Contextual Studies - Research in Context

ADAD5003

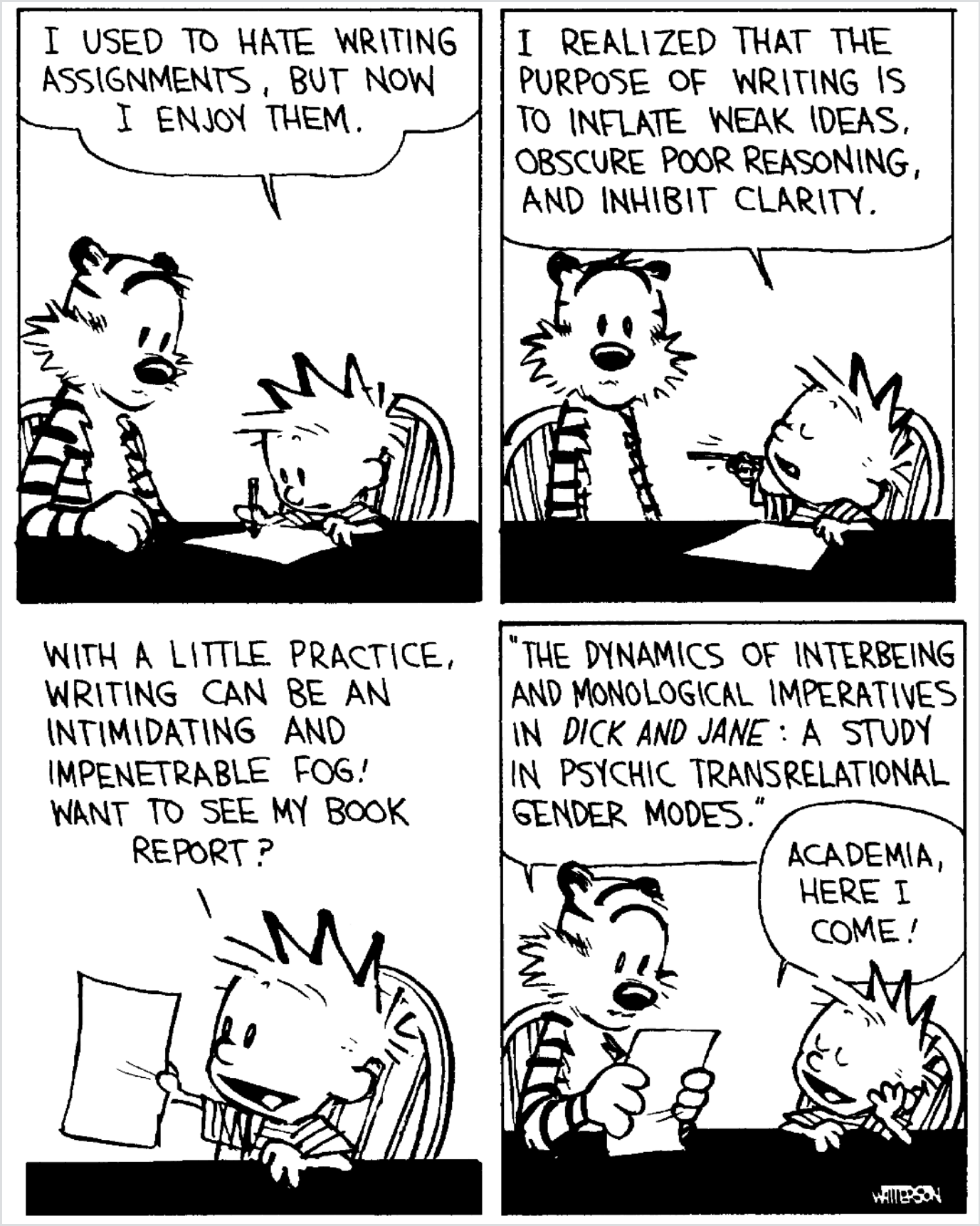
Lens-Based Image Making

Handbook

Lecturer: Paul Duerinckx

Welcome to the Lens-based Image Making strand of the *Research in Context* Module. A series of lectures and seminars are provided to inspire your engagement with your chosen subject area and to promote the appreciation of its siting within a wider cultural context.

This handbook provides dates, comments, essay questions, book lists and other useful information.



Calvin and Hobbes by Bill Watterson

LEVEL 5 ASSESSMENT SPECIFICATION

Student name:		**Student ID number:**	
Programme:	**BA (Hons) Fine Art** **Photography in the Arts** **Documentary Photography & Visual Activism**		
Module:	**Research in Context**		
Module code:	**ADAD5003**	**Contribution to Overall Module Assessment (%):**	**100%**
Lecturer:	**Paul Duerinckx**	**Internal Verifier:**	**Estéfani Bouza**
Assignment Title:	**Essay**	**Word count (or equivalent):**	**2500**
Submission deadline:	**12/12/24 (by 17.00)**	**Return date of provisional marks & written feedback:**	**30/01/25** (20 working days from submission).
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) **Alternative submission method (if applicable):** **Late submission of the assessment will result in a late penalty mark:** Work which is submitted up to 1 week late will be capped at 40% for the first attempt and will be awarded a mark of 0% for re-assessment. Late submission penalties may be lifted only if there is an approved extenuating circumstances claim. Work submitted more than 1 week late will be considered as a non-submission and will not be marked. The work may be considered as a submission for reassessment if offered by an Examining Board or if there is an approved extenuating circumstances claim.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission, you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted to complete this assessment.		

Photography does not exist in isolation. Like any art-form it is nodal, connected to the world at multiple points. It can be simple and complex, subject to both poetic contemplation and the far reaches of arcane theoretical discourse. Some works, artists, themes or movements invite complex critical enquiry but they can usually be seen, picked up and discussed at a variety of levels.

For Example, it is quite possible to write a very good essay about Nan Goldin's work from a viewpoint that considers the work in relation to documentary and the snapshot aesthetic, or to discuss it in terms of feminism and psychoanalysis. But it would also be difficult to complete a good essay on Goldin without understanding and discussing the principles of representation.

Welcome to your Research in Context module. You will be taught online in TEAMS in cluster-based research strands that will help you to explore the theoretical and historical contexts surrounding your creative practice.

You will be with the same session co-ordinator for the whole of this academic year. You will be set a essay question by your session co-ordinator which will be drawn from the lecture content.

Across the academic year you will have a range of lecturers teaching into your research strand.

Assessed Outcome: An essay (2,500 words) submitted to Turnitin through Moodle.

Aims of the Module

To challenge and broaden your thinking so that you can begin to apply key ideas, artists, designers, ideologies, philosophies and/or philosophers to your own context and practice.

Learning Outcomes of Module

Upon the successful completion of this module, you should be able to demonstrate the ability to:

1. Identify and examine the historical formation of their particular objects of study, and their contexts and interfaces
2. Demonstrate sustained engagement with forms of critical analysis, argument and debate, expressed through an appropriate command of oral, written and other forms of communication

Criteria

You will be assessed on the following: -

1. engagement with literature skills;
2. knowledge and understanding skills;
3. cognitive and intellectual skills;
4. practical skills; and
5. transferable skills for life and professional practice.

Mustafa Hassona - A'ed Abu Amro, Gaza, October 22, 2018

Eugene Delacroix - *Liberty Leading the people* (1830)

Module Learning Outcomes (from module syllabus)

Upon the successful completion of this module, you should be able to demonstrate the ability to:

1. Identify and examine the historical formation of their particular objects of study, and their contexts and interfaces
2. Demonstrate sustained engagement with forms of critical analysis, argument and debate, expressed through an appropriate command of oral, written and other forms of communication

TASK DESCRIPTION

In answer to a set question, you will write an essay of 2,500 words. The questions given in your research strand will give you the opportunity to develop your knowledge of your field or area of study, and your research and writing skills.

To complete this assignment, you will:

1. Choose and answer **one** of the set questions
2. Study independently and identify appropriate source material
3. Carry out research which enables you to evaluate and discuss material
4. Organise material logically in order to produce a coherent argument
5. Present, reference and illustrate an argument comprehensively

Whatever the topic, your enquiry must be grounded in **research**. Books, journal articles, image banks, films, exhibitions/catalogues etc. are the most usual source of information and ideas. What we are looking for is a personal and critical evaluation of the relevant source material. Academic communication is always supported by evidence.

Use your answer to a set question to:

Show that you have a sound knowledge and critical understanding of the well-established concepts and principles in your field of study, and of the way in which those principles have developed.

Build a theoretical framework, through your use of credible sources, your choice of structure, writing style and referencing, through which you reach your informed conclusions.

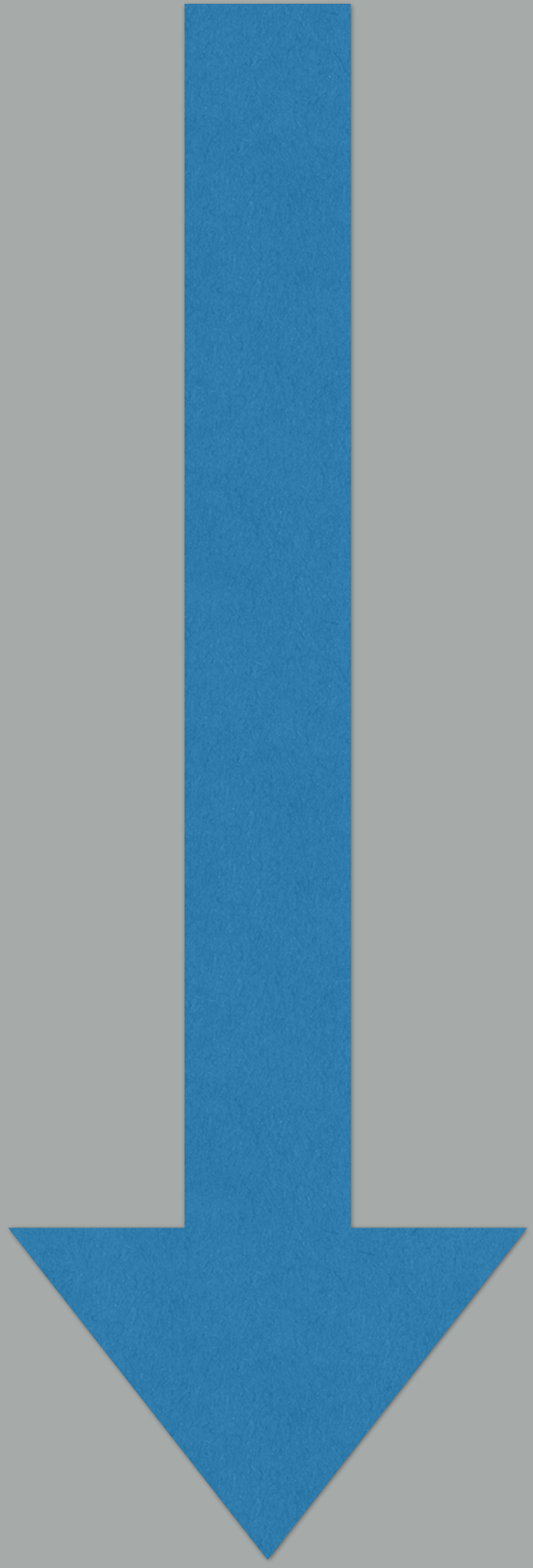
Use key methods of enquiry in your subject area to evaluate critically different approaches to problem solving.

Your overall purpose is to show how the insights and understanding contained in this text could link to your practice or the practices of others.

Identify your choice of concepts and underlying principles and reflect upon them. Why and how would the solutions/conclusions you may be suggesting work? Think of your chapters as a set of themes to explore on a range of levels. How might what you are writing link to and impact on your practice?

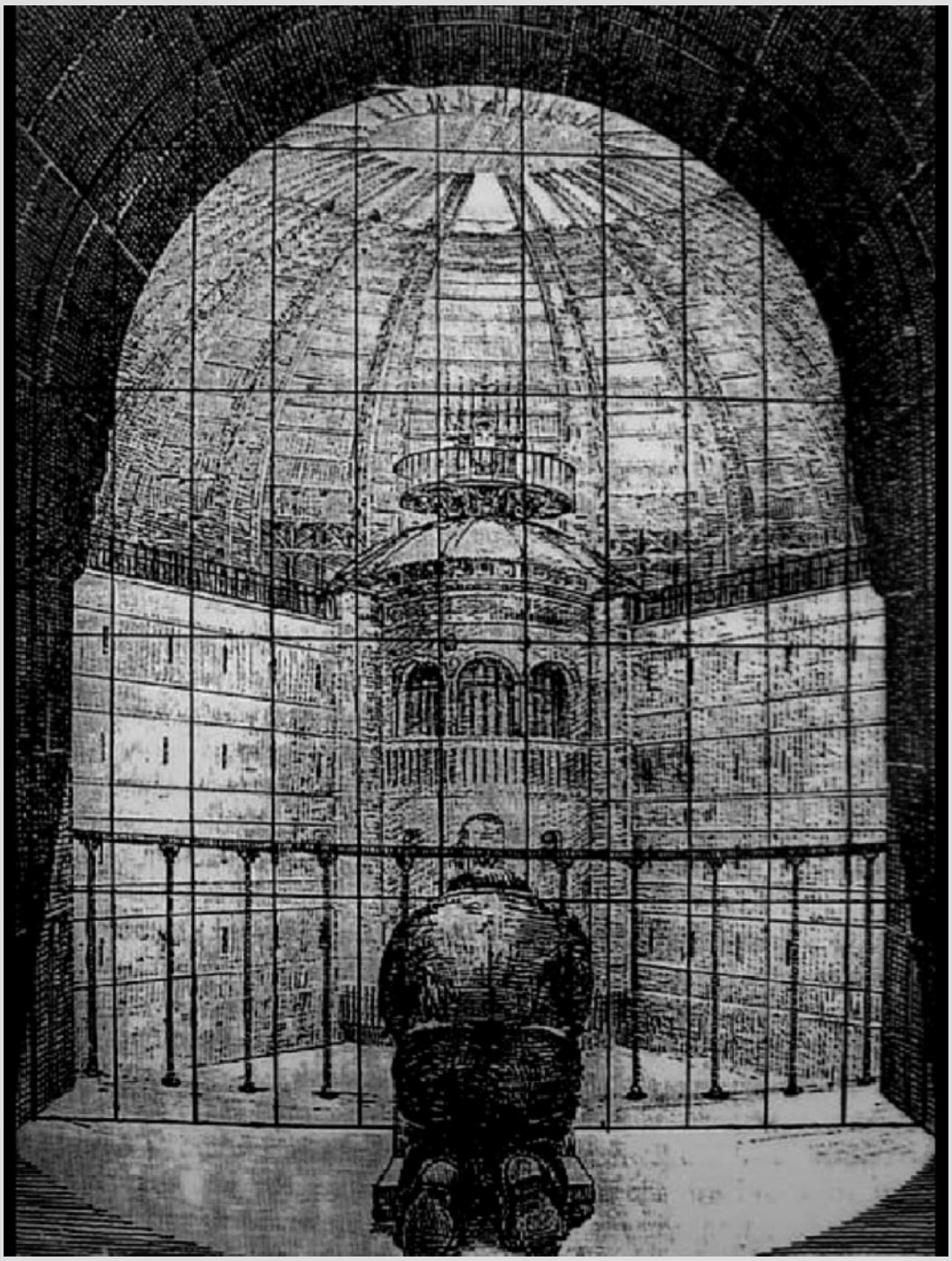
Keep a research-writing diary and document everything! Use your diary to keep lecture notes and direct your tutorials. After the tutorials use the diary to reflect on key moments of learning and tasks you need to complete. Remember to note down the full Harvard references of all books and other resources you use as it doubles the workload to find them at the end of the process when the deadline is approaching.

“If your pictures are not good enough…



you're not reading enough.”

Tod Papageorge



The Panopticon

Jeremy Bentham in his display case, UCL

Week One - 3rd October

Lecture: *Contextual Studies Intro*

Module Over-view

Keywords/Terms: Writing and practise

Task: Select an image and contextualise it with both a quote by the artist and a quote about the artwork or artist by a writer. Submit your printed document at next week's session - October 10.

Week Two - 10th October

Lecture: *The Photographer as Flaneur*

Seminar Title: Contextualising an Image

Keywords/Terms: Psychogeography; Flaneur; Drift; Situationanism

Writers/Artists: Baudelaire; Walter Benjamin; Guy Debord; Sophie Calle; The Boyle Family; Mark Power

Task (for October 24): Complete a psychogeographic drift

For next week: consider areas that you think you need to develop your writing skills. This will tally with the seminar discussion.

Week Three - 17th October

Lecture: *The Lie of the Land*

Seminar Title: *Write* (approaches to essay writing)/Sample Essays

Keywords/Terms: Picturesque; Sublime; New Topographic; Blank Spot; Commodification

Writers/Artists: Elizabeth Helsinger; Rebecca Solnit; Giblet and Tolonen; Simon Norfolk; Paul Seawright; Mishka Henner; Andreas Gursky

Week Four - 24th October

Lecture: *Image of State*

Seminar: *Looking at your Psychogeography Project*

Keywords/Terms: Panopticon; Eugenics; Surveillance State

Writers/Artists: Michel Foucault; John Tagg; Barbie Zelizer

Week Five - 31st October

Tutorial Week - No Lecture but I will be available for individuals or small groups that want to discuss their progress.

Week Six - 7th November

Lecture: Welsh Art Talk - Gwen Beynon

Seminar: *Analysing an image with Stephen Bull*

Keywords/Terms: Welsh Artists; Photography

Task: Using an artwork from your essay, analyse it using the following categories: words, context, and discourse

[Recommended: Read Stephen Bull's discussion of Martin Parr's *Conservative 'Midsummer Madness' Party* (1988) - Bull, Stephen (2010) *Photography* London: Routledge (pp. 38-46)]

Week Seven - 14th November

Lecture: *Image of Violence*

Seminar Title: Analysis: Word; Context; Discourse

Keywords/Terms: Truth Claim; Compassion Fatigue: Military Sublime; Late Photography

Writers/Artists: Susan Sontag; Susie Linfield; David Levi Strauss; Simon Norfolk; Broomberg & Chanarin; Alfredo Jaar

Week Eight - 21st November

Lecture: *American Dream; American Nightmare*

Seminar Title: Q&A Discussion ahead of tutorials in following weeks

Keywords/Terms: Capitalist Realism; Commodity Fetishism; Hegemony

Writers/Artists: Mark Fisher; Guy Debord; Sigmar Polke; Annie Leibovitz; Gregory Crewdson

Week Nine - 28th November

Tutorials: See List

Week Ten - 5th December

Tutorials: See List

Week Eleven - 12th December

D E A D L I N E

Submit Your Essay by 17.00

Keywords/Terms: Excellent Essay; Submitted on time; Well done

Feedback: January 30, 2025, by 5pm

An-selfie-Adams

Paul Duerinckx - Research in Context (ADAD5003) LENS-BASED IMAGE MAKING research strand.
Semester 1

The Research in Context module (ADAD5003) is designed to help students to explore interests, artists, designers and themes within, or associated with their practice, as a preparation for an ongoing engagement with the contextualisation of their work.

Bear in mind that in order to contain your argument within the format of a 2,500-word essay and avoid superficial coverage, you should be highly selective in your choice of examples and concentrate on critical analysis.

Choose **ONE** essay question from the following list:

Question 1:

Using at least 3 examples, consider how image makers have utilised digital technology to explore at least one of the following: Conflict, the Environment, Identity, the Surveillance State, the Technological World?

Question 2:

"It is useless and tedious to represent what exists, because nothing that exists satisfies me…. I prefer the monsters of my fantasy to what is positively trivial."
Baudelaire, *Salon Review (*1859)

Is Baudelaire's position defensible given the case lens-based art-forms make to 'represent what exists'? Or, from a contemporary perspective, do the 'monsters of fantasy' still allow artists to engage with 'what exists' creatively?

Question 3:

"Yosemite Valley had, during his [Ansel Adams] decades of photographing it as wilderness, a golf course, a luxury hotel, several camp sites, stores, a school, churches, and even a beauty parlour. Adams cropped it out in the name of Beauty, of formalism, of composition, but all his heirs learned to leave it out too and thus was nature photography created. And what he cropped-out, his fellow Americans learned not to see, leaving the American landscape as a chequerboard of scenic wonders and blank spots."

Rebecca Solnit, *Landscape and Amnesia*, in Creative Camera (Aug/Sept. 1998). p. 35

Using both historical and contemporary examples, discuss the attempts made by contemporary photographic artists (such as the 'New Topographics') to photograph the 'blank spots' of the landscape?

Question 4:

"In societies where modern conditions of production prevail, life is presented as an immense accumulation of *spectacles*. Everything that was directly lived has receded into a representation."

Guy Debord, *The Society of The Spectacle*

Guy Debord contends that the 'reality' of our perceived negotiation with the mediated world has been replaced by 'The Spectacle' – image has replaced substance. To what extent do you believe this to be true and how have visual artists used the medium to comment on and critique this reality?

Question 5:

From the **Lens-Based Image Making** research strand lectures, choose a theme, movement, or selection of artists that relate to your practice or interests, and construct a 2,500-word essay. Critically assess primary themes, key writers, and relevant practitioners.

Word Count 2,500

Essay hand-in 12th December 2024 - 17.00 - Moodle

Useful Texts

Essential

Debord, Guy (2014 - original 1967) *The Society of the Spectacle* Berkeley CA: Bureau of Public Secrets

Lister, Martin (Ed.) (2013) *The Photographic Image in Digital Culture* (2nd edition) Oxford: Routledge

Rancière, Jacques (2011) *The Emancipated Spectator* London: Verso

Tagg, John (1993) *The Burden of Representation* Minneapolis: University of Minnesota Press

Recommended

Benjamin, Walther (2006) *The Writer of Modern Life* (Essay on Charles Baudelaire) Cambridge: Harvard University Press

Fontcuberta, Joan (2014) Pandora's Camera London: Mack

Foucault, Michel (1977) *Discipline and Punish* London: Penguin

Linfield, Susie (2012) *The Cruel Radiance* Chicago: The University of Chicago Press

Mirzoeff, Nicholas (2015) *How to See the World* London: Pelican

Solnit, Rebecca (2007) *Storming the Gates of Paradise* Berkeley: University of California Press

Strauss, David Levi (2003) *Between the Eyes* New York: Aperture

Well, Liz (Ed.) (2003) *The Photography Reader* London: Routledge

Further Reading Advice

Where do you start? I think that general overviews of the subject area are the best entry. In addition to providing an overview, books like Liz Wells's *Critical Introduction*, Stephen Bull's *Photography* or Charlotte Cotton's *Art Photography* will often have good references and bibliographies listing the key texts for further and deeper reading.

In my introductory talk, I list a number of crucial texts, a kind of (hopefully) un-canonical canon, in specific subject areas.

Under recommended books I mention Nicholas Mirzoeff's *How to See the World* (see previous page). I would highly recommend this to both read cover-to-cover and as a book to dip into. It's like a more wide-ranging update to John Berger's *Ways of Seeing* and provides an excellent overview of visual culture in the modern era.

I would also recommend the Penguin Reference, *Dictionary of Critical Theory*, to help with the understanding of terms and writers you might come across.

I'd also recommend a good language book to assist your writing such as Penguin's Writer's Manual.

Curtis, S & Manser M (2002) *Writer's Manual* London: Penguin

Macey, David (2001) *Dictionary of Critical Theory* London: Penguin

Mirzoeff, Nicholas (2015) *How to See the World* London: Pelican

Williams, Gilda (2014) *How to Write about Contemporary Art* London: Thames & Hudson

Osmond, Alex (2016) *Academic Writing and Grammar for students* London: Sage Publications Ltd.

Jeff Wall - *The Storyteller* (1986)

Edouard Manet - *Déjeuner Sur L'Herbe* (1863)

Eugène Delacroix - *The Death of Sardanapalus* (1827)

Jeff Wall - *The Destroyed Room* (1978)

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria overleaf.

1.Engagement with Literature Skills: 30%

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment:

- *Show your engagement with relevant and credible literature.*
- *Use discussion, critique and referencing to demonstrate your awareness of suitable theories and concepts.*
- *Apply your referencing skills clearly and consistently.*

2. Knowledge and Understanding Skills: 20%

At level 5, you should be able to demonstrate: sound knowledge and critical understanding of the well-established concepts and principles of the subject area and the way in which those principles have developed; knowledge of the main methods of enquiry in the discipline. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment:

- *Manage and organise your research information into a theoretical framework.*
- *Show your knowledge and understanding of the principles and theories of your topic.*

3. Cognitive and Intellectual Skills: 20%

- Use analysis, discussion, and bibliographic referencing to show your knowledge of relevant research and scholarship.You should be able to critically analyse information, and propose solutions to problems arising from that analysis, including the critical evaluation of the appropriateness of different approaches to solving problems. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? At all times, you must provide justification/evidence for your arguments and judgements. Evidence that you have reflected upon the ideas of others within the subject area is crucial to you providing a reasoned and informed debate within your work. Furthermore, you should provide evidence that you are able to make sound judgements and convincing arguments using data and concepts, with an understanding of the limits of knowledge, and how this influences analyses and interpretations. Sound, valid conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment:

- *create links and relationships to theories and practices that apply to your chosen question;*
- *critically evaluate and analyse the relevant theoretical and practice-based discourses;*
- *outline and justify the solutions, insights and understanding that have come from your research.*

4. Practical Application Skills: 20%

At level 5, you should be able to use/deploy a range of established techniques within the discipline, and apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be creative. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria. You should show awareness of the limitations of concepts and theories when applied in particular contexts.

Guidance specific to this assessment:

- *Assimilate and apply the required rules and criteria of the essay format to your text;*
- *Organise information into a coherent framework which identifies a range of concepts and theories and discusses their merits and limitations;*
- *Consistently apply referencing conventions to suit the required format.*

5. Transferable Skills for Life and Professional Practice: 10%

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making. This includes demonstrating: professional development to advance existing skills and acquire new competences that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment:

- *Present your text professionally, applying attention to the conventions of English language and grammar.*
- *Communicate your ideas in a coherent and consistent style with due consideration to the reader/audience.*
- *Apply your writing knowledge showing a command of writing structures, such as sentence structure, paragraphing, and appropriate and explicit use of visuals to enhance communication.*

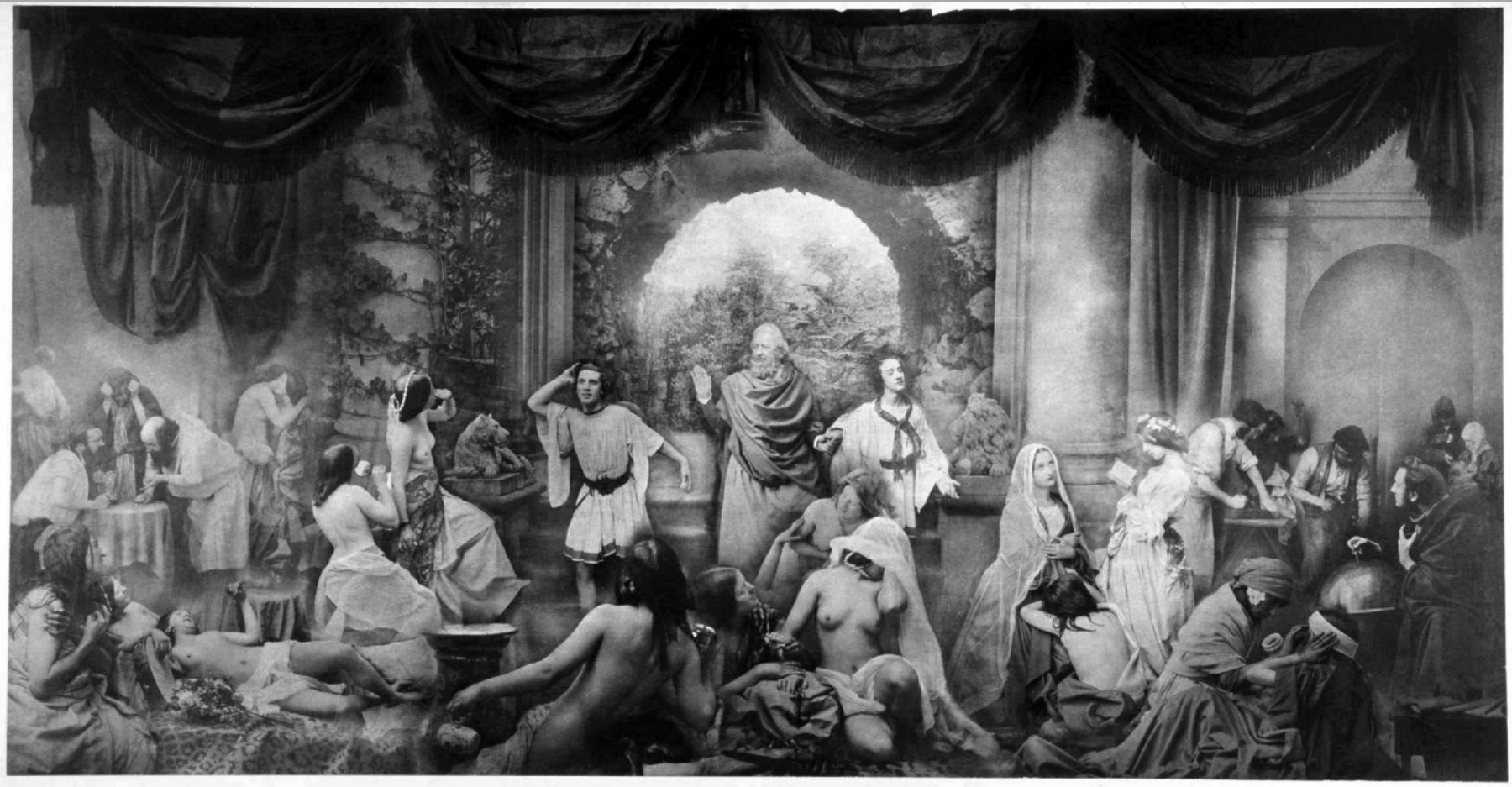
GENERIC ASSESSMENT CRITERIA

Level 5

In accordance with the Framework for Higher Education Qualifications, at the end of Level 5 students will be expected to have developed sound knowledge and critical understanding of the well-established concepts and principles in their field of study, and of the way in which those principles have developed. They will have learned to apply those concepts and principles more widely outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. They will have knowledge of the main methods of enquiry in the subject area, and ability to evaluate critically different approaches to problem solving. They will possess an understanding of the limits of their knowledge, and how this influences their analyses and interpretations. They will be able to use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis. They will be able to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively. They will be able to undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations. They will have the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.

Level 5	FAIL	MARGINAL FAIL	SATISFACTORY (3rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1st / Distinction)	EXCEPTIONAL (1st / Distinction)
Category	**0-29%**	**30-39%**	**40-49%**	**50-59%**	**60-69%**	**70-84%**	**85-100%**
Engagement with literature (including reading, referencing, academic conventions and academic honesty)	Little or no evidence of reading and/or reliance on inappropriate sources. Views and findings mostly unsupported and non-authoritative. Referencing conventions used incoherently or largely absent.	Poor engagement with essential reading. No evidence of wider reading. Reliance on inappropriate sources, and/or indiscriminate use of sources. Heavily reliant on information gained through class contact. Inconsistent and weak use of referencing.	Engagement with a limited range of mostly relevant and credible sources. Some omissions and minor errors. Referencing conventions evident though not always applied accurately or consistently.	Engagement with an appropriate range of literature, including sources retrieved independently. Some over-reliance on texts. Referencing may show minor inaccuracies or inconsistencies.	Engagement with a wide range of literature, including sources retrieved independently. Selection of relevant and credible sources. Very good use of referencing, with no/very few inaccuracies or inconsistencies.	Engagement with an extensive range of relevant and credible literature. Consistently accurate application of referencing.	Exceptional engagement with an extensive range of relevant and credible literature. High-level referencing skills consistently applied.
Knowledge and understanding (Sound knowledge and critical understanding of the well-established concepts and principles in their field of study; knowledge of the main methods of enquiry in the discipline.)	Major gaps in knowledge with unsatisfactory, uncritical understanding of the subject matter. Much irrelevant material. Substantial inaccuracies. Significantly flawed understanding of the main methods of enquiry in the discipline.	Fragmentary knowledge, with only superficial critical understanding. Some significant inaccuracies and/or irrelevant material. Incomplete or partially flawed understanding of the main methods of enquiry in the discipline.	Limited but adequate knowledge and critical understanding of the well-established concepts and principles within the subject area, with a few gaps in the selection of material. A narrow critical understanding of the main methods of enquiry.	Knowledge is reasonably detailed and accurate. A good critical understanding of the well-established concepts and principles and the main methods of enquiry, with minor gaps in the selection of material.	Knowledge is reasonably extensive. Exhibits very competent critical understanding of the well-established concepts and principles of the subject and the main methods of enquiry. Breadth and depth of knowledge.	Excellent, detailed knowledge and highly critical understanding of the well-established concepts and principles of the subject and the main methods of enquiry.	Exceptionally detailed knowledge and outstanding critical understanding of the well-established concepts and principles of the subject and the main methods of enquiry. May go beyond established theories.
Cognitive and intellectual skills (Critical evaluation and analysis of concepts and principles; argument and judgement; the limits of their knowledge, and how this influences their analyses and interpretations.)	Wholly or almost wholly descriptive work. Little or no critical evaluation and analysis of concepts and principles. Failure to develop arguments, leading to illogical or invalid judgements. Unsubstantiated generalisations or opinion, made without use of any credible evidence.	Largely descriptive work, with superficial use of critical evaluation and analysis of concepts and principles. Weak development of arguments and judgements. Information accepted uncritically, uses generalised statements made with scant evidence and unsubstantiated opinions. Ideas sometimes illogical and contradictory.	Limited attempt at critical evaluation and analysis of concepts and principles, tending towards description. Some evidence to support arguments and judgements but these may be underdeveloped, with a little inconsistency / mis-interpretation or failure to fully recognise limits of knowledge.	Some critical evaluation and analysis of concepts and principles, though descriptive in parts. An emerging awareness the limits of their knowledge and ability to use evidence to support the argument though with some tendency to assert/state opinion rather than argue on the basis of reason and evidence. Mostly valid arguments and logical judgements.	Sound critical evaluation and analysis of concepts. Is selective in the range of evidence used and synthesises rather than describes. Ability to devise arguments that show awareness of different stances, and use evidence convincingly, to support appropriate and valid judgements.	Excellent critical evaluation and analysis of concepts and principles leading to logical, evidence-based, reasoned arguments and judgements. Explicit recognition of other stances and a strong awareness of the limits of their knowledge. A capacity for independent thought and ability to 'see beyond the question', suggesting some grasp of the broader field and wider concepts.	Outstanding critical evaluation and analysis of concepts and principles. Uses evidence exceptionally well to connect ideas, and support highly logical and persuasive, arguments and judgements. Evidence of independent thought and ability to 'see beyond the question', suggesting a clear grasp of the broader field and wider concepts. Perceptive recognition of the limits of their knowledge, and how this influences their analyses and interpretations.

Practical skills (Apply underlying concepts and principles more widely outside the context in which they were first studied; use a range of established techniques; propose solutions to problems arising from analysis.)	Limited or no use of established methods, materials, tools and/or techniques. Little or no appreciation of the context of the application. Limited understanding of the application of theory to practice or making appropriate links between the two. Very weak problem-solving skills outside the context in which they were first studied.	Rudimentary application of established methods, materials, tools and/or techniques but without consideration and competence. Flawed appreciation of the context of the application. Weak understanding of the application of theory to practice, with only occasional evidence of making appropriate links between the two. Weak problem-solving skills outside the context in which they were first studied.	An adequate awareness and mostly appropriate application of established methods, materials, tools and/or techniques. Basic appreciation of the context of the application. Theoretical knowledge and understanding applied in practice, but not always making logical links between the two. Can identify problems and propose basic solutions outside the context in which they were first studied.	A good and appropriate application of established methods, materials, tools and/or techniques. Clear appreciation of the context of the application. Mainly consistent, accurate and logical application of theory to practice, making appropriate links between the two. Can identify problems and propose mostly appropriate solutions outside the context in which they were first studied.	A very good application of a range of established methods, materials, tools and/or techniques. Very good consideration of the context of the application, with perceptive insights. Consistent, accurate and logical application of theory to practice, making appropriate links between the two. Can identify problems and propose appropriate solutions outside the context in which they were first studied. Evidence of some creativity.	An advanced application of a range of established methods, materials, tools and/or techniques. The context of the application is well considered, and insightful. Consistent, accurate and logical application of theory to practice, making well-developed links between the two. Can identify problems and propose excellent, creative solutions outside the context in which they were first studied.	Exceptional levels of application and deployment skills using established methods, materials, tools and/or techniques. Consistent, accurate and logical application of theory to practice, making highly developed links between the two. Can identify routine and non-routine problems and propose quite sophisticated, creative solutions outside the context in which they were first studied.
Transferable skills for life and professional practice (Effectively communicate in a variety of forms to specialist and non-specialist audiences; the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.)	Communication medium is inappropriate or misapplied. Work is poorly structured, disorganised and/or confusingly expressed. Very weak use of language and/or very inappropriate style. Failure to work effectively as part of a group. Little or no evidence of the skills for employment requiring the exercise of personal responsibility and decision-making.	Communication medium is poorly designed and/or not suitable for the audience. Work is poorly presented in a disjointed manner. It is loosely, and at times incoherently, structured, with information and ideas often poorly expressed. Weak use of language and/or inappropriate style. Flawed approach to group work, meeting only partial obligations to others. Limited evidence of the skills for employment requiring the exercise of personal responsibility and decision-making.	Can communicate in a suitable medium for the audience but with some room for improvement. Mostly ordered presentation and structure in which relevant ideas / concepts are reasonably expressed. Work may lack coherence in places. Can work as part of a group, meeting most obligations to others but perhaps with limited involvement in group activities. Demonstrates the basic skills for employment requiring the exercise of personal responsibility and decision-making, with some areas of minor weakness.	Can communicate effectively in a suitable medium for the audience, but may have minor errors. Mostly coherent, organised work, in a suitable structure and is for the most part clearly expressed. Can work effectively independently and/or as part of a team, with clear contribution to group activities. Demonstrates the skills for employment requiring the exercise of personal responsibility and decision-making, with some areas of strength and some of minor weakness.	Can communicate well, confidently and consistently in a suitable medium for the audience. Work is coherent, fluent, well-structured and organised. Can work very well autonomously and/or as part of a team, with very good contribution to group activities. Demonstrates very good skills for employment requiring the exercise of personal responsibility and decision-making, with just occasional minor weakness.	Can communicate professionally confidently and consistently in a suitable medium for the audience. Work is coherent, very fluent and is presented proficiently. Can work autonomously with initiative. Where relevant can work professionally within a team, showing leadership skills as appropriate, and meeting obligations. Demonstrates excellent skills for employment requiring the exercise of personal responsibility and decision-making and an appetite for further development.	Can communicate with an exceptionally high level of professionalism, highly suitable for the audience. Work is exceptionally coherent, very fluent and is presented professionally. Can work exceptionally well within a team, showing leadership skills. Demonstrates exceptional skills for employment requiring the exercise of personal responsibility and decision-making and an appetite for further development.

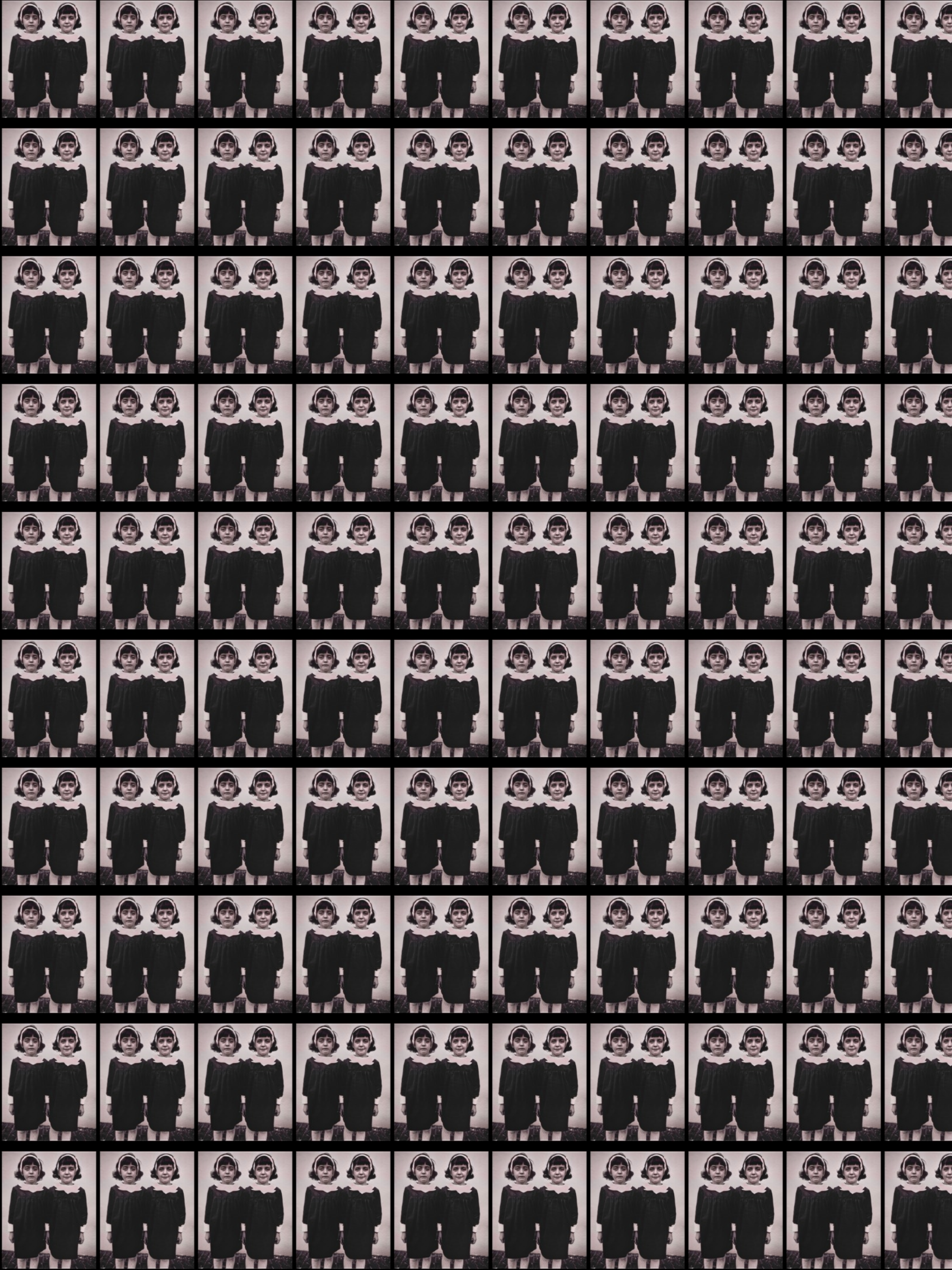


Oscar Gustav Rejlander - *The Two Ways of Life* (1857)

Further Information Plagiarism

Plagiarism (L. plagiarius - a kidnapper)

In the course of your studies, you will read the work of others, and incorporate their ideas into your assignments. You will agree with some and you should say why you do; you will disagree with others and you should say why. What you must never do is to attempt to pass it off as your own either by copying our their phrases and sentences and not acknowledging this, or by appropriating their arguments and ideas as if it were your own. That is a form of kidnapping – you are stealing the ideas and thoughts of another's mind and pretending that they are your own. It is cheating.

Plagiarism is an Unfair Practice and is subject to a number of procedures, for details of which you may consult the University of Wales Trinity St David (UWTSD) Quality Handbook, which is held in the library. You really don't want to risk being on the receiving end of those procedures! To stay safe: if you use the exact same words, put them in quotes and reference them. If you use an idea, but put this into your own words, it must still carry a reference to its source. If you borrow a phrase (it might just be two words) that is the invention of someone else, this needs to be in quotes and referenced too.

Links for Extenuating Circumstances, guidance on compensatory measures can be found on the Moodle page for this module.