



## Course Handbook

BA (Hons) Animation

2019/20

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School of Journalism, Media & Performance

UCLAN (SSR Jakarta, Jiangnan China, Herbei China, AAS Greece)



Please read this Handbook in conjunction with the University's Student Handbook.

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## 1. Welcome to the course

Welcome to the animation department. At Uclan we like to encourage original and creative thinking within a professional framework. All members of staff have worked in industry and we have created the course with this in mind. Understanding movement, acting and anatomy are key to being a good animator and this is something we encourage through exercises and briefs. Once you understand the principles of animation this can be transferred into the craft of film making through whatever medium you choose whether it's stop frame, CGI, hand drawn or cut out.



Fresh, innovative thinking and professional standards are key to being a successful animation director and this is something we encourage through research, animation history, and planning. By carefully taking you through each process of film making i.e. script writing, storyboarding, animatic, filming, post production, and sound design you understand and perfect your skills in the principles and craft of film making.

### 1.1 Rationale, aims and learning outcomes of the course

When we created your course, we began by considering a number of things:

- what knowledge and skills you are likely to have at the beginning of your course
- what knowledge and skills will be expected by the employers when you begin your career
- the range of expertise and professional experience of your tutors
- what standards are required for the various awards that we offer (the 'Framework for Higher Education')
- what is generally expected to form a significant part of the curriculum of a course of this title (the 'National Subject Benchmark' statements)

In the above we were informed by our experience, both as educators and practitioners, and by external reference points. Once we considered these key points, we blocked the responses into a number of modules, each with Aims and Learning Outcomes. You can think of Aims and Learning Outcomes as the 'DNA' that ultimately shapes the form and content of your degree. We've reprinted the aims for your course below and throughout the following sections you'll develop a sense of what the learning rationale of your course is; you'll find the overarching learning outcomes for your course in the programme specification, appendix 8.1 of this handbook.

The overarching aims of your course are:

<ul style="list-style-type: none"><li>• To provide a broad based education in Animation and Film Making with elements of choice that enable the student to shape their programme according to their specific interests.</li></ul>
<ul style="list-style-type: none"><li>• To facilitate the acquisition of knowledge, understanding and skills in creative thinking and innovation in Animation.</li></ul>
<ul style="list-style-type: none"><li>• To foster critical evaluation and contextual awareness and the development of a unique creative identity.</li></ul>
<ul style="list-style-type: none"><li>• To provide a broad based education in Animation and Film Making</li></ul>
<ul style="list-style-type: none"><li>• To develop a range of transferable skills including communication, presentation, team working and organisational abilities.</li></ul>
<ul style="list-style-type: none"><li>• To introduce the idea of an Industry Standard working methodology and practice.</li></ul>
<ul style="list-style-type: none"><li>• To encourage the acquisition of key and transferable skills</li></ul>

## 1.2 Course Team

The course team consists of the academic and technical staff who contribute to your course. The academic staff take responsibility for the delivery of the content of your modules, but they also have other many roles including research, overseas development, marketing and publicity, etc.

Your course is also supported by a number of technicians who induct you into the workshops and the use of technical resources, demonstrate craft and technical processes and/or assist individual students with the production of work. They are a team of well-qualified individuals who assist students across a range of subject matters within the course structure.

Course Leader	Mario Kkounnous	<a href="mailto:MKkounnous@uclan.ac.uk">MKkounnous@uclan.ac.uk</a>	01772 893362
Part time Lecturer	Stephen Dee	<a href="mailto:SJDee2@uclan.ac.uk">SJDee2@uclan.ac.uk</a>	01772 893362
Part time Lecturer	Pete Bishop	<a href="mailto:PJBishop1@uclan.ac.uk">PJBishop1@uclan.ac.uk</a>	01772 893362

Other academic staff who contribute to your course are:

**John Aitken** – Alan is the Academic group lead for Media Practice.

**John Holloway** – John is the Head of the School with responsibility for assessment and other related issues (generally covered by the term ‘Quality Assurance’)

## 1.3 Expertise of staff

All staff have been engaged in industry and some still are.

Mario Kkounnous has created and sculpted miniature characters for war games and is currently working on his own short animated film and producing several pilot episodes for clients who are pitching to networks. Mario has extensive software knowledge including 3D Max, Maya, celation and most of the Adobe creative suite, which includes Photoshop, After Effects, Premier and Animate. Mario is currently running creative skillset courses in celation for professional animators.

Steve Dee who teaches model making and life drawing has his own model and props company, Barrow Films. His client list is extensive and includes BBC, Cosgrove Hall, Little Robots, and Prank Patrol.

Pete Bishop has been a filmmaker for over twenty years. For the last ten years he has been directing and producing a varied range of work in all media from his studio, The Shop, in Camberwell.

Pete's TV series work includes the direction of the animated TV series 'Captain Star' for HTV/Alliance, created with Steven Appleby and Frank Cotterell-Boyce. He was Series Director of 'Bromwell High' commissioned by Channel 4 that aired world-wide and won the British Animation Award for comedy in 2006 and the Gemini award in Canada for best television series.

#### **1.4 Academic Advisor**

Your Academic Advisor is the first port-of-call should you encounter problems or need support. Every student is allocated a personal tutor from an area the same or similar to that of the study. As a minimum you will be met at the beginning of the course (normally within the first 4 weeks) and, thereafter, you will be offered formal opportunities to meet with them in each semester. If you have a problem at other times they are available for you to talk to; most staff have a weekly slot they allocate to Personal Tutor sessions, but if you have an urgent problem, please phone or e-mail your tutor to book an 'emergency' slot  
Your Personal Tutor will:

- offer academic advice throughout the year
- monitor your progress and attainment through the year
- advise you on your progress and issues such as option choices
- refer you to other staff within the School who will be able to assist you in resolving any academic problems
- refer you to staff within the University support services if appropriate
- advise on the best course of action if you have failed any aspect of your course, or feel that you are likely to do so

You are expected to:

- make use of your Academic Advisor.
- make sure you know where their office is and how to contact them
- watch out for emails, notices and memos asking you to make appointments or attend meetings with them
- You will see your Academic Advisor at least twice a semester.

Year One: Mario Kkounnous

Year Two: Mario Kkounnous

Year Three: Pete Bishop

If you feel more comfortable talking to a particular member of staff rather than the one allocated, then please feel free to contact them through the email address above.

You must meet with your Academic Advisor whether you are having any difficulties or not; please book a slot with them each semester. They are also available to help with any problems you may have at any stage during the year, and will be happy to provide you with the support and guidance you need to get over the immediate but temporary difficulties that

most student face at some time in the academic careers. However if you are unable to contact your Academic Advisor, and an urgent situation has arisen, or if you feel that you cannot discuss an issue with your Academic, then you are able to book an appointment with an Independent Academic Adviser within Student Services (01772 892574).



### **1.5 Administration details**

Course Administration Service provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

#### **Allen Building**

Medicine

Dentistry

telephone: 01772 895566

email: [AllenHub@uclan.ac.uk](mailto:AllenHub@uclan.ac.uk)

#### **Harris Building**

Lancashire Law School

Humanities and the Social Sciences

Centre for Excellence in Learning and Teaching

telephone: 01772 891996/891997

email: [HarrisHub@uclan.ac.uk](mailto:HarrisHub@uclan.ac.uk)

#### **Foster Building**

Forensic and Applied Sciences

Pharmacy and Biomedical Sciences

Psychology

Physical Sciences

telephone: 01772 891990/891991

email: [FosterHub@uclan.ac.uk](mailto:FosterHub@uclan.ac.uk)

#### **Computing and Technology Building**

Art, Design and Fashion

Computing

Journalism, Media and Performance

Engineering

telephone: 01772 891994/891995

email: [CandTHub@uclan.ac.uk](mailto:CandTHub@uclan.ac.uk)

#### **Greenbank Building**

Sport and Wellbeing

Management

Business

telephone: 01772 891992/891993

email: [GreenbankHub@uclan.ac.uk](mailto:GreenbankHub@uclan.ac.uk)

## Brook Building

Community, Health and Midwifery  
Nursing  
Health Sciences  
Social Work, Care and Community  
telephone: 01772 891992/891993  
email: [BrookHub@uclan.ac.uk](mailto:BrookHub@uclan.ac.uk)

### 1.6 Communication



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

**We will only use your designated UCLan e-address.** Learn how to use remote access to your e-mail address so that you can check your UCLan emails from your home, or any other computer off-campus.

Students can either email tutors (please see section 1.2 Course team for contact details).

### 1.7 External Examiner

An external examiner is assigned to oversee work produced by students. Your current external examiner is Chris Shephard, a senior lecturer at Kingston University as well as a multi award winning filmmaker and educator who has worked in most areas of the film industry. Ranging from a director, producer, educator, writer, animator, curator and presenter. As well as producing talent Channel 4 development schemes he was the co-founder of the very successful production company Slinky Pictures.

The external examiner reports can be found on Blackboard.



## 2. Structure of the course

### 2.1 Overall structure

When your course was written we had a number of intentions; essentially, we intended to create a course that an academic community would recognise as being worthy of the title 'Honours Degree', as well as being appropriate to the career market. Additionally your course was designed to enable you to progress to postgraduate degree course, such as the MA courses we offer within the School. To achieve these aims we recognised that there are three broad categories of creative arts and related study;

- 'mainstream', where the skills that define the contemporary conventions of your course are honed to produce excellent individual and team performers and true technicians;
- 'experimental', where the outer limits of the discipline are explored and innovative practice occurs. Through experimentation students are guided towards becoming



creative thinkers and reflective practitioners. Not all experimental practice is successful, but your course tutors recognise this and have put in place methods of assessment that allow you to experiment, but not be penalised if the work produced isn't immediately successful.

- 'support structures', where technical information and knowledge relating to professional practice is considered and you are prepared for the realities of a career within whichever aspect of art, design or performance you intend to follow.

We also expect you to appreciate the diversity of the arts. Throughout the twentieth century and now within the twenty first century, practitioners have been influenced and inspired by work from many cultures or social groups. Contemporary arts practice knows no boundaries or borders and we will consider many genres of work within the modules of your course. To make sure you cover all these areas, when we created your course we ensured that:

- theory and practice will be linked in a logical and approachable way;
- opportunities will be created for you to hone practical skills;
- you will appreciate and develop professional habits and practices;
- you will develop good working practices and research-based skills;
- you will recognise that reflection and evaluation are an essential aspect of the learning process;
- the requirements of effective time-management, team skills, project administration and presentation techniques will be emphasised;

Together these factors ensure that your course will produce able, resilient, resourceful, knowledgeable individuals, who are committed to the creative arts and who will make an important contribution within a broad range of career opportunities. These rubrics have been converted into a series of Aims and Learning Outcomes for each module. The Aims are what we expect you to achieve through study and the Learning Outcomes are specific abilities or skills that you will be able to achieve on successful completion of each module at each level of study.

Ultimately, not everyone will want to enter a creative arts industry upon graduation, nor to progress to a postgraduate degree, so we have ensured that the skills necessary for good practice within the arts, but relevant to other activities such as managerial or administrative positions, are also covered by your course. These are normally referred to as key skills – all modules will test, explicitly or implicitly, aspects of key skills, and these are incorporated into the learning outcomes for each module.

## **2.2 Modules available**

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

There is also a foundation entry route and details of these modules can be found in the programme specification in the appendix.

To ensure you have a full course of modules, you must enrol on the following modules at each level:

## Year One

AX1000 - Contextual Studies in Animation. 20 credits

AX1001 - Introduction to Animation. 40 credits

AX1101 - Skill Development & Software Training. 40 credits

AX1111 - Life Drawing and Model Making. 20 credits

## Year Two

AX2001 - Animation Practice with Film Studies. 60 credits

AX2002 - Animation Production with Narration. 40 credits

AX2222 - Advanced Life Drawing and Model Making. 20 credits

## Year Three

AX3001 - Animation Research and Development. 60 credits

AX3002 - Animation Production and Professional Awareness. 60 credits

**Please note: on occasions we may substitute a new module place of one of this listed above; where options are offered, we cannot guarantee that all options will be available every year.**

## Level 4

The main themes are introduced in Level Four of the course; animation and film, design/design history/contextual studies, materials and Computer Graphics (CG) are also features.

Semester 1	Semester 2
AX1000	
AX1001	AX1001
AX1101	AX1101
AX1111	AX1111

## Level 5

Skills are further developed during Level Two studies. You are given opportunities to learn new, more advanced design and making skills, computer skills, knowledge of international contexts, innovation in relation to the use of materials, intelligent and (more advanced) creative practice.

Semester 1	Semester 2
AX2001	
	AX2002

AX2222	AX2222
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## Level 6

In Level six you are expected to consolidate and deploy the skills and abilities acquired at levels one and two to demonstrate your creativity within a professional context. This is designed to be helpful to those of you who may consider starting your own practice and for those who wish to pursue further qualifications. The level three programme of study is given extra breadth and depth through the Honours dissertation/project.

Semester 1	Semester 2
AX3001	
	AX3002

For full-time students, you will study each of the levels shown in the diagram above in one year. Part-time students will take more than a year to complete each level so you should discuss with your tutor the best route through the course for you. Part-time students should note that there are occasionally prerequisites that affect the order in which modules can be studied.



### 2.3 Course requirements

Your Honours degree is awarded when you achieve 360 credits, normally 120 each at levels 4, 5 & 6. Students who began study on the Year 0 course will have achieved extra credits, but will awarded their honours degree on completion of 480 credits, with 120 achieved both at level 5 and level 6.

BA (hons) Animation is the **Target** award that you have enrolled upon.

If you withdraw from the course before successfully completing all modules (due to personal reasons or significant failure), you will be offered an **Exit** award if you have achieved 120 or more credits. See programme specification in section 8.1 for full details.

Students who successfully complete the Year 0 course but who chose not to progress on to a degree course at UCLan will be awarded an exit Certificate.

### 2.4 Module Registration Options

Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

## 2.5 Study Time

### 2.5.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

### 2.5.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hours.

Your modules have been designed for teaching and independent learning to be completed in a set amount of time – each credit studied requires 10 hours of study. So a 20 credit module will require you to commit to 200 learning hours and 40 credit module, 400 learning hours. Full time students study 120 credits so over each year you will study, in total, 1200 hours. The academic calendar identifies 30 study and assessment weeks spread over two semesters of approximately 15 weeks each, so a full time students' learning should average 40 hours per week. If you find that you are regularly exceeding this amount, or regularly finishing your weekly studies in less time, then you should speak to module tutors or Personal Tutors.

Part-time students study modules in exactly the same way as full-time students, you just study less at any time. If you need advice or guidance about the amount of time you should spend in study, speak to your Personal Tutor.

Level 4 modules include, within the module descriptor, a Module Delivery Plan. This specifies the taught sessions that you should attend and lists the amount of contact time allocated to these taught activities. For most 20 credit level 4 modules, you should expect 60 contact hours over the delivery of the module (where the module is delivered over 15 weekly sessions, it is normal for contact time to be 4 hours per week). The Module Delivery Plan includes an indicative list of the independent learning activities, and approximate time allocations, that you should undertake over the duration of the module. For a 20 credit level 4 module where the taught component is 60 hours, you should spend approximately 140 hours in independent study. Occasionally you may find level 4 modules where the contact hours are greater or less than the 60 hour norm. This is because of the nature of the module but you'll find this is compensated for in other modules. However, no matter how the contact hours and independent study hours are split up, no module requires more or less than 10 hours study per credit.

Modules at level 5 and 6 don't include Module Delivery Plans. This is because we expect greater variation in study patterns at these levels, and for you to take greater control of your learning. However the 10 hours per credit still applies and so you should still be spending approximately 40 hours per week in study if you are a full time student (speak to staff if you are not achieving or exceeding this amount).

*PLEASE NOTE: any creative subject is likely to require you spend extra time in preparation of practical work – on occasions you will no doubt be required to put in many more hours than those specified above.*



### 2.5.3 Attendance Requirements

You are required to attend **all** timetabled learning activities for each module. No modules or sessions are optional – no course is different in this regard! Many courses use SAM, the University's student attendance monitoring system; others require you to sign in to classes or

workshops. Irrespective of the system used, be aware that your attendance is monitored and may affect decisions taken about you in assessment boards, or other formal settings. Most courses will at some stage require you to work within subgroups, either in class or in independent learning – for many courses this is the standard way of working. For these group activities, it is important that individuals develop a sense of the needs of others and become equally responsible for all aspects of the groups' development. Throughout your study, you will rely upon the presence and contribution of others to enable you to develop and progress, just as others will rely upon you. A mutual contract is made between all parties and exploitation of this commitment is essential to both educational and personal development.

However, we appreciate that occasionally you cannot attend timetabled sessions. Where this is unplanned please contact your course leader immediately. Contact details provided in section 1.2 Course Team.

### 3. Approaches to teaching and learning

#### 3.1 Learning and teaching methods

As we created the modules that constitute your course, we considered the following:

- your experience of study must be a holistic one; each module should be fully integrated within the total course of study;
- much of the focus of the teaching, especially during level 4, is aimed at forming the student body into a fully functioning group. It is important that you, as part of your learning, should develop a sense of the needs of others and become equally responsible for all aspects of the group's development. When, as occurs in group work, you rely on the presence and contribution of others for your own progression, a mutual contract is made between all parties and the exploitation of this commitment is essential to both educational and personal development;
- creative practitioners should develop and employ a group dynamic that goes beyond shared experience. For work of genuine integrity to occur, empathy must exist between all the participants. Your ability to exploit group skills do not develop quickly or easily. As part of the educational process, theses must be applied and tested in a variety of situations at all levels.

To achieve the above aims across the modules you will see that there is a mix of practical and theoretical study. Practical study is about developing creative methodologies and developing the technical skills to facilitate making work to professional standards; theory is incorporated into practical learning as well:

**Practical study** – The majority of study within the modules that define your course can be said to be practical, i.e. you learn through doing. Through workshop sessions and in self-study time, you will be expected to enhance your creative ability and to measure your creative and personal development against professional standards and values. So that you are aware of the relevant professional standards and values, a critical and contextual study programme runs concurrent to this learning in support of your practical study.

**Critical and Contextual Study** – Study of the links between your creative work and the practice and supporting theory of key contemporary practitioners is central to your course. Within the arts, 'theory' relates to methods and intentions of key national and international contemporary practitioners, as well as practitioners from previous generations. **Contextual study** is the term applied to reviewing the work of others and applying this understanding to aspects of your own practice. As well as the work you will do in class (and be directed to during self-study time), you are expected to define your own contextual study programme that will broaden your general knowledge of contemporary work and inform your creative

practice. **Critical study** is the active testing and exploration of relevant theories and ideas that will play an important role in the development of your creative practice. Critical thinking and analysis will be encouraged through formal lectures, student seminar presentations, study visits and research tasks.

### 3.2 Study skills

All degree course incorporate study skills, either through activities designed to assist you to study at levels 4, 5 and 6, or through processes that lead to qualitative changes in your learning style – basically, by allowing you to become a more independent learner. This is our goal and we hope that you will quickly adopt a pro-active approach to expanding your learning. We encourage this through ‘open’ assignment briefs, ‘negotiated contracts of work’ and ‘live projects’. Don’t worry if these phrases are don’t mean much to you now, it will make sense in time!

To support you, you may wish to consider how the following may help you at different stages of your learning:

**Informal Mentoring** - We recognise that a key aspect of your learning will be achieved through the contribution and support of others, both formally and informally. Where this support comes from other students, as opposed to teaching staff, we often refer to this as ‘informal mentoring’. Each of the creative arts courses developed by UCLan applies informal mentoring processes in ways appropriate to your course; for instance we do this by creating opportunities for students to:

- share their opinions of each other’s creative work
- share skills and techniques, with students from your own year group, other year groups and other courses
- see the work of others on yours and other courses, who produce different types of work
- speak to, and work with, students studying at a more advanced level than yourself, so that you will become better prepared for the work that you will engage in at the next level.

However the most fruitful applications for mentoring are often when you identify areas of personal strength and weakness; find ways to share your strengths with others and search out those who can help you improve upon your weaknesses.

**Self-Evaluation; Peer & Group Evaluation** - Throughout your period of study, most courses will create opportunities for ‘peer’ and ‘group’ evaluation. This reflects your growing ability to criticise positively and to use evaluative techniques to effect positive outcomes in your creative work and the work of your peers. Thus, effective application of evaluative tools will be reflected in the grades awarded for presentations or ‘support’ material. However to offer useful criticism to others relies on a genuine understanding of the processes that occur in the development of creative work; the ability to ‘self-evaluate’ is essential to this knowledge. In many courses the submission of major pieces of practical work will be accompanied by a **self-evaluation document** that gives you the opportunity to reflect upon the creative processes employed and the work that results.

Your progress as a student your final degree classification is decided by the grades that you receive for the finished work that you submit for assessment. T There are other areas of learning in your academic progress that are not so easily charted by end-of-semester or end of course grades. Consequently, throughout your period of study you should be asking yourself questions such as: What kind of approaches to study achieves good results? What approach to study do I have? How do I alter my approach to study to achieve more?

Educational research identifies two basic types of learning, and uncovers differences in students' approaches to the learning process. They are described as 'deep and 'superficial'.

Students who have a deep approach to learning:

- Intend to understand material for themselves and interact vigorously and critically with the content
- Relate ideas to previous knowledge and experience
- Use organising principles to integrate ideas
- Relate evidence to conclusions
- Examine and challenge the logic of the argument

Students who have a superficial approach to learning:

- Intend simply to reproduce parts of the content and accept ideas and information passively
- Concentrate only on assessment requirements
- Do not reflect on purpose or strategy
- Memorise facts and procedures routinely
- Fail to distinguish guiding principles or patterns.

If you think you are too regularly falling into the latter category, we recommend that you make an appointment to speak to your Personal Tutor. To change your learning pattern, you will find it much easier if you have the support of a tutor.

**Self-Evaluation documents and Viva Voces** - In some modules you will be studying, we may ask you to submit a written self-evaluation document or participate in a Viva Voce (a spoken evaluation) for assessment. You may worry about this, perhaps thinking that admitting to your faults will cause you get a poor grade or even fail; equally you may be embarrassed about admitting that you did something very well!

Self-evaluation is not there to catch you out, but has two main functions:

1. to allow you consider your achievements and to establish a good working methodology for later assignments;
2. to allow your tutors to understand how and why you produced the work we have assessed and to guide you to replicate success or to avoid mistakes.

We want to ensure that you make the most of your achievements and place these within an effective critical framework or context that will help you achieve future successes. We will assist you, through seminars and tutorials, to prepare for self-evaluation, but, as a simple guide, you should consider the following:

As part of the process of considering your achievement avoid spending too long listing 'what' you did and 'how' you did things; concentrate at least as much on 'why' as well as 'what' and 'how'. In other words, always support what you did by understanding the reasons for your decision.

**The 'what I did was...' should always be linked to 'because...' or 'I achieved...X...through...Y...'** For instance, when you review your original ideas you should also consider why they were relevant to the assignment. When you evaluate how you began to turn ideas into practical output, you should also evaluate if the methodology you applied was appropriate. When producing finished work, you should also review the process and consider why your initial ideas changed and why the product was better (or worse) because of these changes.

In group projects it is important to evaluate your own contribution within the context of the creative process and the finished work. The self-evaluation process gives you the opportunity to consider subject-specific and key skill development, including;

- creative input (ideas and aesthetics);
- practical input (subject-specific and transferable skills);
- leadership, team contributions and time-management (project development).

Reflect upon what you did well and how you could have approached things differently. Remember group projects are like the 'real world' – each of you is reliant upon one another, and one person's failure is also your failure. Within your self-assessment process we are not expecting you to blame someone else for not working to schedule but to ask yourself what you did, should or could have done, to respond to the challenge created by the changed situation.

If you are required to write an evaluation and submit it for assessment, we normally expect you to cite the work of others; although an evaluation is not the same as an essay it should be properly and accurately referenced.

**Journals or Logs** – Some courses within the School will require you to submit a log for assessment, but even if it is not a course requirement, it is a good idea to create one. It may be a written document, a photographic or sketch book portfolio or an audio or video recording, but, whatever form it takes, keeping a log or journal is good practice and something that you should consider doing.

The journal, as the name suggests, is a daily record of your creative work. In it you can store the handouts you are given and you can record the key learning points that were made in taught sessions, tutorials and seminars, and perhaps record the basic purpose and structure of workshop exercises (for future reference!). You should also use your journal to record your thoughts and ideas, particularly the processes you applied in the creation of your work. To get you going, try to answer as many of the following questions as possible as you complete your daily entries: *What inspired your original ideas? How did you present (to your tutor or your group) your ideas? If a group project, what ideas did other suggest and how did they present them? What made you reject some ideas and accept others? How did you begin to synthesise these ideas into a creative response to the stimulus? What did you eventually leave out? What new ideas were inspired? How did you begin to turn ideas into product? What processes did you apply that changed or developed your original ideas? What caused you to apply these processes? What practical techniques did you use in the creation of your work? What contextual study did you apply to further your practice?*

Linking your study to personal events or reflections is good practice. However don't include superficial details (such as the time your group started work or who didn't turn up - although individuals' working patterns may be relevant in understanding why a particular assignment worked well or was not successful). Your journal should include critical and contextual material that you have researched in independent study time and that responds to things you have learned in lectures, seminars and workshops.

Jot down quotes or ideas you have gleaned from books and periodicals, or things you have heard on the radio or TV. When you see something that inspires you, record your thoughts in your journal. Within your journal you should consider how you might apply things you have learned in other modules and at previous levels. Whatever form your journal takes always use the processes of critical review and analysis to comment on this material and to broaden your knowledge of the arts and creative practice. As you progress towards the end of your study, things will fall into place that you didn't fully understand at first. This is natural and you will wish to refer back to earlier entries.



There are a variety of services to support students and these include WISER <http://www.uclan.ac.uk/students/study/wiser/index.php>



### 3.3 Learning resources

#### 3.3.1 Learning Information Services (LIS)

Extensive [Resources](#) are available to support your studies provided by UCLan's LIS – library and IT staff. If you wish to, you may take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

Use the library catalogue to search for material by **author**, **title**, or **subject**. The catalogue will tell you if items are in the Library's collections, and if so, on which floor, at which number, whether they are 'Oversize' (OS) and therefore shelved separately, and whether they are currently on loan. If they are on loan, you can place a reservation, using your library card. You can use the catalogue to look for publications devoted to particular **artists**, and to check whether the Library has particular **journals**.

To trace journal articles or other publications (including exhibition catalogues) *whether or not they can be found in the Library*, you can use bibliographies, including **indexes** and **bibliographic databases**. If you know a publication exists, and if you have details of it, the Library will usually be able to obtain a copy for you, if necessary by borrowing it from another library. The most useful bibliographies for art research include **Art Index** (soon to be available online), and **Design & Applied Arts Index**, (on CD-ROM, available from the Help Desk) but also **Art Bibliographies Modern** which, with many other art bibliographies, can be found on the Bibliographies shelves on the 1st floor at **016.7**. A general index to newspapers and periodicals is **British Humanities Index**, held in the Reference Collection on the 1st floor.

**Exhibition catalogues** and **videos** are located among the books and can be traced just like books, by using the catalogue.

**Journals** (also called *magazines* or *periodicals*) are shelved separately at the back of the ground floor. The 700s are on the right hand side of the Library. Journals are not for loan.

**Visual resources, Illustrations and Slides** - Many of the books and journals in the Library are useful sources of images, including images of works of art and pictures of all kinds of other things. They are supplemented by the following special collections. Illustrations are arranged alphabetically in broad subject categories, in filing cabinets on the 2nd floor. To be sure of not missing images of the subject you are after, use the adjacent card index. The Library's Slide Collection is housed in another group of filing cabinets, also on the 2nd floor. It has its own card index nearby. The slides are mostly of works of art, architecture, design, etc. and include images from recent exhibitions. Slides can be borrowed and instructions are provided.

**On-line resources** - The University provides access to the Internet from any network pc - in the library, these are on the 3rd floor. From the library home page there are links to external internet sites relevant to the subjects taught here. As an introduction, the ADAM site ([adam.ac.uk/](http://adam.ac.uk/)) provides access to many worthwhile web sites.

**Library studio facilities** include: Drawing tables (2nd floor), Enlarger/visualiser (2nd floor), Photocopying, including a colour photocopier (Ground floor).

**The wood and metal workshops in Victoria, Hannover and Edward**

As well as course specific workshop spaces allocated to the various design, fashion and fine art courses, the buildings that these courses operate out of have a range of general facilities available to these students. However before you can access any of these resources you must successfully complete a thorough induction. Depending on your course, and the resources you are likely to need to use, you may be inducted in the use of some of the following:

A3 to A0 paper and fabric  
printers

Bandsaws

Ceramic facilities

Embroidery machines

Fine Art printmaking  
facilities

Hand tools

Knitting machines

Laser cutters

Lathes

Metal benders and  
folders

Pillar drills

Plastics

Rapid prototyping  
machine

Sanding machines

Sewing machines

Spray booth

Welding equipment

Also available are PC and Apple Mac suites, each hosting specialist software including Creative Suite, CAD CAM, 3D animation, etc.

Supervision in the workshops is provided by academic and senior technical staff. **NO** wood or metal work machine may be used without **DIRECT SUPERVISION** by an **appropriate** staff member. If you are ever in any doubt about your ability or authority to use a piece of equipment or process, please **ASK!**

### **The performing arts studios in the Media Factory and St Peter's**

The studios in the Media Factory and St Peter's consist of spaces for the creation and performance of dance, music and theatre work. The three theatres in the Media Factory and the St Peter's theatre are all licensed for public performance and can hold between 80-200 audience members, dependant on the space and nature of the performance. The Media Factory theatres have separate control rooms accessed from the first floor. The Media factory also houses: 2 recording studios, both consisting of separate control rooms; 5 project studios; 4 ensemble spaces for the devising and rehearsal of music, one with soundproof booths; and two dance studios, both with sprung floors and PAs, the ground floor Dance studio also has a lighting rig and may be used for public performance. Elsewhere in the building are: 2 Apple mac suites – except where computers are used for teaching purpose, these suites are open access - and resource store, primarily for students whose courses are based in the Media Factory (loan equipment is available on presentation of ID card).

The Media Factory has 24/7 access, but out of normal working hours (after 6pm and before 8am) access is by swipe card only – students must always have their ID cards with them during out of hours use and regular security checks will occur throughout the night and weekends to ensure only licensed users are in the spaces. Out of hours access to subject-specific resources is limited to students studying of certain courses, for instance only dance students may book and use the dance studios.

#### **3.3.2 Electronic Resources**

The majority of material and resources outlined during the course will be available on [Blackboard](#). Other electronic resources will be explained as of when you are required to use it and will be explained by your tutors.

#### **3.4 Personal development planning**

PDP is designed to:

- enable you to work towards a point you would like to be at on graduation;
- help you require the skills needed for your chosen career;
- evaluate your strengths and plan to deploy them in a range of situations during study and after graduation.

PDP starts at the beginning of the first year and will vary from course to course, but the aim on all courses is that on graduation you will be well prepared for industry, demonstrating your skills, knowledge and capabilities in a variety of settings.

As a student, it is important that you tie together the modules you are studying concurrently and to trace your progression throughout the three levels of study. One of the purposes of the journal discussed earlier is to enable you to remember the details of the taught sessions

and to reflect on how successful you were in absorbing and applying the content, both then and now, within your working process. But whatever mechanism you prefer it is important that all students should reflect on their progress and identify successful changes to work or learning patterns that will assist you to become a 'better' student.

We aim to train you to take responsibility for your own learning and career development, to be able to evaluate your strengths and weaknesses and conduct a skills audit to develop a critical practice. This covers analysis of your key skills base (use of English, literacy and writing skills, numeracy, communication skills and use of IT) and you will be encouraged to evaluate your strengths and weakness on a continual basis as you progress through different points during the course.

Much of any creative arts-based activity is about learning from mistakes, perhaps more so than it is about replicating your successes. Many of the conversations that you will have with your tutors are intended to cause you to reflect on the work that you have completed; but they also intend you to look forward and build upon this success or perhaps to challenge a working practice that is limiting your development. Within PDP, you should consider how your learning and working processes should evolve to enable greater creative success and therefore greater personal satisfaction achieved through learning!



### 3.5 Preparing for your career

Your University experience is not only about achieving your chosen award, it is also about developing as a person and realising your potential. We want you to gain the skills and attitudes that will help you to achieve your goals and aspirations. As an UCLan student and graduate you are able to access the range of careers and PDP resources offered through [Alumni](#)

including:-

- career and employability advice and guidance
- access to work placements, internships, voluntary opportunities, part-time employment and live projects
- workshops, seminars, modules, certificates and events to develop your skills
- business start-up, freelance and self-employment advice

For more information visit the Northern Light on the 4<sup>th</sup> floor of the Media Factory or visit their website [Northern Lights](#)

## 4. Student Support

This section of the handbook lists some of the support mechanisms that are available to you and your colleagues. **Never be afraid of asking for help!**

- If you have a problem that is module-related, speak with the tutor(s) that deliver that module;
- If you have a problem that crosses two or more modules but is an academic rather than personal problem, speak to your course leader.
- If you have a problem that is personal but that currently or may in the future affect your learning, speak to your personal tutor.
- If, for whatever reason, you cannot speak to the course team please make an appointment to speak to one of the School's management team by contacting the

C&THub on 01772 891994 or email [CandTHub@uclan.ac.uk](mailto:CandTHub@uclan.ac.uk) and ask for the School of Journalism, Media & Performance office; ask to speak to the Head of School, John Holloway, or Alan Keegan the Academic group lead for Media Practice.

If you are having difficulty coping with your workload it could be that you would be better studying less intensively (part-time), swapping to another course or taking a leave of absence (called intercalation).

If you are studying full-time you can swap to part-time study at the end of virtually any semester, but remember part-time study can create other demands upon you and is not necessarily any 'easier'.

If you wish to swap to another course, this is often possible, either in the first 4 weeks of study in semester 1 or upon completion of level 4 or 5. Swapping to another arts course within this School is relatively straightforward and you should speak to your Personal Tutor as soon as you think you may wish to do this. Swapping to another School's course or another University is more involved but your Personal Tutor can advise you how to go about doing this once you are sure this is what you want to do. Be warned however, it is often better (academically, financially and socially) to successfully complete the level you are studying before changing courses.

If your problem is not specifically related to the content of your course, or your ability to attend or time-manage, the University has a range of support systems to help you. Either visit the 'I' in Foster Foyer, or log on to the student section of the UCLan website – the URL for this:

[http://www.uclan.ac.uk/study\\_here/student\\_support.php](http://www.uclan.ac.uk/study_here/student_support.php)

Here you'll find many sources of information, such as the 'Bottled Up' scheme that has been designed especially for male students; financial support; child care support; and support for depression and mental illness.



#### **4.1 Academic Advisors**

Please refer to section 1.4 Academic Advisors for further details of their roles and support offered to students.

#### **4.2 Students with disabilities**

The University's policy states that if you have a disability that may affect your studies, either contact the Disability Advisor or let one of the course team know as soon as possible. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

Further information regarding disability can be found through the link provided.

[http://www.uclan.ac.uk/equality\\_diversity/disability.php](http://www.uclan.ac.uk/equality_diversity/disability.php)

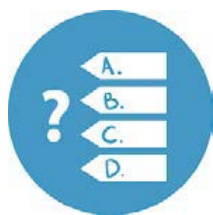
We hope your time at UCLan is trouble free, but we know that sometimes you might come up against problems ranging from academic situations or finding a job, to dealing with debt and claiming the benefits you're entitled to. Check [SU Advice](#) on-line for impartial advice on a whole range of issues, or e-mail [suadvice@uclan.ac.uk](mailto:suadvice@uclan.ac.uk). Call in at the Student's Union, or visit the website at [www.uclansu.co.uk](http://www.uclansu.co.uk) for more information.

### 4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website:

<http://www.uclansu.co.uk/>

## 5. Assessment



### 5.1 Assessment Strategy

You are expected to attempt all assessments for every module for which you are registered, and to do so at the times scheduled unless authorised extensions, special arrangements for disability, or extenuating circumstances allow you to defer your assessment.

The following assessment regulations fall into two categories. The first are regulations that the University applies to all students on all degree programmes of study. The other category is of regulations that are specific to the assessment of your course and have been agreed as part its validation. The first category ensures that all students across all courses are assessed equally; the second ensures that academic rigour and professional values specific to the creative arts are embedded within your particular course.

There are many University-wide regulations and the most important of these are reproduced in the 'Student Guide to Academic Regulations' booklet. We have included key regulations here along with the ones that were devised for the performing arts.

### Why is assessment relevant to learning?

For assessment to be truly meaningful, you have to perceive its relevancy to your learning. Consequently we make assessment relevant to your interests, relevant to the industry's standards and relevant to potential future careers.

In previous sections within this document we've tried to give you some insight into how we 'modularised' your learning. Essentially, we packed what we believe it is essential for you to know and do into the equivalent of eighteen 20-credit module 'packages'. The learning process enables you to unpack these and 'use' the contents. We gauge how well you do this by assessment. Assessment forms part of your learning process; it provides feedback information so that you can refine your judgement of your own abilities and progress, and respond accordingly – this is significant in your planning and the self-evaluation that occurs within your PDP activities and your Journals and Logs. Secondly, it provides information that helps us evolve the various modules and, ultimately, the course you are studying.

Each assignment that you undertake commits you to a certain amount of study. To ensure fairness the evidence of this study must be completed by all students to the same deadline. Part of the assessment process is the recognition that meeting deadlines involves realistic planning and setting achievable targets. Thus your tutors will apply deadlines rigorously, as does the University system generally. We recognise that some students achieve better grades for practical work, whilst other are better at theoretical study. Consequently, we will use a very wide range of assessment methods to ensure that all skills and knowledge are fairly assessed.

In an arts-based subject, it is crucial that you learn to assess the value of a range of opinions and to refine your own; and it is important that you are given frequent opportunities to practise the skills of evaluation. The process of assessment is intended to allow you to

gauge your progress against the judgement of staff and your peers. Thus, assessment is not a closed event but something to which you should fully contribute.

To ensure that you have a full and accurate understanding of the purpose and processes of assessment, there will be frequent opportunities to discuss the assessment of each assignment. These discussions will include 'house-keeping' and simple practicalities, as well as making sure you fully understand what you will be expected to do to fulfil the brief. There will also be discussion of more abstract areas, such as 'creativity', 'originality' and 'imagination'. You will have the opportunity to discuss what seemingly subjective assessment criteria such as 'experimentation' actually mean, rather than simply being assessed on them.

There are several desirable attributes within assessment of any creative arts course; these are that you

- understand the meaning of terms used in assessment;
- have a clear understanding of exactly how the assessment mechanism works, and the reasons for the arrangements adopted;
- appreciate that assessment is a means of developing your own critical facilities and self-awareness;
- know what steps to take to meet assessment criteria and gain maximum benefit from the process;
- are assessed frequently and that this regular process encourages you to make comparisons between your own judgement and values, and those of others;
- are aware of the assessment criteria that staff apply to the growing evidence of your learning and that this is clear and open and is discussed freely;
- partake in the activities of discussion, evaluation and assessment and that you receive feedback that is immediate and frequent, detailed, accurate and fair

### **What is assessed?**

We assess course work – course work is normally a set of creative projects and some essays, set by your tutors to deadlines that are same for all. Course work is marked to an agreed set of criteria and, through moderation, a final mark is achieved.

It is important for you to understand that we don't assess modules, we assess assignments packaged within these modules! By assessing individual assignments, we obtain a mark that indicates how well you did overall on a particular module. At the end of your course, by putting the module marks together we calculate your degree classification. Therefore, the assessment of each assignment contributes to passing your degree.

**You must attempt each assessment; even if your work is late or incomplete, we still regard the submission of this as an 'attempt' – it is always better to attempt an assessment that you think you will fail than to submit nothing at all!**

The assessment strategy is created out of the information agreed at validation and contained within the module descriptors. Many modules have two or more assignments but it is entirely normal for a module to be only composed of one assignment. In the Module Handbook (occasionally called Module Information Pack), all the assignments for that module are usually included. Read them as soon as you receive it because this will help you understand what we expect of you and how the module will develop; it will also help you to time-mange your workload for the semester or year.

In feedback your tutors will explain what qualities in your work defined the grade you were awarded, and what you could improve on in future assessment that will assist you to improve your grades.

The nature of your course requires that a number of different learning methods be used and assessed. These can be summarised as follows:

**Practical Work** - Because study within your course uses practical experience to broaden understanding, assessment of practical work will not be concerned solely with the superficial aesthetic qualities of the finished piece. We regard the 'process' as equally important as 'product'. As stated elsewhere, emphasis may be placed on the creation of documentation that traces the progress of, and your awareness of, the process in which you are engaged. To assess practical work we apply criteria based upon the following:

- attainment of appropriate aesthetic standards
- development and application of technical and other practical skills (craft skills)
- analysis, problem solving and proposal of solutions
- sensitivity to, and appreciation of, aesthetic, cultural and social aspects

**Lecture/Seminar Work** - The majority of the modules that you study are practical. However, even within practical modules it is still often appropriate to deliver some lectures and seminars. It is normal to assess the knowledge that you have gained from these lectures at various points throughout the year. However, rather than always expecting you to present theoretical learning for assessment in the form of essays, we often prefer you to introduce this knowledge in your practical work or to create seminar presentations, which you may think of as solo or group presentations. To assess the results of lectures and seminars we apply criteria based upon the following:

- consideration of information and personal views, interpretation and analysis
- involvement of the use of resources to extend understanding through self-study
- development of abilities to originate, research and prepare concepts or ideas
- fluency in communicating creative issues, concepts or ideas

**Group Work** – It is more appropriate to assess group work in some courses more than others, but where group work is assessed we sub-divide its assessment into 2 different approaches: Firstly, when we assess your understanding of some aspect of theory within group work, we may need to isolate your contribution and measure this contribution to the group's presentation separately from other students. We may use your supporting documentation, discussions, viva voces and workshop sessions to help us to monitor your contribution. Secondly, it is common in practical work to assess your groups' response to a particular task holistically. In these instances it is not always possible or relevant to isolate each individual's contribution (however we may adjust this grade for one or more individuals if we feel there has been an unequal contribution to the group from certain members). To assess group work we apply criteria based upon the following:

- your understanding of personal responsibility
- your ability to integrate and play an active part
- your participation in complex organisational and creative decision making
- your management and monitoring of the group's progress
- your participation in joint presentations of proposals/solutions

In addition to the above, assessment criteria may also include:

- \* active involvement in learning
- \* positive use of resources



- \* relationships with people - working in teams or groups
- \* management of study including self-study

The specifics of the assessment criteria for each assignment will be explained to you prior to starting the assignment, but if you are in any doubt **speak to your module tutor immediately!**

### **Why do you assess written work in practice-based courses?**

Your course is an honours degree. To ensure that your honours degree is the equal of all other subjects it is not only essential to test your embedded knowledge through the creation of creative work, but to test your intellectual understanding and higher levels skills of research, reflection and communication. Essays and other written works are the simplest way of testing the skills of:

1. the collection of appropriate knowledge (research) from primary and secondary sources
2. the organisation of this knowledge in a coherent and logical way (structure)
3. the ability of you as the writer to make the material 'alive' and engaging to the reader (communication)
4. the correct use of academic conventions, such as referencing and language and grammar (accuracy)

Please remember that, unless you are told otherwise, we expect **all** written work submitted for assessment to be word-processed, printed on white A4 paper, using a plain font of either 11 or 12 points. Citations and references should be made in Harvard format. Where a specific word count is listed:

- i) between 'two stated figures', ie, between 2,000 and 2,500 work, you should not submit work where the word count is outside of these limits
- ii) that is 'a single figure', i.e. 1,500 words, you should submit work that is within 10% of this figure (in the case of 1,500 words you should submit no less than 1,350 and no more than 1,650 words).

The words on the title page, in the bibliography and in appendices are not included in the word count.

### **Are there examinations on my course?**

In line with most other higher education institutions delivering courses in aspects of the creative arts, there are no written examinations within any of the arts modules offered by the School. However elective modules or other modules delivered in your course that belong to other School may have formal examinations as part of their assessment regimes.

Within the School some courses do use **Viva Voces** (oral 'examinations') to allow you to fully demonstrate your range and the depth of your performance work. These are used particularly in the honours year (level 6) and less occasionally at levels 4 & 5. In the Viva, we ask you to speak about your practical work with a panel of your tutors. You are encouraged to prepare for these viva voces and you may choose to bring preparatory material, images and working notes to the event to focus the discussion. A good viva will be like a relaxed discussion amongst knowledgeable friends, one in which theory and practice are easily evaluated and reflected upon.

## 5.2 Notification of assignments and examination arrangements

The requirements for assessment are listed in your module's assignment briefs – occasionally further information is provided by your tutors in other documents during your briefing. If you are in any doubt about deadlines, the application of assessment criteria, practical assessment or written or media submission arrangements, speak to your module tutors.

### Late Submissions

If you submit work late and unauthorised, a universal penalty will be applied in relation to your work:

- If you submit work within 5 working days following the published submission date you will obtain a maximum mark of 40% for that element of assessment.
- Work submitted later than 5 working days after the published submission date will be awarded a mark of 0%.
- Unauthorised late submission at resubmission will automatically be awarded a mark of 0%.

**Remember: No matter how late or incomplete, you should always submit some work for each assessment to prove you have attempted the work. You will be treated more favourably if you have attempted work compared to students who submit absolutely no work at all.**

### Extenuating circumstances

"Extenuating Circumstances" is a phrase which refers to exceptional factors outside of your control which have adversely affected your performance within your course. These factors may have caused you to miss assessment submission dates; examples are illness, accidents or serious family problems. **Note that data loss, equipment failure, work-related commitments and personal finance issues are not considered to be extenuating circumstances in their own right, although they may be contributory factors.**

Normally, extenuating circumstances will relate to a change in your circumstances since you commenced your course, which have had a significant, adverse effect on your studies. Everyday occurrences such as colds or known conditions such as hay-fever will not qualify unless the effects are unusually severe and this is corroborated by a medical note. The University does not look sympathetically on absences or delays caused by holiday commitments or by work commitments in the case of full-time students. The normal work commitments of part-time students would not constitute an extenuating circumstance. A disability or learning difficulty does not constitute an extenuating circumstance (Academic Regulations: G8.1 - G8.3).

It is not normal for the same justification for extenuating circumstance to be accepted on two or multiple occasions (i.e. in two consecutive semester or years). This is because extenuating circumstances are to be used in response to an unforeseeable event. Should a factor outside your control continues to occur, then please speak to your Personal Tutor before the start of the next academic period, and seek other methods to resolve the issue. Under normal circumstances extenuating circumstances will only be considered on two or more occasions where the issue has become significantly more extreme or has led to complications that were unforeseen.

You apply for extenuating circumstances online via myUCLan (accessed as a Useful Tool link on the Student Portal home page of the UCLan website). You must submit claims within specified deadlines and submit corroborating evidence (normally in the form of scanned documents). More information about deadlines is available from the 'I' website.

In determining assessment recommendations, Assessment Boards will consider properly submitted claims from students who believe their performance has been adversely affected by extenuating circumstances. Note that Assessment Boards are not permitted to alter individual assessment marks to take account of extenuating circumstances (Academic Regulations: G12 and Appendix 8).

*Please note* – once extenuating circumstances have been accepted, a student will be given the opportunity to resubmit work:

- i) Where work initially failed, a 'true' mark (as opposed to a 'penalised' mark) will be awarded on resubmission – if the original, albeit fail, mark awarded was higher than that given to the resubmitted work, then the original mark will stand.
- ii) Where the work initially received a pass mark, students will still be given the opportunity to resubmit the work in an attempt to better the grade. However, as the learning outcomes have already been achieved, there is no requirement of the student to resubmit work. However, if the option is taken up then the original mark will stand if it is not bettered on resubmission.

### **5.3 Referencing**

Your written work should be referenced using the Harvard system. The LIS provides assistance on referencing and also speak to your tutors if you are unsure how to apply Harvard when citing references or compiling a bibliography for an assessment.

### **5.4 Confidential material**

Although your tutors and other staff at UCLan do not seek to limit your right to express yourself in any way, we are charged with upholding common levels of decency and to protect unsuspecting members of the University and wider communities. Consequently it is your responsibility to discuss fully the content and context of your work with your tutors. You and your supervising tutor should 'risk assess' any potentially offensive work that enters the public domain in exactly the same way that you would consider the Health and Safety aspects of your work. If, after consultation, your tutor feels that your work contains elements that are not suitable for the public domain, we may ask you to:

- i) present the work to tutors only
- ii) present the work to an invited audience only
- iii) alter or withhold these elements
- iv) place, in waiting and entrance areas, clear warning signs that explain the nature of the work you are presenting

### **5.5 Cheating, plagiarism, collusion or re-presentation**

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all

summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

**Variations** - It is an aspect peculiar to all the creative arts that variations, reworking and deconstruction's can be judged to be separate works from the original. Thus, work submitted for assessment may, if it is substantially reworked, be based on the work of others without a charge of plagiarism. This is acceptable if the submitted work is clearly marked as being based on the work of others and, if so requested, the original piece is made available within the supporting evidence.

## 6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



## 7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

In addition to the ongoing discussion with the course team throughout the year, there are a range of mechanisms to enable you to feedback about your experience of teaching and learning. We aim to respond to your feedback and let you know of our plans for improvement.

Formal mechanisms for obtaining your opinion include the following:

- MEQS – Module Evaluation Questionnaires are circulated towards the end of each module; you are asked to complete the questionnaire anonymously;
- SSLC – the staff/student liaison committees, meet every semester and your course reps attend;
- NSS - the National Student Survey (during semester 2 for students in their final year of study);
- SSS – UCLan's survey of all undergraduates not in their final year

You should always use these systems to comment on all aspects of your study – for instance you may wish to comment on this handbook, the induction period, the syllabus of each module, the curriculum that defines each level of your course, the assignments, the assessments, the various teaching and learning approaches, indeed anything relevant to your learning.

## Course representative

If you have a problem or issue that affects your learning in one or more modules, then it is likely that some of your peers will be affected in the same way. You can bring this problem to the Course Representative.

During the first few weeks of the first semester we will ask you to elect 2 **Course Reps** for each level of study. The course reps will act on your behalf, represent the range of views of

the student body and communicate these to staff either informally or in formal Course Reviews.

The course team will make arrangements for you to elect a course representative who can represent any issues you may have to the course team within Student Staff Liaison Committee meetings.

Please consider becoming a course representative – speak to your tutors who will advise if there is a vacancy for a rep on your course. If so you should access the UCLan SU on-line Course Rep training.

### **7.1 Student Staff Liaison Committee meetings (SSLCs)**

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

## 8. Appendices

### 8.1 Programme Specification

#### UNIVERSITY OF CENTRAL LANCASHIRE

### Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

<b>1. Awarding Institution / Body</b>	University of Central Lancashire
<b>2. Teaching Institution and Location of Delivery</b>	University of Central Lancashire - Preston AAS (Applied Arts Studies) – Thessaloniki, Greece SSR Jakarta, Indonesia, HBU, Hebei
<b>3. University School/Centre</b>	School of Film, Media, & Performance
<b>4. External Accreditation</b>	Professional industry accreditation by JAMES
<b>5. Title of Final Award</b>	BA (Hons) Animation
<b>6. Modes of Attendance offered</b>	Full time/Part-Time
<b>7. UCAS Code</b>	WW27/EW27
<b>8. Relevant Subject Benchmarking Group(s)</b>	Film, Media & Performance
<b>9. Other external influences</b>	
<b>10. Date of production/revision of this form</b>	April 2016

<b>11. Aims of the Programme</b>
<ul style="list-style-type: none"> <li>• To provide a broad based education in Animation and Film Making with elements of choice that enable the student to shape their programme according to their specific interests</li> <li>• To facilitate the acquisition of knowledge, understanding and skills in creative thinking and innovation in Animation.</li> <li>• To foster critical evaluation and contextual awareness and the development of a unique creative identity.</li> <li>• To provide a broad based education in Animation and Film Making</li> <li>• To develop a range of transferable skills including communication, presentation, team working and organisational abilities.</li> <li>• To introduce the idea of an Industry Standard working methodology and practice.</li> <li>• To encourage the acquisition of key and transferable skills</li> </ul>
<b>Learning Outcomes, Teaching, Learning and Assessment Methods</b>
<b>A. Knowledge and Understanding</b>
<p>A1. Identify a project and produce a portfolio of research and preparatory work to a professional standard.</p> <p>A2. Apply significant knowledge of material physical and aesthetic properties constructional / fabrication methods and skills in design and making.</p> <p>A3. Demonstrate well developed visual communication skills – think, talk and present ideas clearly.</p> <p>A4. Demonstrate the ability to reference social, historical, political and commercial factors relevant to animation and film making.</p> <p>A5. Be able to work independently or with others and present creative solutions to a professional standard.</p>
<b>Teaching and Learning Methods</b>
<p>Studio based design activity, demonstrations and seminars will form the major methods of teaching and learning for sections A1 – A4. Students will be expected to not only display an understanding of taught knowledge, but also to demonstrate their ability to manipulate given conceptual design examples for their own areas of activity.</p>
<b>Assessment methods</b>
<p>At Level 4 these outcomes are assessed through the compulsory modules AX1001 and AX1000, AX1111 and common module AX1101. The assessment for these modules includes evidence of research and preparatory materials, reports portfolio and film presentation.</p> <p>At Level 5 these outcomes are assessed through the compulsory modules AX2001, AX2002, and AX2222. The assessment for these modules include evidence of planning, structure, narrative ,visual research portfolio and film presentation</p> <p>At Level 6 these outcomes are assessed through the compulsory modules AX3001 and AX3002. The assessment for these modules include an honours dissertation project, evidence of all pre production planning, portfolio and film presentation</p>
<b>B. Subject-specific skills</b>
<p>B1. To apply a distinctive, innovative and personal approach to model making, animation and film making.</p> <p>B2. To consolidate the students understanding of, apply and expand their cultural awareness.</p> <p>B3. To demonstrate self-critical awareness, personal motivation, initiative and self-reliance.</p> <p>B4. To apply attitudes, knowledge and skills appropriate to professional practice.</p>
<b>Teaching and Learning Methods</b>
<p>Studio based design activity, demonstrations and seminars will form the major methods of teaching and learning for sections B1 – B4. Subject specific software is introduced (Animation, film editing, audio editing software) and tuition continues regarding the individual students requirements.</p>
<b>Assessment methods</b>
<p>At Level 4 these outcomes are assessed through the compulsory modules AX1001, AX1000, AX1111 and common module AX1101. The assessment for these modules includes evidence of research and preparatory materials, reports portfolio and film presentation.</p> <p>At Level 5 these outcomes are assessed through the compulsory modules AX2001, AX2002, AX2222 (if applicable). The assessment for these modules include evidence of planning, structure, narrative ,visual research portfolio and film presentation</p>

At Level 6 these outcomes are assessed through the compulsory modules AX3001 and AX3002. The assessment for these modules include an honours dissertation project, evidence of all pre production planning, portfolio and film presentation

**C. Thinking Skills**

- C1. Research, source and critically evaluate visual reference material and technical information.
- C2. Apply materials utilised within their chosen field of animation, material and aesthetic properties and other technical issues.
- C3. Critically evaluate and assess their own work.
- C4. Work in ways which are rigorous, analytical, critical, innovative and creative.

**Teaching and Learning Methods**

Studio based design activity, demonstrations and seminars will form the major methods of teaching and learning for sections C1 – C4 with emphasis on Creative Thinking. Students are required to conduct research and analysis to underpin their project work.

**Assessment methods**

At Level 4 these outcomes are assessed through the compulsory modules AX1001, AX1000 and AX1111 and common module AX1101. The assessment for these modules includes evidence of research and preparatory materials, reports portfolio and film presentation.

At Level 5 these outcomes are assessed through the compulsory modules AX2001, AX2002, AX2222. The assessment for these modules include evidence of planning, structure, narrative , visual research portfolio and film presentation.

At Level 6 these outcomes are assessed through the compulsory modules AX3001, AX3002. The assessment for these modules include an honours dissertation project, evidence of all pre production planning, portfolio and film presentation.

**D. Other skills relevant to employability and personal development**

- D1. Function professionally within their chosen specialism.
- D2. Use appropriate media and/or technology to produce professional animation.
- D3. Identify and utilise relationships between analysis, synthesis and implementation of specialist animation ideas and concepts.
- D4. Demonstrate skills and ability in communication.
- D5. Apply key and personal transferable skills.
- D6. Demonstrate an understanding of the course and their specialism in a wide context.

**Teaching and Learning Methods**

Studio based design activity, demonstrations and seminars will form the major methods of teaching and learning for sections D1 – D4. Development of D1 & D2 in introduced at Level 1, but emphasis on these skills is maintained throughout the 3 years of study (final year projects are student generated in terms of topic and deliverables). Throughout level 4 & 5 students are provided with the opportunity to work as individuals and as teams of groups. Development of D3 is supported on an individual basis depending on ability, however specific skills relating to D3 are fostered throughout the programme.

**Assessment methods**

At Level 4 these outcomes are assessed through the compulsory modules AX1001, AX1000, AX1111 and common module AX1101. .The assessment for these modules includes evidence of research and preparatory materials, reports portfolio and film presentation.

At Level 5 these outcomes are assessed through the compulsory modules AX2001, AX2002, AX2222. The assessment for these modules include evidence of planning, structure, narrative ,visual research portfolio and film presentation

At Level 6 these outcomes are assessed through the compulsory modules AX3001, AX3002. The assessment for these modules includes an honours dissertation project, evidence of all pre production planning, portfolio and film presentation.



13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 6	AX3001	Animation Research and Development	60	<b>Bachelor Honours Degree Animation</b> requires 360 credits including a minimum of 220 at level 5 or above and 100 at level 6  <b>Bachelor Degree Animation</b> Requires 320 credits including a minimum of 180 at Level 5 or above and 60 at Level 6
	AX3002	Animation Production & Professional Awareness	60	
Level 5	AX2001	Animation Practise with Film Studies	60	<b>Higher Education Diploma Animation</b> Requires 240 credits including a minimum of 100 at Level 5 or above
	AX2002	Animation Production with Narration	40	
	AX2222	Advanced Life Drawing and Model Making	20	
Level 4	AX1001	Introduction to Animation	40	<b>HE Certificate</b> Requires 120 credits at Level 4 or above
	AX1101	Skill Development & Software Training	40	
	AX1000	Contextual Studies in Animation	20	
	AX1111	Life Drawing and Model Making	20	

#### 15. Personal Development Planning

Art and Design courses are increasingly tailored to the individual student as they progress through levels one, two and three. The student will be asked to keep a portfolio of work to track their development as a designer towards the goals they set for themselves in consultation with their personal tutor. We aim to train students to take responsibility, for their own learning and career development; to be able to evaluate their strengths and weaknesses and conduct a skills audit to develop a critical practice. This would cover an analysis of their general key skills base, for example: use of English, literacy and writing skills, numeracy, communication skills and use of IT. Students will be encouraged to evaluate their strengths and weaknesses on a continual basis as they progress through different points during the course. Students will be directed by the tutor to resources/workshops as appropriate.

PDP is designed to provide students with an opportunity to develop the skills required for their chosen career. This staged approach enables continual review and evaluation so that students can progressively enhance their skills and plan to direct their learning towards success upon graduation. PDP starts at the beginning of the first year, where students will be introduced to building up their portfolio of work, taking into consideration their long-term aspirations. In the second year, they will continue to develop their portfolio to a professional standard, re-evaluating solutions and progressing ideas as students' skills develop further. In the final year, all level three modules will form the basis of project work specifically designed to develop their professional practice and appropriate career ambitions. On graduation they will be well prepared for industry, demonstrating their skills through a public exhibition and portfolio of project work ready for interviews.

#### 16. Admissions criteria

(including agreed tariffs for entry with advanced standing)

*\*Correct as at date of approval. For latest information, please consult the University's website.*

#### UK Applicants:

Except in exceptional circumstances, UK applicants must attend an interview with a portfolio. Once your application has been processed you will be sent a letter stating the date you that you are required to attend, and what will be required of you

If it is not possible for you to attend on the date proposed, please contact us to rearrange a date or agree alternative arrangements.

All successful candidates must have achieved the following:

- Achieve a minimum of 260 UCAS tariff points at A2 or equivalent
- Grade C in GCSE Maths and English or an equivalent; UK equivalents include key skills level 3 or functional skills level 2

**European Applicants:**

European applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

**International Applicants :**

International applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

Additionally International students for whom English is not your first language, will be required to evidence an IELTS score of 6.0 or equivalent. Equivalences include:

- TOEFL Written examination score of 550 plus a test of written English (at 4)
- TOEFL Computer Equivalent score of 213 and TWE at 4

Proficiency in English (Cambridge) at Grade C or above

**17. Key sources of information about the programme**

- Fact Sheet
- University website
- School Website
- Student Course Handbook
- University prospectus
- JAMES - <http://www.jamesonline.org.uk/>

### 18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes																		
				Knowledge and understanding					Subject-specific Skills				Thinking Skills				Other skills relevant to employability and personal development					
				A1	A2	A3	A4	A5	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3	D4	D5	D6
LEVEL 6	AX3001	Animation Research and Development.	COMP		X	X		X	X		X		X		X			X	X	X		X
	AX3002	Animation Production and Professional Awareness	COMP	X			X	X		X		X		X		X	X			X	X	X
LEVEL 5	AX2001	Animation Practise with Film Studies	COMP		X					X		X	X				X				X	
	AX2002	Animation Production with Narration	COMP	X	X		X		X					X		X		X		X		
	AX2222	Advanced Life Drawing + Model Making	COMP	X	X		X		X			X	X	X		X				X		X
LEVEL 4	AX1001	Introduction to Animation	COMP	X			X		X			X	X	X			X		X			
	AX1101	Skill Development & Software Training	COMP	X								X	X									
	AX1000	Contextual Studies in Animation	COMP										X					X				
	AX1111	Life Drawing + Model Making	COMP	X	X				X			X		X						X		

## 19 Exit Awards

### Level 4 - HE Certificate

#### Knowledge and Understanding

A1. Identify a project and formulate a portfolio of research and preparatory work to a professional standard.

A2. Apply significant knowledge of material physical and aesthetic properties constructional/fabrication methods and skills in design and making.

#### Subject-specific Skills

B1. To apply a distinctive, innovative and personal approach to practical disciplines and techniques.

B4. Students will be able to apply attitudes, knowledge and skills appropriate to professional practice.

#### Thinking Skills

C1. Students will be able to follow relevant research practise, source and critically evaluate visual reference material and technical information.

C2. Apply materials utilised within their chosen field of animation, material and aesthetic properties and other technical issues to synthesise a concluded outcome.

#### Other skills relevant to employability and personal development

D2. To identify the relevant media and/or technology to produce a professional body of work.

D4. Apply the appropriate skills and ability in communication.

### Level 5 - Higher Education Diploma Animation

#### Knowledge and Understanding

A1. Identify a project and formulate a portfolio of research and preparatory work to a professional standard.

A2. Apply significant knowledge of material physical and aesthetic properties constructional/fabrication methods and skills in design and making.

A4. Students will be able to reference social, historical, political and commercial factors relevant to animation and film making.

#### Subject-specific Skills

B1. To apply a distinctive, innovative and personal approach to practical disciplines and techniques.

B2. To consolidate the student's comprehension of, apply and expand their cultural awareness.

B4. Students will be able to apply attitudes, knowledge and skills appropriate to professional practice.

#### Thinking Skills

C1. Students will be able to follow relevant research practise, source and critically evaluate visual reference material and technical information.

C2. Apply materials utilised within their chosen field of animation, material and aesthetic properties and other technical issues to synthesise a concluded outcome.

C4. Work in ways which are rigorous, analytical, critical, innovative and creative.

#### Other skills relevant to employability and personal development

D1. Function professionally within their chosen specialism and as part of a team.

D2. To identify the relevant media and/or technology to produce a professional body of work.

D4. Apply the appropriate skills and ability in communication.

D5. Apply key and personal transferable skills.

## 19 Exit Awards

### Level 6 - Bachelor Degree in Animation

#### Knowledge and Understanding

A1. Identify a project and formulate a portfolio of research and preparatory work to a professional standard.

A2. Apply significant knowledge of material physical and aesthetic properties constructional/fabrication methods and skills in design and making.

A3. On completion of the course, students will have be able to evidence their visual communication skills – think, talk and present ideas clearly.

A4. Students will be able to reference social, historical, political and commercial factors relevant to animation and film making.

A5. On completion of the course, students will be able to work independently or with others and present creative solutions to a professional standard.

**Subject-specific Skills**

B1. To apply a distinctive, innovative and personal approach to practical disciplines and techniques.

B2. To consolidate the student's comprehension of, apply and expand their cultural awareness.

B3. To exhibit self-critical awareness, personal motivation, initiative and self-reliance.

B4. Students will be able to apply attitudes, knowledge and skills appropriate to professional practice

**Thinking Skills**

C1. Students will be able to follow relevant research practise, source and critically evaluate visual reference material and technical information.

C2. Apply materials utilised within their chosen field of animation, material and aesthetic properties and other technical issues to synthesise a concluded outcome.

C3. Students will be able to identify, analyse and self-reflect on processes within their area of discipline.

C4. Work in ways which are rigorous, analytical, critical, innovative and creative.

**Other skills relevant to employability and personal development**

D1. Function professionally within their chosen specialism and as part of a team.

D2. To identify the relevant media and/or technology to produce a professional body of work.

D3. Identify and utilise relationships between analysis, synthesis and implementation of specialist animation ideas and concepts.

D4. Apply the appropriate skills and ability in communication.

D5. Apply key and personal transferable skills.

D6. Exhibit a comprehension of the course and specialism in a wide context.

## Programme Specification

<b>1. Awarding Institution / Body</b>	University of Central Lancashire
<b>2. Teaching Institution and Location of Delivery</b>	University of Central Lancashire
<b>3. 15. University School/Centre</b>	School of Film Media and Production
<b>4. External Accreditation</b>	
<b>5. Title of Final Award</b>	BA (Hons) Media (Foundation Entry)
<b>6. Modes of Attendance offered</b>	FT
<b>7. UCAS Code</b>	F378 / M478 / 3C58 / F578 / F478 / W68 / D386 / M478 / P468 / 3D95
<b>8. Relevant Subject Benchmarking Group(s)</b>	QAA 251 (2008), Communication, media, film and cultural studies (no specific foundation benchmarking statements)
<b>9. Other external influences</b>	Skillset National Occupational Standards: Camera (2012) Editing (2013) sound (2009) Production (TV & Film 2013) Interactive Media (2013)
<b>10. Date of production/revision of this form</b>	December 2018
<b>11. Aims of the Programme</b>	
<ul style="list-style-type: none"> <li>• To provide students who do not have standard entry qualifications the opportunity to prepare for and progress on to a related undergraduate programme in media</li> <li>• To introduce students to the nature and the methodologies of media production subject specialisms available to study at undergraduate level</li> <li>• To allow students to acquire and apply the fundamental academic and practical skills essential for success on a related undergraduate degree in media.</li> <li>• To introduce the concept of convergence and encourage engagement in discussion and debate on the interdisciplinary nature of media production and multidisciplinary skillset required across media subjects</li> <li>• To introduce, develop support and support independent learning strategies</li> </ul>	
<b>12. Learning Outcomes, Teaching, Learning and Assessment Methods</b>	
<b>A. Knowledge and Understanding</b>	

<p>A1. of concepts relating to audio visual communication in media production</p> <p>A2. of concepts relating to linear and none linear (interactive) narrative</p> <p>A3. of media production methods and workflows</p> <p>A4. of approaches and roles in a media production context</p>
<p><b>Teaching and Learning Methods</b></p>
<p>Lectures, seminars and workshops will be used to introduce key topics and ideas. Students will be supported and encouraged to engage in discussion and practical activities to develop the fundamental concepts of each subject area. This will then be further developed through the context of independent study and exercises in preparation for subsequent classes and in the completion of individual assignments.</p>
<p><b>Assessment methods</b></p>
<p>Practical multidisciplinary production portfolios and journals. Poster displays, presentations and computer based tests</p>
<p><b>B. Subject-specific skills</b></p>
<p>B1. The ability to originate and manipulate media assets</p> <p>B2. Control and adjustment of production equipment including video camera, stills camera, audio recorder, computer hardware</p> <p>B3. The origination and development of media suitable for digital platforms</p> <p>B4. Ability to select and deploy appropriate storytelling and communication skills</p>
<p><b>Teaching and Learning Methods</b></p>
<p>Lectures and workshops will be used to introduce basic skills and techniques these will then be explored in subsequent guided sessions. These skills will be further developed through independent experiential learning through practical exercises and study in the completion of assignments and in preparation for classes</p>
<p><b>Assessment methods</b></p>
<p>Production journals and portfolios</p> <p>Generation and manipulation of media artefacts</p> <p>Creation of documentation to support media production</p> <p>Problem solving exercises</p> <p>Individual and group presentations</p>
<p><b>C. Thinking Skills</b></p>
<p>C1. Research and analysis of media artefacts and assets</p> <p>C2. Selection and deployment of effective strategies for production</p> <p>C3. Critical and personal reflection</p> <p>C4. Experiential learning and problem solving</p>
<p><b>Teaching and Learning Methods</b></p>
<p>Lectures, seminars and workshops will be used to introduce, discuss, nurture and develop skills. These skills will then be contextualised and implemented through exercises and further developed through independent study and the completion of assignments. Reflective skills will also be supported through one to one tutorials.</p>
<p><b>Assessment methods</b></p>
<p>Presentations of analyses Research portfolios</p> <p>Assignments requiring the analysis and selection of effective production strategies Problem solving practical test</p>

<b>D. Other skills relevant to employability and personal development</b>				
D1. Self management and autonomous learning D2. Personal development planning D3. Communication and presentation skills D4. Interpersonal skills				
<b>Teaching and Learning Methods</b>				
The requirements of meeting deadlines and the necessity for self management throughout the process of learning and assessment in a challenging though supportive environment will provide a context for learners to engage in, foster and develop personal, academic and creative skills. Lectures, seminars and workshops will be used to introduce and discuss the fundamental skills and concepts that will be developed through the context of independent study, practical work and self-reflection. This will be contextualised through workplace and exhibition visits, guest practitioner talks and case studies. One to One tutorials will also be used to further self-reflection and support personal development planning with a focus on progression to level 4 and beyond.				
<b>Assessment methods</b>				
Self-reflective personal development journal Presentation on media industry roles and production methods Initiation and completion of extended project in a chosen media subject area				
<b>13. Programme Structures*</b>				<b>14. Awards and Credits*</b>
<b>Level</b>	<b>Module Code</b>	<b>Module Title</b>	<b>Credit rating</b>	
Level 3	PHC001	Approaches to Photography	20	<b>BA (Hons) Media (Foundation entry)</b> Requires 120 credits to proceed:  <b>BA (Hons) Animation</b> (must include PVC001, PVC002, TEC001, AXC003, RPC001)
	PVC001	Introduction to Filmmaking	20	
	PVC002	Scriptwriting for Production	20	
	TEC001	Web Fundamentals	20	
	TEC003	Audio and Video Technologies	20	
	PHC002	Self-images: Identities, Diaries and Documents	20	
	AXC003	Introduction to Animation and Games	20	
	RPC001	Sound recording and Design	20	



## 15. Personal Development Planning

The course has at the heart of its design the encouragement of students to put personal development at the core of their learning. Through group activities, tutorials and assessments learners will be constantly encouraged to reflect on their progress and to apply all of their learning and experiences to their individual academic and career goals. The course is designed to equip students with the skills, knowledge and experience to independently set personal academic and career goals and to make subsequent subject progression choices accordingly.

## 16. Admissions criteria

(including agreed tariffs for entry with advanced standing)

*\*Correct as at date of approval. For latest information, please consult the University's website.*

This programme is aimed at students with none standard HE entry qualifications. Entry requirements at A2 level would be in the range of DDE and for BTEC MPP equivalent to a UCAS points level of 160

International applications will require an IELTS score of 6.5

Mature students and applicants with none standard entry qualifications will also be considered, particularly if they have professional or other relevant experience

## 17. Key Sources of information about the programme

- University, School and course specific web sites
- QAA guide –
- <http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf>
- Skillset –
- <http://www.skillset.org/standards/standards/Camera/>
- <http://www.skillset.org/standards/standards/IM/>
- <http://www.skillset.org/standards/standards/Editing/>
- <http://www.skillset.org/standards/standards/Production/>

## 18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes																
				Knowledge and understanding				Subject-specific Skills				Thinking Skills				Other skills relevant to employability and personal development				
				A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3	D4	
LEVEL 3	PHC001	Approaches to Photography	(O)	x		x		x	x	x		x	x			x		x		
	PVC001	Introduction to Filmmaking	(O)	x		x		x	x	x		x	x		x	x		x		
	PVC002	Scriptwriting for Production	(O)	x	x					x		x		x				x	x	x
	TEC001	Web Fundamentals	(O)		x	x		x	x	x	x		x		x				x	
	TEC003	Audio & Video Technologies	(O)	x		x		x	x	x			x		x				x	x
	PHC002	Self-Images: Identities, Diaries and Documents	(O)	x			x	x	x			x	x	x			x			x
	AXC003	Introduction to Animation and Games		x	x	x		x		x	x	x		x	x		x	x		
	RPC001	Sound Recording and Design	(O)	x		x		x		x	x			x		x	x			

**Note:** Mapping to other external frameworks, e.g. professional/statutory bodies, will be included within Student Course Handbooks