

Faculty: Faculty for the Creative and Cultural Industries

Title of Programme: Postgraduate Media Programme

Programme Code: CCPGFM

Programme Specification

Start Date: September 2008
(revised June 2009)

Date of Approval: April 2008

Associate Dean (Academic Quality): Judy Glasman

Signature

Programme Specification Postgraduate Media Programme

This programme specification (PS) is designed for prospective students, enrolled students, academic staff and potential employers. It provides a concise summary of the main features of the programme and the intended 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. More detailed information on the teaching, learning and assessment methods, learning outcomes and content for each module can be found in Definitive Module Documents (DMDs) and Module Guides.

Section 1

Awarding Institution/Body	University of Hertfordshire
Teaching Institution	University of Hertfordshire
University/partner campuses	College Lane
Programme accredited by	Not applicable
Final Award	MA / Postgraduate Diploma
All Final Award titles	MA Hyperfictions MA Interactive Multimedia (Information Design) MA Interactive Multimedia (Mobile and Locative Media) MA 3D Digital Animation MA 2D Digital Animation MA Games Art MA Photographic Media MA Model Design and Model Effects MA Special Effects MA Character Creation and Technical Effects MA Media Practices MA Screen Cultures MA Media Theories Postgraduate Diploma in Hyperfictions Postgraduate Diploma in Interactive Multimedia (Information Design) Postgraduate Diploma in Interactive Multimedia (Mobile and Locative Media) Postgraduate Diploma in 3D Digital Animation Postgraduate Diploma in 2D Digital Animation Postgraduate Diploma in Games Art Postgraduate Diploma in Photographic Media Postgraduate Diploma in Model Design and Model Effects Postgraduate Diploma in Special Effects Postgraduate Diploma in Character Creation and Technical Effects Postgraduate Diploma in Media Practices
FHEQ level of award	Masters (M)

A. Programme Rationale

Overview

This programme of study offers a coherent learning experience that addresses current and emergent activities in the Creative and Cultural Industries generally and in areas of Media particularly.

It integrates the development of practical skills and abilities with the development of theoretical perspectives and contextual knowledge. It develops the students' autonomy across a range of project management skills, in their synthesising, evaluative and critical thinking, and in terms of their ability to identify and take enterprise opportunities in commercial, professional and social environments.

The programme contains thirteen named discipline areas offered as MA and as Postgraduate Diploma awards. These share a core of common modules and are differentiated by a set of specialist discipline specific modules. This structure promotes cross-discipline discussion and maintains the enthusiasm and focus of discipline specialists, enabling the programme to focus on the key transferable skills of postgraduate study grounded in activities that have currency, relevance and application for employability and for further academic study. The award titles succinctly and accurately describe the subject of study to both prospective students and future employers.

For MA awards there is a greater emphasis on theory and context, on a body of understanding that enables an examination of the cultural resonances of the discipline. For Postgraduate Diplomas study centres on the acquisition of practical skills and a body of underlying knowledge about processes, the principles by which they operate, and the ways in which they are used.

The broad concerns of the programme are with acts of communication and the creation and transmission of meaning and cultural values through artefacts of many kinds. Common to all pathways are ideas about narrative and the cultural values of the story, its characters and setting. These concerns are clear and obvious in areas such as Animation, and Character Creation, in Hyperfictions, in Games Art, in Photographic Media, Information Design and Mobile and Locative Media, where storytelling of one kind or another is forefronted. Narrative is also a key issue in Special Effects and in Model Design and Model Effects, where apparent or illusory materiality, motion, gesture, timing, framing, sequence, contribute to the emotional and intellectual experiences of storytelling. Elsewhere, in Screen Cultures and Media Theory, narrative is the prime way of making sense of the artefacts and materials that are studied. Narrative here is an organising principle of commentaries and discussions which give account of experiences and insights, and which enable the sharing of understanding.

The programme asks of students that they effectively handle

- analysis and synthesis in relation to existing artefacts and source materials in order to gain insights and an informed perspective on how cultural phenomena may be understood and discussed, and how that understanding and discussion may further their own activities
- critical judgement and discernment about the aesthetic attributes and other stylistic tropes of work in their field, in broader cultural contexts, and in their own creative endeavours
- creativity, invention and ideas development in their own work, seeing through a number of projects in various media forms that show some originality in the application of knowledge and skills
- self-management and new learning to advance their knowledge and practice and to enable them to maintain a currency of skills and knowledge
- processes of project management and working with others
- effective communication of ideas, information, and feelings in media areas of their own choosing which takes account of audiences, display and distribution technologies and processes, and established and emerging opportunities, markets and social contexts
- a critical examination of methodologies and creative processes both generally and in their own specialist area which enables them to understand and exploit salient features and at times propose alternatives and improvements
- a knowledge and understanding of concerns, issues and activities that mark out the forefront of knowledge or professional activity in their field

Award pathways

For the award of MA the award pathways fall into two main discipline groupings – those that are Practice biased, and those that are Theory and Context biased - with a further pathway which enables a student to propose, through negotiation with tutors, a combination of study. Bringing Practice biased and Theory and Context biased awards together like this is a distinguishing feature of the programme and is a logical consequence of a teaching philosophy that seeks to integrate seamlessly the way practice is informed by theory and context, and the way that theory and context is informed by practice.

For Postgraduate Diplomas, where study emphasises the acquisition of practical skills and a body of underlying knowledge about processes, the principles by which they operate and the ways in which they are used, it is only the Practice-based disciplines that are offered. The conversion of a Postgraduate Diploma into an MA through further study is possible; this is detailed in a later section.

Creative Practice biased disciplines

Hyperfictions

Primarily concerned with telling stories, with creating fictions that delight, entertain and inform in one way or another, Hyperfictions brings together traditions and practices of narrative with technological inventiveness. Students explore among the many possibilities for innovative artefacts that combine elements of literature, cinema, computer games, and interactive toys, to create things that are more than simple hybrids of those forms.

The range of things that might be made in Hyperfictions runs through on-line text or image based stories, web art and web comics, soundtoys, podcast spoken voice narratives, txt stories, interactive cinema artefacts, narratives embedded in constructed objects, new radio forms.

Hyperfictions is about experimenting with and exploiting the aesthetic possibilities interactivity to create experiences that fascinate and are resonant with meanings, metaphors and rich emotional responses.

Interactive Multimedia (Information Design)

Throughout contemporary networked culture, multimedia is a main form of communication for reporting factual information, for providing explanations, for the sharing of ideas, and for various social and economic transactions. The effective design of these types of interaction brings together a detailed design understanding of visual and sonic elements, of the ways users may behave, and a body of technical knowledge and skills.

In Interactive Multimedia (Information Design) there is an interest in things like web pages, point-of-sales and point-of-information displays, public space guides, screen and sound based instruction manuals for products and processes, information architecture in virtual spaces, the interface of databases and other information resources.

Interactive Multimedia (Information Design) is about the careful design of interfaces that communicate clearly, accurately, effectively. It is concerned with understanding people, developing Design Heuristics, and creating artefacts that work well. There is an emphasis on design-for-purpose, on usability, legibility of text, image and interactivity itself.

Interactive Multimedia (Mobile and Locative Media)

The inter-relation of place, space and content is the central concern of Mobile and Locative Media. Building on increasingly powerful and readily available technologies such as mobile phones, personal music players, PDAs, or looking to ways in which places may be invested with additional meanings through sound, image and movement, students working in this area invent and develop new forms of content and media pleasures.

The scope of Mobile and Locative Media includes artworks for consumption on mobile devices, site specific installations as constructed objects and as experiences mediated by technologies of place such as GPS, enriched information landscapes for the interpretation of geology, archaeology and architecture, mobile musics and sound works, place dependent spoken word narratives.

Mobile and Locative Media is about creative invention, about blue-sky thinking in new areas. It is about dreaming up and developing innovative artefacts that bring delight and rewards of many kinds for emerging audiences and new markets.

Photographic Media

The widespread adoption of digital technologies to capture, edit, display and distribute photographic images has brought many new possibilities for the creation, publication and exhibition of work to a wide range of audiences and for a wide range of purposes. The same technologies bring questions about veracity and accuracy, the role of invention and imagination, and about the way that the photographic image is received, understood and consumed in today's culture. The Photographic Media pathway deals with the unique blends of fact, fiction, distinctive style and commercial practices that characterise the many forms of contemporary photography.

Students explore a range of current approaches within photographic media - ranging through studio-based constructed images and on-location documentary interpretations of cultural and social environments, to post-lens editing using digital processes to manipulate image qualities and to create compositions, to the display of projected images, the nature of images printed onto various surfaces, the use of audio-visual installations and on-line publication.

Photographic Media is about the ways in which traditional practices and digital technologies are coming together, developing new forms of photographic practices, bringing new possibilities for the creation, publication and exhibition of photographic imagery. It is concerned with communicating truths, stories, facts, and emotions in way which are visually rich and diverse.

3D Digital Animation

3D Digital Animation has become the most popular form of animated entertainment over the past ten years. At the same time it has also begun to be used by more experimental practitioners who question the appearance, form and uses that 3D Digital Animation has in present day media. The MA in 3D Digital Animation asks that students challenge their preconceptions of what 3D animation can do, and assists them in becoming innovators in the field.

3D Digital Animation students create animated content using 3D and may also mix this with film or 2D animation or any other viable media. The end products are not limited to character based narratives, they may explore abstract forms of animation, the inter-relation of sound and image, programmatic and algorithmic approaches. Student's are asked to show an ability to break new ground in terms of imaginative and distinctive uses of 3D Animation, the type and depth of research they undertake and to consider new audiences and formats for animation.

3D Digital Animation explores the range of possibilities available to the practitioner, mixing technical knowledge of the subject with the creative freedom that an understanding of theory and context of new media practices brings.

2D Digital Animation

2D Digital Animation looks at traditional animation and blends those skills and approaches with new media to form new content and formats. A knowledge of the rich heritage of 2D animation is explored while new technologies and markets such as the web are evaluated and developed. Students are asked to look at the possibilities of experimentation, both in form and content, that traditional animation has actively encouraged, and to rethink the role of 2D Digital Animation in contemporary animation markets.

2D Digital Animation students explore the possibilities of visual styles, narrative construction and character based work, while discovering the myriad of new opportunities that the growth in television channels and online animation have for the practitioner.

2D Digital Animation allows the student to develop distinctive visual styles and innovative formats, creating a fusion of the traditional art skills of the past with the digital technology of the present day, encouraging experimentation, enterprise and innovation.

Games Art

The Games Industry has developed dramatically from the days of the solo practitioner to become a global market where large teams of artists work in unison to create content for the next generation of interactive game technologies. The skills required by the Games Industry have increased enormously as the technical capabilities of real time art have broken new ground year after year. The current Games Art practitioner is likely to become a specialist in one area such as character modelling, environment creation, lighting, animating etc.

The Games Art course allows the individual to experience a variety of specialisms before choosing a pathway where they focus their skills and learning on contemporary practice and emergent developments in that area. The student creates artwork that demonstrates a knowledge of cutting edge real time technologies, styles and methodologies.

Game Art fuses the technical knowledge of realtime rendering with the aesthetic decisions and traditional skills of the artist to create the next generation of interactive entertainment.

Model Design and Model Effects

Here the concern is with the communication of ideas, information and feelings through materiality and form in both physical and media contexts.

The activity of modelling is seen to relate to both the design thinking process, in that it is a way of exploring and developing ideas and possibilities, and to the communication of ideas and information through the languages and forms of models of some kind placed in a particular context. Those contexts range from screen based media where the model may most appropriately be realised as a digital artefact, through to a museum display where a physical object is more appropriate. Underlying all uses of models are a set of common issues relating to representation, communication and their inter-relation with processes.

Model Design and Model Effects is principally concerned with the knowledge and critical discernment needed to exploit the potential of models effectively. As such it engages with:

1. competencies in a range of processes by which physical and digital models may be realised.
2. the ways in which physical and digital models interrelate in design and media.
3. ways in which the processes of communication can be understood.
4. a critical awareness of contemporary practices and investigation of future markets.
5. a concern for the values and ideas of communication through the materiality of objects.

Special Effects

Here the primary concern is with the synthesis of digital and real world technologies at the forefront of Special Effects practices to create something that is believable within its context. Special Effects may communicate via the narrative, the mise en scène or by emphasising visceral concepts within a context and is principally concerned with the knowledge and critical discernment needed to exploit the potential of effects effectively.

Special Effects encompasses theoretical and pragmatic considerations, including the use of appropriate technologies and an engagement with entrepreneurial activities, the historical contexts of the field and the evolution of the area as a distinct set of contemporary practices.

As such it engages with:

1. competencies in a range of processes by which physical and digital effects may be realised
2. the symbiotic relationship between and physical and digital effects.
2. ways in which the processes of communication can be understood.
3. a critical awareness of contemporary practices and investigation of future markets.
4. a concern for the values and ideas of illusory spectacle.

Character Creation and Technical Effects

Here the concern is with what constitutes "character" in various forms of media. Character Creation and Technical effects develops advanced knowledge of the artistic, technical and craft processes (including digital) needed to create characters and a high level of artistic and craft practices.

The area involves developing methodologies and approaches that underlie a thorough analysis of the way character's work in terms of their appearance and actions, performance and expression, the history of character design, its derivations and constituent influences. It includes the debate about fantasy versus naturalism, realism and representation, and cultural and cross-cultural influences on fictional character design in the contemporary world.

Character Creation and Technical Effects is principally concerned with the knowledge and critical discernment needed to exploit the potential of characters effectively. As such it engages with:

1. competencies in a range of processes by which physical and digital character effects may be realised.
2. the symbiotic relationship between and physical and digital effects.
3. ways in which characterisation can be understood.
4. a critical awareness of contemporary practices and investigation of future markets.
5. a concern for the values and ideas of communicating character through materials and movement.

Context and Theory biased disciplines

Screen Cultures

Primarily a context and theory led study, Screen Cultures looks at contemporary culture as a place of change, where a predominantly paper based culture of literatures is becoming one of temporary screen displays, increasingly image based. For its knowledge base Screen Cultures draws on an increasing body of commentaries, theories, and accounts of various kinds in popular culture, in academic, government and commercial research that deal with this transition. For its outcomes Screen Cultures looks to the creation of texts, artefacts, physical and on-line exhibitions that develop public understanding of the contemporary and the many historical factors at play in this transition.

Screen Cultures is about the analysis of contemporary cultural phenomena and presenting ideas and information to a range of audiences using current media.

Media Theories

The emergence of a distinctive media culture in the last century or so has seen the development of a body of theories that seek to explain how various media work, how they affect us, how they communicate directly and indirectly, how they structure, shape and change the social and cultural worlds we inhabit. Media Theories examines and evaluates some of those theories as ways of approaching and understanding media artefacts, as ways of thinking about the broader media culture, and as themselves the artefacts of particular cultural conditions. Media Theories seeks to synthesise ideas and information from many sources and to propose new approaches, strategies and methods for critically examining the role and influence of media in contemporary culture.

Media Theories is about the critical evaluation and further development of analytic approaches that engage with media culture and its various effects, delights, pleasures and artefacts.

Cross Disciplinary awards

Media Practices

This award allows a student to combine modules from other pathways to form a personalised study pathway which meets their personal interests and needs. At the beginning of study, or at some point during the programme, a student wishing to work towards this award, has to demonstrate how the combination of elements forms a coherent and cogent study programme that the student is likely to achieve, and how it relates to their post-study aspirations. As part of this award, when working towards the culminating project outcomes, the student is expected to draw on all elements of their earlier study in the work they propose to carry out. Media Practices is available to students who begin study on one award pathway and who, in the course of study, finding a shift in interests, concerns and approaches wish to change direction.

Media Practices encourages a cross-media approach within the Postgraduate Media programme, and supports students whose interests and concerns may change as their study progresses.

Teaching and Learning Strategies

The programme encourages and develops in its students an autonomy of purpose and an independence of mind based in the concept of the informed practitioner. At the heart of this is a learning and teaching methodology based around the idea of the enquiry. This concept structures our activities, promoting the transferable research skills characteristic of Postgraduate education, enhancing critical thinking and evaluation, requiring creative invention, analysis and synthesis, and ensuring practice in a range of scenarios where communication of ideas, information and feelings takes place.

That approach, which is described diagrammatically (right), enables us to be clear with applicants and students about what is expected of them, about what they can expect of us, about how they need to manage study, about how the student experience works, and about the nature of learning at Postgraduate level. It supports an explanation of the different forms of study, about the overall commitment to study time that a student is making, and about the way that learning time needs to be managed.

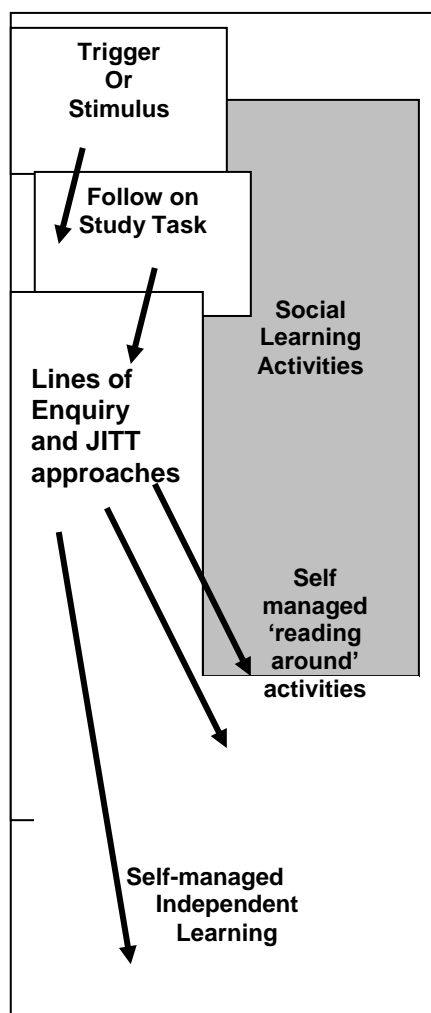
The programme deploys a mixture of general and specialist group lectures, demonstrations and workshops, seminars and symposium discussions, individual and small group face-to-face tutorials and e-mail tutorials. Its learning activities are supported by the University of Hertfordshire's on-line Learning Environment, StudyNet, which provides an always-on repository of learning materials, with links to a broad range of resources elsewhere, a range of network mediated activities such as wikis, blogs, and group chat, and remote access to Voyager, the University's library resources database, and to other on-line databases, archives and collections.

The student week is typified by an attendance day where lectures, seminars etc take place and act as 'triggers' for further study. This is usually a long day which starts around 9.30 a.m., and may finish around 7.30 p.m. Some students may also have tutorial contact on other days or be required to attend undergraduate skills based lectures and workshops elsewhere in the week to develop their skills, or to broaden their experience of particular technologies, processes or approaches.

Within the attendance day the structure of lectures, seminars, etc allows time for the essential social learning activities where peer discussion and support takes place. This key learning activity is further supported by small group activities and assignments, and through e-mail, blog and wiki contact and discussion outside the attendance day. The blogs and wikis used for social learning are open and un-monitored. They are seen as the equivalent of 'studio gossip' and are not used in any way as components of group or individual formative or summative assignments. They are places of free and frank discussion of a kind that is appropriate to a Postgraduate community with shared concerns and specialist interests.

The 'trigger' of a lecture, workshop or seminar, is commonly a short talk, lecture or demonstration given by a tutor, but may also be a piece of directed reading or a collaborative study activity in the classroom. This will usually lead into tutor-defined follow on study tasks – such things as 'read through the chapter on...', 'create a short animation that uses...', 'design a poster that illustrates...', 'create a model that...', 'prepare a seminar presentation...'. These activities are best seen as short projects that develop the student's skills, knowledge, and abilities to research, evaluate, imagine, invent, realise, and communicate. They require the acquisition of new knowledge, the development of new and existing skills, self-management of time and self-learning.

From these activities the student is expected to follow through their own lines of enquiry – these are established, developed and monitored in supervisory tutorial contacts which use Just-In-Time-Teaching strategies to respond to individual concerns and interests, and to support the student in their study.



These lines of enquiry merge into activities where the student is 'reading around the subject' – here this is their specialist field, and their personal concerns within it. 'Reading around' merges with the student's self-managed independent study and it covers a wide range of activities and engagements – it may include literally reading books, journals, magazines and newspapers, viewing web pages and blogs, watching films and television programmes, playing computer games, visiting exhibitions, undertaking field visits to places or businesses, playful and purposeful sketching in various media, reflective and meditative thinking, focussed analytic thinking about and evaluation of experiences and artefacts. It may include freelance, part-time or voluntary work, or some teaching, where the student is deploying their skills and knowledge, advancing their experience through practice, managing self and project, working with others.

Some of the self-managed independent study is used to produce work submitted for assessment.

Across the programme as a whole the self-managed independent study elements make up by far the greatest portion of study time. It is in their effective use of that time that students develop and demonstrate the responsible autonomy of a kind that characterises the successful post-graduate student. The depth and breadth of the activities the student undertakes during self-managed independent study are often directly reflected in the qualities of the work they submit for assessment.

Formative and Summative Assessments

Formative assessments are used to structure learning, to provide experience in using particular skills and methodologies, and are an opportunity to gain and demonstrate knowledge, before the assignments that lead to summative assessments take place. Students are required to complete formative assessments to an appropriate standard in order to be said to have completed a module. The work undertaken in formative assignments is appraised and students gain feedback from it. However the work does not count towards the grade outcome for the module. Formative assessments are not the same as formative feedback of the kind that comes through supervisory tutorial contact. In some modules after feedback on formative assessment assignments students are able to develop that work further as part of a summative assessment submission.

Summative assessments are used to judge the students attainment in skills and knowledge. These usually take place after precursor learning experiences that may have included formative assessments to ensure that the required skills have been gained and practiced and that there has been an opportunity to acquire subject knowledge. Summative assessments are used to gauge how well the student has performed in fulfilling module Learning Outcomes.

Assessment uses a Marking Scheme which is published to students and which conforms to the University of Hertfordshire standard pattern of assessment categories for Postgraduate work. The Marking Scheme defines the ethos of attainment within the programme. It describes the qualities of work that relate to each of the Postgraduate grade Classifications (A1 – A3: Distinction, B1 – B3: Commendation, C1 – C3: Pass), and references the Programme Level Learning Outcomes which are used in each module. The Marking Scheme enables tutors to maintain comparability across specialist pathways and to ensure parity for all students. It also enables students to understand what is expected of them and to take aboard feedback and comments through which they may improve their performance.

The Marking Scheme makes reference to and is derived from QAA Framework statements and SSEC Level Descriptors for Masters work.

Feedback

The programme manages formal feedback to students

- through commentaries on work presented for formative assessment and recorded on the programme feedback forms
- through grades and comments on summative assessment submissions recorded on programme feedback forms
- through supervisory tutorial summaries recorded on a Faculty standard Tutorial Record Form

Such feedback is informed by and has reference to the programme Marking Scheme and the Programme and Module level Learning Outcomes.

Elsewhere less formal, yet equally important, feedback comes

- through tutor comments and observations in seminars and symposiums, in workshops and in lectures, either directly to the student individually, or collaterally when talking with the group collectively or to individual members in public
- from their peers and colleagues during formal peer appraisal sessions where students consider, evaluate and comment verbally on the work of each other
- through the student's observation of the work of their peers and the application of their own critical appraisal processes, judgements and evaluations, and through reflection on their own work in the light of that of their peers
- through social learning discussions with peers on the programme and students from elsewhere in the School, Faculty, University and other institutions
- through their observations of and reflection on artefacts and examples of current and historical professional practice when they encounter them as part of lectures, seminars and during self-managed independent study activities
- through their encounters with other groups such as potential or actual employers, friends and acquaintances that are working in the industry.

Enterprise and Employability

The programme has many strategies that develop in the student an awareness of enterprise and opportunities. Some of these are articulated through particular module Learning Outcomes. These require students to address such things as markets and opportunities of a non-commercial kind, audiences and acts of consumption, how their work relates to current practices, instances and issues, and to the forefront of their area which may, of itself, be defined as much by audiences, issues and the creation of new markets as it is by advancing knowledge, the application of new technologies, the invention of new methodologies.

Raising student awareness of and attitudes towards enterprise are embedded in the programme as part of transferable skills. The entrepreneurial mindset, characterised by a critical examination of the surrounding world, by abilities to see afresh, invent, develop and promote, pervades the programme as part of the learning methodology. Seen as a defining characteristic of Postgraduate study it is vital to such things as autonomy and self-management, curiosity and the articulation of what-if scenarios, in creative invention and synthesis, in the initiative required of students who fully benefit from the programme.

Those characteristics are, of course, the very things that lead to successful careers. We anticipate that after their study with us successful students will follow a wide range of career trajectories – some will become specialist practitioners working within their chosen discipline field, some may step back from the creative process and become managers, project leaders, creative directors in a wide range of fields some of which may not yet exist. Some will become dual professionals managing a practice based career and, say, teaching, or working as both a visionary leader and as a practitioner in a specialised field. Some will go on to further Postgraduate study, undertaking research activities in a range of Media fields, contributing to the advancement of knowledge. Many will work in emergent Media areas, in the crossover areas of technology convergence, in the hybrid divergences of traditional Media adjusting to the challenges of a networked, technoscientific culture. Some will become entrepreneurs setting up companies, initiating projects, inventing new ways of doing things. All will be prepared for a lifetime of learning, for a changing world with many and diverse challenges, for working and contributing at an advanced level.

Many parts of the programme prepare students for life-long employability. There is an emphasis not only on new learning but on the management of self-learning as part of professional practice, and alongside this there is an abiding concern to understand a world that is continually changing. Another emphasis is on project management and a critically appraisal of methods and approaches to planning, organising and managing processes. This runs through the programme from the initial *creativity, enquiry, and methodology* module which critically examines the topic as ideas, through to the final large project where it is an integral component of the work. Elsewhere, the work produced in modules may become part of the student's portfolio and the experiences of learning, making, discussing, finding, handling and presenting information, of gaining good quality professional skills in their chosen area are key employment benefits.

Students are required to ground their work in contemporary professional or academic practice. This ensures that they are dealing with the forefront in their chosen specialist area and maintain validity and relevance within their work. Students may elect to work closely with their industry (which here includes social enterprises as much as commercial ones) or to follow a more personal enquiry within their studies. However, all students are required to explore the context of their work, to consider its audiences and its place within contemporary culture, to engage with its resonances in terms of its precursors, current activities and trends, markets and means of dissemination.

Collaborative Projects

As a part of this programme the student may undertake in whole or in part a Collaborative Project which involves working with an external agency for a period of time. This will usually be in the form of a commercial or social enterprise activity where the external agency sets a brief or defines task which the student undertakes and completes within a defined period. It will usually include an element of work experience that involves off-campus working and the social experience of the workplace in a mode or form that characterises the student's chosen specialist field.

Working with others outside of the programme in this way enables the student to relate their own work and personal approaches to a range of employability agendas, and to take aboard perspectives informed by current professional practice in their field. This means that the experience that the Collaborative Project brings to the student must have clearly identifiable benefits, and the activities they undertake must relate clearly to professional practice in their field, and be of an appropriate standard to contribute to Postgraduate study.

The programme does not organise or provide opportunities for Collaborative Projects for its students. Instead the programme encourages initiative and enterprise by students who wish to arrange them. It supports students who bring collaborative working opportunities into the programme by seeking to align that work with the current Learning Objectives of modules, and to integrate the collaborative project within the student's overall study load.

Collaborative Projects require the negotiation of the student's study programme. All work undertaken as part of a Collaborative Project has to be agreed in advance with module tutors and with the programme tutor. The student is required to provide adequate information about the extent, scope and nature of the proposed project, and about the standing and activities of the external agency for the programme to make a judgement about the value of the project. A written agreement will identify the Learning Outcomes that the work relates to, and the equivalent study hours it stands for, in the context of current modules, and the processes of documentation that the student will maintain during the project. The student does not commence work on a Collaborative Project until the agreement is in place.

The programme may refuse a Collaborative Project where one or more of the following conditions apply

- a the work is outside the student's chosen specialist field and unlikely to bring them benefits in terms of skills and knowledge
- b where it is difficult to align the work clearly with module Learning Outcomes or programme level Learning Outcomes
- c where the project represents an excessive load on the student given their overall pattern of study at the time or for the duration of the Collaborative Project
- d where the work or activity the student will be engaged in is inappropriate to Postgraduate study
- e where the status or nature of the external agency is inappropriate
- f where the nature of the project is unlikely to bring the student benefits in terms of employability agendas of experience of, or insights into, professional practice

Prior to commencement it is the student's responsibility to ensure that all documents that the programme requires (e.g. workplace insurance, contractual obligations) are in place and accurately completed.

During the Collaborative Project the student will maintain a documentary log (in written form, as a video log, as a weblog or in some other appropriate form) which is essentially reflective in its nature.

Collaborative Project work is likely to exclude such things as working towards a submission for a festival, exhibition, or open-call commission. Those activities are worthwhile, and may be brought within the scope of

the student's overall studies by other approaches, but they will not usually meet the requirement for 'the social experience of the workplace' which sits at the heart of the Collaborative Project.

Industry Links

The programme recognises that the Creative and Cultural Industries sector, its main industrial context, includes a wide range of commercial and social enterprise activities. Important parts of the curriculum address those activities and develop in students an awareness and understanding of the diversity of the Creative and Cultural Industries and their importance within local, national and global economic structures.

The programme manages the currency of its curriculum and approaches through self critical reflexive teaching and through constant reference to the contexts of student work. As part of this the programme seeks to develop and maintain close links with industry of a kind that are appropriate for a post-graduate programme dealing with a notably diverse range of media disciplines. Many of these links develop through students and alumni, and through the professional and research engagement of teaching staff.

The programme is industry facing, and centred on the issues of creativity and wealth creation in the media sectors of a knowledge economy. It is not, however, limited to immediate commercial concerns. The programme recognises that not all students will be commercially led, that many will have other motivations and interests including practice based research, alternative and sub-cultural allegiances, political and cultural agendas for change and innovation, and it values those positions and stances. Some of our students will want to step-beyond current industrial practice, to take ideas further and innovate new approaches, methodologies and bodies of aesthetic pleasures. In this the programme values experimentation and risk-taking, it encourages speculation and creative enquiry as much as it recognises and rewards commercially oriented work and 'client centred' approaches to the communication of ideas, information and feelings.

M-Levelness

In thinking about the attainment of students the Postgraduate Media programme is informed by SEEC descriptors of Master's Level and QAA descriptors of Masters level attainment. Although there is no Subject Benchmark for Postgraduate work in Media (as of this date), the statements here relate to and draw on those for Communication, Media, Film and Cultural Studies at undergraduate level.

A successful student on this programme is able to:-

work autonomously in professional and academic practice and in complex, unpredictable and incomplete contexts that may require innovative approaches and advanced capabilities. In this they will demonstrate technical expertise, performing confidently and with a high degree of competence, an ability to handle information effectively, and to manage themselves, time and resources effectively.

take an overview of the current issues in their field of practice or specialism, demonstrating an awareness of the implications of ethical dilemmas and other matters at or near the forefront, and having a grasp of the field that is systematic.

work with others, to take responsibility for self and others and where appropriate to work proactively with others to formulate solutions to practical and ethical problems. They can lead and work within a group, making good use of the capabilities and capacities of group members towards a shared goal.

have a depth of knowledge and an ability to apply it in their specialised area and across related areas, and they can work at and with advanced levels of theoretical and applied practical knowledge. They can identify and analyse relevant problems and propose solutions in a confident and autonomous manner.

approach a task analytically, handling complex, incomplete or contradictory information and undertake actions to complete a task appropriately. They can deploy skills in unusual situations, apply existing skills and knowledge in new ways, and when appropriate identify and manage new learning. They can use and critique methodologies that relate to their

specialist discipline and to other related areas and, when appropriate, propose alternative methodologies or approaches.

bring together ideas and information from diverse sources and manage a synthesis that creates new solutions or methods, or new insights. They are able to think creatively and imaginatively to invent, develop and realise artefacts of many kinds both within their specialist area and other areas of the curriculum that are fit for their purposes in terms of audience, context, resources and other factors, and which relate to ideas of enterprise and opportunity.

generate and evaluate alternative approaches, methods or solutions, and can articulate their reasoning and judgment. They habitually reflect and consider their own and, where appropriate others', approaches and ideas in order to better themselves. They can justify the outcomes of reflective and evaluative processes.

identify opportunities and act with enterprise to develop artefacts and other materials, methodologies and processes which address markets and other, non-commercial, domains of consumption, audiences, issues and vectors of distribution which are fit for purpose in their context.

accurately and with integrity evaluate, appraise and report on their own work and the work of others using stated methods or criteria, or, where appropriate, by developing new methods and approaches.

communicate confidently in academic and professional contexts to specialist and general audiences; make good use of their understanding of the interplay of audiences and registers, situations and contexts, vocabularies, codes and languages of many kinds.

Postgraduate Diploma awards and conversion to Masters

The programme offers awards at Postgraduate Diploma or at Masters standards of attainment. The Postgraduate Diplomas are in practice-biased disciplines and present learning opportunities for the further development of process skills, knowledge and understanding. These awards foreground practical aspects and have less emphasis on theoretical and contextual concerns such as the cultural resonance of practice and the kinds of understanding that come from deploying theoretical approaches to the cultural, semantic and semiotic analysis of artefacts. Postgraduate Diplomas maintain an appropriate engagement in critical thinking through an examination of methodologies of creativity and enquiry, project planning and project management, and a consideration of audiences and markets. Postgraduate Diplomas may be studied in full-time and part-time modes, and may be part of lifelong learning or return to study strategies for people in professional employment. Normally, a Postgraduate Diploma student may transfer to the Masters programme during the first semester of study (for Full-time students, during the first year for part-time students). The student and the programme tutor will then devise a pattern of study that ensures the student has an opportunity to catch up on any work missed.

On completion of a Postgraduate Diploma in a named discipline, or within a period afterwards during which their work remains current (normally within a five year period), a student may undertake further study in order to gain a Masters award. In order to do this the student has to undertake 60 credits worth of further study. Those 60 credits are made up of the Media Discourses module (30 credits) and the Part 2 Project module (30 credits). In these modules the student's engagement with media theories, their contextual knowledge, skills of analysis, and their understandings of artefacts through the strategies of critical discussion are further developed. In the Part 2 Project module the student negotiates and proposes a pattern of study which, drawing on the previously completed pg Diploma Project module, extends that work in both theoretical/contextual areas and practical areas to meet the Learning Outcome requirements of a Masters project. This module then becomes the kind of autonomously managed self-study experience that characterises the final stages of the Masters programme.

B. Educational Aims of the Programme

The programme has been devised in accordance with the University's general educational aims of programmes of study as set out in UPR AS/C/3 (2006).

Additionally this programme aims to:

Prepare students for the challenges of working professionally in a range of Media and Media related fields by developing their

- creativity, curiosity, analytic and synthesising skills and practices
- ability to communicate ideas, information and feelings effectively
- technical understanding and abilities to work with process knowledge and skills
- ability to carry out enquiries of many kinds and to locate, evaluate and handle information from diverse sources
- awareness of audiences, enterprise and opportunity, and the contributions of the Creative Industries within broader cultural, social and economic contexts
- autonomy and ability to plan and manage projects, self and others
- understanding of issues, debates and theories that characterise their chosen specialist field

C. Intended Learning Outcomes

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, skills and other attributes in the following areas. The programme outcomes are referenced to the Framework for Higher Education Qualifications in England, Wales and Northern Ireland (2001), and relate to the typical student. Additionally, the SEEC Credit Level Descriptors for Further and Higher Education 2003 and the Benchmarks for have been used as a guiding framework for curriculum design.

Knowledge and Understanding of:	Teaching/learning methods & strategies	Assessment
A1 some of the methodologies of enquiry, research, planning, management and practice currently deployed in their chosen field and in wider professional and academic environments	Acquisition of knowledge and understanding is through a mixture of general and specialist group lectures, demonstrations and workshops, seminars and symposium discussions,	Knowledge and understanding are assessed through a mixture of verbal assignments using spoken and written media, posters and presentations, project outcomes and commentaries of various kinds.
A2 some of the methodologies of enquiry, research and practice currently deployed in their chosen field and in wider professional and academic environments	individual and small group face-to-face tutorials and e-mail tutorials, processes of enquiry conducted during self-managed independent study,	
A3 some of the antecedent processes, examples, instances, artefacts, theories and key figures of their chosen field, and ...(link to B3)	reflective consideration of project work in process and on completion	
A4 some of the factors and conditions that influence	Throughout, the learner is encouraged to undertake independent study both to	

<p>audiences, spectators, participants, and the vectors of dissemination and distribution in their chosen field, and ... (link to B4)</p> <p>A5 concepts of enterprise and opportunity, cultural, social and economic wealth creation, and the contribution of the Creative Industries within a knowledge economy</p> <p>A6 some of the factors which make up good practice in communication in professional and academic environments generally and in their chosen field specifically</p>	<p>supplement and consolidate what is being taught/learnt and to broaden their individual knowledge and understanding of the subject.</p>	
<p>Intellectual skills - able to:</p>	<p>Teaching/learning methods & strategies</p>	<p>Assessment</p>
<p>B1 critically examine, evaluate and deploy a range of methodologies in support of enquiry, research and creative practice both professionally and in terms of academic environments showing as appropriate abilities to examine and analyse, bring together and synthesise from, invent and develop ideas, information, concepts and experiences</p> <p>B2 identify and propose enterprise opportunities and solutions using creativity and an understanding of contexts</p> <p>B3 (from A3) ... ways in which these may be discussed, analysed and critiqued</p> <p>B4 (from A4)... some of the ways these may be understood, discussed, analysed and critiqued</p> <p>B5 make sound judgements about the aesthetic and communicative properties of a range of media artefacts produced by themselves and others, and show an ability to analyse and discuss artefacts' appropriateness for a given purpose</p>	<p>Intellectual skills are developed through the methods and strategies set out in A above.</p> <p>Throughout, the learner is encouraged to develop intellectual skills further by independent study</p>	<p>Intellectual skills are assessed through the methods and strategies set out in A above.</p>

Practical skills - able to:	Teaching/learning methods & strategies	Assessment
<p>C1 effectively deploy some of the current practices, techniques and technologies in their field within a defined practice that acknowledges current debates, issues and concerns</p> <p>C2 propose, invent, develop and realise, and evaluate artefacts within their chosen field that address the forefront of the discipline, the needs of audiences and the requirements of vectors of dissemination</p> <p>C3 make good use of a range of media and technologies to communicate ideas, information and feelings</p>	<p>Practical skills are developed through workshops, demonstrations, and lecture discussions of underlying principles, theories and processes, through the use of skills and bodies of practice during self-managed independent study.</p>	<p>Practical skills are assessed through coursework assignments and project realisation.</p>
Transferable skills - able to:	Teaching/learning methods & strategies	Assessment
<p>D1 work in an autonomous way showing initiative and personal direction in enquiry, research and creative practice in professional and academic situations</p> <p>D2 make good use of time and resources in a range of situations</p> <p>D3 communicate clearly in a range of professional and academic environments using various media appropriate to the setting and purpose</p> <p>D4 able to identify and manage self-learning of skills and knowledge</p> <p>D5 manage self and work with others, and use recognised project management techniques and other methodologies to realise a range of professional and academic outcomes</p>	<p>Transferable skills are developed throughout the programme as part of self-managed independent study, in social learning situations and other group work activities, through reflection and commentaries on the work of self and others, through project process and realisation.</p> <p>Throughout, the learner is encouraged to develop transferable skills by maintaining a record of evidence and completing a personal development plan.</p>	<p>Transferable skills are assessed through coursework assignments and project realisation.</p>

D. Programme Structures, Features, Levels, Modules, and Credits

The programme is offered in full-time (1 year) and part-time (2 years) modes, and leads to the award of either an MA with one of the following titles:

- MA Hyperfictions
- MA Interactive Multimedia (Information Design)
- MA Interactive Multimedia (Mobile and Locative Media)
- MA 3D Digital Animation
- MA 2D Digital Animation
- MA Games Art
- MA Photographic Media
- MA Model Design and Model Effects
- MA Special Effects
- MA Character Creation and Technical Effects
- MA Media Practices
- MA Screen Cultures
- MA Media Theories

or to a Postgraduate Diploma with one of the following titles:

- Postgraduate Diploma in Hyperfictions
- Postgraduate Diploma in Interactive Multimedia (Information Design)
- Postgraduate Diploma in Interactive Multimedia (Mobile and Locative Media)
- Postgraduate Diploma in 3D Digital Animation
- Postgraduate Diploma in 2D Digital Animation
- Postgraduate Diploma in Games Art
- Postgraduate Diploma in Photographic Media
- Postgraduate Diploma in Media Practices
- Postgraduate Diploma in Model Design and Model Effects
- Postgraduate Diploma in Special Effects
- Postgraduate Diploma in Character Creation and Technical Effects

Programme Structure

The programme structure and progression information below (Table 1a and 1b) is provided for the award. Any interim awards are identified in Table 1b. The Programme Learning Outcomes detailed above are developed and assessed through the constituent modules. Table 2 (in section 2) identifies where each learning outcome is assessed.

Table 1a Outline Programme Structure MA awards

All students undertake these three core modules and are required to gain a pass in each to attain the award of MA.

Core Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Creativity, Enquiry and Methodology	MMMF0021	15	0	100	A, B, C
Creative Enterprises and Project Scenarios	MMMF0020	15	0	100	A, B, C
Masters Project	MMMF0025	60	0	100	A, B, C, AB, BC, CA, ABC

Hyperfictions

For the award of MA Hyperfictions, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Hyperfictions Practices	MMM0056	30	0	100	A, B, C, AB, BC, CA
Hyperfictions Developments	MMM0054	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMM0023	30	0	100	A, B, C, AB, BC, CA

Interactive Multimedia (Information Design)

For the award of MA Interactive Multimedia (Information Design), in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Information Design Practices	MMM0026	30	0	100	A, B, C, AB, BC, CA
Information Design Developments	MMM0041	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMM0023	30	0	100	A, B, C, AB, BC, CA

Interactive Multimedia (Mobile and Locative Media)

For the award of MA Interactive Multimedia (Mobile and Locative Media), in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Mobile and Locative Media Practices	MMM0027	30	0	100	A, B, C, AB, BC, CA
Mobile and Locative Media Developments	MMM0043	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMM0023	30	0	100	A, B, C, AB, BC, CA

3D Digital Animation

For the award of MA 3D Digital Animation, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
3D Digital Animation Practices	MMM0031	30	0	100	A, B, C, AB, BC, CA
3D Digital Animation Developments	MMM0044	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMM0023	30	0	100	A, B, C, AB, BC, CA

2D Digital Animation

For the award of MA 2D Digital Animation, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
2D Digital Animation Practices	MMM0029	30	0	100	A, B, C, AB, BC, CA
2D Digital Animation Developments	MMM0050	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMM0023	30	0	100	A, B, C, AB, BC, CA

Games Art

For the award of MA Games Art, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Games Art Practices	MMMF0030	30	0	100	A, B, C, AB, BC, CA
Games Art Developments	MMMF0045	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMMF0023	30	0	100	A, B, C, AB, BC, CA

Photographic Media

For the award of MA Photographic Media, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Photographic Media Practices	MMMF0035	30	0	100	A, B, C, AB, BC, CA
Photographic Media Developments	MMMF0049	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMMF0023	30	0	100	A, B, C, AB, BC, CA

Model Design and Model Effects

For the award of MA Model Design and Model Effects, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Model Design and Model Effects Practices	MMMF0033	30	0	100	A, B, C, AB, BC, CA
Model Design and Model Effects Developments	MMMF0046	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMMF0023	30	0	100	A, B, C, AB, BC, CA

Special Effects

For the award of MA Special Effects, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Special Effects Practices	MMMF0032	30	0	100	A, B, C, AB, BC, CA
Special Effects Developments	MMMF0047	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMMF0023	30	0	100	A, B, C, AB, BC, CA

Character Creation and Technical Effects

For the award of MA Character Creation and Technical Effects, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Character Creation and Technical Effects Practices	MMMF0034	30	0	100	A, B, C, AB, BC, CA
Character Creation and Technical Effects Developments	MMMF0048	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMMF0023	30	0	100	A, B, C, AB, BC, CA

Media Practices

For the award of MA Media Practices, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Media Practices Projects	MMMFM0028	30	0	100	A, B, C, AB, BC, CA
Media Practices Developments	MMMFM0042	30	0	100	A, B, C, AB, BC, CA
Media Discourses	MMMFM0023	30	0	100	A, B, C, AB, BC, CA

Screen Cultures

For the award of MA Screen Cultures, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Screen Cultures Practices	MMMFM0038	30	0	100	A, B, C, AB, BC, CA
Screen Cultures Developments	MMMFM0053	30	0	100	A, B, C, AB, BC, CA
Media Literacies	MMMFM0022	30	0	100	A, B, C, AB, BC, CA

Media Theories

For the award of MA Media Theories, in addition to core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Media Theories Practices	MMMFM0037	30	0	100	A, B, C, AB, BC, CA
Media Theories Developments	MMMFM0051	30	0	100	A, B, C, AB, BC, CA
Media Literacies	MMMFM0022	30	0	100	A, B, C, AB, BC, CA

The award of an MA requires 180 credit points achieved at M level.

Structure of Full time MA awards

Practice biased awards

Semester A		Semester B		Semester C
Creativity, Enquiry, and Methodology (15)	Media Discourses (30)*	Creative Enterprise and Project Scenarios (15)*	Masters Project (60)	
Discipline Practices (30)		Discipline Developments (30)		

Theory and context-biased awards

Semester A		Semester B		Semester C
Creativity, Enquiry, and Methodology (15)	Media Literacies (30)*		Creative Enterprise and Project Scenarios (15)*	Masters Project (60)
Discipline Practices (30)		Discipline Developments (30)		

Structure of Part time MA awards

Practice-biased MA awards

Year 1			Year 2		
Semester A	Semester B	Semester C	Semester A	Semester B	Semester C
Creativity, Enquiry, and Methodology (15)	Media Discourses (30)		Creative Enterprise and Project Scenarios (15)*	Masters Project (60)	
Discipline Practices (30)		Discipline Developments (30)			

Theory/Context-biased MA awards

Year 1			Year 2		
Semester A	Semester B	Semester C	Semester A	Semester B	Semester C
Creativity, Enquiry, and Methodology (15)	Media Literacies (30)		Creative Enterprise and Project Scenarios (15)*	Masters Project (60)	
Discipline Practices (30)		Discipline Developments (30)			

Table 1a Outline Programme Structure Postgraduate Diploma awards

All students undertake these core modules and are required to gain a Pass in order to attain the award of Postgraduate Diploma.

Core Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Creativity, Enquiry and Methodology	MMM0021	15	0	100	A, B, C
Creative Enterprises and Project Scenarios	MMM0020	15	0	100	A, B, C
Diploma Project	MMM0024	30	0	100	A, B, C, AB, BC, CA, ABC, BCA

Hyperfictions

For the award of Postgraduate Diploma in Hyperfictions, in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Hyperfictions Practices	MMMMF0056	30	0	100	A, B, C, AB, BC, CA
Hyperfictions Developments	MMMMF0054	30	0	100	A, B, C, AB, BC, CA

Interactive Multimedia (Information Design)

For the award of Postgraduate Diploma in Interactive Multimedia (Information Design), in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Information Design Practices	MMMMF0026	30	0	100	A, B, C, AB, BC, CA
Information Design Developments	MMMMF0041	30	0	100	A, B, C, AB, BC, CA

Interactive Multimedia (Mobile and Locative Media)

For the award of Postgraduate Diploma in Interactive Multimedia (Mobile and Locative Media), in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Mobile and Locative Media Practices	MMMMF0027	30	0	100	A, B, C, AB, BC, CA
Mobile and Locative Media Developments	MMMMF0043	30	0	100	A, B, C, AB, BC, CA

3D Digital Animation

For the award of Postgraduate Diploma in 3D Digital Animation, in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
3D Digital Animation Practices	MMMMF0031	30	0	100	A, B, C, AB, BC, CA
3D Digital Animation Developments	MMMMF0044	30	0	100	A, B, C, AB, BC, CA

2D Digital Animation

For the award of Postgraduate Diploma in 2D Digital Animation, in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
2D Digital Animation Practices	MMMMF0029	30	0	100	A, B, C, AB, BC, CA
2D Digital Animation Developments	MMMMF0050	30	0	100	A, B, C, AB, BC, CA

Games Art

For the award of Postgraduate Diploma in Games Art, in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Games Art Practices	MMMF0030	30	0	100	A, B, C, AB, BC, CA
Games Art Developments	MMMF0045	30	0	100	A, B, C, AB, BC, CA

Photographic Media

For the award of Postgraduate Diploma in Photographic Media, in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Photographic Media Practices	MMMF0035	30	0	100	A, B, C, AB, BC, CA
Photographic Media Developments	MMMF0049	30	0	100	A, B, C, AB, BC, CA

Model Design and Model Effects

For the award of Postgraduate Diploma in Model Design and Model Effects, in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Model Design and Model Effects Practices	MMMF0033	30	0	100	A, B, C, AB, BC, CA
Model Design and Model Effects Developments	MMMF0046	30	0	100	A, B, C, AB, BC, CA

Special Effects

For the award of Postgraduate Diploma in Special Effects, in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Special Effects Practices	MMMF0032	30	0	100	A, B, C, AB, BC, CA
Special Effects Developments	MMMF0047	30	0	100	A, B, C, AB, BC, CA

Character Creation and Technical Effects

For the award of Postgraduate Diploma in Character Creation and Technical Effects, in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Character Creation and Technical Effects Practices	MMMF0034	30	0	100	A, B, C, AB, BC, CA
Character Creation and Technical Effects Developments	MMMF0048	30	0	100	A, B, C, AB, BC, CA

Media Practices

For the award of Postgraduate Diploma in Media Practices, in addition to the core modules, students must pass:

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Media Practices Projects	MMMFM0028	30	0	100	A, B, C, AB, BC, CA
Media Practices Developments	MMMFM0042	30	0	100	A, B, C, AB, BC, CA

The award of a Postgraduate Diploma requires 120 credit points at M Level.

Structure of Postgraduate Diploma awards

Full time

Semester A		Semester B	
Creativity, Enquiry, and Methodology (15)	Creative Enterprise and Project Scenarios (15)*	Diploma Project (Practice) (30)	
Discipline Practices (30)		Discipline Developments (30)	

Part time

Year 1			Year 2		
Semester A	Semester B	Semester C	Semester A	Semester B	Semester C
Creativity, Enquiry, and Methodology (15)			Creative Enterprise and Project Scenarios (15)*		
Discipline Practices (30)		Discipline Developments (30)		Diploma Project (Practice) (30)	

Postgraduate Diploma to MA Conversion

A student holding a Postgraduate Diploma may extend their study to an MA award. To do this requires the student to pass in these modules.

Compulsory Modules Module Title	Module Code	Credit Points	% examination	% coursework	Semester
Media Discourses	MMMFM0023	30	0	100	A, B, C, AB, BC, CA
Part 2 Project	MMMFM0036	30	0	100	

Outline of conversion of Postgraduate Diploma to MA award

Postgraduate Diploma 120 credits	Conversion programme
	Media Discourses (30 credits) Semesters A and B
	Part 2 Project (30 credits) Semesters A, B, C, BC, CA, AB (by negotiation of study load)

Table 1b Interim awards available

The programme provides the following interim and full awards:

Award	Minimum requirements	Available at end of (normally):
Postgraduate Certificate	60 credit points, including at least 30 at level M	1-2 Semesters
Postgraduate Diploma	120 credit points, including at least 60 at level M	2, 3 Semesters
Masters	180 credit points including at least 120 at level M	3 Semesters

Masters and Diploma awards can be made "with Distinction" or "with Commendation" where criteria as described in UPR AS/C/5 and the students' handbook are met.

E. Support for students and their learning

Students are supported by:

- A Programme Tutor
- Personal Tutors to provide academic and pastoral support
- Student representatives on programme committees
- A designated programme administrator
- An induction week at the beginning of the academic session
- Overseas Student Orientation and English Language Support
- An extensive Learning Resources Centre, incorporating a library and computer centre
- A substantial Student Centre that provides advice on issues such as finance, University regulations, legal matters, accommodation, international student support, etc
- Office of Dean of Students, incorporating Chaplaincy, Counselling and nursery
- Medical Centre
- A Faculty-based Disabled Student Co-ordinator
- An Equal Opportunities Officer
- The Students' Union
- Guided student-centred learning through the use of StudyNet
- A Careers Service for all current students and graduates
- Faculty Technical Officers
- Computer suites, workshops and study space
- A Faculty Postgraduate Centre

F. Entry requirements

The normal entry requirements for the programme are:

Entry is normally at a 2:2 or above degree (BA or BSc) in a field related to the award the applicant intends to study.

Entry is also possible with a degree in an unrelated field where the applicant can demonstrate a knowledge of their chosen field, an appropriate depth of skills and practice in its broad areas, and a body of understanding, knowledge and academic practices of an appropriate kind.

The programme welcomes and encourages admissions through professional or other experiences that demonstrate an appropriate level of preparedness in skills, knowledge and abilities to communicate ideas, and which indicate that the applicant will benefit from postgraduate study. Such applicants need not have prior formal qualifications at degree level.

In all instances applicants are required to demonstrate through a portfolio of work, and in a face-to-face or distance interview process, a confident and competent range of practical skills in their chosen discipline area, or a body of related skills that demonstrate a preparedness for intensive new learning in workshop or software processes.

Students from overseas also require a formal certification of English competence at the standard set by the University for Postgraduate entry.

The programme is subject to the University's Principles, Policies, Regulations and Procedures for the Admission of Students to Undergraduate and Taught Postgraduate Programmes and will take account of University policy and guidelines for assessing accredited prior learning (APL) and accredited prior experiential learning (APEL).

Section 2

Programme management

JACS code(s) To be confirmed	W280: Hyperfictions Interactive Multimedia (Information Design Interactive Multimedia (Mobile and Locative Media) 3D Digital Animation 2D Digital Animation Games Art W600: Screen Cultures Media Theories W614: Character Creation Special Effects W640: Photographic Media W900: Model Design and Model Effects
Modes of study	F/T, P/T
Intakes	Semesters A, B, C
Relevant QAA subject benchmarking group	N/A
Date of validation/last periodic review	12 March 2004
Date of production/ last revision of PS	20 March 2007
Relevant cohorts	Students entering from September 2008 onwards
Faculty	Faculty for the Creative and Cultural Industries
Administrative School(s)/Departments	School of Film, Music and Media

Course (i.e. Pathway Point) Titles	Course (i.e. Pathway Point) Codes
Full Time Year 1 Semester A Full Time Year 1 Semester B Full Time Year 1 Semester C Part Time Year 1 Semester A Part Time Year 2 Semester A Part Time Year 1 Semester B Part Time Year 2 Semester B Part Time Year 1 Semester C Part Time Year 2 Semester C Part Time Year 3 Semester C	
Hyperfictions	HYPF1/F1B/F1C HYPP1/2 HYP1B/P2B HYP1C/P2C/P3C
Interactive Multimedia (Information Design)	IMIDF1/F1B/F1C IMIDP1/P2 IMIDP1B/P2B IMIDP1C/P2C/P3C
Interactive Multimedia (Mobile and Locative Media)	IMOBF1/ F1B/F1C IMOBP1/P2 IMOBP1B/P2B IMOBP1C/P2C/P3C

3D Digital Animation	ANMF1/F1B/F1C ANMP1/2 ANMP1B/P2B ANMP1C/P2C/P3C
2D Digital Animation	2DANMF1/F1B/F1C 2DANMP1/P2 2DANMP1B/P2B 2DANMP1C/P2C/P3C
Games Art	GAF1/F1B/F1C GAP1/2 GAP1B/P2B GAP1C/P2C/P3C
Photographic Media	PHMF1/F1B/F1C PHMP1/2 PHMP1B/P2B PHMP1C/P2C/P3C
Model Design and Model Effects	MODF1/F1B/F1C MODP1/2 MODP1B/P2B MODP1C/P2C/P3C
Special Effects	SPEF1/F1B/F1C SPEP1/2 SPEP1B/2B SPEP1C/2C/3C
Character Creation and Technical Effects	CHCRF1/F1B/F1C CHCRP1/P2 CHCRP1B/P2B CHCRP1C/2C/3C
Media Practices	MPF1/F1B/F1C MPP1/2 MPP1B/P2B MPP1C/P2C/P3C
Screen Cultures	SCULF1/F1B/F1C SCULP1/2 SCULP1B/2B SCULP1C/2C/3C
Media Theories	METHF1/F1B/F1C METHP1/METHP2 METHP1B/P2B METHP1C/P2C/P3C
Postgraduate Diploma Route only	
Full Time Year 1 Semester A	PGMDF1
Full Time Year 1 Semester B	PGMF1B
Full Time Year 1 Semester C	PGMF1C
Part Time Year 1 Semester A	PGMDP1
Part Time Year 1 Semester B	PGMDP1B
Part Time Year 1 Semester C	PGMDP1C
Part Time Year 2 Semester A	PGMDP2
Part Time Year 2 Semester B	PGMDP2B
Part Time Year 2 Semester C	PGMDP2C
Part Time Year 3 Semester C	PGMDP3C

The programme is managed by;

- Head of School
- Associate Head of School who has delegated responsibility for programmes in
- A Course/Programme Tutor who is responsible for the day to day management
- An Admissions Tutor, with specific responsibility for open days and selection
- A designated Programme Administrator to deal with day to day administration associated with the programme
- Module Co-ordinators who are responsible for individual modules
- A programme committee, the membership of which includes Programme Tutor and Programme administrator, all contributing teaching staff, student representatives, Technical Officer

Programme-specific assessment regulations

The programme is compliant with the University's generic assessment regulations (Structure and Assessment Regulations for Academic Programmes, UPR AS/C/5) with the exception of those listed below, which have been specifically approved by the University:

Not applicable.

Other sources of information

- Definitive Module Documents
- Module Guides
- Student Handbook
- Programme Specification website:
<http://perseus.herts.ac.uk/uhinfo/administration/aqo/programmes/programmes.cfm>
- University of Hertfordshire Prospectus website:
http://perseus.herts.ac.uk/prospectus/prospectus_home.cfm
- QAA Benchmark Statement website:
<http://www.qaa.ac.uk/academicinfrastructure/benchmark/default.asp>
- The Framework for Higher Education Qualifications in England, Wales and Northern Ireland, 2001:
<http://www.qaa.ac.uk/academicinfrastructure/FHEQ/EWNI/default.asp>
- SEEC Credit Level Descriptors for Further and Higher Education 2003: <http://www.seec-office.org.uk/creditlevel descriptors2003.pdf>
- External Quality Review report website:
http://www.qaa.ac.uk/revreps/inst_reports.asp?instID=H-0060
- Teaching Quality Information (TQI) website:
<http://www1.tqi.ac.uk/sites/tqi/home/index.cfm>
- University of Hertfordshire Academic Quality Office website:
<http://perseus.herts.ac.uk/uhinfo/administration/aqo/general/aqo.cfm>
- Structure & Assessment Regulations - Undergraduate & Taught Postgraduate Programmes, UPR AS/C/5:
<http://www.herts.ac.uk/secreg/upr/AS-C-5.htm>
- Learning and Teaching Policy and General Educational Aims, UPR AS/C/3:
<http://www.herts.ac.uk/secreg/upr/AS-C-3.htm>
- Admissions - Undergraduate & Taught Postgraduate Students, UPR AS/C/4:
<http://www.herts.ac.uk/secreg/upr/AS-C-4.htm>
- Academic Quality, UPR AS/C/1:
<http://www.herts.ac.uk/secreg/upr/AS-C-1.htm>
- Index of UPRs for students:
http://www.herts.ac.uk/secreg/upr/upr_azlist_student_info.htm

University policies relevant to the Programme

The University undertakes to use all reasonable endeavours to deliver, assess and administer this programme in accordance with this Programme Specification. At the same time it is recognised that it is in the nature of academic developments that changes, for example to the structure, curriculum, and assessment of a programme may be necessary in order to ensure that the programme remains up to date, in response to issues raised as a result of on-going monitoring and evaluation, and/or in order to conform to new regulatory requirements imposed by this institution, by professional or statutory bodies, or by national or governmental bodies.

The programme operates within the guidelines and policies relating to equal opportunities and environmental issues which may be agreed from time to time by the Board of Governors and/or the Academic Board of the University.

Where the programme is offered in collaboration with another institution these policies and guidelines will normally be those of the partner institution.

The programme operates in accordance with the University's Regulations Governing Studies Involving the Use of Human Subjects (UPR AS/A/2) agreed from time to time by the Academic Board of the University. However, where the programme is offered in collaboration with another institution (for example through a franchise arrangement for all or part of the programme) then specific approval must be obtained from the University for the operation of the programme within ethical guidelines prepared by the partner institution. The partner institution will be responsible for all insurance liability in connection with the observance of ethical guidelines.

Signed



Date: 03/06/09

Chair of Faculty Academic Quality Enhancement Committee

If you would like this information in an alternative format please contact:

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Administrator: Academic Quality

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Telephone: 01707 285344

Table 2: Development of Programme Learning Outcomes in the Constituent Modules

This map identifies where the programme learning outcomes are assessed in the constituent modules. It provides (i) an aid to academic staff in understanding how individual modules contribute to the programme aims (ii) a checklist for quality control purposes and (iii) a means to help students monitor their own learning, personal and professional development as the programme progresses.

PRACTICE-BIASED MA AWARDS

		Programme Learning Outcomes (as identified in section 1 and the following page)																					
		Knowledge & Understanding						Intellectual Skills					Practical Skills					Transferable Skills					
Module Title		Module Code	A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	B5	C1	C2	C3	D1	D2	D3	D4	D5		
Level M	Creativity, Enquiry and Methodology (15)	MMMF0021		X	X	X		X	X	X	X	X			X	X	X	X	X	X			
	<i>Discipline</i> Practices (30)		X		X	X		X	X	X	X	X			X	X	X	X	X	X	X	X	
	Media Discourses (30)	MMMF0023	X	X	X	X		X	X	X	X	X			X	X	X	X	X	X			
	<i>Discipline</i> Developments (30)		X	X	X	X	X	X	X	X	X	X	X			X	X	X	X	X	X	X	X
	Creative Enterprises and Project Scenarios (15)	MMMF0020	X	X		X	X	X		X		X	X			X	X	X	X	X	X		
Masters Project (60)	MMMF0025	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X	X	X	X	X	

THEORY / CONTEXT BIASED MA AWARDS

		Programme Learning Outcomes (as identified in section 1 and the following page)																					
		Knowledge & Understanding						Intellectual Skills					Practical Skills					Transferable Skills					
Module Title		Module Code	A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	B5	C1	C2	C3	D1	D2	D3	D4	D5		
Level M	Creativity, Enquiry and Methodology (15)	MMMF0021		X	X	X		X	X	X	X	X			X	X	X	X	X	X			
	<i>Discipline</i> Practices (30)		X	X	X	X		X	X	X	X	X			X	X	X	X	X	X	X	X	
	Media Literacies (30)*	MMMF0022	X	X	X	X		X			X	X			X	X	X	X	X	X	X		
	<i>Discipline</i> Developments (30)		X	X	X	X	X	X	X	X	X	X	X			X	X	X	X	X	X	X	X
	Creative Enterprises and Project Scenarios (15)	MMMF0020	X	X		X	X	X		X		X	X			X	X	X	X	X	X		
Masters Project (60)	MMMF0025	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X	X	X	X	X	

Key: Learning Outcome which is assessed as part of the module ☒

POSTGRADUATE DIPLOMA AWARDS

Table 2: Development of Programme Learning Outcomes in the Constituent Modules

This map identifies where the programme learning outcomes are assessed in the constituent modules. It provides (i) an aid to academic staff in understanding how individual modules contribute to the programme aims (ii) a checklist for quality control purposes and (iii) a means to help students monitor their own learning, personal and professional development as the programme progresses.

		Programme Learning Outcomes (as identified in section 1 and the following page)																																						
		Knowledge & Understanding						Intellectual Skills					Practical Skills					Transferable Skills																						
Module Title		Module Code	A1	A2	A3	A4	A5	A6			B1	B2	B3	B4	B5							C1	C2	C3							D1	D2	D3	D4	D5					
Level M	Creativity, Enquiry and Methodology (15)	MMM0021		X	X	X		X			X		X	X	X									X							X	X	X	X	X					
	<i>Discipline Practices</i> (30)		X	X	X	X		X			X		X		X							X	X	X							X	X	X	X	X					
	<i>Discipline Developments</i> (30)		X	X	X	X	X	X			X	X	X	X	X							X	X	X							X	X	X	X	X					
	Creative Enterprises and Project Scenarios (15)	MMM0020	X	X		X	X	X			X			X	X									X							X	X	X	X	X					
	Diploma Project (30)	MMM0024	X	X	X	X	X	X			X	X	X	X	X							X	X	X							X	X	X	X	X					

Key: Learning Outcome which is assessed as part of the module ☒

Key to Programme Learning Outcomes

Knowledge and Understanding

- A1. Some of the methodologies of enquiry, research, planning, management and practice currently deployed in their chosen field and in wider professional and academic environments
- A2. Some of the methodologies of enquiry, research and practice currently deployed in their chosen field and in wider professional and academic environments
- A3. Some of the antecedent processes, examples, instances, artefacts, theories and key figures of their chosen field and ... (link to B3)
- A4. Some of the factors and conditions that influence audiences, spectators, participants and the vectors of dissemination and distribution in their chosen field and ... (link to B4)
- A5. Concepts of enterprise and opportunity, cultural, social and economic wealth creation and the contribution of the Creative Industries within a knowledge economy
- A6. Some of the factors which make up good practice in communication in professional and academic environments generally and in their chosen field specifically

Intellectual Skills

- B1. Critically examine, evaluate and deploy a range of methodologies in support of enquiry, research and creative practice both professionally and in terms of academic environments showing as appropriate abilities to examine and analyse, bring together and synthesise from, invent and develop ideas, information, concepts and experiences
- B2. Identify and propose enterprise opportunities and solutions using creativity and an understanding of contexts
- B3. (from A3) ... ways in which these may be discussed, analysed and critiqued
- B4. (from A4) ... some of the ways these may be understood, discussed, analysed and critiqued
- B5. Make sound judgements about the aesthetic and communicative properties of a range of media artefacts produced by themselves and others and show an ability to analyse and discuss artefacts' appropriateness for a given purpose

Practical Skills

- C1. Effectively deploy some of the current practices, techniques and technologies in their field within a defined practice that acknowledges current debates, issues and concerns
- C2. Propose, invent, develop and realise and evaluate artefacts within their chosen field that address the forefront of the discipline, the needs of audiences and the requirements of vectors of dissemination
- C3. Make good use of a range of media and technologies to communicate ideas, information and feelings

Transferable Skills

- D1. Work in an autonomous way showing initiative and personal direction in enquiry, research and creative practice in professional and academic situations
- D2. Make good use of time and resources in a range of situations
- D3. Communicate clearly in a range of professional and academic environments using various media appropriate to the setting and purpose
- D4. Able to identify and manage self-learning of skills and knowledge
- D5. Manage self and work with others and use recognised project management techniques and other methodologies to realise a range of professional and academic outcomes