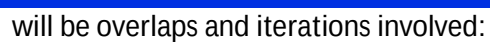


Creative and Critical Practice PGT Resits Assessments 23-24



Post-

Module Title	Module Code	Format & Weighting
Collaborative Fiction Film Project	873P4	See below
Assessment Details and Expectations		

Portfolio 100%

Assessment and weighting: Portfolio

Artefact: 70%

Log: 30%

Artefact: 70%

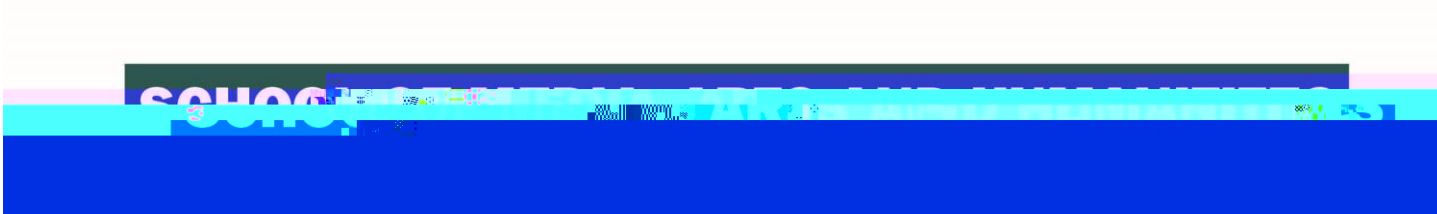
Assignment Guidance

Project Brief

In Groups, you will write an 8-10 page script (correctly formatted) that features the following locations:

- A Living Room

1-5911 n /Span 4 MCID 6/Lang (en-Geh1.7 575.59eW* nBT/F5 11.04 Tf1 0 0 1 77.94 471.31 Tm0 C



You will each all also take on the role of Editor since each of you will edit a version of your film for submission.

The running time for your film should not exceed 10 minutes (not including credits)

Learning Outcome Assessed

1. Produce, direct,

Module Title	Module Code	Format & Weighting
Documentary Practice	022P3	See below
Assessment Details and Expectations		
Essay 20% Critical reflection on the concepts of the assignments in your portfolio that articulates connections between documentary theory and practice with specific reference to your own creative work. The piece is 1,500 words long. You should choose one of your portfolio pieces for this reflection. Detailed guidance on Canvas. Submit to Canvas Portfolio 80% 1. Interview assignment –4-5 minutes 2. Narration assignment –3 mins 3. Montage assignment –1 min Detailed guidance on Canvas. Note: Students are welcome to submit re-worked/improved version of original assignments. Submit to Canvas		

Module Title	Module Code	Format & Weighting
Expanded Media: Forms and Practices	803P4A	See below
Assessment Details and Expectations		

Portfolio 100%

Brief:

2019-2020		2018-2019		2017-2018		2016-2017		2015-2016		2014-2015		2013-2014		2012-2013		2011-2012		2010-2011		2009-2010		2008-2009		2007-2008		2006-2007		2005-2006		2004-2005		2003-2004		2002-2003		2001-2002		2000-2001		1999-2000		1998-1999		1997-1998		1996-1997		1995-1996		1994-1995		1993-1994		1992-1993		1991-1992		1990-1991		1989-1990		1988-1989		1987-1988		1986-1987		1985-1986		1984-1985		1983-1984		1982-1983		1981-1982		1980-1981		1979-1980		1978-1979		1977-1978		1976-1977		1975-1976		1974-1975		1973-1974		1972-1973		1971-1972		1970-1971		1969-1970		1968-1969		1967-1968		1966-1967		1965-1966		1964-1965		1963-1964		1962-1963		1961-1962		1960-1961		1959-1960		1958-1959		1957-1958		1956-1957		1955-1956		1954-1955		1953-1954		1952-1953		1951-1952		1950-1951		1949-1950		1948-1949		1947-1948		1946-1947		1945-1946		1944-1945		1943-1944		1942-1943		1941-1942		1940-1941		1939-1940		1938-1939		1937-1938		1936-1937		1935-1936		1934-1935		1933-1934		1932-1933		1931-1932		1930-1931		1929-1930		1928-1929		1927-1928		1926-1927		1925-1926		1924-1925		1923-1924		1922-1923		1921-1922		1920-1921		1919-1920		1918-1919		1917-1918		1916-1917		1915-1916		1914-1915		1913-1914		1912-1913		1911-1912		1910-1911		1909-1910		1908-1909		1907-1908		1906-1907		1905-1906		1904-1905		1903-1904		1902-1903		1901-1902		1900-1901		1899-1900		1898-1899		1897-1898		1896-1897		1895-1896		1894-1895		1893-1894		1892-1893		1891-1892		1890-1891		1889-1890		1888-1889		1887-1888		1886-1887		1885-1886		1884-1885		1883-1884		1882-1883		1881-1882		1880-1881		1879-1880		1878-1879		1877-1878		1876-1877		1875-1876		1874-1875		1873-1874		1872-1873		1871-1872		1870-1871		1869-1870		1868-1869		1867-1868		1866-1867		1865-1866		1864-1865		1863-1864		1862-1863		1861-1862		1860-1861		1859-1860		1858-1859		1857-1858		1856-1857		1855-1856		1854-1855		1853-1854		1852-1853		1851-1852		1850-1851		1849-1850		1848-1849		1847-1848		1846-1847		1845-1846		1844-1845		1843-1844		1842-1843		1841-1842		1840-1841		1839-1840		1838-1839		1837-1838		1836-1837		1835-1836		1834-1835		1833-1834		1832-1833		1831-1832		1830-1831		1829-1830		1828-1829		1827-1828		1826-1827		1825-1826		1824-1825		1823-1824		1822-1823		1821-1822		1820-1821		1819-1820		1818-1819		1817-1818		1816-1817		1815-1816		1814-1815		1813-1814		1812-1813		1811-1812		1810-1811		1809-1810		1808-1809		1807-1808		1806-1807		1805-1806		1804-1805		1803-1804		1802-1803		1801-1802		1800-1801		1799-1800		1798-1799		1797-1798		1796-1797		1795-1796		1794-1795		1793-1794		1792-1793		1791-1792		1790-1791		1789-1790		1788-1789		1787-1788		1786-1787		1785-1786		1784-1785		1783-1784		1782-1783		1781-1782		1780-1781		1779-1780		1778-1779		1777-1778		1776-1777		1775-1776		1774-1775		1773-1774		1772-1773		1771-1772		1770-1771		1769-1770		1768-1769		1767-1768		1766-1767		1765-1766		1764-1765		1763-1764		1762-1763		1761-1762		1760-1761		1759-1760		1758-1759		1757-1758		1756-1757		1755-1756		1754-1755		1753-1754		1752-1753		1751-1752		1750-1751		1749-1750		1748-1749		1747-1748		1746-1747		1745-1746		1744-1745		1743-1744		1742-1743		1741-1742		1740-1741		1739-1740		1738-1739		1737-1738		1736-1737		1735-1736		1734-1735		1733-1734		1732-1733		1731-1732		1730-1731		1729-1730		1728-1729		1727-1728		1726-1727		1725-1726		1724-1725		1723-1724		1722-1723		1721-1722		1720-1721		1719-1720		1718-1719		1717-1718		1716-1717		1715-1716		1714-1715		1713-1714		1712-1713		1711-1712		1710-1711		1709-1710		1708-1709		1707-1708		1706-1707		1705-1706		1704-1705		1703-1704		1702-1703		1701-1702		1700-1701		1699-1700		1698-1699		1697-1698		1696-1697		1695-1696		1694-1695		1693-1694		1692-1693		1691-1692		1690-1691		1689-1690		1688-1689		1687-1688		1686-1687		1685-1686		1684-1685		1683-1684		1682-1683		1681-1682		1680-1681		1679-1680		1678-1679		1677-1678		1676-1677		1675-1676		1674-1675		1673-1674		1672-1673		1671-1672		1670-1671		1669-1670		1668-1669		1667-1668		1666-1667		1665-1666		1664-1665		1663-1664		1662-1663		1661-1662		1660-1661		1659-1660		1658-1659		1657-1658		1656-1657		1655-1656		1654-1655		1653-1654		1652-1653		1651-1652		1650-1651		1649-1650		1648-1649		1647-1648		1646-1647		1645-1646		1644-1645		1643-1644		1642-1643		1641-1642		1640-1641		1639-1640		1638-1639		1637-1638		1636-1637	
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Part 1. The Project (70%)

Assessment aims:

Produce an original version of a given scene from one of the sample scripts (to be supplied below).

You will produce the scene from script to screen. The purpose of this project is **to develop your directorial voice** by demonstrating your unique interpretation of the text, your approach to casting, rehearsing and directing actors, and editing.

Assessment details:

You must submit individual work, though if you wish, you could plan the actual shooting of the film footage as part of a pair (i.e.. with one other team member on the module). The project you submit, however, must be edited and submitted by you individually, and all the documentation must be your own. Use your peers as crew members if needed.

While cinematography and lighting are not being specifically assessed for this project, production values are important. Props, set design, the use of locations, and the quality of the sound recording will be assessed.

You will also submit your production documentation for the project. This includes script breakdowns, your shot list and a storyboard.

This assessment measures the following module learning outcomes: Learning Outcomes 1, 3 and 4

Assessment format: The project: H264 file either mpeg4 or .mov The paperwork should be combined as a single pdf.

Duration: 5-8 minutes

Part 2: The Essay (30%)

Produce a 2000 word essay that critically reflects on your aims and the choices that you made creating your project. It should demonstrate the theory and influences behind the choices you made using what you learned in class, your readings and viewings as well as comment on the strengths and weaknesses of your production.

This assessment measures the following module learning outcomes: Learning Outcomes 2 and 5.

Assessment format: PDF or Word

Referencing style: Harvard



Module Title

Module Code

Format &
Weighting



-

2. A 2500 word reflective and critical essay. This should include the following elements:

Your reasoning for the subject/theme.

The context for your idea and work produced. You may notice either similarities in terms of the aesthetics, or more importantly in the approach of other photographers or practitioners. Contextualisation with respect to relevant contemporary examples and past photographers' work is of interest, including those discussed in session and referred to in sessions.

Discussion of your project in relation to the theoretical concerns discussed during the module as well as your own independent readings and research.

Demonstration of the awareness of the ethics of representation (for documentary) and/or the efficacy of politicised landscape projects.

3. Short ethical statement (which may also be referred to in 2) and, where relevant: Participant Information Sheet used, completed Consent Forms, completed Release Forms.

4. A collection of 'contact sheets' (or similar if relevant). Depending on the numbers of shoots and the amount of work carried out, the quantity of these will vary, and in some cases it may not be possible to include all of the work you have done. This is your way of communication something about the background and decision making process. You do not need to include contact sheets for the exercises carried out as part of learning tasks, unless you feel these are relevant to your particular project.

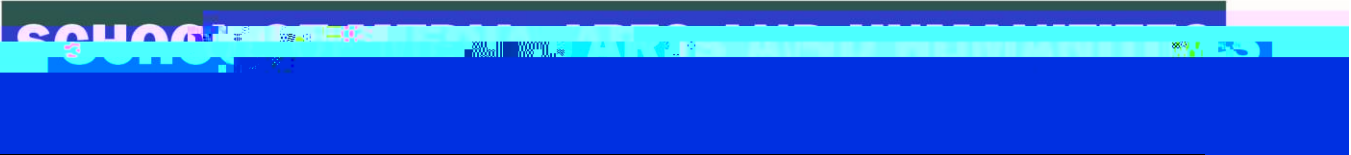
5. A folder containing the 5 to 8 images captured in RAW format (or equivalent, depending on whether standard camera use was key), prior to editing, and post-production. Note that we encourage only post-production approaches (using Photoshop or similar) that might have been typical in dark-rooms in the past, dodge, burn, exposure variation etc. but this can be discussed with your tutors.

6. Specific diagrams, mock-ups, and notes connected with how the image series ideally should be exhibited, shared or disseminated. This could include social media screen grabs, book formats, images of your prints on display - you may wish to organise a mini exhibition-, or a stand-alone web gallery or samples for sharing via multiple channels. In the past there was an emphasis on actual print production. If you do decide to print the 5-8 high-quality photographs, at nearest to A4 size, and the aspect ratio you are working with (typically that will be 3:2, i.e. the 35mm equivalent, but not always) and you could include an image of these in situ., as stated above, or being being held, say, as evidence but that is not compulsory. If so, it is suggested that your prints have borders and are matt or semi-matt rather than glossy.

7. Optional: If other media is being supplied in conjunction with the photographs - to be agreed with tutors in advance - written material, or sound pieces for example, then a final folder would contain those items too (compressed as appropriate).

Assessment format:

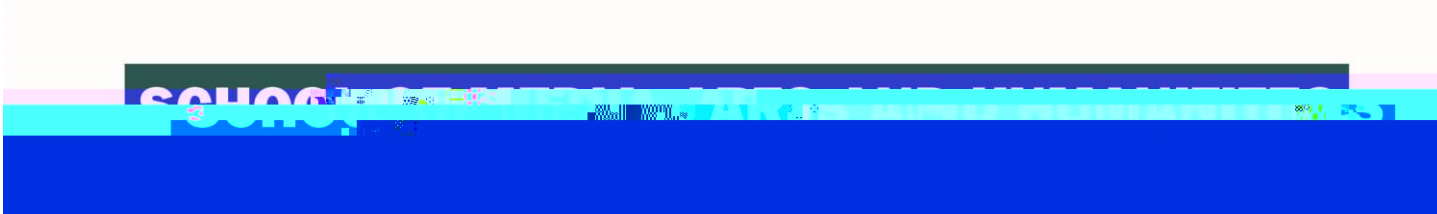
Ideally upload the following as one .zip file:



Module Title	Module Code	Format & Weighting
Podcasting	896P4	See below
Assessment Details and Expectations		

Report on a podcast (formative):

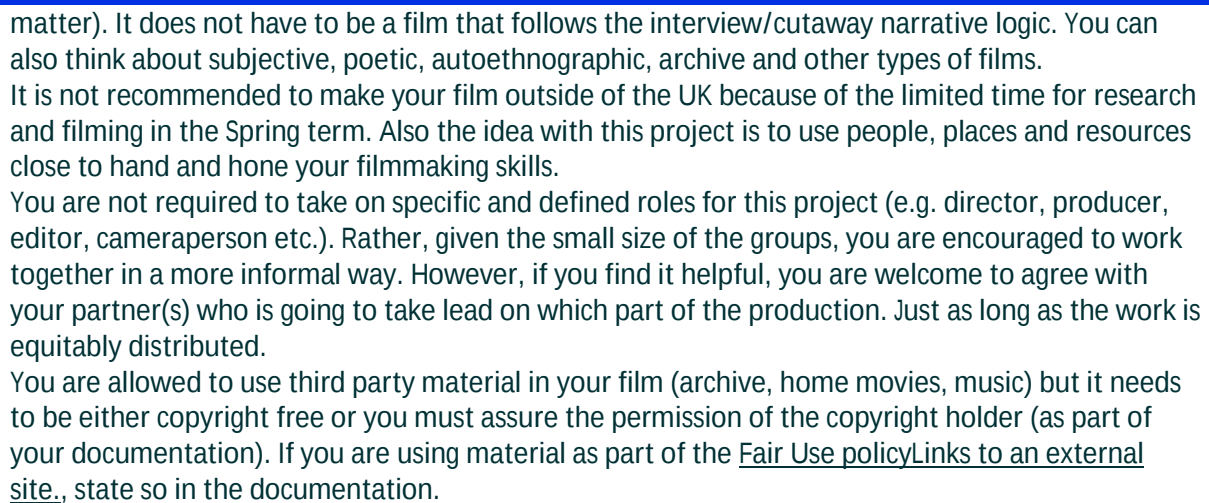


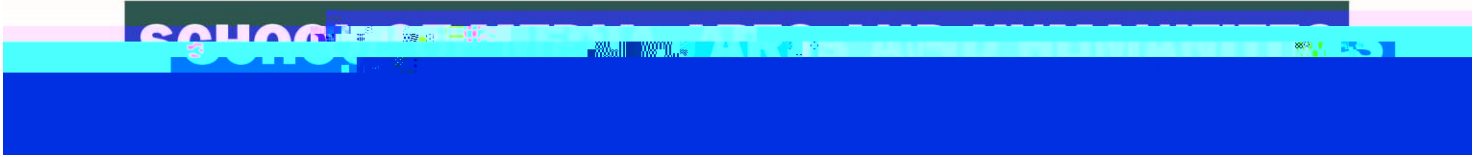


recording scripts, etc.).

- At least one bit of feedback on your journal from the second half of term from one of your classmates. Share your journal with them and ask them for some feedback on it. Include that feedback in your journal.

The Critical Reflection: (15%)





relevant festivals e.g. one documentary, one short film, one student and explain why you have chosen these; indicate other possible interest groups, venues, websites/channels, organisations who you would hope to interest in your film and how you propose to approach/engage them; any other strategies you propose to interest audience in your work.

- **Location permissions, Release and Consent forms and Participant Information sheets** (ethics), Permissions for any third-party material you are using in your film (music,

