergence module.

All assessable work for modules hosted by MA in Hypermedia Studies is made available to the External Examiner.

### **9.10 Late Submission of Coursework**

The University operates a two-tier penalty system for late submission of coursework and in-module assessment without a valid claim of extenuating circumstances. This regulation applies to all students registered for an award, irrespective of their level of study.

Normally the deadline for submission of coursework will be one of the weekdays from Monday to Thursday inclusive. Where possible the submission day will coincide with the day the module classes are normally taught. However the University does not allow submission deadlines to be set for Fridays.

If you submit your coursework late but within 24 hours or one working day of the specified deadline without a valid claim of extenuating circumstances, the maximum mark you may be awarded for that piece of work will be the pass mark (50%). This ensures that work which satisfies the threshold for a pass mark may still be assessed even if you have missed the final deadline by up to 24 hours.

If you submit your coursework more than 24 hours or more than one working day after the specified deadline without a valid claim of extenuating circumstances you will be given a mark of zero for the work in question.

Late work and any claim of extenuating circumstances relating to coursework must be submitted at the earliest opportunity to ensure as far as possible that the work can still be marked.

Once the work of other students has been marked and returned, late submissions of that same piece of work cannot be assessed.

### **9.11 Action in the Case of Failure**

For details on University regulations and procedures in the case of failure in a module or element of a module, please refer to ss22.62–22.70 of the *Modular Framework for Postgraduate Courses* published on the Academic Registrar's Department intranet site for further details. You should note that the maximum number of credits that can be attempted is 240 credits. Therefore if a student fails and does not pass on reassessment (if offered) modules that will take their number of credits over this limit, then they not be eligible for the award of a Masters degree.

### **9.12 Extenuating Circumstances (EC)**

If illness or some unforeseen circumstances unavoidably and significantly affect your performance in assessment (e.g. missing a coursework deadline or an exam or failing due to unrepresentative performance), you can submit an application for Extenuating Circumstances (ECs) to be taken into consideration. To do so, you should submit an application in writing (where possible using an Extenuating Circumstances claim form) to the Campus Office, supported by original documentary evidence (e.g. a medical certificate), by no later than 5.00pm on the last Friday of the end-module assessment period in Week 16 (for Semester 1 modules) or Week 32 (for Semester 2 modules). Please note that this is the final deadline for submitting an EC Claim, you should submit your claim as soon as possible. It is very important that you read section 16 on Extenuating Circumstances in *Essential Information: Postgraduate Student Guide 2004/05* to find out what to do if you miss the deadline for any piece of work; in most cases it is crucial that you submit the work or participate in the assessment as soon as you possibly can. If you delay in submitting the work it may not be marked. If other students have already had their marked work returned work for that same assignment cannot be marked once submitted late. See in particular s16.33 concerning non-submission of coursework or missing participation of an in-module assessment.

Your EC claim will be considered by the Extenuating Circumstances Board which can make recommendations to Assessment Boards. The University-wide criteria by which claims will be judged have been standardised for reasons of fairness and these are published in detail in *Essential Information: Postgraduate Student Guide 2004/05*. You should read s16 on Extenuating Circumstances before submitting any claim. The criteria for acceptance or rejection of an EC claim reflect work-based standards of conduct and performance, and only those circumstances which are demonstrably serious and likely to have affected your academic performance will be considered. If you do submit an EC claim, you should not assume that it is necessarily going to be accepted; it is your

responsibility to make sure that you complete all assessment requirements in a module as far as possible.

Different EC application deadlines may apply for major projects or dissertations with a September submission date; you should check with the Campus Office for details.

### **9.13 Cheating and Plagiarism**

While you are studying here your academic performance will be assessed on the basis of your own work. Students who cheat are trying to gain an unfair advantage over other students. This is a serious offence within the University, and anyone caught cheating in exams/in-class tests or through coursework assignments is likely to have their registration suspended or be excluded from the whole course.

Plagiarism is a particular form of cheating. Plagiarism must be avoided at all costs and students who break the rules, however innocently, will be penalised. You must keep a careful record of all the sources you use, including all internet material. It is your responsibility to ensure that you understand correct referencing practices. Please consult the relevant Module Leader or Course Leader if you need any further advice. As a University level student, you are expected to use appropriate references and keep carefully detailed notes of all your sources of material, including any downloaded from the web.

It is your responsibility to ensure that you are not vulnerable to any alleged breaches of the assessment regulations. Typical breaches are described below:

#### **Plagiarism**

Plagiarism is defined as submission of material (written, visual or oral) originally produced by another person or persons, without acknowledgement, such that the work could be assumed to be the student's own. If you use text or data or drawings or designs or artifacts without properly acknowledging who produced the material, then you are likely to be accused of plagiarism. This can be avoided by making clear the sources of information used (e.g. books, articles, interviews, reports, web reference, or government publications). All must be properly referenced not only in a bibliography but also by quotation marks in the text or in a footnote.

Plagiarism covers both direct copying and copying or paraphrasing with only minor adjustments. A direct quotation from a text must be indicated by the use of quotation marks and the source of the quote (title, author, page number and date of publication). A paraphrased summary must be indicated by attribution of the author, date and source of the material including page numbers for the section(s) which have been summarised.

These guidelines apply equally to all forms of assessed work, whether in-module coursework or written examination.

N.B. An essay or report cannot consist merely of summaries of other people's ideas and texts.

#### **Working Together**

Discussing ideas is part of academic life at University and you are allowed to exchange sources and references. However, you must recognise the distinction between sharing ideas, and collusion. This means that you must not work with others to the extent of exchanging written materials you have prepared, such as notes or drafts of assignments. If these types of materials are shared this will be regarded as an assessment offence for the person who lends the material as well as for the person who uses it. Your own work must be regarded as your own property and you should protect it. If you are working in a shared space log off from the PC you are working on whenever you take a break so that others cannot access or copy your work; take care to destroy printed drafts or copies of work, rather than just discarding them; and, don't give your work to others on disk. If you are working on a group assignment make sure you understand the allocation of responsibilities between yourself and the other members of the group.

#### Cheating in exams or in-class tests

You must not communicate with other students during an exam or test. You must not take into the exam or test room any materials, notes or aids other than those officially authorised in the examination paper. If an invigilator observes you with any prohibited materials, notes or equipment, or observes you communicating with another student, you will be given a provisional mark of zero pending the official investigation irrespective of whether you gained any advantage in your work.

### **9.14 Assessment Boards**

The University operates a two-tier system of Assessment Boards for postgraduate modular courses, comprising Subject Boards (for modules) and Conferment Boards (for awards). However, in some cases a single Assessment Board may combine the roles of Subject and Conferment Boards. Details of these Boards are set out in the *Academic Regulations*, Section 10: Assessment Boards (available on the Academic Registrar's homepage on the Intranet and in Campus Offices and site libraries).

### **9.15 External Examiners**

As part of its overall procedures for ensuring the quality of its courses, the University appoints External Examiners to its courses (or sometimes to groups of related courses or subject area). For the MA in Hypermedia Studies, there is one External Examiner, currently Professor Irene McAra-McWilliam, appointed to the MA in Hypermedia Studies Subject Board and to the School of Media, Arts and Design Post-graduate Conferment Board.

The role of Subject Board External Examiners is to judge whether students have been fairly assessed in relation to the aims, learning outcomes and assessment criteria of modules and have reached the required standard. Such judgments are made in the context

of knowledge of standards applied on comparable courses elsewhere and of levels of student attainment in previous years. External Examiners also attest that assessment regulations have been fairly applied ensuring parity of judgment for all students taking a module, and they comment on the assessment process and procedures.

The role of Conferment Board External Examiners is to ensure the fair and equitable application of the University's regulations on credit accumulation, and the course specific regulations for each award, in decisions on the award of qualifications to students. This includes decisions on the awards of merit or distinction (where relevant) and decisions on exclusions. The External Examiners take part in all work of Conferment Boards including the award of intermediate awards. Pass lists cannot be released unless they have been formally ratified and signed by the external examiner(s). Conferment Board External Examiners are also asked to provide comments to the University on the assessment process and procedures.

### **9.16 Accreditation of Prior Learning (APL) & Accreditation of Prior Experiential Learning (APEL)**

The University operates a system of awarding credit for prior learning, either accredited (APL) or experiential (APEL). If students think their prior experiential (for example work experience) or certificated (for example other study they may have undertaken) learning may qualify them for accreditation and thereby exemption from one or more modules they should contact the Course Leader Richard Barbrook in the first instance.

In respect of prior certificated learning the student will be required to submit specific evidence (such as original transcripts and syllabuses) which will be considered by the Course Leader.

In respect of prior experiential learning the Course Leader will either allocate the student with a Mentor, or will perform this role her/himself. The Mentor will assist the student in making their claim and will then pass it, together with their assessment of it, to a second assessor who will be a member of the Course Team, for an independent assessment. Once the second assessment has been made, the assessors make a joint agreed report to the AP(E)L Assessment Board. The Board comprises of the Course Leader, Chair of the Subject Board and one other member of the Course Team drawn from within the Department of Digital Media and Photography and meets early in each semester. It is the Board which makes the final assessment of what credit, if any, should be awarded to the student in respect of prior experiential learning. "Pass" only is generally deemed appropriate for APEL credits, although in some cases percentage marks may be awarded and can contribute to Merit or Distinction calculations.

Any credit awarded for prior certificated or experiential learning will be notified to the Conferment Board. Until a student who has applied for APL/APEL has been formally advised of the outcome of their application for credit, they should register for and

participate in their normal module load, including any modules for which they are seeking credit.

### **9.17 Course Committee and Student Feedback**

The Course Committee is the forum for students and staff to present their views on the operation and development of the course. As a formal Committee within the University Committee Structure, the Course Committee provides an important mechanism for the collection and consideration of student feedback. The Terms of Reference and Composition of the Course Committee are set out below. Any alternative mechanism approved for student-staff consultation (e.g. for part-time or Distance Learning students) should accord with these Terms of Reference and Composition.

#### Terms of Reference

- to serve as a formal channel of communication between staff involved in course delivery and the delivery of associated academic support and administrative services, and students on the course, in all matters relating to the operation of the course;
- to maintain an overview of course structure, syllabuses, course material, methods of delivery and of assessment, in the light of the approved aims and objectives of the course and of its student profile;
- to monitor the academic standards of the course, and the implementation of associated University policies; this will include consideration of statistics relating to student recruitment, progression and first destinations; of reports from external agencies, including external examiners, validating and professional bodies; and of issues raised by students, staff and employers, and the most recent validation report;
- to consider provision for the welfare of students on the course, including the personal tutorial system, student induction and study skills support where appropriate.

#### Composition

Elected student representatives, forming 40%–50% of total membership, including representation from all modes of study and subject areas as far as possible

Richard Barbrook, Course Leader

Rachel Collinson, practical modules leader

Sally Feldman, Head of School

Andy Golding, Chair of Department

Part-time staff (as available)

One member nominated by Information Systems & Library Services (ISLS)

One member of administrative support staff nominated by the Campus Academic Administration Manager

Total membership shall not exceed 30. The quorum shall be 40% of the approved membership.

## 10.0 Glossary of Academic Terms

All students should make sure that they have and keep for reference a copy of *Essential Information: Postgraduate Student Guide for 2004/05*. The following glossary should be read with s6 on Module Choice Information and Part 5 of the *Modular Framework for Postgraduate Courses* published on the Academic Registrar's Department intranet site.

### **Pass**

The overall pass mark for all postgraduate Level modules is 50%. Some modules may also specify a minimum level of achievement in any or all of the assessed elements within the module assessment in addition to this. This will be stated in the module syllabus and/or award specific regulations and students should be notified of these requirements within two weeks of the start of the module. A module may include both coursework and examination elements of assessment. The validated Course Handbook and the detailed module handbook must specify the mode of assessment for each module and the weighting of these elements.

### **Fail**

A failure result is one in which a student has achieved an overall mark of less than 50%, or, has failed to achieve a satisfactory standard in any element of the module as required by the module specification. (See ss22.45–22.70 of the *Framework for Postgraduate Courses* for details on action in the case of failure.)

### **Attempt**

For the purpose of counting the number of credits attempted for an award (see also s22.89b of the *Modular Framework for Postgraduate Courses*), to have “attempted” a module means to have registered for a module and not submitted a change of module registration form indicating withdrawal from the module by the end of the first week of teaching, or not to have submitted written notice of withdrawing from the course before the meeting of the Assessment Board considering the results of that module.

For the purposes of gaining credits which can count towards the requirements for an award, a student who is attempting (or re-attempting) a module must register (or re-register) for the module and complete, with attendance, the diet of assessment as defined in the module specification, to the necessary standard (i.e. passed as above).

### **Re-attempt (retake)**

Where a student has failed a module, the Assessment Board may at its discretion, permit the student to re-attempt the module. Re-attempting a module is effectively doing the module again, with attendance. If a student re-attempts (repeats with attendance) a

module, they must re-register for the module and complete all assessments (including all coursework, practical projects, in-class tests, critical reviews of studio work, examinations or other form of assessment requirements), as specified by the Assessment Board. This applies regardless of the marks the student achieved in any element of assessment at the first attempt.

The actual marks awarded in a second attempt will be capped at the pass mark (50%) irrespective of the actual marks achieved.

Modules may be attempted only twice (ie. a first attempt and a subsequent re-attempt). At the discretion of the Assessment Board a student may be reassessed (re-sit) once only in any module other than the project module on each occasion that they attempt the module.

A project module may be assessed only twice: a student who accepts reassessment therefore has no right to a re-attempt at the project module, neither may a student who has re-attempted a project module be offered reassessment. Some courses may include a major extended piece of work with a title other than “project” (e.g. a dissertation). Most courses will have only one such piece of work. In cases where more than one is included, the Course Specific Regulations will specify which modules are limited to two assessments under this regulation.

For the purposes of counting the number of credits that have been attempted towards an award a student must not have attempted more than 240 credits at Credit Level 7 (s22.89b of the *Modular Framework for Postgraduate Courses*). A first attempt of any module will count as an attempt, and a reattempt of any module that a student has failed will count as a further separate attempt. However reassessment following failure at the first attempt will not count as a further separate attempt.

For example, if a student is reassessed in a 20 credit module following failure at the first attempt, then the first attempt and the reassessment will count as 20 credits attempted (in total). If a student re-attempts a 20 credit module following failure in that module at the first attempt, the first attempt and the re-attempt shall together count as 40 credits attempted (irrespective of any reassessments).

## **Reassessment**

If a student fails to achieve an overall pass in a module and/or a satisfactory standard in any part of the module, an Assessment Board may decide at its discretion to allow the student to be reassessed (to re-sit part of or the whole module) by a date the Assessment Board will set. A student will not normally be reassessed in a part of the module assessment in which they have already achieved the necessary standard. A student may be reassessed (re-sit) once only in any module other than the project module on each occasion that they attempt the module at the discretion of the Assessment Board.

Reassessment in a part or all of a module does not normally involve re-registering for the module or attendance. It is also known as “referral” or “re-sit”. At the discretion of the Assessment Board a student may be reassessed once only on each occasion that they attempt a module. Any student who is offered reassessment but who does not take up the offer will retain the fail mark originally recorded for the module. The overall mark for any module successfully completed following reassessment (re-sit) will be capped at the pass mark (50% for postgraduate modules) irrespective of the actual mark the student achieves.

### **Refer**

This term is used on student transcripts and profiles to indicate that an Assessment Board has agreed to offer the student the opportunity of reassessment (re-sit) in a module (see “reassessment” above). Students are reminded that when they are reassessed in a module or any part of a module the overall mark will be capped at the pass mark (50%) regardless of the actual mark the student achieves.

### **Referrals**

Referral opportunities, sometimes called “re-sits”, are normally provided prior to the summer Conferment Board or at the next time the module is delivered. Where a module is running in Semester 1 and again in Semester 2, a student who fails the module in Semester 1 may be offered a re-sit at the time of the Semester 2 Assessment. When the Board specifies this, the student must complete the reassessment as required in Semester 2. If they fail to do so, the reassessment opportunity will be lost and the original mark recorded.

### **Defer**

This term is used on student transcripts and profiles to indicate that a student has been granted permission for a late assessment (or in some cases a further assessment) by a given date (this will usually be as a result of a successful outcome of a student’s Extenuating Circumstances submission). In the case of a deferred assessment the student will be awarded the actual mark achieved (ie. there is no penalty and the mark is not capped).

### **Differences between reassessment and reattempt**

A student being reassessed in a module would not normally need to repeat components of the assessment for the module that had already been passed.

A student re-attempting a module must complete the full diet of assessment regardless of marks achieved at the first attempt in individual components of the assessment.

A student being reassessed in a module would only be required to present for assessments (as prescribed by the Assessment Board) at the next available opportunity and would not have to pay the module fee again.

A student re-attempting a module would have to repeat the module with attendance and would have to pay the full module fee again.

A reassessment does not count as a further separate attempt for the regulations governing the maximum number of credits that can be attempted (240 credits at Credit Level 7 for the award of a masters degree, s22.89b of the *Modular Framework for Postgraduate Courses*).

A reattempt does count as a further attempt for these purposes.

### **Pre-requisite**

Students may have to take or pass a certain module before they can study another. In this case the first module is defined as “pre-requisite” for the second module.

### **Co-requisite**

Modules may be linked in such a way that a student is required to attempt one module at the same time as another, in which case either the first module is defined as “co-requisite” for the second or the two modules are defined as “co-requisites” for each other.

### **Dis-requisites (or restricted)**

Registration for a module may not be permitted if a student has previously studied a module with a similar syllabus which has been designated as a dis-requisite, or which has approved access restrictions.

### **Student module profile**

Students will be issued with a module profile at the end of each Semester. This will show the module(s) for which they are registered, minimum pass marks for each element of assessment (i.e. coursework; examination), the overall % weighting for each assessment element and the result of assessments indicating the module result and re-assessment opportunities where applicable. It will also show aggregate module marks and results for previous academic sessions.

It is issued so that students may monitor their progress towards their final award, to assist in their programme planning and indicate where they may be required to retrieve failure in part or the whole of a module.

## **External transcript**

An external transcript is issued upon completion of a course and is the University's formal record and summary of the modules passed, marks achieved and total number of credits awarded to a student. It also confirms the level, title and classification of the final award. Students can request an external transcript either to give to an employer or for the purposes of credit transfer.

## **11.0 Student Levy**

The student levy (currently £70) is paid annually by all students of the School of Media, Arts and Design.

It is used to budget for and co-ordinate expenditure for you and your course. It enables courses to cost-effectively pay for materials and processes and to ensure that they are available on the campus for you at the appropriate time.

Typically the fund will be used for items, materials and processes supplied by courses, which contribute towards your productions within taught modules.

The levy may also contribute to course events such as exhibitions, productions, performances and educational field trips.

We return your entire levy to you through such expenditure and the budget is available for scrutiny through your course committee.

## **12.0 Student Support and Guidance**

The University provides a range of services to help students in many areas of their life on campus. The following is a list of the provision at the Harrow Campus with information on other sites where appropriate. Courtesy phones for internal and inter-campus calls are available on this Campus in the Student Union and at Main Reception.

### **12.1 Senior Tutor for the School**

The Senior Tutor for the School of Media, Art & Design (MAD) is Pip Thompson, ext 4811, email [thompsp@wmin.ac.uk](mailto:thompsp@wmin.ac.uk) who can be found in room J1.27a (first floor, J Block) on Wednesday and Fridays from 10.30am–2.30pm, and at other times by prior appointment. His function is to provide advice and support to students and staff within the School on both academic and pastoral issues, and to liaise with others within the University support network.

### **12.2 Student Counseling and Advice Service**

This service is there to provide help with all aspects of university life for both home and overseas students, from issues like financial and time management, attendance and punctuality, through to life's more personal concerns. Comprised of three trained counselors, Ann Heyo, Anne Marie Reilly and Viju Patel, they are available on site Monday to Friday, 9.30am–4.30pm in room EG15 (above the Union Shop) and contactable via ext 4023. This service is also available on the third floor of the Marylebone Campus building in the Marylebone Road, ext nos. 3261, 3140 and 3232. All emails go via [canda@wmin.ac.uk](mailto:canda@wmin.ac.uk)

For overseas students this service is supplemented by support from Kirsty McPhee, the International Student Adviser, available at Harrow on Tuesdays and at Marylebone Road the rest of the week, ext 2344, email [mcpheek@wmin.ac.uk](mailto:mcpheek@wmin.ac.uk)

### **12.3 Study Skills Support**

For any MAD students with reading, writing and organizational issues, advice and support is available from Rosey McCracken, who, as the Study Skills and Dyslexia Support Tutor, is on site most Wednesdays during term-time from 10.00am–5.00pm. For more information contact the Senior Tutor's office on ext 4811, or email either [rbriggmcc@aol.com](mailto:rbriggmcc@aol.com) or [thompsp@wmin.ac.uk](mailto:thompsp@wmin.ac.uk)

Further academic support is available through the Learning Skills Centre on the second floor of the Library. Currently available on Wednesdays from 2.00–3.00pm for the bulk of

term-times, this is provided by staff from the Academic Literacy Unit, and covers all aspects of academic writing, for those who are main or mother tongue English speakers.

For students with English as a foreign language more specific input is available through Elisabeth Leue in the Self Access Learning Centre of the Regent Street Campus Library, contact ext 2680 or email [e.c.leue@wmin.ac.uk](mailto:e.c.leue@wmin.ac.uk)

There are also specific modules available through Polylang (ext 2062) and the Academic Literacy Unit to provide more formal input in academic writing skills for both home and overseas students. Initial advice regarding these can be obtained through the Personal and Level Tutors.

### **12.3 Disability Support Services**

Statemented and suspected dyslexics and dyspraxics, as well as all other disabled students, should also access the advice and support available through Audrey Fleming in the Disability Services office, room EG09 (inside EG07, also above the Union Shop), ext 7360, email [flemina@wmin.ac.uk](mailto:flemina@wmin.ac.uk) on Tuesdays and Wednesdays from 8.30am–12.30pm and 1.30–6.15pm.

Alternatively they can consult initially with MAD's Disability Liaison Tutor or seek advice from Personal and Level Tutors. Registered disabilities carry with them certain entitlements and affected students are strongly recommended to take advantage of these resources.

### **12.4 Course Committee**

Each course has a Course Committee which meets once a semester. Standing agenda items include any issues raised by students concerning aspects of their welfare. These Committees are attended by all of the regular staff team for the course and elected student representatives who are provided with help and support from the Student Union and the University in representing you.

### **12.5 Student Union**

The Student Union have a permanent secretary based at Harrow, Suzanne Leach on ext 4022, email [leachs@wmin.ac.uk](mailto:leachs@wmin.ac.uk) and an elected student Welfare and Education Officer on ext 2339 / 2358. Both are located inside EG17 above the Union Shop, and are available five days a week to help students with problems or to direct them to the appropriate agencies.

### **12.6 Careers Office**

The Careers Office can help with long-term ambitions and short-term employment and work placements. They are experienced, flexible and helpful and are also based at Marylebone Road but visit Harrow on Mondays and Thursdays from 9.30am–5.30pm in EG15. Contact Valerie Metcalfe on ext 2343, email metcalv@wmin.ac.uk or Susan Douek, ext 2352, email doueks@wmin.ac.uk

## 12.7 Health

We also have a nurse, Elaine Lee, based at Harrow in EG4, ext 4107, Mondays and Tuesdays from 11.00am–3.00pm and the rest of the week from 11.00am–2.00pm.

There is also a special link with a local GP at the Kenton Medical Centre, 7 Northwick Park Avenue, HA3 0AA. This is just the other side of Northwick Park Station from the student Halls, Telephone 020 8907 6105, fax 020 8907 8259.

### Other useful numbers

University of Westminster:	020 7911 5000
Course Leader:	07879 441873
Emergency First Aid:	ext 5566
Emergency Health Service:	020 7935 6328 or 020 7911 5000 ext 4107
Counseling / Harrow:	020 7911 5000 ext 4023
/ Marylebone Road:	020 7911 5000 ext 3261

# **2004-5 YEAR PLAN**

## **SEMESTER 1**

### **WEEK 1 September**

Wednesday 22nd: Enrolment & Induction

### **WEEK 2 September**

Wednesday 29th: SD – Web technologies primer

Thursday 30th: HOC - Approaches to the study of technology

### **WEEK 3 October**

Wednesday 6th: SD – HTML refresher

Thursday 7th: HOC - The history of telephone networks

### **WEEK 4 October**

Wednesday 13th: SD – XHTML and CSS

Thursday 14th: HOC - From the Post Office to British Telecom

### **WEEK 5 October**

Wednesday 20th: SD – Advanced CSS: a playful approach

Thursday 21st: HOC - The history of the electronic media

### **WEEK 6 October**

Wednesday 27th: SD – Photoshop and Fireworks workshops

Thursday 28th: HOC - The rise of the radio networks

### **WEEK 7 November**

Wednesday 3rd: SD - Interface design and information architecture

Thursday 4th: HOC - The history of computing

### **WEEK 8 November**

Wednesday 10th: SD – Net project assessment

Thursday 11th: HOC - From Xerox PARC to Windows '95

## **WEEK 9 November**

Wednesday 17th: SD – Director basics

Thursday 18th: HOC - The history of video games

## **WEEK 10 November**

Wednesday 24th: SD – Lingo basics 1

Thursday 25th: HOC - The history of electronic music

## **WEEK 11 December**

Wednesday 1st: SD – Lingo basics 2

Thursday 2nd: HOC - The origins of the Net

## **WEEK 12 December**

Wednesday 8th: SD – Flash basics 1

Thursday 9th: HOC - From Netscape to Microsoft.net

## **WEEK 13 December**

Wednesday 15th: SD – Flash basics 2

Thursday 16th: HOC - Utopias and dystopias

## **Vacation Week 1**

## **Vacation Week 2**

## **Vacation Week 3**

## **WEEK 14 January**

Wednesday 12th: SD – Flash basics 3

Thursday 13th: HOC - Essay writing tutorials

Wednesday 13th: Course Committee meeting

## **WEEK 15 January**

Monday 13th: HOC - Essay deadline

Wednesday 14th: SD – Group critique

## **WEEK 16 January**

Wednesday 26th: SD - Project assessment (offline component)

## **WEEK 17 February**

Monday 1st: First Semester Exam Board

## **SEMESTER 2**

### **WEEK 18 February**

Wednesday 9th: IMD – Introduction and creative brainstorming

Thursday 10th: CDH – The avant-garde and the Net

### **WEEK 19 February**

Wednesday 16th: IMD – Team selection and critiquing new media

Thursday 17th: CDH – Artist-engineers & digital artisans

### **WEEK 20 February**

Wednesday 23rd: IMD – ASP 1: Server-side programming

Thursday 24th: CDH – From guerrilla video to networked activism

## **WEEK 21 March**

Wednesday 2nd: IMD – ASP 2

Thursday 3rd: CDH – Software art

## **WEEK 22 March**

Wednesday 9th: IMD – ASP 3

Thursday 10th: CDH – The imaginary future of the information society

## **WEEK 23 March**

Wednesday 16th: IMD – Flash and Actionscript 1

Thursday 17th: CDH – The hi-tech gift economy

## **Vacation Week 1**

## **Vacation Week 2**

## **Vacation Week 3**

## **WEEK 24 April**

Wednesday 13th: IMD – Flash and Actionscript 2

Thursday 14th: CDH – E-commerce & the dotcom bubble

## **WEEK 25 April**

Wednesday 20th: IMD – Flash and Actionscript 3

Thursday 21st: CDH – Cyberfeminism and beyond

## **WEEK 26 April**

Wednesday 27th: IMD – Graphic design primer

Thursday 28th CDH – Mobile culture

## **WEEK 27 May**

Wednesday 4th: IMD – Group critique and using sound in Flash and Director

Thursday 5th: CDH – Wiring the South

## **WEEK 28 May**

Wednesday 11th: IMD – On-line communities

Thursday 12th: CDH – Visible computers and invisible techies

## **WEEK 29 May**

Wednesday 18th: IMD – Usability and user testing

Thursday 13th: CDH – The imaginary future of artificial intelligence

## **WEEK 30 May**

Wednesday 25th: IMD – 1-to-1 workshops for ASP and Flash/Actionscript

Thursday 26th: CDH - Tutorials

## **WEEK 31 May/June**

Monday 30th: CDH - Essay deadline

Wednesday 1st: IMD – Tutorials

Wednesday 1st: Course Committee meeting

## **WEEK 32 June**

Wednesday 8th: IMD – Project assessment

## **WEEK 33 June**

## **WEEK 34 June**

## **WEEK 35 June**

Monday 27th Second Semester Exam Board

## **WEEKS 36-39**

Practical Projects and Dissertations

## **WEEK 40 August**

Wednesday 1st: Practical Project assessments

## **WEEKS 41-39**

Dissertations

## **WEEK 46 September**

Monday 12th: Dissertation deadline

## **Module Leaders**

SD: Software Design (Rachel Collinson)

HOC: History of Convergence (Richard Barbrook)

IMD: Interactive Media Design (Rachel Collinson)

CDH: Contemporary Debates in Hypermedia (Richard Barbrook)

Practical Project: Rachel Collinson

Dissertation: Richard Barbrook