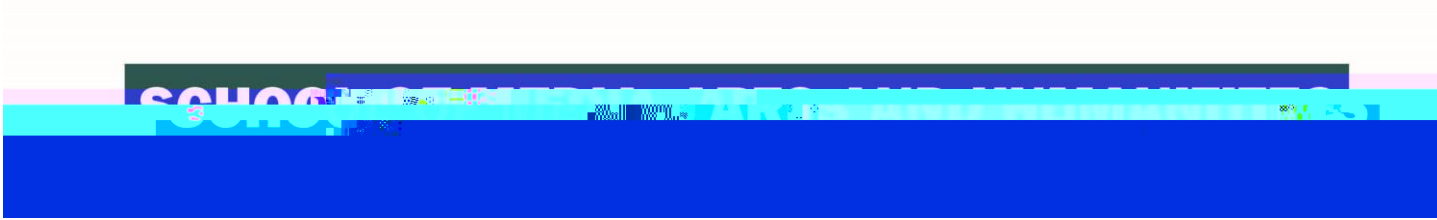


Creative and Critical Practice PGT Resits Assessments 23-24



will be overlaps and iterations involved:

Production and capture aspects
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%

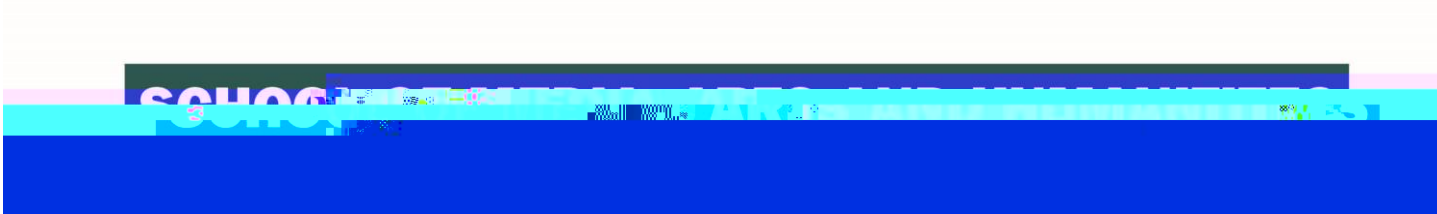
Assignment Guidance

Project Brief

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

- A Living Room

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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

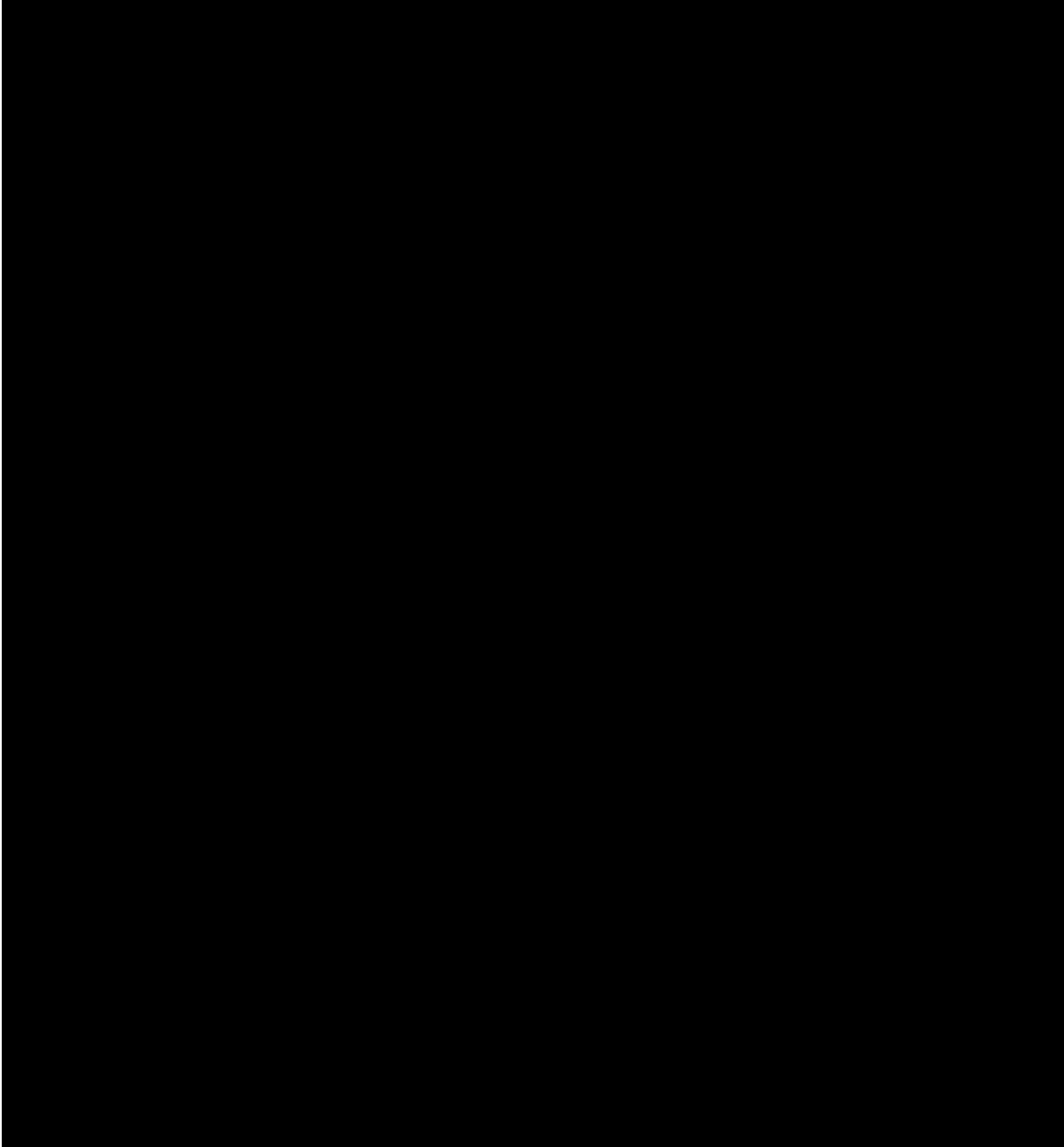
1. Produce, direct,

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:



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



contemporary photographic practice.

3. Acquire the necessary production skills to produce a coherent, thoughtfully executed set of images, both as a set of prints and online as appropriate.
4. Apply advanced methods of critical analysis to their production work in the critical introduction.

Assessment details:

Brief: You are required to conceive, research and complete a self-directed photography project on a topic of your choice, which should relate to the emphases on the taught content of this module. You may opt for a documentary approach (which can include portraiture) or landscape (bearing in mind that these areas always overlap to some extent). Thinking about landscape, it is not acceptable to merely produce a series that might be deemed 'aesthetically pleasing'; your set needs to have a strong concept behind it, which relates to the politicized approach to photography we explored in the module, as well as demonstrating an understanding of genre and the role of the photographer.

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).

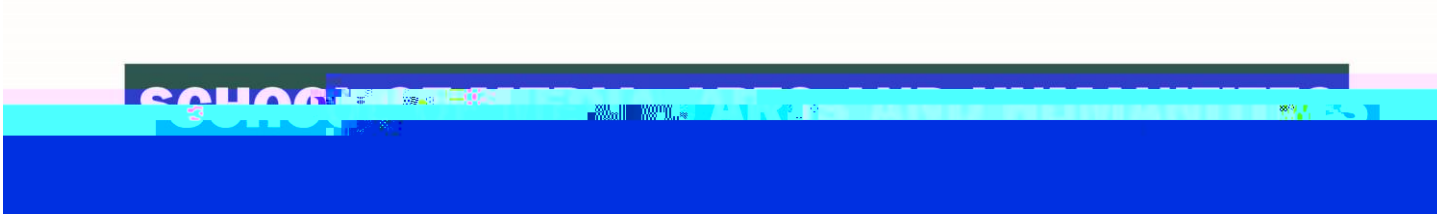
Assessment format:

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):





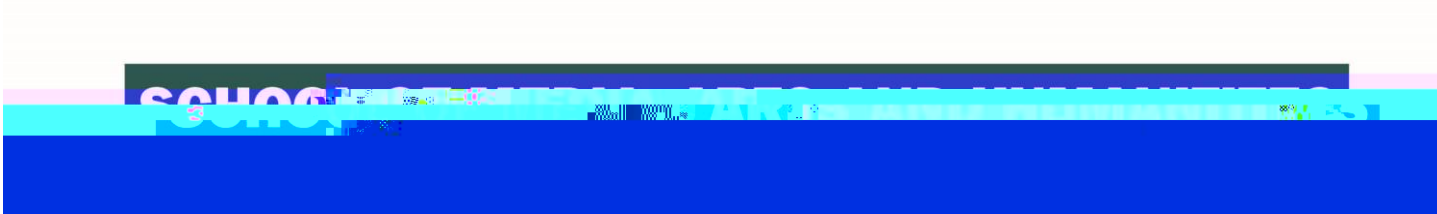
recording scripts, etc.).

- 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%)

matter). It does not have to be a film that follows the interview/cutaway narrative logic. You can also think about subjective, poetic, autoethnographic, archive and other types of films. It is not recommended to make your film outside of the UK because of the limited time for research and filming in the Spring term. Also the idea with this project is to use people, places and resources close to hand and hone your filmmaking skills. You are not required to take on specific and defined roles for this project (e.g. director, producer, editor, cameraperson etc.). Rather, given the small size of the groups, you are encouraged to work together in a more informal way. However, if you find it helpful, you are welcome to agree with your partner(s) who is going to take lead on which part of the production. Just as long as the work is equitably distributed. You are allowed to use third party material in your film (archive, home movies, music) but it needs to be either copyright free or you must assure the permission of the copyright holder (as part of your documentation). If you are using material as part of the [Fair Use policy](#)[Links to an external site.](#), state so in the documentation.

2) A 1,500



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,

