



**Course Handbook**  
**BA (Hons) Animation**  
**2020/2021 Edition**  
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**School of Journalism, Media & Performance**  
**UCLAN (Hebei China)**



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

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## **Contents**

- 1 Welcome to the Course**
  - 1.1 Rationale, aims and learning outcomes of the course
  - 1.2 Course Team
  - 1.3 Expertise of staff
  - 1.4 Academic Advisor
  - 1.5 Administration details
  - 1.6 Communication
  - 1.7 External Examiner
- 2 Structure of the Course**
  - 2.1 Overall structure
  - 2.2 Modules available
  - 2.3 Course requirements
  - 2.4 Study Time
    - 2.4.1 Weekly timetable
    - 2.4.2 Expected hours of study
    - 2.4.3 Attendance Requirements
- 3 Approaches to teaching and learning**
  - 3.1 Learning and teaching methods
  - 3.2 Study skills
  - 3.3 Learning resources
    - 3.3.1 Learning Information Services (LIS)
    - 3.3.2 Electronic Resources
  - 3.4 Personal development planning
  - 3.5 Preparing for your career
- 4 Student Support**
  - 4.1 Academic Advisors
  - 4.2 Students with disabilities
  - 4.3 Students' Union
- 5 Assessment**
  - 5.1 Assessment Strategy
  - 5.2 Notification of assignments and examination arrangements
  - 5.3 Referencing
  - 5.4 Confidential material
  - 5.5 Cheating, plagiarism, collusion or re-presentation
- 6 Classification of Awards**
- 7 Student Feedback**
  - 7.1 Student Staff Liaison Committee meetings (SSLCs)
- 8 Appendices**
  - 8.1 Programme Specification(s)

## 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.

This course also recognises the growing demand of Compositors and VFX artist in the UK and therefore the course programme offers you an option to focus your skillset in either animation or VFX. In year 2 (level 5) you can choose which pathway you would like to focus your studies in. The VFX pathway will take you through key procedures of compositing and VFX and will form the foundation of developing your skills further into level 6 where you will formulate a professional body of work. Areas of teaching include: Compositing, keying and rotoscoping, digital set extension, creature design and more.

Software training within the respective pathways include: Maya, Zbrush, After Effects, Toonboom, Premier, Photoshop, Celaction, Animate CC, Illustrator and more.

### 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 to:**

To provide a broad-based education in Animation, Film Making and VFX with a choice that enable the student to shape their programme according to their specific interests
<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, Film Making and VFX</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
Lecturer	Mark Mason	<a href="mailto:MAMason1@uclan.ac.uk">MAMason1@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** – John is the Academic group lead for Media Practice.

**Andrew Churchill** – Andrew 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 has 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 produce several pilot episodes for clients and commercial projects for a number of production studios. Mario has extensive software knowledge including 3D Max, Maya, celaction and most of the Adobe creative suite, which includes Photoshop, After Effects, Premier and Animate. Mario has run creative skillset courses in celaction for professional animators.

Steve Dee who teaches model making and life drawing has his own model and props company , Barrow Creative. His client list is extensive and includes BBC, Cosgrove Hall, Little Robots, 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. Series director of 'Bromwell High' commissioned by Channel 4 and that aired world-wide and won the British Animation Award for comedy in 2006 and the Gemini award in Canada for best tv 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: Mark Mason

Year Two: Mario Kkounnous

Year Three: Pete Bishop

If any of the students 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

Campus Admin Services provides academic administration support for students and staff and are located in the following hub 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.

### Computing and Technology Building

Art, Design and Fashion

Computing

Physical Sciences and Computing

Film, Media and Performance

Engineering

Journalism, Languages and Communication

telephone: 01772 891994

email: [CandTHub@uclan.ac.uk](mailto:CandTHub@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 Stuart Messinger. A senior lecturer at Stafford University and has credits including 'Valiant', Tim Burton's 'Charlie and the Chocolate Factory', 'Harry Potter and the Goblet of Fire', Roland Emmerich's '10,000BC', 'The Chronicles of Narnia: Prince Caspian' and Aardman Animations stop motion feature film 'The Pirates! In an Adventure with Scientists' directed by Peter Lord.



## 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 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.

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 - Introduction to Life Drawing and Model Making.	20 credits

### Year Two

#### Either

AX2001 - Animation Practice with Film Studies.	60 credits
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#### Or [UCLan Preston only]

AX2101 – Compositing with Digital FX.	30 credits
AX2102 – Advanced 3D Modelling and Rendering.	30 credits

#### All:

AX2002 - Animation Production with Narration.	40 credits
AX2222 - Advanced Life Drawing and Model Making.	20 credits

### Year Three

AX3000 – Advertising with Visual Communication	20 credits
AX3101 – Research and Development.	40 credits
AX3002 – Honours Project and Promotion.	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 (Animation pathway)	
AX2101 (VFX pathway) [UCLan Preston only]	AX2002



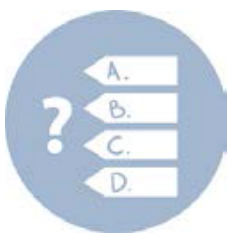
AX2102 (VFX pathway) [UCLan Preston only]	
AX2222	AX2222

## 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
AX3000	AX3002
AX3101	

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. Exit awards are detailed within the appendix.

### 2.3 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.

## 2.4 Study Time

### 2.4.1 Weekly timetable

A timetable will be available once you have enrolled onto the programme, through the Student Portal.

### 2.4.2 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.*



### 2.4.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to:

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!

The University monitors attendance and this 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, these 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. 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)

The best place to start when exploring the Library resources available to you is;

- Your 'Subject Guide' can be found in the [Library Resources](#)
- Your 'My Library' tab in the [Student Portal](#)
- [Library search](#)
- Your module reading list – this can be found in your electronic module space.

**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.

#### **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	Pillar drills
Bandsaws	Plastics
Ceramic facilities	Rapid prototyping machine
Embroidery machines	Sanding machines
Fine Art printmaking facilitates	Sewing machines
Hand tools	Spray booth
Knitting machines	Welding equipment
Laser cutters	
Lathes	
Metal benders and folders	

Victoria Building has dedicated facilities for BA (Hons) Animation include: Base Room 1 that includes a teaching area and 4 stop motion studios with lighting rigs, Base Room 2 fitted with high spec PC's running specialist software like Toonboom, Dragonframe, Maya, Zbrush, Adobe creative and more. 3 more stop motion studio spaces, 2 edit suites housing high end PCs and Wacom Cintiqs. A Cintiq Suite fitted in with high spec PCs with 3 24" Wacom Cintiqs, 2 rostrum suites for traditional animation and stop motion, 3D printing and scanning suite, Sound recording studio and a mini workshop.

Dedicated and specialist equipment includes 24" Wacom Cintiqs, 13" Cintiq for loans, Nikon and Canon DSLR cameras, graphic tablets, camera lenses, lightboxes and more.

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 Media, Film & Fashion office.

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 suspension of study).

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.

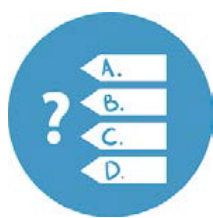
[http://www.uclan.ac.uk/equality\\_diversity/disability.php](http://www.uclan.ac.uk/equality_diversity/disability.php)

#### **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.

### 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.**

### 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 your self 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.

You may be required to sign a declaration indicating that individual work submitted for an assessment is your own.

If you attempt to influence the standard of the award you obtain through cheating, plagiarism or collusion, it will be considered as a serious academic and disciplinary offence as described within the Academic Regulations: G7

- Cheating is any deliberate attempt to deceive and covers a range of offences described in the Assessment Handbook.
- Plagiarism describes copying from the works of another person without suitably attributing the published or unpublished works of others. This means that all quotes, ideas, opinions, music and images should be acknowledged and referenced within your assignments.
- Collusion is an attempt to deceive the examiners by disguising the true authorship of an assignment by copying, or imitating in close detail another student's work - this includes with the other student's consent and also when 2 or more students divide the elements of an assignment amongst themselves and copy one another's answers. It does not include the normal situation in which you learn from your peers and share ideas, as this generates the knowledge and understanding necessary for each individual to independently undertake an assignment; nor should it be confused with group work on an assignment which is specifically authorised in the assignment brief.
- Re-presentation is an attempt to gain credit twice for the same piece of work.

### **5.6 How do I know that my assessed work had been marked fairly?**

Assessment is an integral part of the course. Module staff work closely together to design assessments, agree the marking criteria and approve final versions of assessments to ensure that these are appropriate. The criteria for assessment will be communicated to you clearly during the module teaching.

All module staff engage in development and training in assessment, marking and feedback. Once the assessments have been completed the module team will discuss the assessment methods and marking criteria, prior to starting to mark, so that there is a common understanding of what is expected of students. All assessed modules have moderation built into the marking process. Moderation involves sampling students' assessed work to make sure that the learning outcomes and agreed marking criteria have been interpreted and applied in the same way. This ensures that you and your fellow students are treated equitably and that the academic standards are applied consistently. During the marking process the module leader will co-ordinate moderation to ensure that at least 10% of assessed work (or a minimum of three pieces) has been reviewed by other markers and any concerns about consistency or accuracy addressed with the whole module team. Your work may or may not be part of this sample, but the processes for developing assessments and marking criteria as well as moderation mean that you can be confident that teaching staff are marking assessments to the same criteria. Module teams may then use feedback from moderation to improve clarity about the nature and purpose of future assessment, or to make changes if required.

Modules are also moderated externally. The module leader will arrange for the external examiner to receive a sample of work for review and comment. External examiners cannot change individual grades, but can act as 'critical friends' and confirm that marking standards are in line with other, similar courses in the sector. If, on reviewing the sample, external examiners feel that the marking criteria have not been applied consistently the work of the whole cohort will be reviewed.

## 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);

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(s)

**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
<b>3. University School/Centre</b>	School of Film, Media, & Performance Herbei

<b>4. External Accreditation</b>	N/A
<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.</b>	
<b>10. Other external influences</b>	N/A
<b>11. Date of production/revision of this form</b>	March 2019

## 12. Aims of the Programme

- 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
- To facilitate the acquisition of knowledge, understanding and skills in creative thinking and innovation in Animation.
- To foster critical evaluation and contextual awareness and the development of a unique creative identity.
- To provide a broad based education in Animation and Film Making
- To develop a range of transferable skills including communication, presentation, team working and organisational abilities.
- To introduce the idea of an Industry Standard working methodology and practice.
- To encourage the acquisition of key and transferable skills

### Learning Outcomes, Teaching, Learning and Assessment Methods

#### A. Knowledge and Understanding

A1. Identify a project and produce 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. Demonstrate well developed visual communication skills – think, talk and present ideas clearly.

A4. Demonstrate the ability to reference social, historical, political and commercial factors relevant to animation and film making.

A5. Be able to work independently or with others and present creative solutions to a professional standard.

#### Teaching and Learning Methods

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.

#### Assessment methods

At Level 4 these outcomes are assessed through the compulsory modules and a common module. 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 and pathway modules. 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. The assessment for these modules include an honours dissertation project, evidence of all pre production planning, portfolio and film presentation

#### B. Subject-specific skills

B1. To apply a distinctive, innovative and personal approach to model making, animation and film making.

B2. To consolidate the students understanding of, apply and expand their cultural awareness.

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

B4. To apply attitudes, knowledge and skills appropriate to professional practice.
<b>Teaching and Learning Methods</b>
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.
<b>Assessment methods</b>
At Level 4 these outcomes are assessed through the compulsory modules and a common module. 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 and pathway modules. 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. The assessment for these modules include an honours dissertation project, evidence of all pre production planning, portfolio and film presentation
<b>C. Thinking Skills</b>
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.
<b>Teaching and Learning Methods</b>
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.
<b>Assessment methods</b>
At Level 4 these outcomes are assessed through the compulsory modules and a common module. 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 and pathway modules. 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. The assessment for these modules include an honours dissertation project, evidence of all pre production planning, portfolio and film presentation
<b>D. Other skills relevant to employability and personal development</b>
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.
<b>Teaching and Learning Methods</b>



Studio based design activity, demonstrations and seminars will form the major methods of teaching and learning for sections D1 – D4. Development of D1 & D2 is 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 and a common module. 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 and pathway modules. 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. The assessment for these modules include 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	AX3000	Advertising Through Visual Communication	40	<b>Bachelor Honours Degree</b> requires 360 credits including a minimum of 120 at level 6  <b>Bachelor Degree</b> Requires 320 credits including a minimum of 80 at Level 6 and 120 at Level 5
	AX3101	Research and Development	20	
	AX3002	Honors Project and Promotion	60	
Level 5	AX2001	Either: Animation Practise & Film Studies (Animation Pathway)	60	<b>HE Diploma</b> Requires 240 credits including a minimum of 120 at Level 5 or above
	AX2101	Or: Compositing with Digital FX (VFX Pathway)	30	
	AX2102	Advanced 3D Modelling and Rendering (VFX Pathway)	30	
	AX2002	Animation Production with Narrative	40	
	AX2222	Advanced Life Drawing and Model Making	20	
Level 4	AX1001	Animation Practise & Skill Development	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 Level 1	20	

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### **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**

#### **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

## 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	AX3101	Research and Development.	COMP		x	x		x			x		x					x	x	x			x		
	AX3000	Advertising through Visual Communication	COMP		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		
LEVEL 5	AX2001	Animation Practise with Film Studies	O		x					x		x	x				x					x			
	AX2101	Compositing with Digital FX	O		x					x		x	x				x					x			
	AX2102	Advanced 3D Modelling and Rendering	O		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		
LEVEL L 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																					
AX1111	Life Drawing + Model Making	COMP	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.