

University of Wales Trinity St David



Documentary

2019-20

CAMF6007

Documentary (CAMF6007)

Level 6 module – 20 credits

Tuesday 13.00-16.00

Lecture Room: TL10

Teaching is by lecture, tutorial, and hands-on workshop.

Lecture/Workshop:

Tuesday 13:00 – 15:00 (TL10)

Tutorial:

Tuesday 15:00 – 16:00 (TL10)

Module Tutors

Mr Dave Welton (dave@animality.co.uk)

Dr Matt Jones (matthew.jones@uwtsd.ac.uk)

For times when the tutors are available for consultation please refer to Moodle and make an appointment. If you need to consult the course team urgently, please email the staff member concerned. These sessions are in addition to the tutorials included in the weekly timetable.

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.

CONTENT

- The examination of the range of traditions encompassed by the Documentary form, including case studies of contemporary documentaries taken from the fields of the arts, sport, politics, wildlife and the environment among others.
- The study of the contemporary ethical and theoretical debates surrounding the practice of documentary filmmaking.
- Through the input of visiting practitioners from industry, the opportunity to engage with professional codes and practices, and gain an insight into producing work for industry.
- Guidance and practical support in the planning and execution of an individual documentary film project, in the student's chosen field of interest.
- Consideration of each stage of the production process, from conception, research and scripting, through to production, post-production and opportunities for exhibition.

MODULE AIMS AND LEARNING OUTCOMES FOR ASSESSMENT

AIMS

- To enable students to develop and complete an individual documentary film whilst reflecting critically on their own work and its place in contemporary practice
- To enable students to gain insight into planning and executing an individual film project according to professional codes and practices

LEARNING OUTCOMES

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

- Critically evaluate the ethical and theoretical debates surrounding contemporary documentary practice;
- Demonstrate the ability to conduct individual and independent research into their chosen field of documentary, and apply that research into their own practice;
- Employ relevant conceptual frameworks in the creation of a documentary film in the subject of their choice.

Transferable Skills:

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

Timetable:

The module is taught over a twelve-week period, starting in week one of semester one. Each class will last for two hours, followed by a one-hour tutorial

LEARNING AND TEACHING STRATEGY

The delivery of this module will be through lectures, in which the theories and principles of documentary practice will be discussed, alongside analysis of a range of contemporary documentary films and case studies.

Through the critical evaluation of the techniques and forms discussed, students will be able to develop an understanding of the application of these theories and discuss their own approaches to creating a documentary film.

Workshops will then support students in the practice of documentary filmmaking, from the stages of pre-production and production, through to post-production and exhibition. Documentary practitioners from industry will also provide workshops to provide insight into documentary filmmaking in contemporary media contexts.

In addition, students will also have tutorials to supplement the lectures and workshops.

BIBLIOGRAPHY

Essential

- Nichols, B. (2010) *Introduction to Documentary*. Bloomington: Indiana University Press.
Zinnes, A. (2012) *The Documentary Film Maker's Handbook: The Ultimate Guide to Documentary Filmmaking*. London: Bloomsbury Continuum.

Recommended

- Aufderheide, P. (2008) *Documentary Film: A Very Short Introduction*. Oxford: Oxford University Press.
Chanan, M. (2008) *The Politics of Documentary*. Basingstoke: Palgrave Macmillan BFI Publishing.
Cousins, M. and MacDonald, K. (2006) *Imagining Reality: The Faber Book of Documentary* (2nd ed.). London: Faber and Faber.
Curran Bernard, S. (2010) *Documentary Storytelling: Creative Nonfiction on Screen*. Abingdon: Focal Press.
Eckhardt, N. (2012) *Documentary Filmmakers Handbook*. Jefferson, NC: McFarland Publishing.
Geiger, J. (2011) *American Documentary Film: Projecting the Nation*. Edinburgh: Edinburgh University Press.
Hughes, H. (2014) *Green Documentary: Environmental Documentary in the 21st Century*. Bristol: Intellect.
Jolliffe, G. (2006) *The Documentary Film Makers Handbook: A Guerilla Guide*. London: Bloomsbury Continuum.
McLane, Betsy A. (2012), *A New History Of Documentary Film*. London: Bloomsbury Academic.
Rabiger, M. (2009) *Directing the Documentary* (5th ed.). Abingdon: Focal Press.
Rosenthal, A. (2007) *Writing, Directing and Producing Documentary Films and Videos* (4th ed). Carbondale: Southern Illinois University Press.
Smaill, B. (2010) *The Documentary: Politics, Emotion, Culture*. Basingstoke: Palgrave Macmillan BFI Publishing.
Quinn, J. (2015) *Adventures In The Lives of Others: Ethical Dilemmas In Factual Film Making*. London: I.B. Tauris.
Ward, P. (2006) *Documentary: The Margins of Reality*. New York: Columbia University Press.
Winston, B. (2013) *The Documentary Film Book*. London: BFI Publishing.

Background

- Bordwell, D. and Thompson, K. (2010) *Film Art: An Introduction* (9th ed.). New York: McGraw-Hill.
Dawkins, S. and Wynd, I. (2009) *Video Production: Putting Theory into Practice*. Basingstoke: Palgrave Macmillan BFI Publishing.
Jago, M. (2014) *Adobe Premiere Pro CC Classroom in a Book*. Berkeley: Peachpit Press.

Journals

Historical Journal of Film, Radio and Television
Quarterly Review of Film and Video
Screen
Sight and Sound

Web Sites

www.afi.com
www.thefilmnetwork.co.uk
www.bfi.org.uk
www.dogfen.net

www.creativecow.com
www.imdb.com
www.macvideo.tv
www.philipbloom.net
www.vimeo.com

Recommended Viewing

Anderson, L. (1957) *Every Day Except Christmas*
Banksy (2010) *Exit Through The Gift Shop*
Bendjelloul, M. (2012) *Searching For Sugar Man*
Boyson, O. (2017) *The Future of Cities*
Broomfield, N. (1998) *Kurt and Courtney*
Burns, K. (1989) *The Civil War*
Castaing-Taylor, L. & Paravel, V. (2012) *Leviathan*
Cauette, J. (2003) *Tarnation*
Dickson, P. (1951) *David*
Flaherty, R. (1922) *Nanook of the North*
Herzog, W. (2011) *Into the Abyss*
Huston, J. (1946) *Let There Be Light*
Kapadia, A. (2011) *Senna*
Neistat, C. (2016) *Vietnam Notebook*
Maddin, G. (2007) *My Winnipeg*
Marsh, J. (2008) *Man On Wire*
Morley, C. (2011) *Dreams Of A Life*
Maysles Brothers and Zwerin, C. (1970) *Gimme Shelter*
Ophüls, M. (1969) *The Sorrow and the Pity*
Pajot, L. and Swirsky, J. (2012) *Indie Game: The Movie*
Polley, S. (2012) *Stories We Tell*
Reggio, G. (1982) *Koyaanisqatsi*
Rouch, J. and Morin, E. (1961) *Chronicle of a Summer*
Schrunk, N. (2013) *Red Bull Perspective- A Skateboard Film*
Scorsese, M. (1974) *Italian American*
Spurlock, M. (2004) *Super Size Me*
Theroux, L. (2001) *When Louis Met...*
Vertov, D. (1929) *Man With A Movie Camera*
Watt, H. and Wright, B. (1935) *Night Mail*

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.

<i>Week</i>	<i>Lesson Theme</i>	<i>Activity/Notes</i>
1	Introduction to module Matt Jones/Dave Welton Documentary Modes and Historical Context	Matt will provide examples from the history of documentary film; Dave will provide practical examples from contemporary documentary. Students to discuss pre-production aspects of their proposed films
2	Documentary Ethics, subject, styles and storylines Tutorial	See above, point 2. Students to discuss pre-production aspects of their proposed films
3	Student Pitches Guest Speaker	Students will pitch 3 high-quality ideas (see 'Guidance' p.8)
4	Project Green-lighting Students will provide a short pitch of their chosen documentary project, incl. practices and approaches. 5 minutes each. Tutorial	Students will only be able to film once their project has been approved by the supervisory panel. 1 to 1 support for student's projects
5	Captain Jac guest speaker Tutorial	1 to 1 or group tutorials for student's projects
6	Reading week	Final preparations for Portfolio (assessment 1) Portfolio Submission Noon Fri 1st Nov 2019
7	Early Feedback and Production Advice Tutorials	Early Verbal Feedback and discussion about production issues. 1 to 1 or group tutorial to students Shooting starts.
8	Shooting	Workshop available for tutorials on production progress.
9	Shooting This is the last week that students should be filming.	Workshop available for tutorials on production progress.
10	Screening Rushes Tutorial	Group Viewing of Selected Rushes and peer group Feedback 1 to 1 or group tutorial to students
11	Rough Cut Screening Tutorial	Viewing of rough cut edits and peer group feedback 1 to 1 or group tutorial to students
12	Tutorials	
	Tuesday 7th January Preview Edit Screening	Everyone should screen a preview edit today starting at 1pm. Students to organise schedule.
	ASSESSMENT DEADLINE All assessments to be submitted by this date	Noon 17th January 2020

Three ideas of a high quality are to be pitched by week 3. The strongest idea will be selected by the panel, and following further pre-production work, green lit by course staff by week 3.

GUIDANCE

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

Three ideas of a high quality are to be pitched by **week 3**. The strongest idea will be selected, and following further production, green-lit by course staff by **week 4**.

A rough cut edit will be screened in week 11 to provide an opportunity to receive feedback and make adjustments before the final submission.

The following software/hardware will be used on this module:

Adobe Premiere Pro CC, Celtx. Other software will be recommended when appropriate.



LEVEL 6 ASSESSMENT SPECIFICATION

Module:	Documentary		
Module code:	CAMF6007	Contribution to Overall Module Assessment (%):	30
Lecturer:	MJ/DW	Internal Verifier:	BA
Assignment Title:	Assessment 1- Portfolio	Word count (or equivalent):	2000
Submission deadline:	Noon Friday 1st Nov Oct 2019	Return date of provisional marks & written feedback:	29th Nov 2019
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) 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)

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

- Critically evaluate the ethical and theoretical debates surrounding contemporary documentary practice;
- Demonstrate the ability to conduct individual and independent research into their chosen field of documentary, and apply that research into their own practice;
- Employ relevant conceptual frameworks in the creation of a documentary film in the subject of their choice.

TASK DESCRIPTION

Assessment 1 (30%)

Portfolio (to the equivalent of 2000 words).

A portfolio of work to comprise of individual research into the form of documentary chosen by the student for their film production. To include research into:

- the history and development of the chosen documentary tradition and its place in contemporary media,
- the ethical and theoretical debates surrounding the production of contemporary documentaries in that tradition,
- analysis of one contemporary documentary from that tradition.

This portfolio will serve as a research and proposition document for your project and should be approached in a way that will benefit the production of your documentary film.

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

Written Work

- The file(s) should have the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_ CAMF6007_1)
- Written work must be a Microsoft Word compatible document formatted with double line spacing and include references for all externally sourced 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.

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 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. Your portfolio should demonstrate engagement with a range of texts and appropriate them to the specific themes of your planned film.

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 documentary modes, and their application. You should also embed the ethical and theoretical issues that you have learnt in your research and apply them to the context of your 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:

You should demonstrate during the writing how you have applied new knowledge of documentary filmmaking to your chosen project.

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 written portfolio should make use of a critical review in the form of a case study and clearly demonstrate how it has informed the development of your film project.

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:

The transferable and professional skills of: application of knowledge, critical perspective, and rearticulating theory will be an essential aspect of this portfolio and should be the foundation of the writing process.

LEVEL 6 ASSESSMENT SPECIFICATION			
Module:	Documentary		
Module code:	CAMF6007	Contribution to Overall Module Assessment (%):	70
Lecturer:	DW/MJ	Internal Verifier:	BA
Assignment Title:	Assessment 2 - Documentary Film	Word count (or equivalent):	4000 eq
Submission deadline:	Noon Friday 17th Jan 2020	Return date of provisional marks & written feedback:	Fri 14th Feb 2020
Submission method:	The film will be screened to the group as the official submission at 10am on Friday 17th January 2020. The film must be submitted via the provided Assignment Submission space on Moodle as a hyperlinked Word document to a Youtube video. Please ensure the file is correctly formatted (16:9 ratio, 1080p) and that you confirm its submission. You should also check the submission file size limit on 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)
Upon the successful completion of this module, the student should be able to demonstrate the ability to: • Critically evaluate the ethical and theoretical debates surrounding contemporary documentary practice; • Demonstrate the ability to conduct individual and independent research into their chosen field of documentary, and apply that research into their own practice; • Employ relevant conceptual frameworks in the creation of a documentary film in the

subject of their choice.

TASK DESCRIPTION

Assessment 2 (70%)

Individual documentary film of 12 minutes duration (equivalent to 4000 words).

Individual student project creating a documentary film in the subject of their choice, to last a minimum of 12 minutes. The submission must also include preproduction materials.

The deadline for submission is Friday 17th January 2020

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

Film and accompanying media-

- The film will be screened to the group as the official submission at 10am on Friday 17th January 2020,
- The film must be submitted via the provided Assignment Submission space on Moodle as a hyperlinked Word document to a Youtube video. Please ensure the file is correctly formatted (16:9 ratio, 1080p),
- The file(s) should be in a folder with the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_ CAMF6007_1),
- The Film must be labelled clearly with the title of the production,
- Submission should be made via Moodle by the deadline.

Written Work

- The file(s) should be in a folder with the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_ CAMF6007_1)
- Written and preproduction work must be a PDF document formatted with double line spacing and include references for all externally sourced content you have used (books, images, websites, films etc) and must conform to the School Reference Guidelines (booklet available separately).
- In the case of a Celtx document you should submit a PDF file, but please ensure it is fully functional and you should provide a PDF version contain an organised collection of images and information for other supporting documents where appropriate.
- *Check that the exported file will fit the upload limit set by Moodle.*

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 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:

Your preproduction material should demonstrate how your initial research in the first assessment, and subsequent research, into the documentary field has influenced your decision making.

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 relevant equipment, methodologies, and the industry context of your work.

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 film's structure and tone should represent the thematic elements of the subject matter, and be clearly linked to the critical research carried out in assessment one. Your planning and management of the project should be made apparent in the folder and final film.

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 being 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 aesthetic qualities of the work including focus, camera movement, exposure, sound quality, and editing technique.

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:

The professional conduct of your production will be assessed in relation to its appropriateness to the industry and field.

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 four weeks of submission.