**Programme specification**

**1. Overview/ factual information**

| | |
|---|---|
| **Programme/award title(s)** | FD Computer Games<br>FD Computer Games (Concept Art) |
| **Teaching Institution** | Leeds City College |
| **Awarding Institution** | The Open University (OU) |
| **Date of latest OU validation** | July 2016 |
| **Next revalidation** | July 2021 |
| **Credit points for the award** | 240 credits for FD |
| **UCAS Code** | L525 |
| **Programme start date** | September 2016 |
| **Underpinning QAA subject benchmark(s)** | QAA subject benchmark Art and Design 2017 |
| **Other external and internal reference points used to inform programme outcomes** | None |
| **Professional/statutory recognition** | |
| **Duration of the programme for each mode of study (P/T, FT,DL)** | Full time and Part Time |
| **Dual accreditation (if applicable)** | n/a |
| **Date of production/revision of this specification** | July 2016 |

| 2.1 Educational aims and objectives |
|---|
| The overall aims of the programme are to:<br><br>▪ Provide a challenging high quality vocational programme in Computer Games design and production, including core and specialist modules, which facilitate access and progression for a wide range of students from diverse backgrounds.<br>▪ Offer a robust and vocationally relevant foundation degree that will allow students to develop their interests personally and professionally. |

- Develop graduates who have the ability to reflect and learn from their workplace experience in the Digital and Creative Industries and relate this experience to relevant theory and practical projects.
- Develop graduates who have a balance between subject specific skills (expressive, creative, technical) and transferable skills (communication, teamwork, project management) which are key to being employable in the Digital and Creative Industries.
- Develop graduates who have an analytical and reflective understanding in the context of the workplace today and in relation to the wider social and cultural environment.
- Develop students to become autonomous in their work and subject field.

2.2 Relationship to other programmes and awards

(Where the award is part of a hierarchy of awards/programmes, this section describes the articulation between them, opportunities for progression upon completion of the programme, and arrangements for bridging modules or induction)

There is opportunity to progress to a BA (Hons) Top-up in Computer Games, and Concept Art BA (Hons) Top-up at Leeds City College or to similar courses at other institutions.

There are two distinct pathways to this programme. The Computer Games pathway and a Concept Art pathway. At the core, both courses are focused on computer games, and working in the computer games industry. The Computer Games pathway focuses on the more technical and design elements of computer games, while the Concept Art pathway has a visual and art based focus.

**The Concept Art pathway is distinct in a number of ways.**

At Level 4 the more technical modules, Game Engines is replaced with Drawing Practice and Game Asset Design is replaced with Concept Art for Computer Games. These two modules will cover the topic of drawing techniques in both the traditional, using traditional medium and materials, and digital, using drawing tablets and computer based applications. The overall emphasis on the Concept Art pathway is the aesthetic of computer games and not the technical development and design aspects of the generic Computer Games pathway.

At Level 5, again the more technical modules of the computer games pathway are replaced with visual artistic modules on the Concept Art pathway. There are also no optional modules on the Concept Art pathway. The optional modules are replaced with the Digital Concept Art module, the focus of this module is to introduce advanced digital approaches to Concept Art. This will include digital paint overs, colouring and lighting techniques, 3D modelling, sculpting and digital conceptualising. Students will use drawing tablets and software to create Concept Art. They can also potentially choose to print some of their creations using our 3D printer. On the Computer Games programme the modules are to choose two from the following; Audio, Visual and Logic – all are technical modules with the emphasis on creating practical computer game based assets and level.

Students on the Concept Art pathway will produce work with the purpose of being able to present an art heavy and mainly visual based portfolio. The career options will also differ from

the Computer Game pathway. They will pursue jobs as concept artists, Storyboarding, graphic designers, character artists, and environment artists.

Students on the Concept Art pathway will produce work with the purpose of being able to present an art heavy and mainly visual based portfolio. The career options will also differ from the Computer Game pathway.

**How the Pathways Interact**
There are number of opportunities for the interaction of these pathways. Both pathways share some modules. At level 4, Game Mechanics, Professional Development and Production Management. At L5 Collaborative practice and Working in the computer Games Industry Although the topic and overall theme of these modules will be geared towards the specific pathway there will be some scope for the pathways to interact and share classes and lectures.

There is also scope for working collaboratively between both disciplines. This would simulate industry practice where concept artists and game designer and developers work together to produce computer games. For example, Concept Art students could produce Concept Art, graphics and textures for the collaborative module at L5, this would be used in real games developed by students on the computer games pathway.

**Career choice for each Pathway**
Career choice will vary for each pathway. The computer games pathway will typically provide the opportunity for students to progress to employment in a studio as game designers and developers, 3D artists, Modellers or sound designers. The Concept Art pathway will typically provide the opportunity to work as game environment artist, game level designers, Concept Artists, illustrators, animators, digital paint over artist or storyboarding. Both pathways have been designed to teach students the skills needed to work freelance in the games industry.

## 3. Programme outcomes

Intended learning outcomes are listed below.

<table>
<tr><th colspan="3">3A. Knowledge and understanding</th></tr>
<tr><th colspan="2">Learning outcomes:</th><th>Learning and teaching strategy/ assessment methods</th></tr>
<tr><td>A1</td><td>Critically review and select from wider research methods to inform decision-making and then apply to games processes</td><td rowspan="3">Key Learning & Teaching Strategy Methods<br><br>● There is an emphasis towards tutor lead practical workshop learning, which underpins both context and industry relevant topics. The practical sessions will make up over half of sessions on the course (this is in reaction to the manner in which industry operates)<br>● The lecture programme will cover a wide and varied range of topics in both the practical and theory sessions. There will be a clear link between the academic and practical sessions. With a focus on the impact of contextualising students own work<br>● Seminars will be a mixture of student and tutor led sessions considering practical examples of the principles and concepts of the games industry, visiting lecturers and industry links will be used within delivery to emphasis of curriculum to industry related work<br>● Group work will be embedded throughout the foundation degree and allow students to develop their research, communication and teamwork skills to build upon their skills and understanding of the games industry<br>● Tutor and peer led reflective feedback form the basis of student learning programmes in the form of personal and professional action planning. The course will feedback sessions in which a student can speak with a tutor for a length tutorial to assess progress and to make ILPs</td></tr>
<tr><td>A2</td><td>Demonstrate a detailed understanding of aspects of computer games practice by critically analysing a variety of ideas, contexts and frameworks. Apply knowledge to a range of games situations</td></tr>
<tr><td>A3</td><td>Explore inherent issues in the creative industries to facilitate the generation of knowledge within a computer games context</td></tr>
</table>

| 3A. Knowledge and understanding | | |
|---|---|---|
| | | ● Tutorials will take the form of individual support and feedback for student guidance<br>Opportunities will be provided to work within the creative industries using our strong links with working professionals and industry partners<br>**Key Assessment Strategy/Methods**<br><br>Students will be assessed in a variety of modes<br>● Practical Assessments will be set in module where an industry related brief can be simulated. These tasks will generally sit within the practical elements of the course<br>● Students are asked to produce actual Computer Games Products (portfolio), these are based on industry standards and feedback from industry. These products will be put into the public arena in level 5 of the course<br>● In the academic modules (Computer Games Cultures and Contextual Games Narratives) formal essays will be delivered as summative assessment. This part of the course will focus on written and oral communication.<br>● Presentations will be embedded throughout the Computer Games Industry related modules, along with the ideas development of actual computer games composition<br>● Case-studies will be encouraged as part of the industry related modules as well as research and development in the practical element of the course |

| 3B. Cognitive skills | | |
|---|---|---|
| **Learning outcomes:** | | **Learning and teaching strategy/ assessment methods** |
| **B1** | Analyse, apply and interpret evidence from a variety of sources | As above |
| **B2** | Employ balanced, logical and supported argument to critically explore facets of computer games practice in a range of contexts | |
| **B3** | Demonstrate intellectual flexibility and openness to new ideas within approaches to games industries | |
| **B4** | Identify key areas of problems within games practice and choose appropriate tools/methods for their resolution in a considered manner | |

| 3C. Practical and professional skills | | |
|---|---|---|
| **Learning outcomes:** | | **Learning and teaching strategy/ assessment methods** |
| **C1** | Operate ethically in situations of varying complexity and predictability requiring the application of a wide range of creative approaches | As above |
| **C2** | Able to act with increasing autonomy, with reduced need for supervision and direction, within defined guidelines | |
| **C3** | Evidence a considered and creative developmental approach to games briefs | |

| 3C. Practical and professional skills | | |
|---|---|---|
| **C4** | Fulfil creative briefs by applying confident use of relevant equipment, skills and processes to produce technically accomplished outcomes | |

| 3D. Key/transferable skills | | |
|---|---|---|
| **Learning outcomes:** | | **Learning and teaching strategy/ assessment methods** |
| **D1** | Reflect systematically on performance to further develop learning | As above |
| **D2** | Select and use a range of communication methods appropriate to the context. | |
| **D3** | Use a range of specialist software appropriate to computer games design | |
| **D4** | Adopt a range of roles within a team and contribute to the effective working of the team | |
| **D5** | Demonstrate a realistic match between career aspirations and personal aptitudes, interests and motivations | |

| Pathway Specific Outcomes for Pathway 1 (Concept Art) | | |
|---|---|---|
| **Learning outcomes:** | | **Learning and teaching strategy/ assessment methods** |
| **E1** | Demonstrate a detailed understanding of Concept Art by critically analysing a variety of ideas, contexts and frameworks. Apply that knowledge to a range of Concept Art works | As above |

| Pathway Specific Outcomes for Pathway 1 (Concept Art) | | |
|---|---|---|
| **E2** | Fulfil creative briefs by applying confident use of equipment, skills and processes to produce visually accomplished Concept Artwork | |
| **E3** | Use a range of industry standard software, traditional and digital art techniques appropriate to the task of creating Concept Art work | |
| **E4** | Identify key areas of problems within Concept Art practice and choose appropriate tools and methods for their resolution in a considered manner | |

**4. Programme Structure**

| Computer Games Programme Structure - LEVEL 4 | | | |
|---|---|---|---|
| **Compulsory modules** | **Credit points** | **Optional modules** | **Credit points** |
| Games Asset Design | 40 | | |
| Games Engines | 20 | | |
| Games Mechanics | 20 | | |
| Game Production Management | 20 | | |
| Professional Development | 20 | | |

| Computer Games Programme Structure - LEVEL 5 | | | |
|---|---|---|---|
| **Compulsory modules** | **Credit points** | **Optional modules** | **Credit points** |
| Concepts and Prototypes | 20 | Production Skills Realisation (Audio) | 20 |
| Contextual Games Narratives | 20 | Production Skills Realisation (Visual) | 20 |
| Working in the Computer Games Industry | 20 | Production Skills Realisation (Logic) | 20 |
| Collaborative Practice | 20 | | |
| | | Students choose 2 modules from the options above | |

**Foundation Degree in Computer Games 240 Credits**
**Cert HE 120 credits at level 4**

| Concept Art Programme Structure - LEVEL 4 | | | |
|---|---|---|---|
| **Compulsory modules** | **Credit points** | **Optional modules** | **Credit points** |
| Concept Art for Games | 40 | | |
| Drawing Practice | 20 | | |
| Games Mechanics | 20 | | |
| Game Production Management | 20 | | |
| Professional Development | 20 | | |

| Concept Art Programme Structure - LEVEL 5 | | | |
|---|---|---|---|
| **Compulsory modules** | **Credit points** | **Optional modules** | **Credit points** |
| Approaches to Conceptualising | 20 | | |
| Digital Concept Art | 40 | | |
| Contextual Games Narratives | 20 | | |
| Working in the Computer Games Industry | 20 | | |
| Collaborative Practice | 20 | | |

**Foundation Degree in Computer Games (Concept Art) 240 Credits**
**Cert HE 120 credits at level 4**

**Programme Structure**

The Course has been designed to be delivered over eleven hours per week (core), these will be sessions that will have a designated member of staff facilitating them. Sessions will be a mixture of lectures, workshops, demonstrations and tutorials. Of the eleven hours two will be given up to pastoral and study support.

**Level 4**

For the main pathway the core module in level 4 will be the Games Asset Design. This module is 40 credits and will cover the design of games focusing on 2D, 3D, textures and sound. This module will have several briefs that will cover various elements of games design. The coding for the Games Asset Design Module will be introduced in semester two. Students will also have the opportunity to explore coding on the Game Engines Modules, using modular C code in blueprint form. Semester one will have Games Production Management and will deal with the concepts of team building and exploring jobs within the games industry.

The academic modules are Professional Development and Games Cultures (Semester 1). These modules will focus on study skills and theories surrounding games and the cultures that it has created and embraces.

**Level 4 Concept Art pathway**

For the Concept Art pathway the core module at level 4 will be Concept Art for Games and will cover the principle skills needed for the conception and production of concept art in a computer games context. This module will cover the techniques required to draw characters, environments and game props. There is also another specialist module, Drawing Practice that will cover both digital and traditional drawing techniques that will include, life drawing, illustration, light and shade and colour theory as well as other fundamental drawing techniques, in addition to digital art (Photoshop and Illustrator), transferring from traditional to digital through scanning and digital paint overs and lines.

**Level 5**

The skills based modules on level 5 will start with students exploring, designing and building Concepts and Prototypes (semester 1). This will allow students to propose ideas for the Production Skills Realisation Module (semester 2) in which students are to elect two of the following: Audio, Visual or Logic (coding), the choice will be based on work submitted in the Concepts and Prototypes Modules. The Collaborative Practice Module will facilitate the practical modules and will help drive them focusing on team work.

Students will have grounding in the work place with simulated work practice when working on the collaborative practice module and also a Game Jam assignment that will take place over two weeks, where students work collaboratively to produce a working prototype, which culminates in a presentation of their work and ideas. Students will have an opportunity to develop skills in coding in the Collaborative Practice and Logic modules if they choose. They will be supported by a member of staff who specialises in this field. Coding may take the form of a dedicated scripting language such as C and C# or by using modular code bases such as Unreal Engine Blueprints. Students will also gain audio programming if they undertake the optional Audio module.

Contextual Games Narratives is the academic module on level 5 and will allow students to explore further the academic area of study leading to an extended essay.

**Level 5 Concept Art pathway**

For the Concept Art pathway the modules Digital Concept Art will focus on the production techniques that are specific to producing game art in a digital context, making full use of illustration and graphics software. This will also cover the use of digital drawing tablets to facilitate the production of Concept Art. The module will also Introduce 3D Conceptual Art and introduce Sculpting as a way of rapidly drawing and creating a design. Students should tailor their projects and create a proposal or brief which allows them to decide on Art Style and Genre.

Students will be given a brief that will consists of a game idea, they will then be required to produce a series of art based conceptual ideas based on the game scenario. They will then be required to produce a range of Concept Art based on this game idea. They will study approaches to conceptualising an idea and producing art work to support the game setting, narrative, theme and genre. Students will have to produce a range of pre-production materials that shows the development of ideas and the theoretical understanding to justify their creative application. Students will initially experiment on developing their ideas quickly and effectively to then pitch to their peers. Before creating final pieces.

**Key Difference of the Concept Art Pathway**

While still maintaining the core fundamental topics of the computer games pathway, the Concept Art pathway will provide the opportuinity to specialise in an important and potential growth area of the games industry. These skills will be developed through the provision of specialist Concept Art based modules. Providing skills and techniques that will range from traditional art skills, life drawing, observational drawing, digital art skills and 3D concepting, utilising a range of applications, techniques and materials.

Using industry standard software and hardware students will produce Concept Artwork for computer games and will be well preparred with the skills needed to produce the artwork for the next generation of computer games beit, mobile, desktop or console based.

There will be an emphsis on key opportunities for diversification and a broader application of the skills of a Concept Artist. To that end students will be encouraged to utilise their skills in storyboading, illustration, graphic design, conceptualisation and marketing to maximse their employability prospects.

Students will develop skills in producing digital Concept Art as well as more traditional art practices, such as, life drawing and observational drawing with the purpose of using them in computer games or to promote games.

Working across a number of disciplines, students will experience the full range of job roles in the game industry and gain an understanding of how these roles work together to produce innovative, computer game assets and Concept Art pieces.

There is a strong emphasis on professional development and employability, encouraging students to work to industry standards in real world contexts.

**A description of key difference in modules can be found in section 2.2: Relationship to other programmes and awards**

**Digital Resources**
Digital resources will be embedded throughout the practical modules, 3D Modelling, Animation, Texturing, Unreal Engine and Unity resources will be used to support the curriculum and promote independent learning. Subscriptions to appropriate packages will be purchased at the start of each academic year. An annual subscription to Udemy will be purchased at the start of 2018/19 academic year. Eat 3D provide a collection of digital resources as do Chamfer Zone and 3D Total.

**Collaboration and Group Work**
Collaborative work will be embedded at Level 5 in the collaborative practice module and the Production realisation modules. Students will be required to form game development teams that will reflect the skills makeup of a small games team. Students will also take part in a game jam that will form part of the inter-semester week – This is also at Level 5. This will allow students to take part in simulated industry practice where they will form a an idea for a computer game and work collectively to develop a small prototype game level before presenting it to their peers at the end of the jam.

**Timetable for Full Time Course (Generic)**

**Level 4**

| FD Computer Games | SKILLS | | WRL | ACADEMIC | | |
|---|---|---|---|---|---|---|
| Semester 1 | Games Asset Design (40 Credits) | Games Engines (20 Credits) | Game Production Management (20 Credits) | Professional Development (20 Credits) | [redacted] | Tutorial |
| Semester 2 | | | [redacted] | [redacted] | Games Mechanics (20 Credits) | |

**Level 5**

| FD Computer Games | SKILLS | | | WRL | ACADEMIC | | |
|---|---|---|---|---|---|---|---|
| Semester 1 | Concepts and Prototypes (20 Credits) | | | Working in the Computer Games Industries (20 Credits) | Collaborative Practice (20 Credits | Contextual Games Narratives (20 Credits) | Tutorial |
| Semester 2 | Production Skills Realisation (Audio) (20 Credits) (Optional) | Production Skills Realisation (Visual) (20 Credits) (Optional) | Production Skills Realisation (Logic) (20 Credits) (Optional) | [redacted] | | | |

**Timetable for Part Time Course (Generic)**
**Level 4**

| FD Computer Games | SKILLS | | WRL | ACADEMIC | | |
|---|---|---|---|---|---|---|
| Year 1 | [redacted] | Games Engines (20 Credits) | Game Production Management (20 Credits) | Professional Development (20 Credits) | [redacted] | Tutorial |
| Year 2 | Games Asset Design (40 Credits) | [redacted] | [redacted] | [redacted] | Games Mechanics (20 Credits) | Tutorial |

**Level 5**

| FD Computer Games | SKILLS | | | WRL | ACADEMIC | | |
|---|---|---|---|---|---|---|---|
| Year 1 | Concepts and Prototypes (20 Credits) | | | Working in the Computer Games Industries (20 Credits) | [redacted] | Contextual Games Narratives (20 Credits) | Tutorial |
| Year 2 | Production Skills Realisation (Audio) (20 Credits) (Optional) | Production Skills Realisation (Visual) (20 Credits) (Optional) | Production Skills Realisation (Logic) (20 Credits) (Optional) | [redacted] | Collaborative Practice (20 Credits | [redacted] | Tutorial |

**Timetable for Full-Time Course (Concept Art)**
**Level 4**

| FD Concept Art | SKILLS | | WRL | ACADEMIC | | |
|---|---|---|---|---|---|---|
| Semester 1 | Concept Art for Games (40 Credits) | Drawing Practice (20 Credits) | Game Production Management (20 Credits) | Professional Development (20 Credits) | | Tutorial |
| Semester 2 | | | | | Games Mechanics (20 Credits) | Tutorial |

**Level 5**

| FD Concept Art | SKILLS | | WRL | ACADEMIC | | |
|---|---|---|---|---|---|---|
| Semester 1 | Approaches to Conceptualisation (20 Credits) | Digital Concept Art (40 Credits) | Working in the Computer Games Industries (20 Credits) | | Contextual Games Narratives (20 Credits) | Tutorial |
| Semester 2 | | | | Collaborative Practice (20 Credits | | Tutorial |

**Timetable for Part-Time Course (Concept Art)**
**Level 4**

| FD Concept Art | SKILLS | | WRL | ACADEMIC | | |
|---|---|---|---|---|---|---|
| Year 1 (Semester 1) | | Drawing Practice (20 Credits) | Game Production Management (20 Credits) | Professional Development (20 Credits) | | Tutorial |
| Year 2 (Semester 2) | Concept Art for Games (40 Credits) | | | | Games Mechanics (20 Credits) | Tutorial |

**Level 5**

| FD Concept Art | SKILLS | WRL | ACADEMIC | | |
|---|---|---|---|---|---|
| Year 3 (Semester 1) | Approaches to Conceptualisation (20 Credits) | Working in the Computer Games Industries (20 Credits) | | Contextual Games Narratives (20 Credits) | Tutorial |
| Year 4 (Semester 2) | Digital Concept Art (40 Credits) | | Collaborative Practice (20 Credits | | Tutorial |

The part-time course will be delivered 5 hours per week with a one to one tutorial every 6 weeks. Days and times of classes will be decided at annual planning. The course will be delivered in class, guidance will also be provided via the VLE and also email and telephone if required.

**5. Distinctive features of the programme structure**

- Unlike other courses that are a solely delivered in an academic environment, students will base the majority of their creative and development activities within a computer lab and theory space
- Students will be encouraged to work as part of a team within set work
- Tutorials and critiques will give feedback to develop portfolios and skill sets within the games context
- Many of the modules have been designed to directly engage students within the indie game development industry and link work related creative enterprises in the sector
- There is a focus on building relationships with local businesses and creative enterprises in Leeds and the surrounding area, creating opportunity for networking and mentoring through Game Republic
- Students have access to an excellent range of facilities including:
    - Computer Games facilities on campus including:
        - Studios to create modelling (2D/3D) and assets
        - Computer Games Computer Suite with fast PCs
    - HE Study Areas containing a suite of PCs
    - Teaching rooms containing high spec PCs
    - We have a deal with Adobe meaning that the PCs always have the latest version of Adobe Master Suite, alongside the Adobe Products the college has Unreal and other software on their machines

Strong teaching team from a variety of disciplines including programmers, artists, sound designers, writers and 3D modellers.

**Where coding is embedded**
Students will have an opportunity to develop skills in coding. They will be supported by a member of staff who specialises in this field. Coding may take the form of a dedicated scripting language such as C and C# or by using modular code bases such as Unreal Engine Blueprints. Students will also develop skills in game audio programming if they undertake the optional Audio module in semester 2 of level 5.

**6. Support for students and their learning**

The award adopts the following approach to student learning support as identified in the Scheme programme specification:

- Tailored induction support begins before students arrive with the admissions team, and is reinforced at the detailed induction programme
- A robust communications system functions to give students access to lecturers and management; this includes e-mail, the VLE and notice boards in studios.
- All necessary information about the programme is provided by means of the student handbook, module handbooks and the VLE.
- Each student is allocated a tutor for regular tutorials and personal development planning. This is implemented in the first term and continued throughout the two years of study
- There is an extensive range of learning resources in the Library, supported by specialist staff who provide bespoke study skills sessions for students.
- The University provides an extensive range of services for students, including support for those with special needs
- There is a range of student services such as welfare, counselling, financial and careers advice
- We have an Oasis Room where students with learning disabilities can go to provide alleviation form social situations and causes of stress and anxiety.

**Data from the last 2 years on retention and Equality and Diversity**

**Level 5**
7% Female
93% Male

30% BME
70% White - British

70% Non-declared learning disability
30% Declared with learning disability

100% Retention and Achievement across all Equality and Diversity measures

**Level 4**
4% Female
96% male

23% BME
77% White British

Currently 100% retention across all Equality and Diversity measures

We are currently bidding for funding towards an initiative to increase our female cohort. The initiative is called Girls into Games and if successful, we will run a series of workshops and taster session in colleges and schools in the local region.

**Assessment:**
The programme will use a variety of assessment methods and these will be published in the course handbook and module handbooks.

The course has been designed to use real life assessment and the team have discussed with industry the types of assessment employers require. The main focus of feedback was based on teamwork and processes. The use of a varied style of assessment will ensure that no individual student is disadvantaged by overuse of one method and each module will utilise different modes of assessment. The more academic modules will use a more traditional approach in the form of essays and presentations. The games industry modules will use work based and reflective assessments. The games design will use more professional and games industry context such as products and projects.

Alongside formative, summative and self-assessment students are supported by both tutor supervision and peer assessment, the course embeds critiques and discussions within sessions and this creates individual learning plans and target setting will be used to support the development of independent study skills. The course will work within the draft policy set out in the rules and regulations of the University.

Assessments will be marked using the University's standard marking criteria and specific assignment criteria appropriate to this academic level.

**Feedback:**
Feedback to students comes in many different forms including written comments, verbal comments from tutors in class or on a one-to-one basis, discussions with peers in the classroom or outside it, electronic discussion, emails, feedback grids and generic feedback proformas.

## 7. Criteria for admission

A typical offer would normally be made up of appropriate Level 3 qualifications, such as full A levels or BTEC L3 Diploma. This could be translated as 2 x D at A level, or a MMP profile in a relevant BTEC L3 Extended Diploma or MM in a BTEC L3 Diploma, together with 5 of GCSE grades at C or above including English (Maths isn't required). However, factors such as previous experience and performance at interview can support the application for students over the age of 21.

**Non Standard Entry**

We welcome applications from mature candidates who may not have met the academic criteria, but can demonstrate experience in gaming. Candidates in this category and otherwise will be interviewed to assess their suitability for the course and asked to provide a portfolio of evidence to support their application. In the absence of formal learning qualifications applications are welcomed from persons who can demonstrate relevant work experience, including work in a voluntary capacity and some academic writing, this may take the form of a set piece of work. The course structure actively supports claims for APL.

International qualifications will be assessed against these criteria. Speakers of other languages will need to possess an IELTS band score of 6.0 (with no-less than 5.5 in any one element) or a recognised English Level 2 qualification.

All students are to present a portfolio and supporting academic text. This is undertaken during an interview or correspondence for distance applicants.

| **8. Language of study** |
| --- |
| English |

| **9. Information about assessment regulations** |
| --- |
| Games Asset Design – Non Compensatable (40 Credit Module)<br>Concept Art for Games - Non Compensatable (40 Credit Module)<br>Digital Concept Art - Non Compensatable (40 Credit Module) |

10. **Methods for evaluating and improving the quality and standards of teaching and learning.**

Additional QM&E Mechanisms:

All HE programmes at LCC are subject to the Quality Management and Enhancement processes, in addition to those carried out by the University.

In line with the University processes all learners complete evaluation forms at the end of each module, each year and at the end of the programme. The Module Leaders also produce end of module reports with information drawn from the evaluations, and consultations with students. Additionally all team members are required to attend HE staff development sessions at least twice per year, these sessions are designed to share good practice, enhance teaching skills, improve quality of programmes and strengthen any areas of concern which may have arisen.

All team members have to attend five programme specific team meetings per year, in additional to general team meetings and as well as three Award meetings, all with pre-set agendas, and the Programme Leaders have to attend Pathway Committee Meetings and HE Committee Meeting – all of which consider quality management.

All new staff to the programme is supplied with a dedicated mentor and a full induction, with extra supervision over their first year in many forms such as additional peer observations, and all students groups have student representatives who meet termly with senior management staff to discuss the programmes progress and any considerations which may have occurred.

Finally all programme are currently piloting a peer review system that will be formally implemented next year and attend an annual planning event which considers all aspects of the programme and any feedback taken.

**Annexe 1 - Map of Outcomes to Modules**

| | **Outcome Key Level 4** | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Module Name | *A1* | *A2* | *A3* | *B1* | *B2* | *B3* | *B4* | *C1* | *C2* | *C3* | *C4* | *D1* | *D2* | *D3* | *D4* | D5 |
| Games Asset Design **(Generic Pathway)** | | ✓ | | ✓ | | ✓ | ✓ | | | ✓ | ✓ | | | ✓ | | |
| Game Engines **(Generic Pathway)** | | ✓ | | | ✓ | | | | ✓ | | ✓ | | | ✓ | ✓ | |
| Games Culture | ✓ | | ✓ | ✓ | | | | ✓ | | | ✓ | | ✓ | | | |
| Game Production Management | | | ✓ | | ✓ | ✓ | | ✓ | | | | ✓ | | | ✓ | ✓ |
| Personal Development | ✓ | | | | | | | | ✓ | ✓ | | ✓ | ✓ | | | ✓ |
| Drawing Practice **(Concept Art Pathway)** | | | | | ✓ | | | | ✓ | | | | | | | |
| Concept Art for Games **(Concept Art Pathway)** | | | | ✓ | | ✓ | | | | ✓ | | | | | | |
| | **Outcome Key Level 5** | | | | | | | | | | | | | | | |
| Production Skills and Realisation (Audio) **(Generic Pathway)** | | ✓ | | | | | ✓ | | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ |
| Production Skills and Realisation (Visual) **(Generic Pathway)** | | ✓ | | | | | ✓ | | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ |
| Production Skills and Realisation (Logic) **(Generic Pathway)** | | ✓ | | | | | ✓ | | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ |

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Concepts and Prototypes **(Generic Pathway)** | ✓ | | | ✓ | | | ✓ | ✓ | | ✓ | | | | | ✓ | |
| Contextual Games Narratives | ✓ | | | ✓ | | ✓ | | | | | ✓ | | | ✓ | | |
| Working in the Computer Games Industry | | | ✓ | | ✓ | ✓ | | ✓ | ✓ | | | ✓ | ✓ | | | ✓ |
| Collaborative Practice | | ✓ | ✓ | | ✓ | | | | | | ✓ | | | ✓ | | |
| Approaches to Conceptualising **(Concept Art Pathway)** | ✓ | | | ✓ | | | | ✓ | | ✓ | | | | | | |
| Digital Concept Art **(Concept Art Pathway)** | | | | | | | | | | ✓ | | ✓ | ✓ | | | ✓ |

**Map of Pathway Specific Outcomes to Modules**

| | **Outcome Key Level 4** | | | |
|---|---|---|---|---|
| Module Name | *E1* | *E2* | *E3* | *E4* |
| Drawing Practice **(Concept Art Pathway)** | ✓ | ✓ | ✓ | |
| Concept Art for Games **(Concept Art Pathway)** | ✓ | ✓ | ✓ | ✓ |
| | **Outcome Key Level 5** | | | |
| Approaches to Conceptualising **(Concept Art Pathway)** | | ✓ | ✓ | ✓ |
| Digital Concept Art **(Concept Art Pathway)** | ✓ | ✓ | ✓ | ✓ |

Annexe 2

**Stage Outcomes (Undergraduate Awards only)**

**Key:** **K** = Knowledge and Understanding **C** = Cognitive and Intellectual **P** = Practical Professional **T** = Key Transferable [*see Section 16 programme specification*]

| No. | Programme Outcome | Stage/Level 4(1) |
|---|---|---|
| **A1 (K)** | Critically review and select from wider research methods to inform decision-making and then apply to games processes | Review and select from wider research methods to inform decision-making and then apply to games processes |
| **A2 (K)** | Demonstrate a detailed understanding of aspects of computer games practice by critically analysing a variety of ideas, contexts and frameworks. Apply knowledge to a range of games situations | Demonstrate understanding of aspects of computer games practice by analysing a variety of ideas, contexts and frameworks. Apply knowledge to a range of games situations |
| **A3 (K)** | Explore inherent issues in the creative industries to facilitate the generation of knowledge within a computer games context | Recognise issues in the creative industries to facilitate the generation of knowledge within a computer games context |
| | | |
| **B1 (C)** | Analyse, apply and interpret evidence from a variety of sources | Apply and interpret evidence from a variety of sources |
| **B2 (C)** | Employ balanced, logical and supported argument to critically explore facets of computer games practice in a range of contexts | Employ balanced, argument to explore facets of computer games practice in a range of contexts |
| **B3 (C)** | Demonstrate intellectual flexibility and openness to new ideas within approaches to games industries | Demonstrate flexibility and openness to new ideas within approaches to games industries |
| **B4 (C)** | Identify key areas of problems within games practice and choose appropriate tools/methods for their resolution in a considered manner | Identify key areas of problems within games practice and choose appropriate tools/methods for their resolution in a considered manner |
| | | |
| **C1 (P)** | Operate ethically in situations of varying complexity and predictability requiring the application of a wide range of creative approaches | Operate ethically in situations requiring the application of a range of creative approaches |
| **C2 (P)** | Able to act with increasing autonomy, with reduced need for supervision and direction, within defined guidelines | Able to act with limited autonomy, with some supervision and direction, within defined guidelines |
| **C3** | Evidence a considered and creative developmental approach to games briefs | Evidence a developmental approach to games briefs |

| | | |
|---|---|---|
| **(P)** | | |
| **C4 (P)** | Fulfil creative briefs by applying confident use of relevant equipment, skills and processes to produce technically accomplished outcomes | Fulfil creative briefs by applying use of relevant equipment, skills and processes to produce technical outcomes |
| | | |
| **D1 (T)** | Reflect systematically on performance to further develop learning | Reflect performance to further develop learning |
| **D2 (T)** | Select and use a range of communication methods appropriate to the context | Select and use communication methods appropriate to the context. |
| **D3 (T)** | Use a range of specialist software appropriate to computer games design | Use specialist software appropriate to computer games design |
| **D4 (T)** | Adopt a range of roles within a team and contribute to the effective working of the team | Adopt a role within a team and contribute to the effective working of the team |
| **D5 (T)** | Demonstrate a realistic match between career aspirations and personal aptitudes, interests and motivations | Demonstrate a match between career aspirations and personal aptitudes, interests and motivations |
| | | |
| **E1 (K)** | Demonstrate a detailed understanding of Concept Art by critically analysing a variety of ideas, contexts and frameworks. Apply that knowledge to a range of Concept Art works | Demonstrate an understanding of Concept Art by analysing a variety of ideas, contexts and frameworks. Apply that knowledge to a range of Concept Art works |
| **E2 (C)** | Fulfil creative briefs by applying confident use of equipment, skills and processes to produce visually accomplished Concept Artwork | Fulfil creative briefs by applying the use of equipment, skills and processes to produce Concept Artwork |
| **E3 (P)** | Use a range of industry standard software, traditional and digital art techniques appropriate to the task of creating Concept Art work | Use industry standard software, traditional and digital art techniques appropriate to the task of creating Concept Art work |
| **E4 (T)** | Identify key areas of problems within Concept Art practice and choose appropriate tools and methods for their resolution in a considered manner | Identify problems within Concept Art practice and choose appropriate tools and methods for their resolution |

**Annexe 3 Teaching and Learning Grids**

| **Level 1** | Lectures | Seminars | Tutorials | Practical | Demonstrations | Case studies | Group activities | Guest speakers |
|---|---|---|---|---|---|---|---|---|
| Games Asset Design | ✓ | ✓ | | ✓ | ✓ | | | |
| Games Engines | ✓ | ✓ | | ✓ | ✓ | | | |
| Game Mechanics | ✓ | ✓ | ✓ | | | ✓ | | |
| Game Production Management | ✓ | ✓ | ✓ | | | ✓ | ✓ | |
| Professional Development | ✓ | ✓ | ✓ | | | ✓ | | ✓ |
| Concept Art for Games | ✓ | ✓ | | ✓ | ✓ | | | |
| Drawing Practice | ✓ | ✓ | | ✓ | ✓ | | | |

| **Level 2** | Lectures | Seminars | Tutorials | Practical | Demonstrations | Case studies | Group activities | Guest speakers |
|---|---|---|---|---|---|---|---|---|
| Production Skills and Realisation (Audio) | ✓ | ✓ | | ✓ | ✓ | | ✓ | |
| Production Skills and Realisation (Visual) | ✓ | ✓ | | ✓ | ✓ | | ✓ | |
| Production Skills and Realisation (Logic) | ✓ | ✓ | | ✓ | ✓ | | ✓ | |
| Concepts and Prototypes | ✓ | ✓ | | | ✓ | | ✓ | |
| Contextual Games Narratives | ✓ | ✓ | ✓ | | | ✓ | ✓ | ✓ |
| Working in the Computer Games Industry | ✓ | ✓ | | | | ✓ | | ✓ |
| Collaborative Practice | ✓ | ✓ | ✓ | ✓ | | ✓ | ✓ | |
| Approaches to Conceptualising | ✓ | ✓ | | ✓ | | ✓ | ✓ | |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Digital Concept Art | ✓ | ✓ | | ✓ | | | | ✓ |

**Annexe 4 Assessment Grids**

| **Level 1** | Digital Portfolio | Practical Folder | Game Level | Production Log | Practical Game | Essay | Diarised Log | Presentation | Negotiated Reflection | Evidence File | Drawing Portfolio | Reflective Log | Digital or traditional Portfolio | Production Log |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Games Asset Design | ✓ | ✓ | | | | | | | | | | | | |
| Games Engines | | | ✓ | ✓ | | | | | | | | | | |
| Game Mechanics | | | | | ✓ | ✓ | | | | | | | | |
| Game Production Management | | | | | | | ✓ | ✓ | | | | | | |
| Professional Development | | | | | | | | | ✓ | ✓ | | | | |
| Drawing Practice | | | | | | | | | | | ✓ | ✓ | | |
| Concept Art for Games | | | | | | | | | | | | | ✓ | ✓ |

| **Level 2** | Production Schedule | Reflective Folder | Pitch | Contextual report | Portfolio | Diarised Log | Presentation | Essay | e-marketing Campaign | Evaluative response | Portfolio of Ideas | Reflective Essay | Digital Portfolio | Production Diary |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Collaborative Practice | ✓ | ✓ | | | | | | | | | | | | |
| Concepts and Prototypes | | | ✓ | ✓ | | | | | | | | | | |
| Production Skills and Realisation (Audio) | | | | | ✓ | ✓ | | | | | | | | |
| Production Skills and Realisation (Visual) | | | | | ✓ | ✓ | | | | | | | | |
| Production Skills and Realisation (Logic) | | | | | ✓ | ✓ | | | | | | | | |
| Contextual Games Narratives | | | | | | | ✓ | ✓ | | | | | | |
| Working in the Computer Games Industry | | | | | | | | | ✓ | ✓ | | | | |
| Approaches to Conceptualising | | | | | | | | | | | ✓ | ✓ | | |
| Digital Concept Art | | | | | | | | | | | | | ✓ | ✓ |

**Assessment Chart**

**Please delete these Guidance Notes prior to submission of the documentation.**

| **Module Titles and Level** | **Formative Assessment Type and Week of Completion**<br>[Refer to the main formative assessment points, e.g.<br>▪ skills test, week 4<br>▪ written paper, week 6<br>This shows how the student will be supported to prepare for the summative assessment] | **Summative Assessment Type and Week of Submission**<br>[For each assessment component identify:<br>▪ the type of assessment<br>▪ the indicative submission week<br>▪ word limit<br>▪ exam/OSCE/presentation duration<br>▪ group or individual assessment] |
|---|---|---|
| Games Asset Design<br>(Level 4) | - 2D asset creation - week 3<br>- 3D asset creation - week 8<br>- Sound and music assets week 11<br>- Draft submission week 25<br>- Summative Submission week 26 / 28 | Task 1: Digital Portfolio Week 26<br><br>Task 2: Folder Week 28 |
| Games Engines<br>(Level 4) | - Explore 2D Game development techniques in a game engine environment - week 18<br>- Explore 3D Game development techniques in a game engine environment - week 20<br>- Game Level Design and Implementation Week 22<br>- Draft Submission week 24<br>- Game completed 27<br>- Written evaluative process 30 | Task 1: Game Level Week 27<br><br>Task 2: Production Log Week 30 |
| Games Culture<br>(Level 4) | - Simple game - week 3<br>- Written response - week 8<br>- Complex game - week 11<br>- Draft Game Week 16<br>- Summative Game Week 18 | Task 1: Practical Game<br>Week 18<br><br>Task 2: Essay<br>Week 22 |

| | | |
|---|---|---|
| | - Draft submission essay week 20<br>- Summative essay week 22 | |
| Games Production Management<br>(Level 4) | - Draft Submission Presentation week 10<br>- Summative submission presentation week 12<br>- Draft submission Diarised log week 13<br>- Summative Submission week 15 | Task 1: Diarised Log Week 15<br><br>Task 2: Presentation Week 12 |
| Professional Development<br>(Level 4) | - Draft Submission Negotiated Reflection week 9<br>- Summative submission presentation week 11<br>- Draft submission Evidence File week 12<br>- Summative Submission Evidence File week 14 | Task 1: Negotiated Reflection Week 11<br><br>Task 2: Evidence File Week 14 |
| Drawing Practice | - Drawing Portfolio Formative week 25<br>- Reflective essay<br>- Draft Week 28 | Task 1: Drawing Portfolio Week 25<br><br>Task 2: Reflective Log Week 28 |
| Concept Art for Games | - Portfolio Formative week 24<br>- Production Log Formative Week 26 | Task 1: Digital or Traditional Portfolio Week 24<br><br>Task 2: Production Log Week 26 |

| **Module Titles and Level** | **Formative Assessment Type and Week of Completion**<br>[Refer to the main formative assessment points, e.g.<br>▪ skills test, week 4<br>▪ written paper, week 6<br>This shows how the student will be supported to prepare for the summative assessment | **Summative Assessment Type and Week of Submission**<br>[For each assessment component identify:<br>▪ the type of assessment<br>▪ the indicative submission week<br>▪ word limit<br>▪ exam/OSCE/presentation duration<br>▪ group or individual assessment |
|---|---|---|
| Collaborative Practice (Level 5) | - Team work log week 10<br>- Games plan (production schedule) as a team complete week 15<br>- Draft production Schedule week 18<br>- Summative Submission week 20<br>- Reflective Folder Draft submission week 20<br>- Summative submission week 22 | Task 1: Production Schedule week 20<br><br>Task 2: Reflective Folder week 22 |
| Concepts and Prototypes (Level 5) | - Ideas and Concepts for development project - week 1 + 2<br>- Pitch Game Idea Week 4<br>- Skills Assessment/Team Selection Week 5<br>- Group and Individual Production tutorials Week 6 - 12 | Task 1: Pitch week 12<br><br>Task 2: Contextual Report week 15 |
| Production Skills Realisation (Level 5) | - Practical game production workshop week 12-18<br>- Audio / Visual / Logic implementation assessment week 14<br>- Skills development tutorials and presentation preparation Week 11 - 15<br>- Draft submission week 24 | Task 1: Portfolio – week 28<br><br>Task 2: Diarised Log – week 28 |

| | | |
|---|---|---|
| | - Summative submission week 28 (both) | |
| Contextual Games Narratives (Level 5) | - Simple story - week 3<br>- Essay - week 8<br>- Complex story week 11<br>- Summative submission week Story Game 17<br>- Draft submission essay week 18<br>- Summative submission Essay week 22 | Task 1: Presentation Week 17<br><br>Task 2: Essay<br>Week 22 |
| Working in the Computer Games Industry<br>(Level 5) | - 2D asset creation - week 3<br>- 3D asset creation - week 8<br>- Sound and music assets week 11<br>- Draft submission e-Marketing Campaign week 8<br>- Summative submission e-Marketing Campaign week 10<br>- Draft submission Evaluative Response week 12<br>- Summative submission Evaluative Response week 14 | Task 1: e-Marketing Campaign Week 10<br><br>Task 2: Evaluative Response Week 14 |
| Approaches to Conceptualising | - Week 12 Formative submission of Ideas portfolio<br>- Week 14 – Formative submission of Reflective Log | Task 1 – Portfolio of Ideas – Week 12<br>Task 2 – Reflective Essay – Week 14 |
| Digital Concept Art | - Week 26 Formative submission of digital portfolio<br>- Week 28 Formative submission of Production Diary | Task 1 – Digital Portfolio – Week 26<br><br>Task2 – Production Diary – Week 28 |

# Disability and Equality and Diversity Statement

Leeds City College is an inclusive organisation that is proud of its record on promoting equal opportunities and removing barriers to education and training. We welcome disabled people and strive to create an inclusive learning and working environment that respects and celebrates difference and encourages all students and employees to reach their full potential.

Leeds City College follows the guidelines of the Children and Families Act and the SEND code of practice.

**You do not have to have disability to receive support or for the college to make reasonable adjustments.**

**College procedures**
Leeds City College is committed to eliminating any unlawful discrimination, promoting equality of opportunity and promoting good relationships between different groups. We will apply this to all current and future students, employees, governors, partners, visitors and contractors delivering services on our behalf.

**The following LCC procedures reinforce this commitment:**

- **LCC Learning support policy**
- **LCC Equality and Diversity policy**
- **LCC Safeguarding Policy**
- **LCC Positive Behaviour Policy**

## Support for Higher Education courses.

The college will provide LCC HE students with additional learning support and this will be funded, in the main, by the student's Disabled Student's Allowance (DSA).

When an LCC HE student is referred for support, (either via teaching staff or by self-referral), HE support staff will meet with the student to discuss their difficulties and support needs in general terms. Where appropriate, students will be encouraged and assisted to apply for DSA through their financing body, usually Student Finance England (SFE).

Where LCC HE students need a diagnostic assessment completing to provide the required evidence for their application, (for those students with Specific Learning Difficulties such as dyslexia), the college will arrange and fund this assessment.

This DSA application process can be quite lengthy (taking approximately sixteen weeks from SFE receiving the student's initial application), so students are advised to contact the HE support team at the earliest opportunity to start this process.

Once confirmation has been received by the student from SFE of the support plan they are eligible for, HE support staff will provide the support detailed in the confirmation document, (usually 1:1 study skills support), as required.

For those students not eligible for DSA, or who do not wish to apply for it, ad hoc study skills support sessions based on demand.

For those students who require other forms of support, advice will be provided so that students are guided towards appropriate services and staff.

## Statement of library resources and services for

## Computer Games (Concept Art)

As part of the Open University (OU) approval process of Leeds City College (LCC) higher education (HE) programmes, the Librarian for each programme at LCC provides the Head of Department (HOD) with a statement[1] about the availability of resources and the provision of support services to students undertaking the programme. The HOD reviews the statement and provides a declaration of expenditure approval for required resources.

The statement has two sections and an addendum. Section I reports on the availability of library resources for the programme identified in the statement title above. Resources include books, periodicals, specific journal articles, and online databases.

Section II describes the support services provided by the Librarian, including the provision of information literacy (IL) skills development sessions and reference services.

The addendum provides a summary of resourcing costs and a declaration of expenditure approval signed by the HOD.

### Section I: library resources

All module reading lists have been reviewed for this programme. Of these, **zero** modules do not list any books, periodicals, or other resources. Please notify me if resources are required to support these modules (providing at least six weeks for the acquisition and processing of resources).

Throughout the review process, any errors identified in the bibliographical details of listed resources have been corrected and highlighted in the attached reading lists. Bibliographical details are presented in the Harvard referencing format as set out in the book *Cite them right: the essential referencing guide* (10th edn.)

**Books**

This review (and costs identified) is based on the understanding that at least one copy of each listed title (most recent edition) should be held in either the Library's printed or online book collection.

The number of students undertaking modules has not been taken into account. As a result, certain titles may not be available in appropriate quantities, and additional copies may need to be purchased. Please notify me if additional copies are required.

In order to identify the most recent available edition of all titles, forthcoming publications, and any out-of-print titles, reading lists have been checked against the library catalogue and publisher catalogues.

The total estimated cost of purchasing at least one copy of all titles (most recent editions) currently in print but not held in our collections is £**353.95.** Please notify me if you wish to purchase these titles. Any titles not purchased should be deleted from the relevant reading list.

[1] A comprehensive statement on library resources and services—detailing acquisitions expenditure, reading list holdings, facilities information, and support services—is provided to each curriculum area on an annual basis by way of the *Library+ Service Level Agreement*.

**Zero** items are not currently in print or held. It may be possible to obtain second-hand copies of out-of-print titles, but these will usually be in limited supply and may not be in good condition. Please notify me if you would like me to attempt to purchase second-hand copies. Any titles not purchased should be deleted from the relevant reading list.

**Periodicals**
Of the **five** periodical titles listed in module reading lists, the following **five** titles are not currently held in the Library's printed or online periodical collections.

| Periodical title | Cost | Notes |
|---|---|---|
| *Computers in Entertainment*, Association for Computing Machinery (ACM) | TBC | |
| *Entertainment Computing,* Elselvier | TBC | |
| *Games and Culture: A Journal of Interactive Media,* Sage Publishing | TBC | |
| *Game Studies: The International Journal of Computer Game Research,* Game Studies | TBC | |
| *Hindawi International Journal of Computer Game Technology*, Hindawi | TBC | |

The total cost of an annual subscription to these periodical titles is £**353.95**, based on current prices and exchange rates. Please notify me if you wish to purchase these titles. Any titles not purchased should be deleted from the relevant reading list.

All periodicals will be provided online, unless unavailable in this format, or the printed format is specifically requested (please notify me if you require a periodical in printed format).

**Specific journal/magazine/newspaper articles**

**Zero** articles identified in reading lists are not currently available by way of the Library's printed or online periodical collections. Though the Library may be able to supply certain unavailable articles to HE students upon request through the British Library On Demand service (up to five free articles per student per academic year), it is strongly recommended that articles from periodicals not currently held by the Library should not be included on reading lists.

**Online Databases**
Online database content is made available to library users via Search+, the Library's web-scale discovery service, accessible on the Library's website.

Databases currently available to support this programme include:

- **Ebsco Discovery**

The following databases listed in module reading lists are not currently available:

| Database name | Cost | Notes |
|---|---|---|
| n/a | | |

| | | |
|---|---|---|
| | | |

The total cost of an annual subscription to currently unavailable databases is £**0**, based on current prices and exchange rates. Please notify me if you wish to purchase these databases. Any databases not purchased should be deleted from the relevant reading list.

Database subscriptions will be reviewed annually by the Librarian and discussed with the HOD.

**Websites**
All websites listed in module reading lists have been checked to ensure currency and accuracy. Any errors identified in the bibliographical details of listed websites (such as corrections to URLs) have been corrected and highlighted in the attached reading lists. Any sites no longer extant are highlighted in the attached reading lists and should be deleted.

## Section II: library services

The Library provides the following range of services to support the learning and research activities of students undertaking this programme:

**Information literacy (IL) skills**
Librarians are available to deliver IL skills development sessions to HE students throughout the academic year. IL is understood as constituting a number of abilities and understandings relating to identifying, scoping, planning, gathering, evaluating, managing, and presenting information[2]. Skills in these areas are developed through sessions on literature searching, academic writing and referencing, and critical thinking. Sessions can be arranged as one-shot instruction sessions, focussing on specific competencies, or can be embedded within the programme as ongoing sessions covering a range of IL skills.

**[Currently, there is no mention of information literacy skills development in the programme module handbook.]**

**Reference services**
Librarians provide reference services—providing personal assistance to students seeking information—in the library, in the Student Study Zone in the University Centre, by email, or by telephone/video call. Services include support with finding and evaluating books, articles, and Web-based sources of information relevant to the subject area.

Statement submitted to **Tim Balmforth** on **22nd January 2018**.

**Rebecca Knights**
Librarian, School of Creative Arts.

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[2] In developing and delivering information literacy skills sessions, the Library relies on *The SCONUL seven pillars of information literacy: core model for higher education* developed by SCONUL in 2011.

## Addendum

**Summary of resourcing costs**

| | |
|---|---|
| Cost of purchasing at least one copy of all books (most recent editions) currently in print but not held in our collections | £353.95 |
| Cost of annual subscription to all periodicals not currently held in the Library's printed or online periodical collections | £TBC |
| Cost of annual subscription to all online databases not currently available | £n/a |
| **Total** | **£353.95 + journals** |

**Declaration of expenditure approval**

I have reviewed the above resourcing costs and approve **£353.95 (plus journals TBC)** expenditure on resource acquisition.

I will arrange for the removal of any resources not purchased at this time (identified by the Librarian) from module reading lists during the programme review process.]

**Signed**
**Tim Balmforth**

_____
**Tim Balmforth**
**Programme Manager for Computer Games Concept Art.**

**23/01/2018**