Course Handbook
BA (Hons) Games Design
2019/20

Course Leader: Jim Thompson

School of Film, Media & Performance
UCLan (Futureworks, Manchester)

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

Contents

1. Welcome to the course

We would like to welcome you to the Games Design course. We established our B.A. (Hons) Games Design course in 2005 as a response to a growing demand from the games industry for higher education to provide degree courses to equip graduates with the right skills to go into the games industry. It is unique in its approach to the subject; as it's one of the few Games Design courses that focus on ideas development and creative thinking.

At the outset of the development of the course at UCLAN the staff team visited a large number of game design consultancies and got first hand advice in what the course should cover. This information was measured against the Independent Game Makers Association Recommended curriculum, which has been drawn up by academic and commercial game designers from around the world. UCLAN staff, with a strong track record for course development, then designed and created the current B.A. (Hons) games Design curriculum which we continue to review and develop. The current course provides a substantial and thought-provoking experience, which equips graduates with the necessary skills to be a successful games designer.

Course Leader – Jim Thompson

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.

The overarching aims of your course are that as a student studying the BA (Hons) Games Design you will experience:

- Development of skills to investigate, analyse and present visual information and innovative ideas related to Games Design to a wide range of employers/users.

- Development of an individual designer with the necessary depth and breadth of knowledge to address a range of appropriate design problems.
- Development of awareness in the designer's role and responsibilities within the Games industry, as an individual or as part of a team.
- Development and focus of an individual's personal and professional aspirations.

On completion of the course a student will be able to
- display a comprehensive understanding of a specialist area of Games Design,
- challenge both context and methodologies of the Games Design process
- show a knowledge of recent advances relating to the role of the Games Designer within the creative process
- evaluate and deploy theoretical and practical concepts appropriate to the activity of Games Design.
- demonstrate awareness of issues in Games Design within a domain specific context: for example, within the existing and developing markets for games
- effectively present concepts and complex issues
- modelling (virtual and physical) of proposals to test suitability
- appraise and respond to existing and emerging audience opportunities
- deploy appropriate design processes to assist in the definition and development of creative proposals and concepts
- identify, interpret and react to information from a wide range of alternative sources.
- demonstrate the ability to recognise and validate problems
- recognise the role and nature of Games Design relative to the wider sphere of interactive entertainment
- communicate effectively, by visual, oral or written means of information, complex ideas and arguments
- use information technology regarding the gathering, processing and presentation of data
- apply effective project management through the setting of research goals, intermediate milestones and prioritisation of activities
- show initiative, work independently, be self-reliant and work effectively as part of a team.
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The course is accredited by Joint Audio Media Education Services (JAMES). On successful completion of the course students will be awarded a BA (Hons) Games Design.

1.2 Course Team

The course team consists of 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 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.

Jim Thompson – Principal Lecturer/Course Leader BA (Hons) Games Design
JRThompson1@uclan.ac.uk

Rhoda Daly-   RDaly1@uclan.ac.uk
Academic Advisor for Year 3. Responsible for the overall organisation of the course.

Bev Bush - Senior Lecturer   ABBush@uclan.ac.uk
Academic Advisor for Year 1. Responsible for marketing and publicity of the course.

Josh Taylor - Senior Lecturer   JDTaylor1@uclan.ac.uk
Academic Advisor for Year 2. Course Leader for MA Games Design.

Josh Wright - Lecturer   JWright19@uclan.ac.uk

Pete Bottomley - Associate Lecturer   PBottomley@uclan.ac.uk

James Burton - Associate Lecturer   JHBurton1@uclan.ac.uk

Francis Neale – Senior Workshop Technician   FNeale@uclan.ac.uk

1.3 Expertise of staff

The course team are particularly qualified to teach this course. Staff are also engaged in research and other scholarly activities relevant to the course. The staff team consist of a mix of staff that are skilled in design education as well as possessing significant experience of commercial games design. A range of visiting staff with educational and professional backgrounds broadens and supports the input to the student experience.

1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.

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

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

Foster Building
Forensic and Applied Sciences
Pharmacy and Biomedical Sciences
Psychology
Physical Sciences
telephone: 01772 891990/891991
email: 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

Greenbank Building
Sport and Wellbeing
Management
Business
telephone: 01772 891992/891993
email: 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

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.

The course team normally communicates with students through email, Blackboard and Facebook group posts. Students can expect to receive a prompt response from staff during work hours: Monday to Friday 8.45am until 5.15pm. Staff are contactable during scheduled teaching hours and additional appointments within work hours can be pre-booked via email.

Games Design studio VB019 is open from 8am – 8pm (Monday to Thursday); 8am - 6.30pm (Friday).

1.7 External Examiner

Che Guevara John,
Course Leader BSc (Hons) Games Design,
Senior Lecturer Creative Technologies,
School of Computing and Creative Technologies, Leeds Beckett University.

Students can access the External Examiner report from the 'School Student Office' area on Blackboard

2. Structure of the course

2.1 Overall structure
The overall structure of the BA (Hons) Games Design course is as shown:
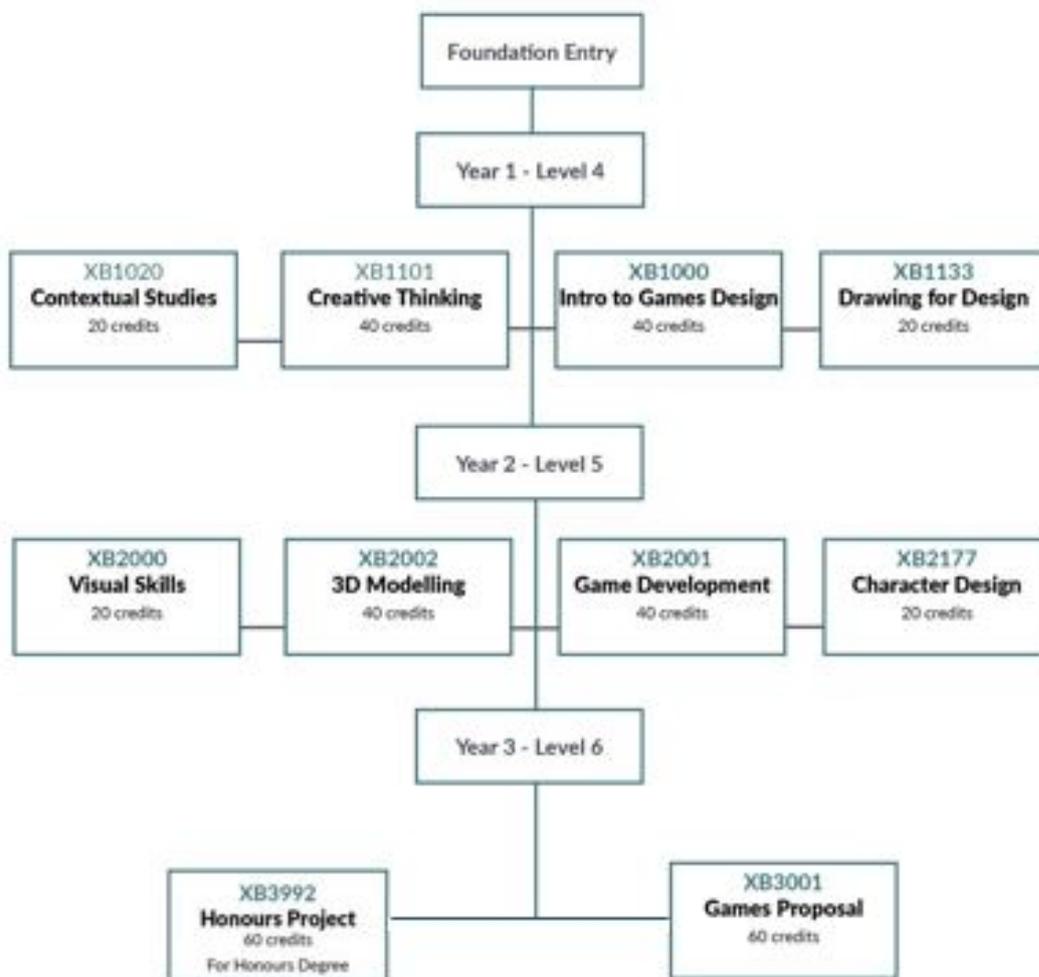
Your course is broken down into three levels of study – you will have studied at levels 1, 2 and 3 at School of College. Your degree course consists of a number of modules spread across 3 further levels of study, levels 4, 5 & 6; these levels each require you to study 120 credits, totalling 360 credits for the entirety of your course. An exception to the above is the Year 0 course – this consists of level 3 modules, because of the extra year of study Year 0 students will complete 480 credits of study, of which 240 will be at level 5 & 6, as is the case for students who have not studied the Year 0.

Level 4 – the foundation year, where you are introduced to the core aspects of your subject, focus on the knowledge and skills required by the creative industries of graduates, and continue to develop the key skills you have already shown above average abilities in at other levels of study

Level 5 – the intermediate year, where you exploit previously developed core knowledge and skills and begin to experiment, both within the parameters of the discipline but also to define a personal methodology and creative approach

Level 6 – the honours year, the final year of undergraduate study where you 'prepare a portfolio' demonstrating creative ability, subject knowledge, technical skills and key skills that represent your achievement over your years of study.

Those of you who go one to study at postgraduate levels will study at levels 7, the Master's degree level, possibly progressing to level 8, the level of doctoral study.

The Games Design course has been written and designed with the following intentions:

- To create a course that an academic community would recognise as being worthy of the title 'Honours Degree'
- It should be appropriate to the career market.
- 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 recognize 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 emphasized.

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.

Year 0

You can enter at Foundation year 0 and choose a games design option where, providing you successfully pass the course, you can move into Year 1 of B.A. (Hons) Games Design see the programme specification in the appendix for module details.

Year 1

The first year seeks to challenge your attitude to games, their design and play through a series of games design exercises. From the very outset you will be working on your own ideas for games under the guidance of staff in order to develop your ability in to design games. During the first year of study we also address any visualisation and digital skills you may need to develop, improve or consolidate. The course team ensures that you are not left without any required skills whilst not repeating experiences you have previously had.

XB1000 Introduction to Games Design [Double Module] 40 credits

This practice based double module is specifically about games. It looks at contemporary games and those from other cultures. It asks specific questions through a series of project briefs designed to shape, focus and extend your creative approach to games design.

XB1101 Creative Thinking [Double Module] 40 credits

This double module is common to all undergraduate design programmes. It is the module which defines the University of Central Lancashire's approach to learning and teaching creativity. This module introduces skills that will serve you throughout your degree and help you satisfy the need of employers.

XB1020 Contextual Studies [Single Module] 20 credits

Students will address concepts, techniques and methods of research and investigation appropriate to the theory of design. They will analyze the impact of the subject discipline in its historical and contemporary cultural context and explore key developments within technology which have influenced society.

XB1133 Drawing for Design [Single Module] 2*0 credits*

This single module explores a variety of image making techniques in order to formulate, express and develop ideas and concepts in solving design problems. In exploring a range of techniques and visual styles you will be developing an appreciation for the visual power of silhouette, line, weight and tone.

Year 2

Year two of the course builds upon the skills and experience you have developed in year one. The main activity still centres on design projects but now there is more latitude (and requirement) to input your own ideas into the projects. Projects are modelled on an industry standard model the Games Pipeline which seeks to develop your professional practice. In year two a full third of the course deals with digital modelling and all the aspects related to asset generation within games.

XB2001 Games Development [Double Module] 40 credits

This double module explores the manner in which games ideas are originated. It researches existing formats – both traditional and digital, and it looks to cultural factors for further information. It's about how you get from an initial idea to the point where the proposal of a coherent game is on the drawing board.

XB2002 3DModelling [Double Module] 40 credits

Within this module student's creative design skills will be developed through a personalised approach to formal 3d modelling digital techniques and rendering processes. Workflow methodology enabling students to manage and deploy appropriate production techniques and skills will be integrated into each project.

XB2000 Visual Skills [Single Module] 20 credits

The content of this module begins to equip the student with a working knowledge of layout and visual and verbal presentation skills. Students will explore user interface structures and platforms both in terms of traditional games formats and contemporary interactive games.

XB2177 Character Design [Single Module] 20 credits

This module allows students the opportunity to develop ideas and concepts within the specific study of Character Design.   Students will gain an understanding of Character Design theory, the relevance of different character types within the Games Industry, visual semantics and presentation techniques.

Year 3

The final year of the course revolves around two large projects which are intended to demonstrate and consolidate all your games design skills. These are presented in a public show of work at the end of the year. This work will form your portfolio which is a necessary item for successful application to the games industry.

XB3001 Games Proposal [Triple Module] 60 credits

This double module is about creativity, research and development, idea generation and the definition of a games proposal. You should now be working to a professional standard. The work that results will be displayed in a degree show that is open to the public and potential employers.

XB3992 Honours Project [Triple Module] 60 credits

This module determines the award of 'Honours' and must be passed to achieve a named award with the prefix BA (Hons). The module enables the student to draw together the specialist and supporting studies into a coherent integrated project based upon a major theme. The student is expected to display analytical and creative skills that demonstrate an independent level of learning, appropriate to final level of degree project work.

Please note: on occasions we may substitute a new module in place of those listed above; where options are offered, we cannot guarantee that all options will be available every year.
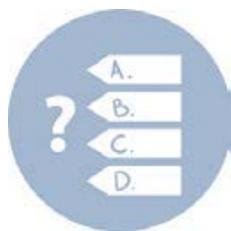
2.3 Course requirements

All modules must be successfully completed for a student to gain the BA (Hons) Games Design Final Degree Award.

International students for whom English is not your first language, will be required to evidence an IELTS score of 6.0 with no subscore lower than 5.5 taken up to 2 years before the start of the course.

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

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. 20 credits is a standard module size and equals 200 notional learning hours. 40 credit module equals 400 notional learning hours. Full time students study 120 credits so over each year you will study, in total, 1200 hours. The academic calendar identifies 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 Academic Advisors.

For most 20 credit level 4 modules, you should expect 45 contact hours over the delivery of the module and approximately 155 hours in independent study. Occasionally you may find level 4 modules where the contact hours are greater or less than the 45-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.

At level 5 you should expect 30 contact hours for single modules and 100 contact hours for double modules. We expect greater variation in study patterns at this level, 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. Notification of illness or exceptional requests for leave of absence must be made to:

1. Module Lead for the modules you are due to attend that day/s
2. Academic Support Hub: email - CandTHubAttendance@uclan.ac.uk or by telephoning the hub on 01772 891994 or 01772 891995.

No modules or sessions are optional. 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. Students can check their attendance record through myUCLan.

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.

International students have responsibilities under the UK Border Agency (UKBA), Points Based System (PBS) - you MUST attend your course of study regularly. Under PBS, UCLan is obliged to tell UKBA if you withdraw from a course, defer or suspend your studies, or if you fail to attend the course regularly.

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
There are a variety of services to support students within the university and these include:

WISER http://www.uclan.ac.uk/students/study/wiser/index.php

Student Support http://www.uclan.ac.uk/students/study/index.php

All degree courses 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 Academic Advisor. 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 blog, 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 hand-outs 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.

3.3 Learning resources
3.3.1 Learning Information Services (LIS)
The Games Design collection of books, dvds and games is updated on a regular basis in collaboration with Associate Librarians, course team and students.

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**.

See: http://www.uclan.ac.uk/students/study/library/index.php

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. From the library home page there are links to external internet sites relevant to the subjects taught here.

For additional information refer to section 2.1 of the University Student Handbook.

3.3.2 Electronic Resources

Course material, resources and briefs will be available from Blackboard. Software to support the course will be available on the course pc's and provided through the LIS network. Fast Folders and Turnitin are used to submit work for assessment. For additional information refer to section 2.2 of the University Student Handbook.

3.4 Personal development planning (PDP)

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

You will be able to record your journey using **Pebblepad**, the university's e-portfolio system, which will leave you with a permanent record of all the fantastic things you have achieved during your time at UCLan.

Industry Engagement: The Games Design course is supported by visiting lecturers from games development companies and other relevant professionals. You will have the opportunity for a structured work experience opportunity through working on live projects with companies. Resulting this you may be able to gain credits for commercially sold games as previous students have done and which has proven to be a real boost to their CVs as they move into the jobs market.

We have a large number of Alumni from our course who are currently working in high profile jobs in the games design industry. We hold workshops and Skype sessions with them so that our students can learn about entry to and opportunities available within the industry.

For further information, refer to Section 3 of the University Student Handbook.

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 Academic Advisor.
- 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 through the Academic Support hub.

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 course within this School is relatively straightforward and you should speak to your Academic Advisor 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 Academic Advisor 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 Library, or log on to the student section of the UCLan website

http://www.uclan.ac.uk/students/study/library/the_i.php

4.1 Academic Advisors

You will have been allocated an Academic Advisor at the point of enrolment. See section 1.4 of this document for more information about Academic Advisors.

4.2 Students with disabilities

The Lead for disabilities within the School of Journalism, Media and Performance;

David Dennison Ext 5699   Media Factory room ME330

The Games Design Studio VB019 is on the ground floor of Victoria Building and is fully accessible for wheelchair users.

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/
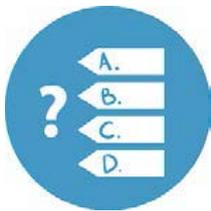
5. Assessment

5.1 Assessment Strategy

Assessment is by coursework and measures the demonstration of the learning outcomes. There is formative and summative feedback for all modules. Formative feedback is given on a mid-module assignment; the final module mark and summative feedback is based 100% on an end of module assignment.

5.1.1 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 various sized 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.

5.1.2 What is assessed?

We assess course work – course work is normally a set of creative projects 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-manage 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!**

5.1.3 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:

- the collection of appropriate knowledge (research) from primary and secondary sources

- the organisation of this knowledge in a coherent and logical way (structure)

- the ability of you as the writer to make the material 'alive' and engaging to the reader (communication)

- 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 tile page, in the bibliography and in appendices are not included in the word count.

5.1.4 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.

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.

5.1.5 What is the pass mark for the assignments and the modules?

The pass mark for each assignment in the School is 40%; therefore, the minimum pass mark for each module is also 40%. Some modules only have one assignment submission, but where there are two or more these are weighted as outlined in the Indicative Assessment Strategy listed in each module descriptor; the actual module grade is calculated according this weighting. Occasionally an assignment or a whole module will be listed as pass/fail (these are generally competency-based assessments). In these cases, although you must pass the pass/fail assignment to pass the module, the outcome doesn't contribute to the module's % grade.

5.1.6 How can I be certain that my work has been assessed accurately and fairly?

To ensure standards are maintained our assessment procedures are rigorous and regularly reviewed. For example:

1. All work that accounts for 25% or more of a module will be assessed by at least 2 staff members; all work that receives a fail grade (below 40%) will also be assessed by at least 2 staff members.
2. If, because of the particular nature of your work or because of prior commitment, 2 staff members cannot present at 'ephemeral' assessment (presentations, performances or viva voces), then we will ask you to record your work on video so that this becomes available to another staff member.

Our assessment processes are monitored by academics from other Universities, just as we are asked to 'externally examine' similar courses to yours in other institutions. Your course's External Examiner may view the work you submit for assignments at any time but normally at the end of the academic year; they will certainly discuss your modules with staff and look at a range of samples of the work of students on all modules within your course.

You should always remember that we assess your work, we don't judge you – we understand that some people find study easier than others and that you are not a 'failure' just because you don't get top marks for everything.

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. 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.

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:

- Present the work to tutors only
- Present the work to an invited audience only
- Alter or withhold these elements
- 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.

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.

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 3rd 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.

Student feedback in previous years has resulted in an increased investment in course resources. This has included technical hardware, software, games, books and studio furnishings which has contributed to the professional profile of the course. School Management and the course team are intent on continued engagement with the student body to ensure a positive student experience.

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.

Partner College students will be able to access SU on-line course representative training. The host school manages their SSLC meetings.

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.

1.	**Awarding Institution / Body**	University of Central Lancashire
2.	**Teaching Institution and Location of Delivery**	University of Central Lancashire Futureworks Training, Ltd. , Manchester Hugh Baird College (Year 3 direct entry)
3.	**University School/Centre**	School of Journalism, Media and Performance
4.	**External Accreditation**	Professional industry accreditation by JAMES (UCLan only)
5.	**Title of Final Award**	BA (Hons) Games Design
6.	**Modes of Attendance offered**	Full Time
7.	**UCAS Code**	WG24
8.	**JACS Code**	I620
9.	**Relevant Subject Benchmarking Group(s)**	Art and Design
10.	**Other external influences**	
11.	**Date of production/revision of this form**	April 2017/ May 2018

12. **Aims of the Programme**
- Development of skills to investigate, analyse and present visual information and innovative ideas related to Games Design to a wide range of employers/users.   - Development of an individual designer with the necessary depth and breadth of knowledge to address a range of appropriate design problems.   - Development of awareness in the designer's role and responsibilities within the Games industry, as an individual or as part of a team.   - Development and focus of an individual's personal and professional aspirations.

13. **Learning Outcomes, Teaching, Learning and Assessment Methods**
A. Knowledge and Understanding
On completion of this course the student will be able to: A1. Display a comprehensive understanding of a specialist area of Games Design

A2. Challenge both context and methodologies of the Games Design process
A3. Show a knowledge of recent advances relating to the role of the Games Designer within the creative process
A4. Evaluate and deploy theoretical and practical concepts appropriate to the activity of Games Design

Teaching and Learning Methods
Lectures, tutorials, self-study, structured tasks and assignments, research, project work.

Assessment methods
Assessment is by coursework and measures the demonstration of the learning outcomes. There is formative and summative feedback for all modules. Formative feedback is given on a mid-module assignment; the final module mark and summative feedback is based 100% on an end of module assignment. Assessment is based around performance in solutions to briefs and project work and assessment takes place through a series of small exhibitions, hand ins and crits.

B. Subject-specific skills
On completion of this course a student will be able to:
B1. Demonstrate awareness of issues in Games Design within a domain specific context: for example, within the existing and developing markets for games
B2. Effectively present concepts and complex issues
B3. Modelling (virtual and physical) of proposals to test suitability
B4. Appraise and respond to existing and emerging audience opportunities

Teaching and Learning Methods
Lectures, tutorials, self-study, structured tasks and assignments, research, project work.

Assessment methods
Assessment is by coursework and measures the demonstration of the learning outcomes. There is formative and summative feedback for all modules. Formative feedback is given on a mid-module assignment; the final module mark and summative feedback is based 100% on an end of module assignment.

C. Thinking Skills
On completion of this course a student will be able to:
C1. Deploy appropriate design processes to assist in the definition and development of creative proposals and concepts
C2. Identify, interpret and react to information from a wide range of alternative sources.
C3. Demonstrate the ability to recognise and validate problems
C4. Recognise the role and nature of Games Design relative to the wider sphere of interactive entertainment

Teaching and Learning Methods
Lectures, tutorials, self-study, structured tasks and assignments, research, project work.

Assessment methods
Assessment is by coursework and measures the demonstration of the learning outcomes. There is formative and summative feedback for all modules. Formative feedback is given on a mid-module assignment; the final module mark and summative feedback is based 100% on an end of module assignment.

D. Other skills relevant to employability and personal development
On completion of this course a student will be able to:
D1. Communicate effectively, by visual, oral or written means of information, complex ideas and arguments
D2. Use information technology regarding the gathering, processing and presentation of data
D3. Apply effective project management through the setting of research goals, intermediate milestones and prioritisation of activities
D4. Show initiative, work independently, be self-reliant and work effectively as part of a team.

Teaching and Learning Methods
Lectures, tutorials, self-study, structured tasks and assignments, research, project work.

Assessment methods
Assessment is by coursework and measures the demonstration of the learning outcomes. There is formative and summative feedback for all modules. Formative feedback is given on a mid-module assignment; the final module mark and summative feedback is based 100% on an end of module assignment.

13. Programme Structures				14. Awards and Credits
Level	**Module Code**	**Module Title**	**Credit rating**	
Level 6	XB3001	Game Proposal	60	**Bachelor Honours Degree Games Design** Requires 360 credits including a minimum of 220 at level 5 and above and 100 at Level 6
	XB3992	Honours Project	60	
Level 5	XB2001	Games Development	40	**Diploma HE Games Design** Requires 240 credits including a minimum of 120 at Level 5
	XB2002	3D Modelling	40	
	XB2000	Visual Skills [2]	20	
	DD2000[1]	Design: Culture and Society 2 [3]	20	
	XB2177	Character Design[2]	20	
	XB2178	Games Specialism[3]	20	
Level 4	XB1000	Introduction to Games Design	40	**Certificate HE** Requires 120 credits at Level 4 or above
	XB1101	Creative Thinking	40	
	XB1020	Contextual Studies [2]	20	
	XB1133	Drawing for Design [2]	20	
	XB1134	Introduction to 3D Modelling [3]	20	
	DD1000[4]	Design: Culture and Society 1 [3]	20	
15. Personal Development Planning				

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[1] This module will be replace by Visual Skills (XB2000) from September 2019 (Futureworks)
[2] This module is not available at Futureworks.
[3] This module is not available at Preston Campus.
[4] This module will be replaced by Contextual Studies (XB1020) from September 2019. (Futureworks)

Students of the course will be required to keep track of their development as a Designer as they develop throughout the course. This will be facilitated by a personal diary such as a Web Log (Blog) or similar. The course team aims to support this process of self-reflection on learning and career development predominantly through tutorial discussion. The framework of the final year projects enables a negotiation to take place on individual strengths and aspirations in relation to career and personal development.

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.

All successful candidates must have achieved the following:
- Achieve a minimum of 260-300 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

Once your application has been processed you will be required to submit an e-portfolio.

International Students are required to have passed the International English Language Testing Service (IELTS) with a minimum of 6.0

Other acceptable qualifications include:

Scottish Certificate of Education Higher Grade
Irish Leaving Certificate Higher Grade
International Baccalaureate
BTEC National Certificate/Diploma
Access to HE Diploma

People with non-standard entry qualifications or experience should contact Admissions.

For Year 3 direct entry at Hugh Baird College:
Applicants will need to evidence the following:

- Foundation Degree in Games Design **OR**
- Foundation Degree in another Games design related subject **AND**
- A successful interview

UK Applicants:
At the interview applicants will be required to present a portfolio of work that displays their skills to their best advantage.

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

UK and EU Entry:
Equivalent international qualifications will be considered towards meeting the general entry requirements. Additionally, EU students, for whom English is not their first language, will be required to evidence an IELTS score or 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

- Factsheet
- University website

•   Student course handbook
•   University Prospectus
•   Course Leader
•   JAMES - http://www.jamesonline.org.uk/
•   Futureworks course factsheet/ student course handbook/ prospectus/ website
•   Hugh Baird College course factsheet/ student course handbook/ prospectus/ website

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)	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 6	XB3001	Game Proposal	COMP		X		X	X		X	X	X	X	X	X	X	X	X	X
	XB3992	Honours Project	COMP	X		X	X	X	X			X	X		X	X	X	X	X
LEVEL 5	XB2001	Games Development	COMP			X	X				X			X				X	X
	XB2002	3D Modelling	COMP			X	X			X		X					X	X	X
	XB2177	Character Design	COMP				X						X	X				X	
	XB2000	Visual Skills	COMP				X						X		X				
LEVEL 4	XB1000	Introduction to Games Design	COMP				X			X	X		X						X
	XB1101	Creative Thinking	COMP				X			X				X					X
	XB1020	Contextual Studies	COMP			X					X		X						
	XB1133	Drawing for Design	COMP				X						X						

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

18.2   Curriculum Skills Map – Futureworks Delivery

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)	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 6	XB3001	Game Proposal	COMP		X		X	X		X	X	X	X	X	X	X	X	X	X
	XB3992	Honours Project	COMP	X		X	X	X	X			X	X		X	X	X	X	X
LEVEL 5	XB2001	Games Development	COMP			X	X				X				X			X	X
	XB2002	3D Modelling	COMP			X	X			X		X				X		X	X
	XB2178	Games Specialism	COMP	X		X		X	X	X				X		X	X	X	X
	DD2000[5]	Design: Culture and Society 2	COMP			X	X	X	X	X			X	X		X	X		
LEVEL 4	XB1000	Introduction to Games Design	COMP				X		X	X			X						X
	XB1101	Creative Thinking	COMP				X		X					X					X
	XB1134	Introduction to 3D Modelling	COMP					X		X	X	X	X			X	X		
	DD1000[6]	Design: Culture and Society 1	COMP					X		X		X	X			X	X		

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

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[5] This module will be replace by Visual Skills (XB2000) from September 2019. (Futureworks)
[6] This module will be replaced by Contextual Studies (XB1020) from September 2019. (Futureworks)

19.   LEARNING OUTCOMES FOR EXIT AWARDS:

UCLan-Delivered Provision

Certificate of Higher Education

A4. Evaluate and deploy theoretical and practical concepts appropriate to the activity of Games Design

B3. Modelling (virtual and physical) of proposals to test suitability
B4. Appraise and respond to existing and emerging audience opportunities

C2. Identify, interpret and react to information from a wide range of alternative sources
C3. Demonstrate the ability to recognise and validate problems

D4. Show initiative, work independently, be self-reliant and work effectively as part of a team

Diploma of Higher Education Games Design

A3. Show a knowledge of recent advances relating to the role of the Games Designer within the creative process
A4. Evaluate and deploy theoretical and practical concepts appropriate to the activity of Games Design

B3. Modelling (virtual and physical) of proposals to test suitability
B4. Appraise and respond to existing and emerging audience opportunities

C2. Identify, interpret and react to information from a wide range of alternative sources
C3. Demonstrate the ability to recognise and validate problems
C4. Recognition of the role and nature of Games Design relative to the wider sphere of interactive entertainment

D3. Apply effective project management through the setting of research goals, intermediate milestones and prioritisation of activities
D4. Show initiative, work independently, be self-reliant and work effectively as part of a team

Futureworks-Delivered Provision

Certificate of Higher Education
A4. Evaluate and deploy theoretical and practical concepts appropriate to the activity of Games Design
B2. Effectively present concepts and complex issues
B3. Modelling (virtual and physical) of proposals to test suitability
B4. Appraise and respond to existing and emerging audience opportunities
C1. Deploy appropriate design processes to assist in the definition and development of creative proposals and concepts
C2. Identify, interpret and react to information from a wide range of alternative sources
C3. Demonstrate the ability to recognise and validate problems
D1. Communicate effectively, by visual, oral or written means of information, complex ideas and arguments
D2. Use information technology regarding the gathering, processing and presentation of data
D4. Show initiative, work independently, be self-reliant and work effectively as part of a team

Diploma of Higher Education Games Design
A1. Display a comprehensive understanding of a specialist area of Games Design
A3. Show a knowledge of recent advances relating to the role of the Games Designer within the creative process
A4. Evaluate and deploy theoretical and practical concepts appropriate to the activity of Games Design

B1. Demonstrate awareness of issues in Games Design within a domain specific context: for example, within the existing and developing markets for games
B2. Effectively present concepts and complex issues
B3. Modelling (virtual and physical) of proposals to test suitability
B4. Appraise and respond to existing and emerging audience opportunities

C1. Deploy appropriate design processes to assist in the definition and development of creative proposals and concepts
C2. Identify, interpret and react to information from a wide range of alternative sources
C3. Demonstrate the ability to recognise and validate problems
C4. Recognition of the role and nature of Games Design relative to the wider sphere of interactive Entertainment

D1. Communicate effectively, by visual, oral or written means of information, complex ideas and arguments
D2. Use information technology regarding the gathering, processing and presentation of data
D3. Apply effective project management through the setting of research goals, intermediate milestones and prioritisation of activities
D4. Show initiative, work independently, be self-reliant and work effectively as part of a team

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification

1. Awarding Institution / Body	University of Central Lancashire
2. Teaching Institution and Location of Delivery	University of Central Lancashire
3. University School/Centre	School of Journalism, Media and Production
4. External Accreditation	
5. Title of Final Award	BA (Hons) Media (Foundation Entry)
6. Modes of Attendance offered	FT
7. UCAS Code	F378 / M478 / 3C58 / F578 / F478 / W68 / D386 / M478 / P468 / 3D95
8. Relevant Subject Benchmarking Group(s)	QAA 251 (2008), Communication, media, film and cultural studies (no specific foundation benchmarking statements)
9. Other external influences	Skillset National Occupational Standards: Camera (2012) Editing (2013) sound (2009) Production (TV & Film 2013) Interactive Media (2013)
10. Date of production/revision of this form	April 2016

11. Aims of the Programme

- 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
- To introduce students to the nature and the methodologies of media production subject specialisms available to study at undergraduate level

• To allow students to acquire and apply the fundamental academic and practical skills essential for success on a related undergraduate degree in media.
• 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
• To introduce, develop support and support independent learning strategies
• To introduce and develop the intellectual skills and working methods to allow students to become reflective practitioners

12. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

A1. of concepts relating to audio visual communication in media production

A2. of concepts relating to linear and none linear (interactive) narrative

A3. of media production methods and workflows

A4. of approaches and roles in a media production context

Teaching and Learning Methods

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.

Assessment methods

Practical multidisciplinary production portfolios and journals. Poster displays, presentations and computer based tests

B. Subject-specific skills

B1. The ability to originate and manipulate media assets

B2. Control and adjustment of production equipment including video camera, stills camera, audio recorder, computer hardware

B3. The origination and development of media suitable for digital platforms

B4. Ability to select and deploy appropriate storytelling and communication skills

Teaching and Learning Methods

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

Assessment methods

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Production journals and portfolios

Generation and manipulation of media artefacts

Creation of documentation to support media production

Problem solving exercises

Individual and group presentations

C. Thinking Skills

C1. Research and analysis of media artefacts and assets

C2. Selection and deployment of effective strategies for production

C3. Critical and personal reflection

C4. Experiential learning and problem solving

Teaching and Learning Methods

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.

Assessment methods

Presentations of analyses

Research portfolios

Assignments requiring the analysis and selection of effective production strategies

Problem solving practical test

D. Other skills relevant to employability and personal development

D1. Self management and autonomous learning

D2. Personal development planning

D3. Communication and presentation skills

D4. Interpersonal skills

Teaching and Learning Methods

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.

Assessment methods			
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			

13. Programme Structures*				14. Awards and Credits*
Level	**Module Code**	**Module Title**	**Credit rating**	
Level 3	PHC001	Approaches to Photography	20	**BA (Hons) Media (Foundation entry)** Requires 120 credits to proceed To:
Level 3	PVC001	Introduction to Filmmaking	20	**BA (Hons) Film Production** (must include TEC002, PVC001, PHC001, TEC003)) **BA(Hons) Television Production** (Must includeTEC002, PVC001, TEC003, PVC002)
Level 3	PVC002	Scriptwriting for Production	20	**BA (Hons) Screenwriting with Film, Television and Radio** (must include TEC002, PVC002, PVC001, AXc003)
Level 3	TEC001	Web Fundamentals	20	**BA (Hons) Photography** (must include TEC002, PHC001, PHC002, AXC003)
Level 3	TEC002	Extended Media Project	20	**BSc (Hons) Media Production** (must include TEC002, TEC001,TEC003, AXC003)
Level 3	TEC003	Audio and Video Technologies	20	**BSc (Hons) Web Design and Development** (must include TEC002, TEC001, RPC001, AXC003)
Level 3	PHC002	Self-images: Identities, Diaries and Documents	20	**BA (Hons) Animation** (must include TEC002, AXC003, RPC001, PVC001)
Level 3	AXC003	Introduction to Animation and Games	20	**BA (Hons) Games Design** (must include TEC002, AXC003, RPC001, PVC001)
Level 3	RPC001	Sound recording and Design	20	**BA (Hons) Digital Visual Effects** (must include TEC002,AXC003, RPC001, PVC001)

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				BA (Hons) Music Production (must include TEC002,RPC001, TEC003, PVC001)

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/**
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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	X
	TEC001	Web Fundamentals	(O)		X	X		X	X	X	X		X		X			X	
	TEC002	Extended Project	COMP		X	X	X	X		X	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		

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*