

Live Project – CAMF5001



Live Project (CAMF5001)

Level 5 module – 20 credits

Deadline: 5pm Friday 31st May 2019

Teaching is by lecture and hands-on tutorial workshop.

Lecture and Workshop:

Monday, Wednesday, Thursday 09:00 – 12:00 (TL12 Mac Lab)

Note: the 1st session in Week 2 is on **Tue 7 May due to May Bank Holiday; the 2nd session in Week 4 is on **Tue 21 May** due to a studio tour on Thu 23 May**

Module Tutors

Dr Brett Aggersberg (b.aggersberg@uwtsd.ac.uk) Office Hour: Thursday 15:00-16:00

Dr Matt Jones (matthew.jones@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. Additional support times / production surgery will be indicated on your timetable. The room will be available at this time and there will be a member of staff available for support and to answer questions.

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 simulate a 'real world' scenario for engaging students in client-led activity, involving research and/or production work for a professional/business environment.
- To develop soft skills for a professional/business environment whilst creating a professional piece of work for an external audience.

Learning Outcomes:

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

- follow a brief and produce work to a professional standard that has been set by an external client or organisation in a creative industry context;
- communicate and interact with a client or organisation in a business-like and professional manner;
- critically reflect on their production skills in a client-led or 'real world' scenario.

CONTENT

This module will engage students in a creative project that will involve researching and producing a piece of work that meets a real world business need as set by an external client or organisation. Content will include project management of a research and production project and presenting information and a pitch in a form suitable for a business audience. Projects might involve engaging students in production work such as documentary filmmaking, website design, 2D animation work and interactive media design, for clients such as charitable projects and organisations, community groups and schools, local businesses and small enterprises. Students work will be individual, but can include collaboration and contribution as a defined role to a larger project.

Transferable Skills:

Note-taking, oral expression, research skills, communication, evaluative and analytical skills, peer reviews, appropriate use of social media, 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 block taught over a four week period, with three classes a week. Each class will last for three hours. A fifth week is available for tutorials and support on the assessment material.

BIBLIOGRAPHY

Essential

Berger, A. A. (2000) *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches*. Thousand Oaks, London and Delhi: Sage.

Chater, K. (2002) *Research for Media Production*. Oxford: Focal Press.

Recommended

Austin, T. and Doust, R. (2007) *New Media Design*. London: Laurence King.

Bertrand, I. and Hughes, P. (2005) *Media Research Methods: Audiences, Institutions, Texts*. Basingstoke: Palgrave Macmillan.

Branston, G. and Stafford, R. (2003) *The Media Students Book*. London: Routledge.

Chambers, E. and Northedge, A. (1997) *The Arts Good Study Guide*. Milton Keynes: The Open University Press.

Chapman, J. and Chapman, N. (2009) *Digital Multimedia* (3rd ed.). Oxford: Wiley-Blackwell.

Chapman, J. and Chapman, N. (2007) *Digital Media Tools* (3rd ed.). Oxford: Wiley-Blackwell.

Collins, H. (2010) *Creative Research: The Theory and Practice of Research in the Creative Industries*. London: AVA Publishing.

Cottrell, S. (2003) *The Study Skills Handbook*. Basingstoke: Palgrave Macmillan

Cotton, B. (2001) *Futurecasting Digital Media*. London: F.T. Com.

Curtis, H. (2002) *MTIV: Process, Inspiration and Practice for New Media Designers*. Indianapolis: New Riders.

Emm, A. (2001) *Researching for Television and Radio*. London: Routledge.

England, E. and Finney, A. (2007) *Managing Interactive Media: Project Management for Digital Media and the Web*. Harlow: Addison Wesley.

Frensham, R. (2003) *Teach Yourself Screenwriting*. London: Hodder and Stoughton.

Golombisky, K. and Hagen, R. (2010) *White Space is not your Enemy*. Oxford: Focal Press.

Handler Miller, C. (2004) *Digital Storytelling: A Creator's Guide to Interactive Entertainment*. Oxford: Focal Press.

Howkins, J. (2002) *The Creative Economy: How People Make Money from Ideas*. London: Penguin.

Hughes, B. (2000) *Dust or Magic: Secrets of Successful Multimedia Design*. Harlow: Addison Wesley.

Iuppa, N. V. (2001) *Interactive Design for New Media and the Web*. Oxford: Focal Press.

Krug, S. (2000) *Don't Make me Think!: A Common Sense Guide to Web Usability*. Indianapolis: Que.

Krug, S. (2010) *Rocket Surgery Made Easy: The Do-It-Yourself Guide to Finding and Fixing Usability Problems*. Berkeley, Calif: New Riders.

McCall Smith, A. (2008) *Writers' and Artists' Yearbook*. London: A&C Black.

McKee, R. (1999) *Story – Substance, Structure Style and the Principles of Screenwriting*. London: Methuen.

Moggridge, B. (2007) *Designing Interactions*. Cambridge, Mass: MIT Press.

Negroponte, N. (1996) *Being Digital*. Chatham; Hodder and Stoughton.

Norman, D. (2002) *The Design of Everyday Things*. New York: Basic Books.

Press, A.L. and Williams, B.A. (2010) *The New Media Environment: An Introduction*. Oxford: Wiley-Blackwell.

Wardrip-Fruin, N. and Harrigan, P. (2004) *First Person: New Media as Story, Performance & Game*. Cambridge, Mass: MIT Press.

Websites

www.sensible.com

<http://www.wales.com/business/business-sectors/creative-industries>

<http://www.creativebloq.com/graphic-design-tips/tips-brainstorming-inspiration-12359-10>

<https://businesswales.gov.wales/bigideas/>

<https://www.gowales.co.uk>

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 OUTLINE

You will be expected to conduct non-assessed tasks as part of your development on this module. This may include filming outside of the classroom environment.

Week/Session	Lesson Theme
1/1 (29 Apr)	Introduction. Initial brief and managing projects.
1/2 (1 May)	Discussion of Brief, Initial Ideas and Research.
1/3 (2 May)	Developing the Brief. Discussion of Project Roles.
2/1 (7 May)	Assessment: Individual pitch of role and initial project response (10-minute pitch)
2/2 (8 May)	Preparing to pitch for a client.
2/3 (9 May)	Progress Review; preparing to work with client.
3/1 (13 May)	Report back on working with client.
3/2 (15 May)	Report back on working with client.
3/3 (16 May)	Progress Review.
4/1 (20 May)	Preparing for final client pitch.
4/2 (21 May)	Workshop and Q&A with tutors
4/3 (22 May)	Workshop and Q&A with tutors; final review
31st May 2019	ASSESSMENT DEADLINE <i>All assessments to be submitted to by 5pm as a portfolio including final media files, a reflective journal, and feedback from the client.</i>

This schedule is subject to change and students are advised to check Moodle for the latest module information.

Assessment

You will be marked on your creative and production skills and how they meet the Module Learning Outcomes as shown on the Assessment Specification Forms contained in this handbook. Note: the Assessment is in two parts, consisting of a portfolio and a reflective journal.

Project Initial Brief:

Carmarthen Bay Film Festival 2019



Students can select from the following activities to be assessed against online with the module learning outcomes. These will evolve through discussion with the client.

- the design and layout of the festival and awards night programmes, to include the European Premiere of Terry Pratchett's *Troll Bridge* and the Q&A with the director afterwards.
- the revamping of the festival website in a way that it is easily updatable so that it remains informative and relevant as new content becomes available (social media feeds, live streaming, trailers of nominated films, past festivals, etc.; ensuring the design and content is responsive across devices.
- the social media strategy for the extending of the festival's message reach and the maximising of the impact of the posts throughout its network of partners and followers; the content creation and scheduling of posts, monitoring and analysis across the festival various channels and the management of the digital conversation across the channels during the live stream of the Terry Pratchett's *Troll Bridge* Q&A.

<https://carmarthenbayfilmfestival.org/festival-2019/>

Assessment 1 (80%): Portfolio (to the equivalent of 4000 words)**Main Deadline (excluding pitch): 5pm Friday 31st May 2019****Details:**

A portfolio of project development work, which will typically comprise a pitch; presentation; research and/or production work for an external client or simulated 'real world' scenario; and individual client evaluation.

The combined weightings of the following elements form 80% of the overall module mark.

1. Pitch of Roles and Initial Project Response (15%)**To be presented in class on Tuesday 7th May 2019. This is an assessment deadline.**

A 10 minute pitch-style presentation. Each student will pitch their initial response to the project to the course team. Each student must articulate how they are going to apply themselves to answering the brief, how they will work with the client, and how they see their role as part of the wider Carmarthen Bay Film Festival team.

2. The Production (70%)

This will be based on the agreed parameters for the production negotiated between staff and the client, which will typically include:

- Film / Documentary
- Animation
- Website
- Virtual Tour
- Digital Publishing

The client may wish to amend and negotiate these points as the project develops from the initial brief. The portfolio submitted should be representative of what was submitted to the client as the final body of work in response to their brief. Behind the scenes images, emails, minutes of meetings, iterations of creative work should also be submitted where relevant.

3. Client Evaluation (15%)

The client will complete feedback and an evaluation for each student involved in their Project.

Assessment 2 (20%) (Deadline: 5pm Friday 31st May 2019)

Details:

Reflective journal (1000 words)

A critical reflection on the outcome of the project, the experience gained, the client's response and how the work could be approached differently in the future.

This written assessment will be submitted electronically using Moodle.

The work must be a Microsoft Word compatible word-processed 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 School Referencing Guidelines (booklet available separately). There must be a word count at the end of the document.

The self-evaluation must reflect on the process of creating the interactive experience with critical consideration of established theories. This will be done in the form of a written report with critical reflection and the use of images of production work in progress. As well as relating the film making process to the real world, the planning processes employed should be referred to. You may include images from the production process including: screen grabs of the page layout and editing, and third party graphics which have been re-appropriated.

Coursework Submission Instructions

You must conform to the following guidelines for submitting your work. These are examples of how you should submit media production work. The final form of differing media content should be discussed with your module lecturer prior to submission:

You submit one organised zipped master folder containing the materials supplied to your client and those that represent the work involved in developing the final piece. It should be labelled with the module code and your student number.

Example of a Panoramic Tour Project:

- Web site including panoramic tour and animation
- Original panoramic image files (stitched and unstitched)
- Original Pano2VR files
- Exported HTML 5 Pano2VR files
- Original Adobe Edge file
- Adobe Edge animation published HTML 5 file
- Presentation pitch files

Example of a Living Portrait Project:

You submit one digital folder containing the materials listed below. It should be labeled with the module code and your student number.

- Evidence of portrait in use/location
- Where possible a working version or link to one
- Script
- Edited Video Files
- Research and Development

- User Testing
- Presentation pitch files

Example of a Digital Publishing Project:

You submit one digital folder containing the materials listed below. It should be labeled with the module code and your student number.

- Packaged version of In-Design magazine document
- Original image files
- Original media files
- Exported PDF versions of poster, cover and double page spread
- Link to online exported folio version of magazine (Adobe account)

Other Work That May Be Submitted:

- Screen grab files should be included and appropriately labelled,
- Video should be submitted as a high quality video file 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 170000_ CAMF5001_1),

Please label individual media items indicating their purpose.

You must submit your reflective journal via the space provided on the Moodle module.

Written Work

- The file(s) should be in a folder with the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_ CAMF5001_1)
- 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 School Reference 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 you portfolio digital folder by the deadline.



LEVEL 5 ASSESSMENT SPECIFICATION

Module:	Live Project		
Module code:	CAMF5001	Contribution to Overall Module Assessment (%):	80
Lecturer:	BA	Internal Verifier:	MJ
Assignment Title:	Assessment 1: Portfolio	Word count (or equivalent):	Portfolio equivalent to 4000 words
Submission deadline:	Pitch- 9am Tuesday 7th May Final Portfolio- 5pm Friday 31st May	Return date of provisional marks & written feedback:	28th June 2019
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. You may also submit a bound hard copy to the staff office by the deadline. 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)

- follow a brief and produce work to a professional standard that has been set by an external client or organisation in a creative industry context;
- communicate and interact with a client or organisation in a business-like and professional manner;
- critically reflect on their production skills in a client-led or 'real world' scenario.

TASK DESCRIPTION

Assessment 1 (80%): Portfolio (to the equivalent of 4000 words) **(Deadline 5pm Friday 31st May 2019)**

Details:

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The combined weightings of the following elements form 80% of the overall module mark.

1. Pitch of Roles and Initial Project Response (15%)

To be presented in class on Tuesday 7th May

A 10 minute pitch-style presentation. Each student will pitch their initial response to the project to the course team. Each student must articulate how they are going to apply themselves to answering the brief, how they will work with the client, and how they see their role as part of the wider Carmarthen Bay Film Festival project.

2. The Production (70%)

This will be based on the agreed parameters for the production negotiated between staff and the client, which will typically include:

- Film / Documentary
- Animation
- Website
- Virtual Tour
- Digital Publishing

The client may wish to amend and negotiate these points as the project develops from the initial brief. The portfolio submitted should be representational of what was submitted to the client as the final body of work in response to their brief. Behind the scenes images, emails, minutes of meetings, iterations of creative work should also be submitted where relevant.

3. Client Evaluation (15%)

The client will complete feedback and an evaluation for each student involved in their Project.

All written work must be produced in a Microsoft Word compatible document or PDF, and submitted via Moodle.

Work should be double spaced, page numbered, and fully referenced according to the university's Harvard Referencing Guide. Your module code, assessment number, and student number should be visible.

Bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include bibliographies.

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

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: *You need to demonstrate your ability to engage with literature skills by using relevant and focused scholarly materials from an appropriate range of current and/or seminal sources, evaluating the credibility of these sources, and ensure that your work is properly referenced.*

2. Knowledge and Understanding Skills

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: *You need to demonstrate your knowledge and understanding of the Live Project process including the various elements of the client brief.*

3. Cognitive and Intellectual Skills

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: *You need to demonstrate cognitive and intellectual skills through engagement in the Live Project, interpreting and delivering against the client brief.*

4. Practical Skills

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: *You need to demonstrate practical skills through engagement with the Live Project and by interpreting and delivering against the client brief.*

5. Transferable Skills for Life and Professional Practice

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: *You must provide evidence of the qualities and transferable skills appropriate to the task, demonstrating a professional attitude, providing creative content appropriate to the brief and managing your time effectively.*

STUDENT FEEDBACK FORM

This section details the *extent* to which the assessment criteria are demonstrated by you, which in turn determines your mark. The marks available for each category of skill are shown. Lecturers will use the space provided to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Generic Assessment Criteria	Category Awarded
1. Engagement with Literature Skills	
2. Knowledge and Understanding Skills	
3. Cognitive and Intellectual Skills	
4. Practical Application Skills	
5. Transferable Skills for Life and Professional Practice	
Module Learning Outcomes	
6. Follow a brief and produce work to a professional standard that has been set by an external client or organisation in a creative industry context	
7. Communicate and interact with a client or organisation in a business-like and professional manner	

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate)		
	Up to 1 week late (40% Max)		
	Over 1 week late (0%)		



LEVEL 5 ASSESSMENT SPECIFICATION

Module:	Live Project		
Module code:	CAMF5001	Contribution to Overall Module Assessment (%):	20
Lecturer:	BA	Internal Verifier:	MJ
Assignment Title:	Assessment 2: Reflective Journal	Word count (or equivalent):	1000 words
Submission deadline:	5pm Friday 31st May 2019	Return date of provisional marks & written feedback:	28th June 2019
Submission method:	The reflective journal 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. You may also submit a bound hard copy to the staff office by the deadline. 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)

- follow a brief and produce work to a professional standard that has been set by an external client or organisation in a creative industry context;
- communicate and interact with a client or organisation in a business-like and professional manner;
- critically reflect on their production skills in a client-led or 'real world' scenario.

TASK DESCRIPTION

Assessment 2 (20%) (Deadline 5pm Friday 31st May 2019)

Details:

Reflective Journal (1000 words)

A critical reflection on the outcome of the project, the experience gained, the client's response, and how the work could be approached differently in the future.

This written assessment will be submitted electronically using Moodle.

All written work must be produced in a Microsoft Word compatible document or PDF, and submitted via Moodle.

Work should be double spaced, page numbered, and fully referenced according to the university's Harvard Referencing Guide. Your module code, assessment number, and student number should be visible.

Bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include bibliographies.

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

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: *You need to demonstrate your ability to engage with literature skills by using relevant and focused scholarly materials from an appropriate range of current and/or seminal sources, evaluating the credibility of these sources, and ensure that your work is properly referenced.*

2. Knowledge and Understanding Skills

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: *You need to demonstrate your knowledge and understanding of the Live Project process including the various elements of the client brief.*

3. Cognitive and Intellectual Skills

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: *You need to demonstrate cognitive and intellectual skills through engagement in the Live Project, interpreting and delivering against the client brief.*

4. Practical Skills

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: *You need to demonstrate practical skills through engagement with the Live Project and by interpreting and delivering against the client brief.*

5. Transferable Skills for Life and Professional Practice

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: *You must provide evidence of the qualities and transferable skills appropriate to the task, demonstrating a professional attitude, providing creative content appropriate to the brief and managing your time effectively.*

STUDENT FEEDBACK FORM

This section details the *extent* to which the assessment criteria are demonstrated by you, which in turn determines your mark. The marks available for each category of skill are shown. Lecturers will use the space provided to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Generic Assessment Criteria	Category Awarded
1. Engagement with Literature Skills	
2. Knowledge and Understanding Skills	
3. Cognitive and Intellectual Skills	
4. Practical Application Skills	
5. Transferable Skills for Life and Professional Practice	
Module Learning Outcomes	
6. Critically reflect on production skills in a client-led/'real world' scenario.	

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate)		
	Up to 1 week late (40% Max)		
	Over 1 week late (0%)		

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.

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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	Poor engagement with essential reading.No evidence of wider reading.Reliance on inappropriate sources, and/or indiscriminate use of sources.Heav	Engagement with a limited range of mostly relevant and credible sources. Some omissions and minor errors. Referencing conventions evident	Engagement withan appropriate range of literature, including sources retrieved independently . Some over-reliance on texts. Referencing may show	Engagement with a wide range of literature, including sources retrieved independently . Selection of relevant and credible sources. Very good	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.

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	used incoherently or largely absent.	ily reliant on information gained through class contact. Inconsistent and weak use of referencing.	though not always applied accurately or consistently.	minor inaccuracies or inconsistencies.	use of referencing, with no/very few inaccuracies or inconsistencies.		
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	Wholly or almost wholly	Largely descriptive	Limited attempt at critical	Some critical evaluation	Sound critical evaluation	Excellent critical	Outstanding critical

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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.)	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.	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.	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.	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.	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.	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.	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

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							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 inappropriate links between the two.	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	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	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	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,	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	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

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	Very weak problem-solving skills outside the context in which they were first studied.	only occasional evidence of making appropriate links between the two. Weak problem-solving skills outside the context in which they were first studied.	making logical links between the two. Can identify problems and propose basic solutions outside the context in which they were first studied.	links between the two. Can identify problems and propose mostly appropriate solutions outside the context in which they were first studied.	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.	links between the two. Can identify problems and propose excellent, creative solutions outside the context in which they were first studied.	fy 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	Communication medium is inappropriate or misapplied. Work is poorly structured, disorganised and/or confusingly expressed. Very weak use of language and/	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	Can communicate in a suitable medium for the audience but with some room for improvement. Mostly ordered presentation and structure in which relevant ideas	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	Can communicate well, confidently and consistently in a suitable medium for the audience. Work is coherent, fluent, well-structured and	Can communicate professionally confidently and consistently in a suitable medium for the audience. Work is coherent, very fluent and is presented proficiently. C	Can communicate with an exceptionally high level of professionalism, highly suitable for the audience. Work is exceptionally coherent, very fluent and is

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personal responsibility and decision-making.)	or very inappropriate style.Failure to work effectively as part of a group.Little or no evidence of the skills foremployment requiring the exercise of personal responsibility and decision-making.	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 evidenceof the skills for employment requiring the exercise ofpersonal responsibility and decision-making.	/ concepts are reasonably expressed.W orkmay 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.	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.	organised.Can n work very well autonomously and/or as part of a team, with very good contribution to group activities. Demonstrates very goodskills for employment requiring the exercise of personal responsibility and decision-making, with just occasional minor weakness.	an work autonomously with initiative. Where relevant can work professionally within a team, showing leadership skills as appropriate, and meeting obligations.D emonstratesexcellent skills for employment requiring the exercise of personal responsibility and decision-making and an appetite for further development.	presented professionally .Can work exceptionally well within a team, showing leadership skills.Demons tratesexceptional skills for employment requiring the exercise of personal responsibility and decision-making and an appetite for further development.

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 – see the final page of this booklet.

**You will have the opportunity to discuss your feedback with your module tutor.
Feedback will be returned within 4 weeks of submission.**