



Creative Project (CAMF6002)

Level 6 module – 20 credits

Monday 13.00-16.00

Lecture Room: TL12 (Mac Lab)

Teaching is by lecture and hands-on tutorial workshop.

Lecture/Workshop:
Monday 13:00 – 14:00 (TL12)

Module Tutors:

Dr Matt Jones (matthew.jones@uwtsd.ac.uk)
Dr Brett Aggersberg (b.aggersberg@uwtsd.ac.uk)

Please make an appointment with your tutor for a tutorial if you have additional questions not covered in the sessions. If you need to consult the course team urgently, please email the staff member concerned.

Audio Visual equipment should be booked out at least 48hrs in advance.

Module evaluation:

At the end of this module, you will be asked to complete a module evaluation form. Please refer to the anticipated learning outcomes when making your evaluation.

MODULE AIMS AND LEARNING OUTCOMES FOR ASSESSMENT

AIMS

- To enable students to develop and complete a major project in a field of their own choosing while critically reflecting on their own work and the work of others.
- To afford students the opportunity to work in 'realistic' conditions and according to professional codes and practices.

LEARNING OUTCOMES

By the end of this module students should be able to:

- demonstrate the ability to formulate, evaluate and apply conceptual ideas relevant to projects in their chosen field;
- demonstrate originality and imagination in the conception, development and execution of the project;
- demonstrate control over techniques and conventions relevant to that field (which may also be demonstrated by purposeful flouting of such techniques and conventions);
- reflect critically on the coherence and viability of their own work.

CONTENT

Students will produce the content and final edited version of their major media project as planned in semester one, conforming to expected professional codes and practices. They will explore and develop key skills necessary in the execution of such projects.

By the end of the module they will be able to place this work within relevant professional contexts and assess the work of others in order to develop their own practice and scholarship. In doing this they will reflect critically on their own work in the light of current best practice.

Relevant software and avenues of investigation will be recommended as appropriate to the project being undertaken.

Transferable Skills:

Note-taking, oral expression, research skills, communication, evaluative and analytical skills, and media production.

Module evaluation:

At the end of this module, you will be asked to complete a module evaluation form. Please refer to the anticipated learning outcomes when making your evaluation.

Timetable:

The module is taught over a twelve-week period, starting in week one of semester two. Each class will last for three hours. There will be a Reading Week in week six.

At various points you will be expected to meet with your subject tutor and attend one-to-one tutorials to develop your project's specific requirements. See Module Outline for timetable.

BIBLIOGRAPHY

Precise bibliographies will vary according to the project concerned, and wider reading as part of a continued research strategy is highly recommended.

Essential

- England, E. and Finney, A. (2007) *Managing Interactive Media: Project Management for Digital Media and the Web*. Harlow: Addison Wesley.
- Howard, D. and Mabley, E. (2011) *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. London: Souvenir Press.
- Jones, C. and Jolliffe, G. (2001) *The Guerrilla Film Makers Handbook*. London: Cassell.

Recommended

- Badger, G. (2011) *The Genius of Photography*. London: Quadrille Publishing.
- Batty, C. and Waldeback Z. (2008) *Writing for the Screen*. Basingstoke: Palgrave.
- Bordwell, D. and Thompson, K. (2010) *Film Art: An Introduction*. London: McGraw- Hill.
- Braverman, B. (2009) *Video Shooter: Storytelling with HD Cameras*. Oxford: Focal Press.
- Brown, B. (2002) *Cinematography: Theory and Practice*. Oxford: Focal Press.
- Carroll, B. (2010) *Writing for Digital Media*. London: Routledge.
- Couldry, N. (2012) *Media, Society, World: Social Theory and Digital Media Practice*. London: Polity.
- Curran Bernard, S. (2007) *Documentary Storytelling*. Oxford: Focal Press.
- Evans, R. (2005) *Practical DV Filmmaking*. Oxford: Focal Press.
- Field, S. (2007) *The Screenwriter's Workbook*. New York: Dell.
- Flint, D. and Zuur Platten, J. (2006) *The Ultimate Guide to Video Game Writing and Design*. New York: Lone Eagle.
- Gaffney, F. (2008) *On Screenwriting*. Leighton Buzzard: Auteur.
- Gates, T. (2002) *Scenario: The Craft of Screenwriting*. London: Wallflower Press.
- Handler-Miller, C. (2004) *Digital Storytelling: A Creator's Guide to Interactive Entertainment*. Oxford: Focal Press.
- Hart, J. (2008) *The Art of the Storyboard*. Oxford: Focal Press.
- Hayward, S. (2006) *Key Concepts in Cinema Studies*. New York: Routledge.
- Hurbis-Cherrier, M. (2007) *Voice and Vision: A Creative Approach to Narrative Film and DV Production*. Oxford: Focal Press.
- Irving, D.K. & Rea, P.W. (2006) *Producing & Directing the Short Film & Video*. Oxford: Focal Press.
- Iuppa, N.V. (2001) *Interactive Design for New Media and the Web*. Oxford: Focal Press.
- Jenkins, H. (2008) *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.
- Kolker, R. (2006) *Film, Form and Culture*. New York: McGraw-Hill.
- Lancaster, K. (2010) *DSLR Cinema: Crafting the Film Look with Video*. Oxford: Focal Press.
- LeGrice, M. (2001) *Experimental Cinema in the Digital Age*. London: BFI.
- Long, B., and Schenk, S. (2011) *The Digital Filmmaking Handbook. Fourth Edition*. Boston: Delmar Cengage Learning.
- Long, P. and Wall, T. (2007) *Media Studies: Texts, Production and Context*. London: Longman.
- Newman, J. (2012) *Videogames* (2nd ed.). London: Routledge.
- Paul, C. (2012) *Wordplay and the Discourse of Videogames: Analysing Words, Design and Play*. London: Routledge.
- Price, S. (2010) *The Screenplay: Authorship, Theory and Criticism*. Basingstoke: Palgrave.
- Proferes, N.T. (2008) *Film Directing Fundamentals*. Oxford: Focal Press.
- Rabiger, M. (2008) *Directing: Film Techniques and Aesthetics*. Oxford: Focal Press.
- Swetnam, D. and Swetnam, R. (2000) *Writing Your Dissertation: The Bestselling Guide to Planning, Preparing and Presenting First-Class Work*. London: How to Books.

Wells, P. (2007) *Digital Video Editing: A User's Guide*. London: Crowood Press.
Yewdall, D.L. (2007) *Practical Art of Motion Picture Sound*. Oxford. Focal Press.

Students will be directed to appropriate online resources over the course of the module.

The bibliography is subject to change depending on available software and associated texts.

MODULE DELIVERY:

You will be expected to conduct non-assessed tasks as part of your development on this module. You will have regular tutorials with a tutor relevant to your chosen discipline.

Individual Tutorials

Students will attend weekly one-to-one tutorials with the staff member allocated to them as a supervisor; this will be confirmed at the first session. These sessions will focus on spending time reviewing research such as critiquing film sequences or reporting back on reading which you have undertaken. As the semester progresses more final versions of your work should be presented and discussed.

The purpose of the weekly sessions is twofold:

- 1). To provide students with the opportunity to obtain advice and feedback on a regular basis with staff;
- 2). To enable staff to monitor the progress of students and help them to keep on track for submission.

Updated and new work should be brought to each meeting for feedback and discussion. Support can also be given during this time.

Workshops

At intervals to be determined by your supervisor, students will be asked to make more formal presentations on their work. In this time slot students will give updates to the group on their progress with their chosen project and explain their plans for its development. Script table reads may form part of these group workshop sessions. Feedback will be given by the module leader and by their peers.

Students should keep a weekly journal or blog of their project activities which can be used later to help complete their self-reflection assessment.

LEVEL 6 ASSESSMENT SPECIFICATION

Module:	Creative Project		
Module code:	CAMF6002	Contribution to Overall Module Assessment (%):	80
Lecturer:	BA	Internal Verifier:	MJ
Assignment Title:	Assessment 1- Portfolio	Word count (or equivalent):	10,000 eq.
Submission deadline:	Amended date Thu 28th May 2020	Return date of provisional marks & written feedback:	Thu 25th June 2020
Submission method:	The portfolio must be submitted via the provided Assignment Submission space on Moodle. Please ensure documents are correctly formatted and that you confirm their submission. You should also check the submission file size limit of Moodle. Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
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 in order to complete this assessment.		

Module Learning Outcomes (from module syllabus)

By the end of this module students should be able to:

- demonstrate the ability to formulate, evaluate and apply conceptual ideas relevant to projects in their chosen field;
- demonstrate originality and imagination in the conception, development and execution of the project;
- demonstrate control over techniques and conventions relevant to that field (which may also be demonstrated by purposeful flouting of such techniques and conventions);
- reflect critically on the coherence and viability of their own work.

TASK DESCRIPTION

Assessment 1 (80%): Portfolio (to the equivalent of 10,000 words)

The portfolio will be formed by the production and post-production work as planned in semester one. This will take whatever form was discussed and agreed with your tutor. The plan for the work to be produced may be updated to reflect suggestions and recommendations in the feedback provided on your pre-production folder.

Film work should be no longer than 15 minutes in length.

The work must include the final version of the media piece and be accompanied by supporting documents such as the following:

- Changes to the pre-production work
- Additional research material.
- Photographs of the production process (specifically behind the scenes of filming and screen grabs of the editing).
- Examples of post-production techniques.
- Evidence of self-reflection and version testing such as a screening or read through feedback.

Tutors will advise on the exact format for submission based on the nature of the work.

Coursework submission instructions

You must conform to the following guidelines for submitting your work:

Film Work-

- Screen grab files should be included and appropriately labelled in their own folder;
- Video should be submitted as a high quality Quick Time movie in the H.264 format.
- The file(s) should be in a folder with the following label structure- StudentNumber_ModuleCode_AssignmentNumber
(An example would be 150000_ CAMF6002_1),
Please label individual films indicating their purpose.

New Media Work-

- There must be a named folder containing only the final project, separate from the construction files, and the main file for viewing should be obvious. For example; the first page of your web site must be called index.html
- Relevant supporting files and construction files can be submitted, but should be done to limit an excessive amount of files being submitted.
- The file(s) should be in a folder with the following label structure- StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_ CAMF6002_1),
Please label individual media files indicating their purpose.

Further information on which additional files to submit can be agreed with your tutor.

Written Work

- The file(s) should be in a folder with the following label structure- StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_CAMF6002_2)
- Folders of mixed file formats and content should be clearly labelled and organised,

Files should be submitted as part of your digital portfolio folder to Moodle by the deadline. Where possible files should be placed in a Zip folder to ease the process of uploading and downloading from Moodle.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set; you should make use of scholarly reviews and primary sources, where appropriate (for example, refereed research articles and/or original materials appropriate to the discipline). You should provide evidence that you have accessed a wide *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:

You should explore a range of potential research sources and include evidence of how the most important ones have influenced your planned work.

2. Knowledge and Understanding Skills

At level 6, you should be able to demonstrate coherent and detailed knowledge and a systematic understanding of the subject area, at least some of which is informed by the latest research and/or advanced scholarship within the discipline. You should be aware of the uncertainty, ambiguity and limits of knowledge. Your work must demonstrate the growing extent of your knowledge and systematic understanding of concepts and underlying principles associated with the subject area. *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; ideally each should be complete and detailed, with comprehensive coverage.

Guidance specific to this assessment:

You should demonstrate your knowledge of the equipment, production methodologies, the industry context of your work, and the creative decisions made during preproduction. You should demonstrate an awareness of the risks and benefits of your chosen project.

3. Cognitive and Intellectual Skills

You should be able to: critically evaluate evidence, arguments, assumptions, abstract concepts and data some of which are at the forefront of a discipline (and that may be incomplete) to devise and sustain arguments, to make judgements and/or solve problems; describe and comment upon particular aspects of current research, or equivalent advanced scholarship, in the discipline. 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 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. 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:

Your work should demonstrate how you have implemented new knowledge as well as exciting skills into your work. Your research notes and production documents should have informed your thought process and methodology. You should demonstrate how you are expanding your skills base beyond previous experience.

4. Practical Skills

At level 6, you should be able to apply the methods and techniques that you have learned to review, consolidate, extend and apply your knowledge and understanding, and to initiate and carry out projects. You will deploy accurately established techniques of analysis and enquiry relevant to the discipline, and apply them in complex and unpredictable contexts, to devise and sustain arguments and/or to solve problems. You should be able to frame appropriate questions to achieve a solution - or identify a range of solutions. 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 or circumstances, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be innovative and 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:

Your work should aspire to industry standards, however, staff are aware you are a professional in training, so your ability to recognise your position on the journey to becoming a professional should be acknowledged. Your work should fully engage with taught and additional techniques appropriate to the task. Particular attention should be paid to the detail in the procedures and planning. The presentation of the materials and prototyping should also reflect the professional nature of the work.

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for graduate-level employment requiring the exercise of initiative and personal responsibility and decision-making in complex and unpredictable circumstances. This includes demonstrating: the learning ability for professional development to advance existing skills and acquire new competences of a professional nature 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:

You will be assessed on your academic, presentation, and planning skills during the pitching process.

LEVEL 6 ASSESSMENT SPECIFICATION

Module:	Creative Project		
Module code:	CAMF6002	Contribution to Overall Module Assessment (%):	20
Lecturer:	BA	Internal Verifier:	MJ
Assignment Title:	Assessment 2- Self Reflection	Word count (or equivalent):	2000
Submission deadline:	Amended date Thu 28th May 2020	Return date of provisional marks & written feedback:	Thu 25th June 2020
Submission method:	The portfolio must be submitted via the provided Assignment Submission space on Moodle. Please ensure documents are correctly formatted and that you confirm their submission. You should also check the submission file size limit of Moodle. Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
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 in order to complete this assessment.		

Module Learning Outcomes (from module syllabus)

By the end of this module students should be able to:

- demonstrate the ability to formulate, evaluate and apply conceptual ideas relevant to projects in their chosen field;
- demonstrate originality and imagination in the conception, development and execution of the project;
- demonstrate control over techniques and conventions relevant to that field (which may also be demonstrated by purposeful flouting of such techniques and conventions);
- reflect critically on the coherence and viability of their own work.

TASK DESCRIPTION

Assessment 2 (20%): Reflective journal (2000 words)

A critically self-reflective commentary on the outcome of the portfolio, the experience gained, and how the work could be approached differently in the future.

Coursework submission instructions

You must conform to the following guidelines for submitting your work:

Written Work

- The file(s) should be in a folder with the following label structure- StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_CAMF6002_2)
- Reflective documents must be submitted as a Microsoft Word document formatted with double line spacing and include references for all third party content you have used (books, images, websites, films etc) and must conform to the University's Harvard Referencing Guidelines (booklet available separately). There must be a word count at the end of the document. Addresses for blogs must be submitted as a hyper link inside a Word document,
- Folders of mixed file formats and content should be clearly labelled and organised,

Files should be submitted as part of your digital portfolio folder to Moodle by the deadline. Where possible files should be placed in a Zip folder to ease the process of uploading and downloading from Moodle.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set; you should make use of scholarly reviews and primary sources, where appropriate (for example, refereed research articles and/or original materials appropriate to the discipline). You should provide evidence that you have accessed a wide *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:

You may refer to specific aspects of your research that have influenced your decision making via referencing. Illustrations of source material or behind the scenes are also welcomed.

2. Knowledge and Understanding Skills

At level 6, you should be able to demonstrate coherent and detailed knowledge and a systematic understanding of the subject area, at least some of which is informed by the latest research and/or advanced scholarship within the discipline. You should be aware of the uncertainty, ambiguity and limits of knowledge. Your work must demonstrate the growing extent of your knowledge and systematic understanding of concepts and underlying principles associated with the subject area. *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; ideally each should be complete and detailed, with comprehensive coverage.

Guidance specific to this assessment:

You should demonstrate your knowledge of the equipment, production methodologies, the industry context of your work, and the creative decisions made during preproduction. You should openly describe any difficulties you have experienced and review how these have affected your creative decisions as well as how prepared you are to go into production.

3. Cognitive and Intellectual Skills

You should be able to: critically evaluate evidence, arguments, assumptions, abstract concepts and data some of which are at the forefront of a discipline (and that may be incomplete) to devise and sustain arguments, to make judgements and/or solve problems; describe and comment upon particular aspects of current research, or equivalent advanced scholarship, in the discipline 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 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. 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:

Your research notes and self-reflection should describe your thought process and how you have implemented new knowledge into your work.

4. Practical Skills

At level 6, you should be able to apply the methods and techniques that you have learned to review, consolidate, extend and apply your knowledge and understanding, and to initiate and carry out projects. You will deploy accurately established techniques of analysis and enquiry relevant to the discipline, and apply them in complex and unpredictable contexts, to devise and sustain arguments and/or to solve problems. You should be able to frame appropriate questions to achieve a solution - or identify a range of solutions. 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 or circumstances, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be innovative and 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:

Your work should aspire to industry standards, however, staff are aware you are a professional in training, so your ability to recognise your position on the journey to becoming a professional should be acknowledged. This document should be treated as a critical report on your personal and professional development.

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for graduate-level employment requiring the exercise of initiative and personal responsibility and decision-making in complex and unpredictable circumstances. This includes demonstrating: the learning ability for professional development to advance existing skills and acquire new competences of a professional nature 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:

Where relevant you should acknowledge skills that you have acquired and how they may be used in other situations such as good research and planning, crew etiquette, punctuality, proof reading, and recognition of standards.

FEEDBACK

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance.

Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between teachers and students in formal classes.
- Direct questions and responses from teachers inside and outside formal classes.
- Email correspondence between teachers and students.
- Interactions between students and teachers using the module message board on Moodle.
- Informal comments and responses to pitches and presentations in classes.
- Comments and annotations added to written submissions, such as essays and reflective journals.
- Formal written feedback in response to assignments recorded on the summative assessment module feedback forms.

You will have an opportunity to discuss your feedback with your tutor. **Feedback will be returned on assessed work within twenty working days of submission.**

