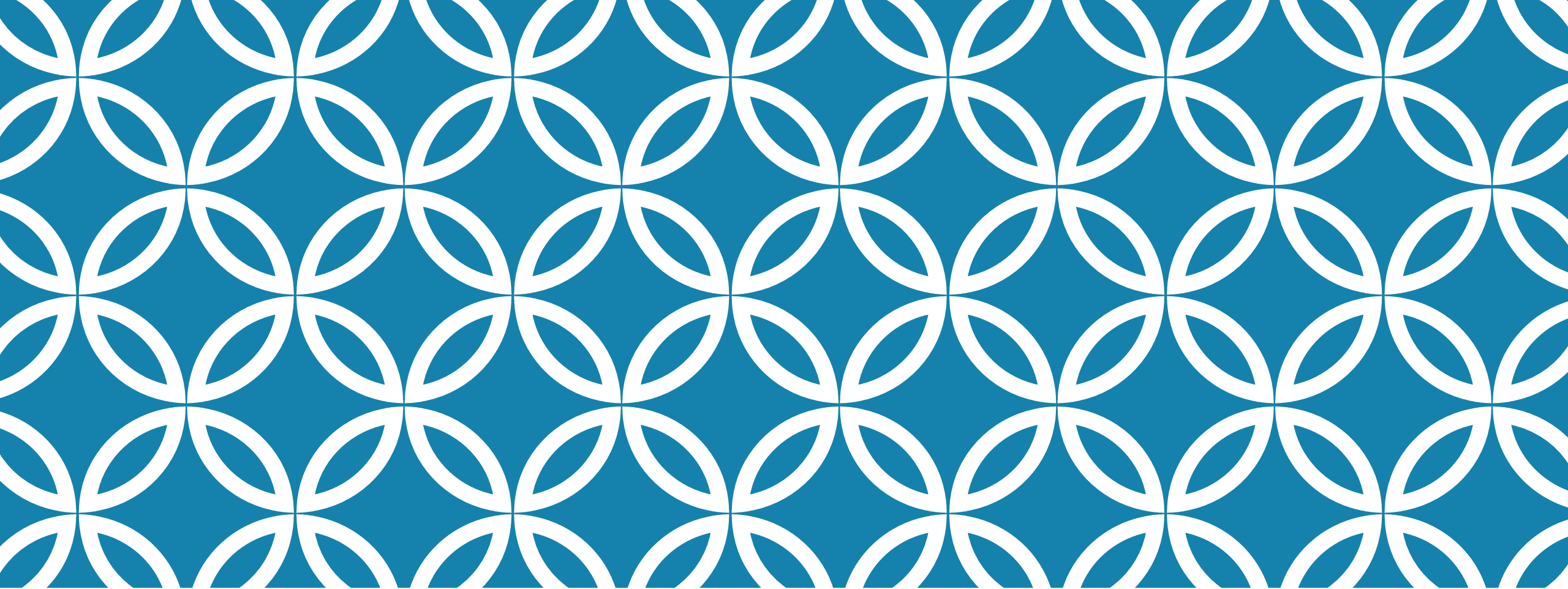




THE CRITICAL COMMENTARY



The critical commentary isn't a *description* of the poem or story you have written.

RATHER

It is a *reflective, evaluative and analytical* exercise.

IT'S ALSO

A place where the critical and creative intersect in mutually illuminating ways. It's a dialogue between your critical and creative practice. The essay needs to:

1. REFLECT ON THE PROCESS OF WRITING
2. CONTEXTUALISE YOUR WRITING
3. INCLUDE THEORETICAL CONSIDERATIONS



WHAT IS THE CRITICAL COMMENTARY?

PURPOSE OF A COMMENTARY

To show that you are able to **analyse and evaluate your creative work**

To demonstrate that you:

- are gaining knowledge and understanding of the techniques and processes you have used to produce your finished piece;
- understand the effects these techniques and processes have had on your writing (and on the reader);
- have read up on your genre and themes, and understand how your work relates to these;
- understand and act upon the feedback you are given – making decisions on what is useful and what is not.



YOUR COMMENTARY SHOULD...

- evaluate the creative decisions you made, in terms of what you set out to achieve and how well you accomplished those aims;
- reflect upon the research that you have undertaken in preparation for your creative work;
- evaluate the way in which your critical and creative practice are developing;
- contextualise your writing within the context of critical and creative literature;
- be written with the same academic tone as a regular essay;
- contain quotations or citations from properly referenced sources.

Please use the MHRA referencing guide on Moodle.

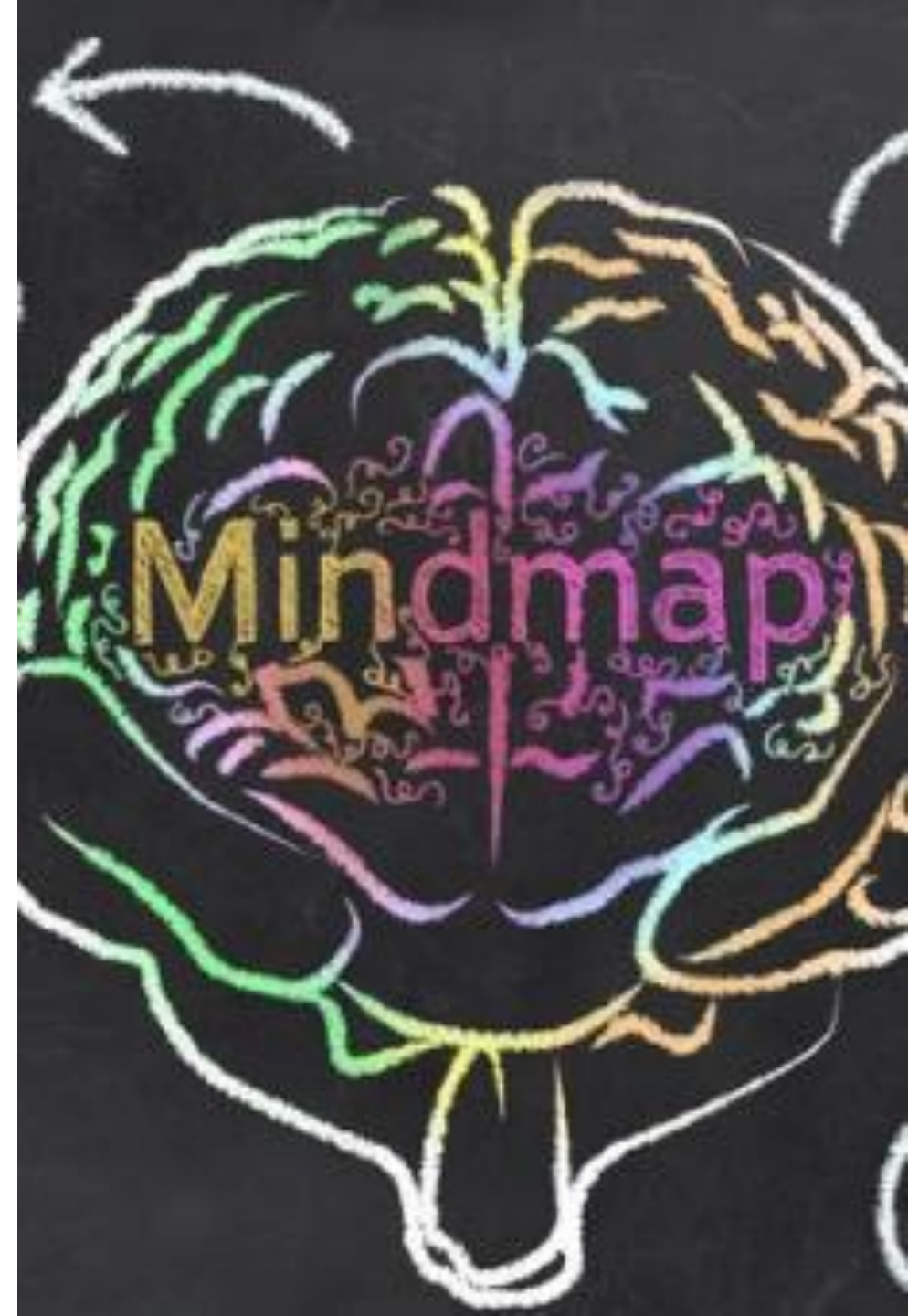
WHERE TO START?

What do you have to include?

- Something on workshopping
- Something on fiction books you've read
- Something on writing theory / academic sources
- Something about your aims with writing the pieces
- Something about the craft of writing

What might you choose to include?

- Specific elements of craft such as...
- Specific genres / sub-genres
- Which pieces of creative work





ORGANISING YOUR IDEAS

APPROACH 1: THEMATIC

1. Aims for each piece

Short story: aim to explore magical realism

Flash fiction: aim to explore science fiction

Chapter from novel: aim to explore dystopia



THEMATICALLY

2. Literary Context

Short story: examples of magical realist stories that have taught you something.

Flash fiction: examples of sci-fi stories that have taught you something.

Chapter from novel: examples of dystopic fiction that have taught you something.



THEMATICALLY

3. Academic literary Context:

Academic sources that have helped you understand:

Magic realism (show how this is evident in your short story).

Science fiction (show how we can see this in your flash fiction)

Dystopic fiction (show how we can see this in your novel extract)

THE LITERARY LANDSCAPE

You need to contextualise your work by articulating the ways in which it fits into the literary landscape:

- Do you write in a particular style?
- Do you emulate another writer?
- How does your story relate to the existing body of work within that genre/form/field? (e.g. do you subvert conventions?)
- The only way you can know how well your work fits in with the contemporary literary landscape is to read widely.
- Reference fiction and literary criticism here. **Quote from these and you own work to illustrate the points you make.**

E.g. *Inspired by Poe's description of the House of Usher's 'vacant eye-like windows', I described the house in my own story as staring at the horizon with 'blank-eyed windows'.¹*

NOTE:

- The reference comes at the end of the sentence.
- You don't need to reference your own work.





THEMATICALLY

4. Craft

Pick a craft topic for each of your pieces:

Narrative point of view (how did you experiment with this in your short story?)

Language and imagery (how did you create vivid images in your flash fiction piece?)

Dialogue (how did you use dialogue to illuminate character and drive the plot in your novel extract?)



THEMATICALLY

5. Workshopping

How has feedback helped you edit and revise your creative pieces?

Short story

The feedback I received in my workshop led me to understand that my characterisation was strong, but I needed to improve the verisimilitude of my worldbuilding. I edited the story to include a greater sense of place by including concrete visual images such as the “quotey quote quote...”

Repeat this process for your flash fiction and the novel extract.



THEMATICALLY

6. Conclusion

Return to your aims: to what extent have you achieved them?

How have you improved your writing craft?

What new insights have you gleaned during the process?



ORGANISING YOUR IDEAS

APPROACH 2: PIECE BY PIECE

1. Aims for each piece

Short story: aim to explore magical realism

Flash fiction: aim to explore science fiction

Chapter from novel: aim to explore dystopia

1. Literary Context

Examples of magical realist stories that have taught you something.

2. Academic literary Context:

Academic sources that have helped you understand magic realism.

Show how this is evident in your own short story.

PIECE 1: MAGICAL REALIST SHORT STORY



3. Craft

Pick a craft topic such as **narrative point of view**. How did you experiment with this in your short story?)

4. Workshopping

How has feedback helped you edit and revise your magical realist short story?

E.g. The feedback I received in my workshop led me to understand that my characterisation was strong, but I needed to improve the verisimilitude of my worldbuilding. I edited the story to include a greater sense of place by including concrete visual images such as the “quotey quote quote”...

PIECE 1: MAGICAL REALIST SHORT STORY





REPEAT FOR PIECES 2 AND 3...

- Literary context
- Academic literary context
- Craft
- Workshopping

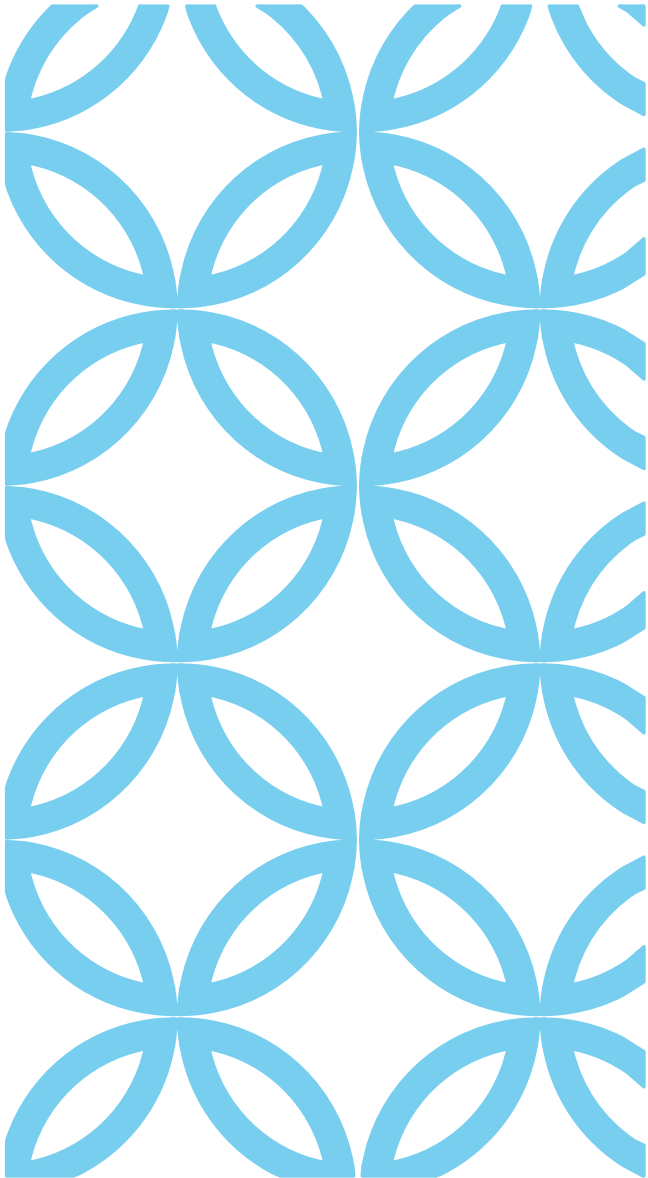


CONCLUSION

**Return to your aims:
to what extent have
you achieved them?**

**How have you
improved your writing
craft?**

**What new insights
have you gleaned
during the process?**



INTRODUCTION

An overview of what you have written and what you will be discussing.

The introduction acts as a guide to the reader as to what we are about to read.

The body of the essay follows the structure you've laid out in your introduction.

You should be able to sketch out your **conclusion** at the same time as your introduction.

For the highest marks, you will draw on aspects of literary theory. This might be something we have covered in class, such as Romanticism, or it might be something that you have researched independently, such as Gender Studies, Feminism, Marxist literary criticism or Ecocriticism.

You will need to demonstrate that you understand the field – at least in broad terms:

E.g.

“Drawing on the Romantic concept of the sublime, I chose a dramatic natural location as the setting for my story. My central protagonist, Penny, ascends Snowdon and it is here, in contemplation of the majesty of the landscape that she confronts the...”



THEORETICAL CONSIDERATIONS



The drip, drip, drip of dystopia: *The Handmaid's Tale*, temporal boundaries, and affective investment

Holly Willson Holladay^a and Chandler L. Classen^b

“While feminist dystopian works are products of a particular political time and space, the ambiguous features of critical feminist dystopias are at once reflections of the specific cultural milieu in which they were originally conceptualized, as well as meditations on the spaces that come before and after the production of those texts. Ultimately, we argue that feminist dystopian narratives are at once affective and analytical. They both necessitate critical engagement of women’s lives and transcend temporal boundaries to engage with the anxiety, fear, and anger of marginalized groups as a felt permanent condition.”



The drip, drip, drip of dystopia: *The Handmaid's Tale*, temporal boundaries, and affective investment

Holly Willson Holladay^a and Chandler L. Classen^b

denoting or relating to mental conditions in which disturbance of mood or its expression is the primary component. "affective disorders"

“While feminist dystopian works are products of a particular political time and space, the ambiguous features of critical feminist dystopias are at once reflections of the specific cultural milieu in which they were originally conceptualized, as well as meditations on the spaces that come before and after the production of those texts. Ultimately, we argue that feminist dystopian narratives are at once affective and analytical. They both necessitate critical engagement of women’s lives and transcend temporal boundaries to engage with the anxiety, fear, and anger of marginalized groups as a felt permanent condition.”



The drip, drip, drip of dystopia: *The Handmaid's Tale*, temporal boundaries, and affective investment

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“feminist dystopian narratives... both necessitate critical engagement of women’s lives and ... engage with the anxiety, fear, and anger of marginalized groups as a felt permanent condition.”

In their analysis of *The Handmaid's Tale*, Holladay and Classen argue that “feminist dystopian narratives... necessitate critical engagement of women’s lives,” and this was a key aim for me when writing my short story, ‘Baby Blues’.¹

¹ ‘The drip, drip, drip of dystopia: *The Handmaid's Tale*, temporal boundaries, and affective investment’, *Feminist Media Studies*, 21 (2021) 477- 492, p. 479. Subsequent references to this source are given in the text as ‘Holladay and Classen’ followed by the page number.

USING SOURCES

In the critical commentary you would be expected to include many of the same sources you would use if you were writing an academic essay. However, instead of writing an analysis of the source, you would be writing an analysis of **how you have used that source** in your creative writing. For example...

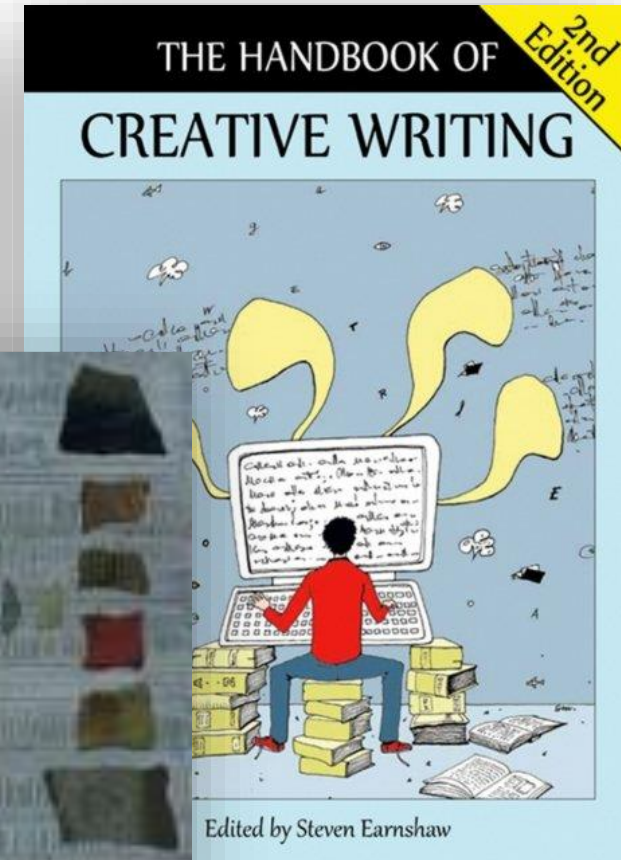
My poem, 'My grandmother's Face' was inspired by the treatment of skulls from the Neolithic Middle East. In her paper, 'Keeping the dead close: Grief and Bereavement in the treatment of skulls from the Neolithic Middle East'¹, Karina Croucher discusses grief and mourning as possible motivations for the artistic treatment of Neolithic skulls. Comparing the process of writing a poem about my dead grandmother to the Neolithic process of plastering the skull of a loved one, I suggest that words are the equivalent of layers of plaster and pigment; the adornments with which I attempt to conjure the image of my grandmother's face in my mind's eye.

¹ Karina Croucher, 'Keeping the dead close: Grief and Bereavement in the treatment of skulls from the Neolithic Middle East', *Mortality*, 23 (2017) 103-120.



Make notes as you go

Some Key Texts:



RESEARCHING
CREATIVE WRITING
Jen Webb

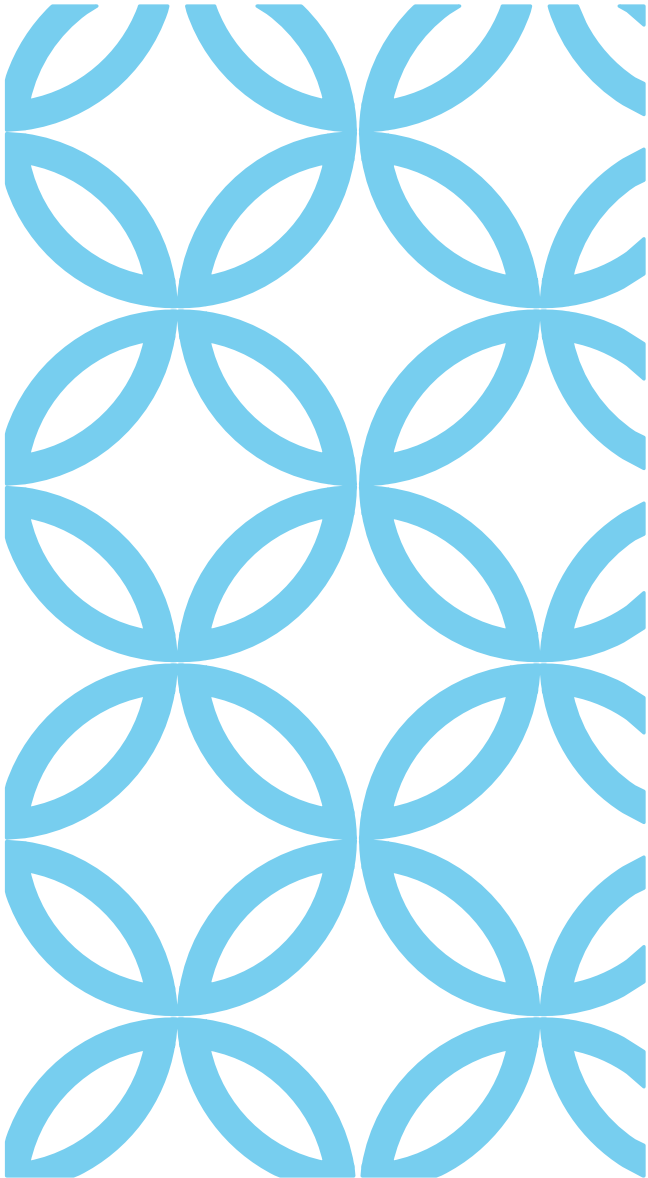


BOOK

QUOTATION

“...the outcomes from practice-based creative research can influence the ideas and actions of other practitioners as well as a wider community of interest. This is underpinned by practitioner documentation of the process of making artefacts, their creative intentions and goals and the results of experimentation with new forms and materials available in published articles. Reflection through research can provide a rich source of new understanding about the nature of creative practice for the practitioners themselves.”

Linda Candy, *The Creative Reflective Practitioner: Research Through Making and Practice* (Oxford: Routledge, 2019), p. 235.



CRAFT AND WRITING TECHNIQUES

- This will be the most substantial section of your commentary.
- How have you **attempted to achieve** your aims?
- How have you used certain techniques and processes?
- You should discuss some or all of the following and how and why you have used them:
 - Plot elements, setting, character development, dialogue, narrator, point of view, tense, balance of showing and telling, techniques related to your form, style and genre etc
 - Which are important to your piece and why? How did these develop? Did you redraft and change narrator, POV or tense, use flashback or another element?
 - Give reasons for the choices you made and changes.
 - Give evidence, quote from your own work, quote from texts that explore these and fiction that uses these successfully.

Your conclusion should mirror your introduction. It should include a summary of what you have discussed in the main body of the essay. In addition, it should:

- evaluate how successfully you achieved your aims;
- mention strengths and weaknesses;
- articulate the ways in which you have developed your craft as a writer through your creative, critical and reflective practice.



DON'T FORGET A CONCLUSION

THE BIBLIOGRAPHY

Comes at the end of your essay

An alphabetical list of all the sources you have quoted in your essay

Organised alphabetically according to surname

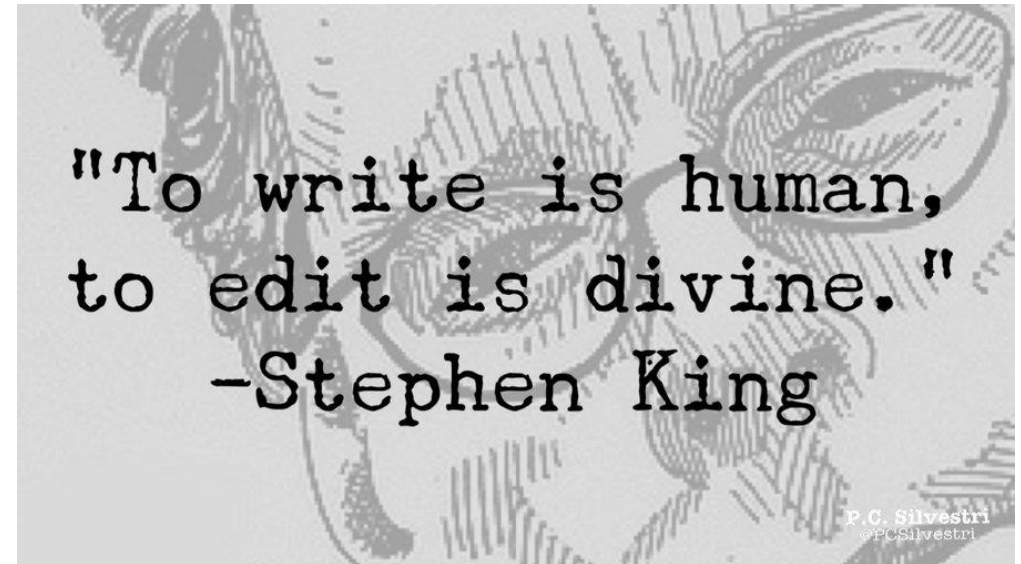
Doesn't contain specific page numbers for the quotations used (that has already been covered in the footnotes / references)

Set time aside to redraft.

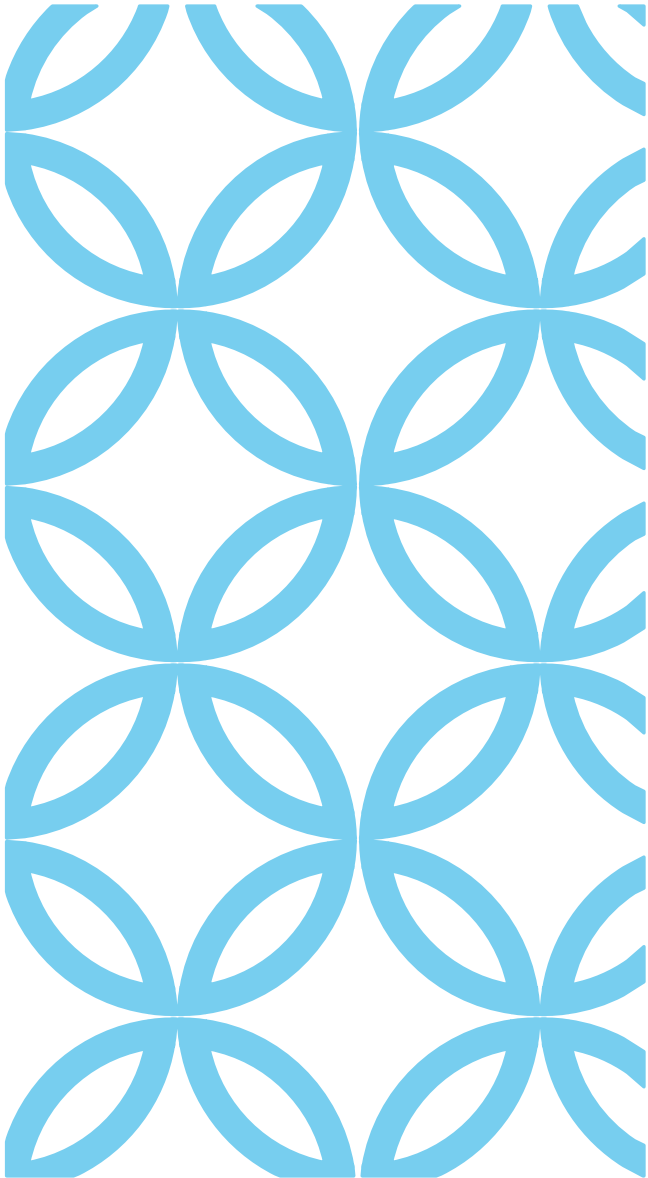
Read your work aloud when proofreading.

Consider the following:

- 1. Punctuation/ typos / spelling mistakes.**
- 2. Syntax (Is it written with clarity? Are sentences well constructed?)**
- 3. Grammar (Is it grammatically correct? Is the tense consistent?)**



EDIT!



- Engagement with the subjects we have covered on this module.
- Putting into action what you have learned on this course and demonstrating knowledge and understanding of creative practice.
- We are looking for a crafted and well-written **selection of creative work** – that incorporates the topics and techniques we have covered.
- We are looking for a **commentary** that shows that you can spot and understand the techniques you have used, that you can put your work into context, and that you can convey your ideas in a clear and concise manner.
- Evidence that you have read, referred to and quoted from texts appropriate to the pieces you have included in your portfolio.
- We are looking for polished work – written with care and proofread!

WHAT ARE WE LOOKING FOR?

Present your work correctly:

- **Double space lines, 12 font**
- **Indent all paragraphs, except for the first**
- **Indent dialogue**
- **Present and footnote all quotes correctly**
- **Present bibliography correctly (at least eight texts)**
- **Give word counts for both pieces**



PRESENTATION

Look at the following paragraph and evaluate its strengths and weaknesses.





The feedback what I got, helped me in the refracting, I changed to the wifes' pont of view to show what she was thinking, the changes bettered the story showing the rooms of the house with Frieda walking around them in, people said that the later version was better and they liked the twist

FEEDBACK AND EDITING...

In reponse to feedback, I redrafted my short story, 'The Long Road', with a change of narrative focus on the wife's character. By redrafting the story into a first person point of view, in the present tense, I was able to show Frieda's thoughts and emotions in a more direct, immediate manner. The redrafting helped me to achieve my aim of taking the reader through the rooms of the house with Frieda, and making the action feel immediate. The positive feedback I received on my second draft of the story gives me confidence that the story now has greater impact – particularly when the twist is revealed at the end.

FEEDBACK AND EDITING...

WHAT DOES A DISTINCTION LOOK LIKE?

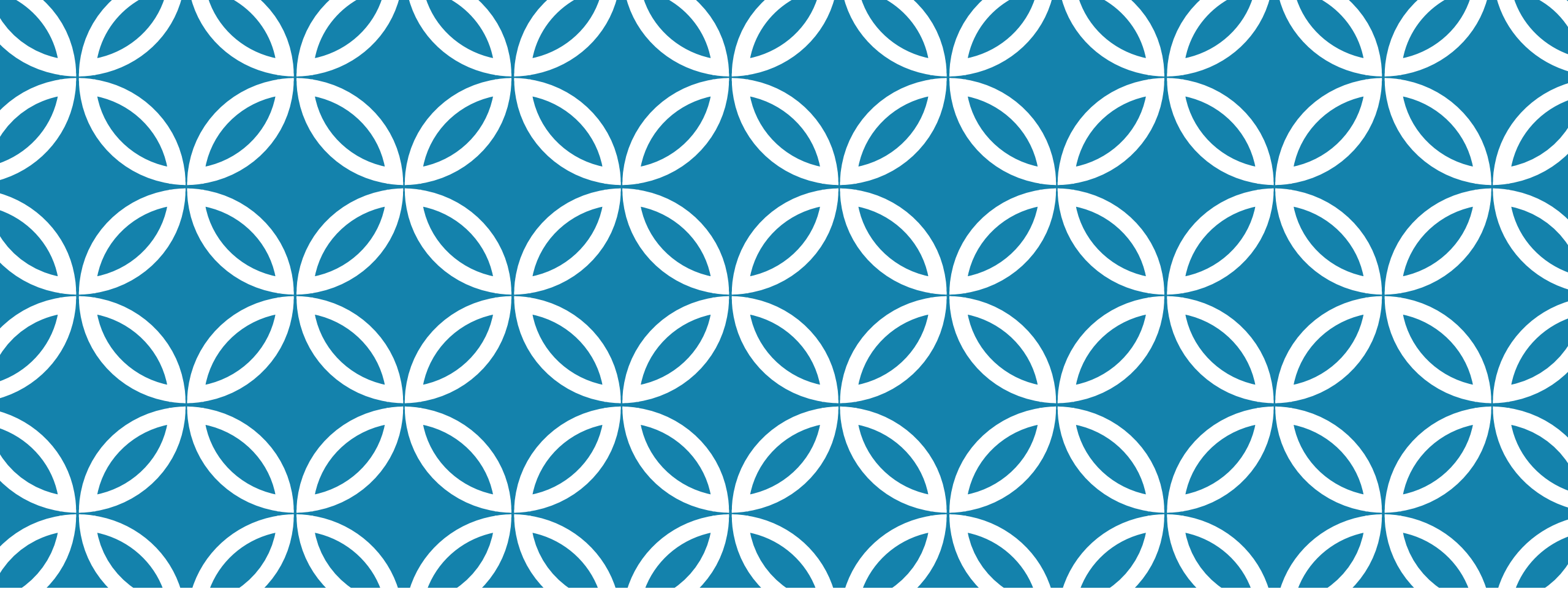
In this essay I will discuss how I have used narrative voice and dialogue in ‘Unearthed’, a magical realist short story. I will examine my story’s central conceit, and the use of the second-person perspective in the present tense to conjure an out-of-body experience for the reader. Monika Fludernik’s *Second-Person Narrative: A Bibliography*, shows that second-person narration is a relatively modern mode for writers, with few examples in novels until the mid-20th century. The short story, ‘if a book is locked there’s probably a good reason for that, don’t you think’, by Helen Oyeyemi is a masterful example of the form I had chosen, but with a key difference. The plot of ‘Unearthed’ includes a type of telepathy in which the host character’s thoughts become dominant. To embody these shifts, I chose to narrate the supporting characters’ direct internal thoughts in the first-person, like Virginia Woolf’s soliloquies in *The Waves*. I will share the inspiration for the characters and setting and reveal how I moved between action, evaluation and investigation to develop the story, supporting my observations with creative and reflective examples from my own and others work. Throughout this essay I will show how I had ‘to look, intensively’ (to use Jen Webb’s etymological definition of research) at the processes and techniques of creative writing in order to overcome some of the challenges I encountered whilst crafting ‘Unearthed’.¹

- The opening sentence tells us what we’re going to read.
- The title of the creative piece is named and defined in terms of genre.
- The tone is formal but not pompous.
- The terminology is accurate and demonstrates expertise.
- The grammar, spelling and punctuation are accurate.

WHAT DOES A DISTINCTION LOOK LIKE?

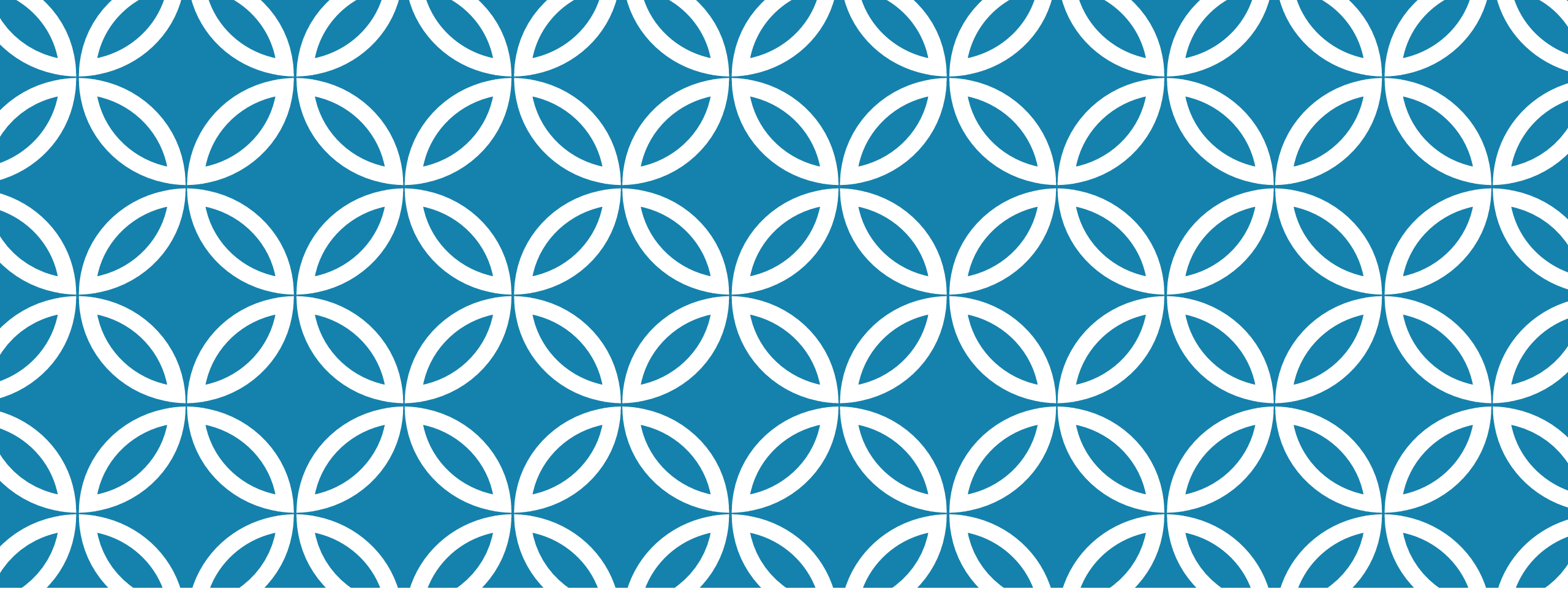
The urge to explore the emotional terrain of inner landscapes was seeded by an idea I had jotted down in my creative notebook. It was a metaphor of a hollow oak which could represent grief as a catalyst for personal growth, for as oaks ‘grow larger and age, they provide additional niches for yet other organisms to exploit’¹. This idea grew into the character Dera. In a writing workshop a fellow student presented a first draft sequence of monologues located in a festival marquee, which inspired the setting for my story. I identify with festival culture and have experiential knowledge of the diverse beliefs held by members of the new-age community, so I had confidence that I could represent people in this group authentically. The festival location of *Unearthed* is unspecified, like the Celtic island in Claire Wigfall’s short story, ‘The Numbers’.² This approach allows the reader to apply their own preconceptions to the setting, and yet allows authors to sidestep accusations of misrepresentation or inaccuracy.

- Demonstrates wide reading.
- Demonstrates an understanding of the genesis of the idea and its development.
- Demonstrates reflection and engagement with the workshopping process.
- Identifies a problem and explains how the writer dealt with it.



COMMON MISTAKE'S





COMMON MISTAKES



GRAMMAR AND CLARITY

When her little dog returned, she was panting and looked rather dishevelled.

He ran over to the pond, muddy and cluttered with rubbish.

What was the reason she was there was something she had been asking herself since she arrived.

GRAMMAR AND CLARITY

When her little dog returned, **it** was panting and looked rather dishevelled.

He ran over to the pond, **which was** muddy and cluttered with rubbish.

What was the reason she was there was something she had been asking herself since she arrived.

Since she arrived, Emma had been asking herself why she had come.

Ever since Clare arrived, Emma had been wondering why she had come.

CLAUSES

I wanted to create suspense by withholding the reveal of the daughter's arrival until the very end of the scene. Which is why the climax of the drama comes when Leanne opens the door to find her daughter standing there.

I wanted to create suspense by withholding the reveal of the daughter's arrival until the very end of the scene, which is why the climax of the drama comes when Leanne opens the door to find her daughter standing there.

THE COMMA SPLICE

I chose to write in the first person, the reason for choosing a child narrator was driven by my interest in the fairy-tale genre.

I chose to write in the first **person, the** reason for choosing a child narrator **was driven by** my interest in the fairy-tale genre.

My interest in the fairy-tale genre inspired me to use the first-person perspective of a child narrator.

GOOD LUCK!



QUESTIONS



Level 5	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / 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.

Level 5	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
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.

Level 5	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
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.

Level 5	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
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.

Level 5	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
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.