

**Creative Art and Design**

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**Student Course Handbook**

BA (Hons) Lens-based Media

Programme Coordinator: Richard Edkins

Please read this handbook in conjunction with departmental and module pages on Office 365 (including the module handbooks)

This handbook is published for students studying at University Centre Weston on the above Course and is available in a range of alternative formats on request.

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# Introduction

## Welcome

Welcome to the BA (Hons) Lens-based Media top-up degree. This course is offered in partnership between Bath Spa University and University Centre Weston (UCW). You are a registered student at Bath Spa University and at UCW.

I hope that your time at University Centre Weston is one of the happiest, rewarding and exciting times in your life. It is a time to work hard, commit to your future, and engage fully with your chosen subject, fellow students and tutors.

It is also a time for fun, so I hope that your studies at University Centre Weston will prove to be both enjoyable and successful. Once again, welcome to our creative community and I look forward to meeting and working with you.

## Purpose of Handbook

This handbook gives you essential background information that will be of help in your studies on the **BA (Hons) Lens-based Media** programme. It provides links to the definitive data sources wherever possible. The handbook can be accessed via your Moodle.

Please note that the electronic version will be kept up to date and you will be notified of any significant changes. If you have taken a hard copy of any information please remember to refer back to the electronic version to ensure that you are working with the most up to date information.

For **module information** please see the respective Module Handbook.

# Programme Details

|  |  |
| --- | --- |
| Awarding institution | Bath Spa University |
| Teaching institution | University Centre Weston |
| BSU School | College of Liberal Arts |
| BSU Department | Digital Academy |
| UCW Faculty | Creative Arts |
| Main campus | Loxton Campus |
| Name of award(s) | Len-based Media Production |
| Qualification (final award) | BA (Hons) |
| Intermediate awards available | None |
| Duration of award | 1 year full-time |
| Regulatory Scheme[[1]](#footnote-1) | Undergraduate Modular Scheme, University Centre Weston Academic Regulations |
| Relevant QAA Subject Benchmark Statements (including date of publication) | Art and Design (2017)  Communication, Media, Film and Cultural Studies (2016) |
| Date of most recent approval | June 2017 |
| Date specification last updated | June 2017 |

## Programme overview

The BA (Hons) Len-based Media Production programme enables students from a range of disciplines within Film, Photography and Media Arts to extend your creative and professional practice, building on skills gained at Level 4 and 5. You will focus on a key area of interest, producing a portfolio of creative work, culminating in a major degree project for public dissemination.

An “Initial Project in Lens-based Media” module fosters experimentation and testing of ideas. It enables you to take risks, challenge your pre-conceptions and fully explore the practical and theoretical potential of your own practice. The “Critical and Contextual Research” module extends your understanding of key debates relevant to a range of lens-based media specialisms, as well as providing a sound theoretical underpinning for the “Initial Project” and “Major Project” modules.

Through the “Professional Development in Context” module, you reflect on your own strengths and aspirations, identifying an area within your specialism to focus on and develop a portfolio evidencing research, practice and experience. As well as personal and commercial skills development, the learning and teaching in this module focuses on career trajectory, post-graduation, meaning that you are in a strong position to launch your professional practice on a commercial basis and/or further your studies at Masters Level on completion of the programme.

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Figure 1: Framework for Higher Education Qualifications

This course has been designed with employability in mind and has been written to enable students to engage with the issues and developments affecting the Lens-based Media industry. Its vocational focus allows students to spend a significant amount of time within the workplace in order to gain experience, manage a variety of small projects and develop a range of skills. A vocational approach is underpinned by academic theory and industry standards which allow students to assess situations, make comparative judgments and suggest a range of alternative approaches. The modules have been designed to deliver a balance of theory and practical experience of key aspects of the Lens-based Media industry.

## Programme team

The people below are staff who have specific responsibilities for your course.

**Programme Coordinator**

The Programme Coordinator is responsible for the effective day to day delivery of the programme. They have overall responsibility for the assessment of modules and the implementation of teaching and assessment procedures within the programme. Please contact your Programme Coordinator if you have any questions regarding the delivery of the programme.

**Personal Tutor**

At the start of the programme you will be allocated a Personal Tutor. Your Personal Tutor’s overall role is to ensure that you receive adequate guidance. He or she acts as a first point of contact and responsible person from whom you can obtain general academic and pastoral support. You should contact your tutor if you are ill or unable to get into college for your college-taught days. If you need to make an appointment to see your personal tutor you can do this by approaching them personally, e-mailing, phoning or leaving a message on their voicemail.

**Module Leader**

Taught modules on the BA (Hons) Lens-based Media programme have a designated module leader who has responsibility for the effective delivery of the module. Module Leaders are indicated on each module descriptor at the end of this handbook.

### Link Tutor

Each programme has an identified link tutor from its validating partner University whose role it is to support the Weston team and students. The link tutor for your programme is:

|  |  |  |
| --- | --- | --- |
| Name | Email | Tel |
| Charlie Tweed | [c.tweed@bathspa.ac.uk](file:///F:/My%20Real%20Documents/My%20Work/Weston%20College/H%20E/c.tweed@bathspa.ac.uk) | +44 (0) 1225 875875 |

## Programme Structure

|  |  |  |  |
| --- | --- | --- | --- |
| BA (Hons) Lens Based Media Arts | | | |
| Level | Code | Title | Credits |
| 6 | WL6100-20 | Critical and Contextual Research | 20 |
| 6 | WL6101-20 | Initial Project in Lens-based Media | 20 |
| 6 | WL6102-40 | Major Project in Lens-based Media | 40 |
| 6 | WL6103-40 | Professional Development in Context | 40 |

All HE programmes at University Centre Weston are delivered as a collection of modules, which build on each other to form a complete programme of study. Each module carries a credit rating, defining how much study time it takes to complete. Notionally, 1 credit equates to 10 hours study time (so 10 credits = 100 study hours). “Study hours” includes lectures, seminars, tutorials, group work, independent study and research – in fact, any time that contributes to your learning on the module.

# Programme Aims

The aims of the BA (Hons) Lens-based Media programme are:

1. To foster the industry-specific knowledge, thinking, and subject-specific practical skills required of lens-based media practitioners.
2. To critically reflect on, and investigate the range of employment and freelance opportunities in the lens-based media industries, enabling the development of professional careers in relevant, discrete disciplines.
3. To develop a wide range of practical and academic skills, that are transferrable, and encourage responsibility and entrepreneurship.
4. To foster awareness and understanding of a full range of relevant resources and technologies that are likely to be encountered within a specialism.
5. To critically evaluate the relationships between theory and practice, exploring the way work is produced and received in a digital and globalised marketplace, with reference to the social, cultural and historical contexts.
6. To nurture the development of a creative voice and identity, through individual and collaborative working.
7. To enable the production and delivery of creative projects and artefacts.

## Programme Intended Learning Outcomes (ILOs)

The Programme ILOs refer to the QAA Subject Benchmark Statements for Arts and Design (AD) 2018 and Communication, Media, Film and Cultural Studies (CMFCS) 2016.

A Subject-specific Skills and Knowledge

A1. The ability to act with comprehensive practical and theoretical understanding of production processes and professional practice relevant to a lens-based media practitioner and your industry.

A2. The ability to make original, distinctive and creative work within your chosen discipline.

A3. Entrepreneurial and self-motivational skills required to pursue and sustain a freelance or independent career within the lens-based media industries.

A4. An understanding and engagement with the implications and potential for the discipline presented by developments in current and emerging technologies.

A5. The ability to select, experiment with and make appropriate use of materials, processes and technologies in the production of work, showing an understanding of both quality standards and attention to detail.

A6. Demonstrate an understanding of the nature and importance of the lens-based media practitioner’s relationship with audiences, clients, markets, users, consumers, participants, co-creators and co-workers.

A7. Understand the commissioning, funding and employment structures likely to be found within the lens-based media arts industries and how to work within these constraints.

B Cognitive and Intellectual Skills

B1. The ability to independently source, collate, understand and critically evaluate research from a range of areas, within and beyond academic texts, in order to explore a question or subject and articulate findings.

B2. Intelligently and critically engage with the work of major practitioners, debates and artefacts within your chosen field, to challenge and synthesise ideas to generate original work.

B3. Identify, select and apply appropriate techniques and strategies in the development of ideas, undertaking critical analysis, evaluating the outcomes of your own work.

B4. Demonstrate and apply knowledge of, understanding and engagement with the legislative, regulatory and ethical frameworks relevant to the lens-based media industries.

C Skills for Life and Work

C1 Autonomous learning[[2]](#footnote-2) (including time management) that shows the exercise of initiative and personal responsibility and enables decision-making in complex and unpredictable contexts.

C2 Team working skills necessary to flourish in the global workplace, with an ability to both work in and lead teams effectively.

C3 Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences.

C4 IT skills and digital literacy that demonstrate core competences and are commensurate with an ability to work at the interface of creativity and new technologies.

## Work experience and placement opportunities

The “Major Project in Lens-based Media” and “Professional Development in Context” modules specifically provide professional work experience opportunities, through your engagement with commercial practice and public exhibition/dissemination of final outputs.

The nature of the work experience will be specific to the needs of the individual students, as well as the requirement and discrete specification of your professional pathway.

## Graduate Attributes

Bath Spa University introduced Graduate Attributes in 2015/16, affirming the typical characteristics of graduates from all of its undergraduate programmes. The table below describes how the Lens-based Media programme equips you with these attributes:

|  |  |  |
| --- | --- | --- |
|  | Bath Spa Graduates… | In BA (Hons) Lens-based Media Production, we enable this… |
|  | Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams | Through programme and module design. All teaching and assessment is written expressly with the global marketplace in mind and with direct industry consultation. Work and client based learning prepares you directly for future employability. |
|  | Will be able to understand and manage complexity, diversity and change | Programme materials and module design refer to the changing nature of, and diverse complexities within, the lens-based media related industries. Yearly review and on-going consultation with industry practitioners ensures that the programme will integrate future changes. |
|  | Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners | In engaging with creative production briefs you utilise creativity, innovation, problem solving and team work. Working across disciplines is an essential component of professional and artistic practice as well as the application of creative thinking techniques. |
|  | Will be digitally literate: able to work at the interface of creativity and technology | Digital literacy is embedded within the programme, in subject specific activities (industry standard editing facilities, digital imaging equipment and sound mixing/design facilities) and the organisation, management and presentation of your research for formative and summative assessments. |
|  | Will be internationally networked: either by studying abroad for part of the your programme, or studying alongside you from overseas | Collaboration is encouraged and supported with industry-based work and projects. The programme specifically engages with the lens-based media arts and cultures of other countries, through lectures, debates and guest speakers. You are encouraged to explore and develop your own professional practice and commercial development within a global context. |
|  | Will be creative thinkers, doers and makers | The ethos of the programme is to encourage creativity and the creation of professional material and products. The development of these materials and products evidences informed reflection, a creative approach to problem-solving and robust production skills. |
|  | Will be critical thinkers: able to express your ideas in written and oral form, and possessing information literacy | You present themselves and your ideas in a multitude of ways including essays, presentations, video essays, production paperwork, and reflective journals. These evidence the ability to critically analyse, conceptualise, thoroughly research and communicate key concepts within the lens-based media arts. |
|  | Will be ethically aware: prepared for citizenship in a local, national and global context | Throughout the programme all work is produced and showcased with an awareness of the community and audiences they are intended for and in the light of the current cultural landscape. Ethical awareness and collaboration are integral to the socio-cultural aspects of the lens-based media disciplines as art forms; these concepts are instilled through work-based learning and professional and academic development. |

# Learning Environment

## Learning and Teaching Methods

### Learning and Teaching Methods

The University Centre Weston has a Learning and Teaching Strategy for Higher Education, which underpins our approach.

We intend that the learning programme should be both stimulating and demanding, and should lead you through progressive stages of development, towards increasingly complex and open-ended tasks, increasingly sophisticated application of intellectual/conceptual and personal (transferable) skills, and increasingly independent study.

A variety of learning methods will be used, which might include

* Lectures
* Seminars
* Experiential learning
* Reflective learning
* Skills practice
* Group work and group discussions
* Workshops
* Case studies
* Student presentations
* Information and communications technology (ICT) based activities
* Visiting speakers/expert practitioners will be used during the programme

UCW actively encourages the development of technology enhanced learning and you will find staff utilising new teaching methods to enhance your learning experience.

### Other resources

Students have access to specialised film, video, sound and photographic equipment, studios and editing suites. Technical support is available from HE Media technician. Other technicians can also support with Photography, I.T. and Software support.

Additional cameras and equipment have been purchased for priority of BA Lens Based Media students. These include a Canon C200 and Sony FS7, both giving the ability to film at 4K, and a Canon 5DS with 85mm lens for high end Digital Studio Photography. Students have access to a wide range of Lens Based Media equipment, all accessible via an online booking system, with guidance from the technician and tutors.

# How Quality is assured

## Quality monitoring and evaluation

The programme you are studying was approved by Bath Spa University. As part of the approval process it was assured that

* the content of the programme met national benchmark requirements;
* the programme met any professional/statutory body requirements; and
* the proposal met other internal quality criteria covering a range of issues such as admissions policy, teaching, learning and assessment strategy and student support mechanisms.

This was done through a process of programme approval which involves consulting academic experts including subject specialists from other institutions and industry.

### How we monitor the quality of this programme

The quality of this programme is monitored each year through evaluating:

* external examiner reports (considering quality and standards);
* statistical information (considering issues such as the pass rate); and
* student feedback including the National Student Survey (NSS).

Drawing on this, and other, information programme teams undertake an annual monitoring process, in accordance with the University's quality policy.

Once every six years an in-depth review of the subject area is undertaken by a panel that includes at least two external subject specialists. The panel considers documents, looks at student work, speaks to current and former students and speaks to staff before drawing its conclusions. The result is a report highlighting good practice and identifying areas where action is needed.

### The role of the Programme Committee

This course has a Programme Committee comprising all relevant teaching staff, student representatives and others who make a contribution towards its effective operation (e.g. library/technician staff). The Programme Committee has responsibilities for the quality of the programme and plays a critical role in the University's quality assurance procedures.

## External examiners

The standard of this programme is monitored by at least one external examiner. External examiners have two primary responsibilities:

* To ensure the standard of the programme; and
* To ensure fairness and equity.

The external examiner for your programme:

|  |  |  |
| --- | --- | --- |
| Name (including prefix e.g. Dr.) | Role in institution | Name of institution |
| Dr James Walters | Head of Department, Film and Creative Writing and senior lecturer in Film and Television studies | University of Birmingham |

As part of their role, external examiners complete an annual report for the University commenting on the learning, teaching and assessment standards of the modules and the programme overall. The report will highlight areas of good practice and identify areas for development, as well as provide assurance that your programme is of an equable standard to similar HE provision nationally.

External examiner reports, and the University’s response, are shared with students. They are normally discussed at Staff/Student Liaison Committees and made available online, via Office 365.

## External references

The following methods are used for gaining the views of other interested parties:

* Feedback from former students;
* Employers;

# Module Descriptors

Module Descriptor: Critical and Contextual Research

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | | WL6100-20 | | | | |
| 2 | Module title | | Critical and Contextual Research | | | | |
| 3 | Subject field | | Digital Academy | | | | |
| 4 | Pathway(s) | | BA (Hons) | | | | |
| 5 | Level | |  |  | 6 | |  |
| 6 | UK credits | | 20 | | | | |
| 7 | ECTS credits | | 10 | | | | |
| 8 | Core or Compulsory or Optional | | Core | | | | |
| 9 | Acceptable for | | BA (Hons) Lens-based Media Production | | | | |
| 10 | Excluded combinations | | N/A | | | | |
| 11 | Pre-requisite or co-requisite | | N/A | | | | |
| 12 | Class contact time: total hours | | Total Hours: 50 | | | | |
| 13 | Independent study time: total hours | | Total Hours: 150 | | | | |
| 14 | Duration of the module | | 30 weeks | | | | |
| 15 | Main campus location | | Loxton Campus | | | | |
| 16 | Module co-ordinator | | Sam Brooks | | | | |
| 17 | Additional costs involved | | None | | | | |
| 18 | Brief description and aims of module  This module further develops your critical and contextual awareness of historical and contemporary creative practices.  You engage in critical and contextual research on a selected topic and/ or issue, producing a substantive dissertation. This can be in the format of a written essay, video essay, illustrated essay or other negotiated formats, but of equivalent academic rigour.  You develop and are able to demonstrate knowledge and application of a range of appropriate research methodologies, deploy established techniques of analysis and inquiry within your discipline, and demonstrate conceptual understanding that enables you to devise and sustain academic argument based on use of relevant primary sources and scholarly research.  The module aims to:   * Critically evaluate the relationships between theory and practice, exploring the way work is produced and received in a digital and globalised marketplace, with reference to the social, cultural and historical contexts. * Nurture the development of a creative voice and identity, through individual and collaborative working. * Enable the production and delivery of creative projects and artefacts. | | | | | | |
| 19 | Outline syllabus  In addition to independent research, you engage with a series of lectures and debates. You receive academic support in developing critical analysis within your specialist field, including the design and application of appropriate academic research methodologies and the ethics of conducting research.  Indicative areas of study include:   * Selecting a topic for research. * Setting questions, aims and objectives. * Literature review/ research strategies and methodologies. * Propose and developing a research plan. * Identification, collation and analysis of research materials. * Research ethical codes. * Linking research outcomes to current theory and practice.   You agree your research topic with the designated supervisor and can expect tutor support throughout the research process.  You conduct independent study, supported by one-to-one tutorials with a designated supervisor to progress throughout the duration of the module. | | | | | | |
| 20 | Teaching and learning activities  Workshops and seminars introduce the dissertation, research methodology and planning. Other teaching and learning activities include:   * Presentation and peer review of ongoing research * Peer Feedback * A programme of visiting lecturers * Self-directed study * One-to-one mentoring.   *Formative assessment:*  You formulate a proposal for academic approval. One-to-one tutorials review progress of the research project and presentation of the draft submission to fellow students provide opportunities for peer critique and feedback prior to final submission.  *Summative assessment:*  You present a proposal for a research topic. A period of active research culminates in an academic essay; this can be in the form of a written document, video essay or illustrated essay. | | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate:*   1. Ability to formulate and present a research proposal effectively. 2. Ability to select and deploy accurately established techniques of analysis and enquiry inherent within the chosen topic area.      1. An understanding of critical and ethical considerations within the chosen research area, and through the use of appropriate analytical methods to comment on the relationship between theory and practice. 2. Ability to produce a critical text that conforms to the convention of academic writing and demonstrates engagement with a range of forms of discourse. | | | | | *How assessed*  F1, F3, S1, S2  F1, F2, S1  F2, F3, S1, S2  F2, F3, S2 | |
| 22 | Assessment and feedback | | | | | | |
| *Formative exercises and tasks:* | | | | |  | |
| F1 | Research Proposal | | | |  | |
|  | F2 | Individual Tutorials on work in progress | | | |  | |
|  | F3 | Presentation of draft submission to peers | | | |  | |
|  | *Summative assessments:* | | | | | Weighting | |
|  | S1 | Research proposal and presentation (equivalent to 1,000 words) | | | | 20% | |
|  | S2 | Dissertation (4,000 words) | | | | 80% | |
| 23 | **Learning resources**  *University Library print, electronic resources and the VLE:*  **Key texts:**  Bell, J. (2011) *Doing Your Research Project.* 4th ed. [[eBook](http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.weston.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780335224180)] Open University Press,    Cottrell, S. (2011) *Critical thinking skills: developing effective analysis and argument*. 2nd ed  Dawson, C. (2009) *Introduction to research methods:* *a practical guide for anyone undertaking a research project.* 4th ed. [[eBook](http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781848033429/S4.29/0)] How to Books.  Denscombe, Martin, (2010) *The Good Research Guide* 4th ed. [[eBook](http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.weston.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780335241408)]  Greetham, B. (2009) *How to Write Your Undergraduate Dissertation*. Basingstoke: Palgrave Macmillan  McMillan, K. and Weyers, J. (2011) *How to Write Dissertations and Project Reports*. [[eBook](file://\\weston.ac.uk\staffdata\Knightstone\CS\Teams\HE\BA%20(Hons)%20Professional%20Music%20Performance%20and%20Production\Final%20Approval%20Documentation\www.dawsonera.com\guard\protected\dawson.jsp?name=https:\\idp.weston.ac.uk\idp\shibboleth&dest=http:\\www.dawsonera.com\depp\reader\protected\external\AbstractView\S9780273743842)] Pearson Education  Swetnam, D. (2004) *Writing Your Dissertation: How to Plan, Prepare and Present Successful Work*. [[eBook](file://\\weston.ac.uk\staffdata\Knightstone\CS\Teams\HE\BA%20(Hons)%20Professional%20Music%20Performance%20and%20Production\Final%20Approval%20Documentation\www.dawsonera.com\guard\protected\dawson.jsp?name=https:\\idp.weston.ac.uk\idp\shibboleth&dest=http:\\www.dawsonera.com\depp\reader\protected\external\AbstractView\S9781848031265)] How to Books  Williams, Kate. (2013) *Planning Your Dissertation*. Basingstoke: Palgrave Macmillan  ***You will identify relevant subject related texts with guidance in tutorials.***  **Current Journals:**  Sight and Sound  Little White Lies  British Journal of Photography  Aesthetica  **Key web-based and electronic resources:**  [***www.poool.co.uk***](http://www.poool.co.uk)  *Specialist resources:*  Further specialist resources will be determined by the topic of the research proposal developed by the your. Supervising tutors will have input and provide guidance regarding relevant resources. | | | | | | |
| 24 | **Subject Specific Preparation**  You should undertake independent reading in advance of the module and may take advantage of the Head Start programme before commencing the module. You should analyse your strengths and weaknesses in regards to academic writing and create an action plan for improvement. The module leader will direct you to the Higher Education Library Plus (HE.LP) programme for a schedule of sessions to further assist in the development of academic writing and research skills.  **Study Skills Support**  Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module.  Attend workshops on the topics below:   * Critical Analysis workshop * Research/Literature Review workshop.   **Digital Skills**  You need the following digital skills:   * Work in digital teams, groups and projects to produce shared outcomes or meet shared goals. * Use collaborative tools e.g. file sharing, shared writing/drawing tools, project management tools, shared calendars and task lists. * Participate in collaborative online environments e.g. webinars, discussion groups, meetings. * Design new digital materials e.g. posts, podcasts, web pages, wiki entries, digital video, digital stories, presentations, infographics. * Capture, edit and produce digital media e.g. video and audio. | | | | | | |

Module Descriptor: Initial Project in Lens-Based Media

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | | WL6101-20 | | | |
| 2 | Module title | | Initial Project in Lens-based Media | | | |
| 3 | Subject field | | Digital Academy | | | |
| 4 | Pathway(s) | | BA (Hons) | | | |
| 5 | Level | |  |  | 6 |  |
| 6 | UK credits | | 20 | | | |
| 7 | ECTS credits | | 10 | | | |
| 8 | Core or Compulsory or Optional | | Core | | | |
| 9 | Acceptable for | | BA (Hons) Lens-based Media Production | | | |
| 10 | Excluded combinations | | N/A | | | |
| 11 | Pre-requisite or co-requisite | | N/A | | | |
| 12 | Class contact time: total hours | | Total Hours: 50 | | | |
| 13 | Independent study time: total hours | | Total Hours: 150 | | | |
| 14 | Duration of the module | | 15 weeks | | | |
| 15 | Main campus location | | Loxton Campus | | | |
| 16 | Module co-ordinator | | Ross Bliss | | | |
| 17 | Additional costs involved | | None | | | |
| 18 | Brief description and aims of module  The emphasis of this module is the exploration of creative ideas. Working within the context of individual interest, the initial project encourages the development of personal methodologies to explore individual creativity and self-expression.  In this module, you formulate potential project ideas and undertake initial practical experiments. The Initial Project may lay a foundation for the Major Project or emerge as a resolved short project in its own right. You produce an associated workbook showing research, ideas development, pre-production, testing, experimenting, application of theoretical contexts and arguments as well as critical evaluation.  The module aims to:   * Foster the industry-specific knowledge, thinking, and subject-specific practical skills required of lens-based media practitioners. * Develop a wide range of practical and academic skills that are transferrable, and encourage responsibility and entrepreneurship. * Foster awareness and understanding of a full range of relevant resources and technologies that are likely to be encountered within a specialism. * Enable the production and delivery of creative projects and artefacts. | | | | | |
| 19 | Outline syllabus  You present project proposals for review and approval by staff. You need to demonstrate initiative and self-direction in defining and meeting your own brief.  Seminars focus on project management and the development of a project from initial ideas through to production, post-production and final presentation. Workshops foster opportunities for experimentation and the development of individual creative skill-sets.  Relevant critical and contextual debates are explored in relation to the self-identified brief. | | | | | |
| 20 | Teaching and learning activities  Teaching and learning activities include:   * one-to-one tutorials * lectures * seminars * presentations * specialist workshops from visiting lecturers and industry specialists.   This module requires initiative and self-directed practice. Staff respond to your project proposals, tailoring workshops and debates to reflect the needs of the cohort. Skills Workshops are also incorporated within this module.  *Formative and summative assessments:*  The submission of proposal and subsequent presentations allow for regular critique and peer review to interrogate and support the development of your project ideas, culminating in the formative assessment of the creative outcomes and a critical and reflective evaluation. | | | | | |
| 21 | Intended learning outcomes  By successful completion of the module, you will be able to demonstrate:   1. Ability to collate and analyse material from a range of primary, secondary and tertiary sources to identify and follow a suitable line of inquiry. 2. The development and critical interrogation of ideas and concepts in relation to the development of a proposal. 3. Ability to synthesise theoretical and practical ideas within creative experimental frameworks to produce a body of work and communicate it effectively. 4. Critical reflection on the creative and experimental methodologies adopted in the development of a project. | | | | | *How assessed*  F1, F2, S1, S2  F1, S2  F2, S1, S2  F2, S2 |
| 22 | Assessment and feedback | | | | | |
| *Formative exercises and tasks:* | | | | | |
| F1 | Project proposal | | | |  |
| F2 | Peer review of presentations | | | |
| *Summative assessments*: | | | | | Weighting |
| S1 | Creative outcomes with supporting evidence (equivalent to 3,750 words) | | | | 75% |
| S2 | Critical and reflective evaluation (1,250 words) | | | | 25% |
| 23 | **Learning resources**  Individual reading will be dependent on topic of specialist enquiry and recommendations made.  *University Library print, electronic resources and Minerva:*  **Key texts:**  Alton, J., Bailey, J. and McCarthy, T. (2013) *Painting with light*. Berkeley: University Of California Press.  Brown, B. (2016) *Cinematography: Theory and practice: Image making for Cinematographers and Directors*. 3rd edn. Routledge.  Elwes, C. (2015) *Installation and the moving image*. New York, NY, United States: Wallflower Press.  Lee, J.J.J., Gillen, A.M. and J, J. (2010) *The producer’s business handbook: The Roadmap for the balanced film producer*. 3rd edn. Focal Press.  Sweetow, S. (2016) *Corporate video production: Beyond the board room (and out of the bored room)*. 2nd edn. Focal Press: Routledge.  **Current Journals:**  Sight and Sound  Little White Lies  British Journal of Photography  Aesthetica  **Key web-based and electronic resources:**  <http://www.bfi.org.uk/>  <https://creativeskillset.org/>  <http://www.creativeengland.co.uk/>  [www.screendaily.com](http://www.screendaily.com)  *Specialist resources:*  Further specialist resources will be determined by the ideas and themes generated within the student-led project(s). Supervising tutors will have input and provide guidance regarding relevant resources. | | | | | |
| 24 | **Preparatory work**  **Subject Specific Preparation**  You should consider your longer-term career or study plans prior to the start of the module in order to make appropriate choices for the areas of specialist enquiry. You will analyse your results and feedback achieved/received at levels 4 and 5 and explore the potential to develop in your chosen specialism. You will exercise sound judgement in developing your ideas by looking for possible links to the Professional Development and Critical and Contextual Research Project modules of study.  **Study Skills Support**  Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module.  Attend workshops on the topics below:   * Presentation/Public speaking workshop   **Digital Skills**  You need the following digital skills:   * Find relevant digital information using search engines, indexes or tag clouds; use appropriate search terms; find information in wikis, blog posts, scholarly journals, e-books and on the open web. * Organise and manage digital information using various file spaces and folders, bookmarks, reference management software and tagging. * Judge whether digital information is trustworthy and relevant; distinguish different kinds of information e.g. academic, professional, personal and political. * Use information for answering questions, solving problems, informing practice and writing assignments. * Share information with tutors, peers and others relevant to learning. * Know and follow the rules of copyright; use only legal sources; understand and avoid plagiarism. | | | | | |

Module Descriptor: Professional Development in Context

Module Descriptor Template

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| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | WL6103-40 | | | | |
| 2 | Module title | Professional Development in Context | | | | |
| 3 | Subject field | Digital Academy | | | | |
| 4 | Pathway(s) | BA (Hons) | | | | |
| 5 | Level |  |  | 6 | |  |
| 6 | UK credits | 40 | | | | |
| 7 | ECTS credits | 20 | | | | |
| 8 | Core or Compulsory or Optional | Core | | | | |
| 9 | Acceptable for | BA (Hons) Len-based Media Production | | | | |
| 10 | Excluded combinations | N/A | | | | |
| 11 | Pre-requisite or co-requisite | N/A | | | | |
| 12 | Class contact time: total hours | Total Hours: 90 | | | | |
| 13 | Independent study time: total hours | Total Hours: 310 | | | | |
| 14 | Duration of the module | 30 weeks | | | | |
| 15 | Main campus location | Loxton Campus | | | | |
| 16 | Module co-ordinator | Richard Edkins | | | | |
| 17 | Additional costs involved | None | | | | |
| 18 | **Brief description and aims of module**  This module focuses on your professional development, developing specialisms within lens-based media production.  You identify an area within your specialism to focus on and develop a portfolio evidencing research, practice and experience.  You keep a reflective journal of your professional development, responding to a series of lectures, workshops, visits and your own research and practice.  You develop your commercial awareness and entrepreneurial skills, alongside communication and personal management skills. You work both individually and collaboratively with others to develop and deliver products to a professional performance and/or production standard.  **Part 1. Professional Development Research and Reflective Journal**  You identify an area of study within your specialism, demonstrating an understanding of the professional landscape and producing a portfolio of research and practice on a chosen topic. Examples might include aspects of cinematography, sound design, post-production, documentary photography, editorial photography or fashion photography. If you prefer you may focus on academic research within your field, geared toward progression to post-graduate studies.  You identify contacts and resources, including skills and workshops needed. You also start to identify audiences and outlets for your work, which may include festivals, exhibitions, competitions, clients, online, publishing as well as preparation for final shows. Your practice demonstrates a sound understanding of budgets, legal matters and the ethical considerations appropriate to your work.  **Part 2. Application**  You apply what you have learnt in the first part of the module, through the organisation and delivery of the Major Project in a public context, through exhibition, screening, publishing, presentation or other appropriate medium.  You develop a portfolio of work, including an online profile, to support the dissemination of the project.  The module aims to:   * Critically reflect on, and investigate the range of employment and freelance opportunities in the lens-based media industries, enabling the development of professional careers in relevant, discrete disciplines. * Develop a wide range of practical and academic skills that are transferrable, and encourage responsibility and entrepreneurship. * Foster awareness and understanding of a full range of relevant resources and technologies that are likely to be encountered within a specialism * Nurture the development of a creative voice and identity, through individual and collaborative working. | | | | | |
| 19 | Outline syllabus  In addition to the development of skills, you participate in careers coaching, and explore employment opportunities within your chosen discipline, critically analysing potential career trajectories. This includes practical workshops, group exploration tasks and lectures delivered by industry and academic practitioners. Work-related projects, work-placements and/or real-world project scenarios enrich the module, encouraging the development of an in-depth understanding of:   * project management * professional engagement * effective collaboration with professionals in your chosen sector.   Indicative areas of study include:   * How to identify and analyse career opportunities and specifically how these relate to chosen path of development * Professionalism in the workplace * Higher level communication skills (both written and verbal) * Reflective practice and how this relates to the development of new skills * Employment and enterprise * Building, developing and maintaining effective working relationships * Identifying and forecasting industry market trends (locally, nationally and globally) * How to consider and develop a careers portfolio * How a sample of industry sectors are structured and operate   Relevant topics, such as legal and financial aspects of the Film, Photographic and Media Arts industries, and business planning form part of the syllabus for this module. | | | | | |
| 20 | Teaching and learning activities  You conduct independent study and have one-to-one tutorials with a designated supervisor to review progress throughout the duration of the module.  You agree your chosen area of development with the designated supervisor and can expect tutor support throughout the professional development process.  Teaching and learning activities include:   * lectures * seminars * group work and tutorials * presentations * practical workshops * one-to-one tutorials   Educational visits, employer engagement and specialist visiting lecturers drawn from regional and national contacts further support on-campus learning activities. You are encouraged to explore, and engage in a range of activities such as forums, performances, careers fairs and employer engagement exercises (local, regional, national and international).  Through a process of defined research based activities, you implement self-evaluation in your chosen discipline, defining the market you aspire to work in. You produce a portfolio that evidences, collectively, a sequenced approach to personal and professional development.  The module provides opportunity to work in partnership, respond to leadership and lead others in teamwork scenarios, developing the key communication and interaction skills required to work effectively in the Film, Photographic and Media Arts industries.  *Formative assessment:*  Your presentations allow for regular critique and peer feedback to support you’ professional development.  *Summative assessment:*  The research portfolio and reflective journal evidence research, exploration and enquiry skills, as well as planning, organisation and management attributes developed as part of the module. The public exhibition and subsequent evaluation of its success assess the application of the skills and knowledge acquired from the module. | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate:*     1. Evidence skills of research, exploration, enquiry and critical evaluation. 2. Plan, justify and present ideas on own professional development.      1. The ability to further improve existing and/or new skills. 2. The ability to identify, develop and critically evaluate networking opportunities and industry collaboration. 3. The skills to analyse and reflect on the development of the project. | | | | *How assessed*  F1, S1  F1, S1  F2, S2  F1, S1, S3  F1, S1, S2, S3 | |
| 22 | Assessment and feedback  *Formative exercises and tasks:*  F1. Project research presentations to an audience, class discussion/debate  F2. Milestone Presentations to an audience, class discussion/debate | | | |  | |
| *Summative assessments:*  S1. Research Portfolio (equivalent to 3,000 words)  S2. Reflective Journal (equivalent to 2,000 words)  S3. Presentation of work in public context (Exhibition, Published, Screening etc.) and evaluation report (equivalent to 5,000 words) | | | | Weighting%  30%  20%  50% | |
| 23 | Learning resources  *University Library print, electronic resources on the VLE:*  **Key Texts:**  Bassot, B. (2013) *The reflective journal.* Basingstoke: Palgrave Macmillan  Bassot, B. (2015) *The reflective practice guide: An interdisciplinary approach to critical reflection.* London:Routledge  Bolton, G. (2014) *Reflective practice: Writing and professional development.* London:Sage  Cottrell, S. (2015) *Skills for success: personal development and employability.* Palgrave Macmillan  **Current Journals:**  Resolution - Audio Production Magazine  **Key web-based and electronic resources**  [www.resolutionmag.com](http://www.resolutionmag.com) | | | | | |
| 24 | Preparatory work  **Subject Specific Preparation**  At levels 4 and 5 you will have begun to consider your career trajectory. You may reflect on your previous experiences and career intent to inform an approach to this module.  Independent thinking, reading and research relating to aspects of the Lens Based Media industries will provide a broad context for the module. You should consider your career options and understand the importance of developing a ‘portfolio’ career.  Familiarity with developments in the industry is considered valuable; therefore you will be encouraged to read journals, blogs etc.  **Study Skills Support**  Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Attend a workshop on the topic below:   * Reflective writing recap workshop.   **Careers Related Preparation**  Developing a sound knowledge of the experience and technical skills needed to enter lens-based professions, together with the ability to network and showcase these skills through CV and job applications, is an essential requirement for employment and further study on graduation.  Utilise key resources on the Careers Coaching Pages of Moodle to explore routes into the industry:  Visit the ‘Working in…’ course specific resources to explore career options in   * Photography * Digital and Multi-Media * Television, Film and Media   Visit the ‘CVs and Other Careers Advice’ section for information on:   * CVs \* Recruitment and Application Advice * Further Study and UCAS * Self-Employment and Portfolio Working   **Digital Skills**  You need the following digital skills:   * Manage and maintain profiles and make sure they are suitable for different networks e.g. personal, professional, academic. * Attend to digital reputation when posting and communicating online. * Understand how personal data is collected and used in different systems and use privacy settings appropriately. * Maintain a current digital CV or portfolio of work. * Make sure outcomes of learning and other achievements are accessible in digital forms (e.g. via an e-portfolio, digital CV, personal website). | | | | | |

Module Descriptor: Major Project in Lens-Based Media

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| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | | WL6102-40 | | | |
| 2 | Module title | | Major Project in Lens-based Media | | | |
| 3 | Subject field | | Digital Academy | | | |
| 4 | Pathway(s) | | BA (Hons) Lens-based Media | | | |
| 5 | Level | |  |  | **6** |  |
| 6 | UK credits | | 40 | | | |
| 7 | ECTS credits | | 20 | | | |
| 8 | Core or Compulsory or Optional | | Core | | | |
| 9 | Acceptable for | | BA (Hons) Lens-based Media | | | |
| 10 | Excluded combinations | | N/A | | | |
| 11 | Pre-requisite or co-requisite | | N/A | | | |
| 12 | Class contact time: total hours | | Total Hours: 90 | | | |
| 13 | Independent study time: total hours | | Total Hours: 310 | | | |
| 14 | Duration of the module | | 15 weeks | | | |
| 15 | Main campus location | | Loxton Campus | | | |
| 16 | Module co-ordinator | | Richard Edkins | | | |
| 17 | Additional costs involved | | None | | | |
| 18 | Brief description and aims of module  In this module you create and resolve a major project ready for dissemination to an audience. You can begin a new project or build on ideas and creative work developed as part of the ‘Initial Project in Lens-based Media’ module. In the latter case, assessment will include how effectively you assimilate or extend prior developmental work within your final major project.  The module provides a platform for you to show a developed body of work and to test your practice with an identified audience. The module aims to demonstrate robust professional practice within the disciplines of lens-based media production, including film, photography and media arts.  The Major Project is shown in a public context for an appropriate audience.  The module provides the opportunity for you to extend and synthesise theoretical and technical aspects of your own practice in a substantial creative project. You negotiate the subject of your project with supervising staff at the start of the module.  In defining a project, you analyse differing perspectives, challenge pre-existing ideas and form a substantial knowledge base relevant to your own practice. This critical investigation underpins and contextualises your own practice, resulting in a body of work that is coherent and resolved.  Through initial experiment and sustained practical work, you demonstrate an openness to adapt working practices in response to a self-identified brief. In locating your creative role, it is necessary that you demonstrate an increasing level of autonomy in the planning and execution of work, taking responsibility for your own learning and development, and accessing support where necessary.  You use self-reflection and feedback from staff and peers to evaluate your own capabilities, appraising alternative methods and reassessing plans as appropriate.  Where group work plays a part, you work effectively in a team, supporting or being proactive in leadership, negotiating in a professional context and proactively seeking to resolve conflict.  You seek out and apply new techniques, evaluating outcomes and resolve practical and theoretical problems.  The module aims to:   * Foster the industry-specific knowledge, thinking, and subject-specific practical skills required of lens-based media practitioners. * Develop a wide range of practical and academic skills that are transferrable, and encourage responsibility and entrepreneurship. * Critically evaluate the relationships between theory and practice, exploring the way work is produced and received in a digital and globalised marketplace, with reference to the social, cultural and historical contexts. * Nurture the development of a creative voice and identity, through individual and collaborative working. * Enable the production and delivery of creative projects and artefacts. | | | | | |
| 19 | Outline syllabus  This module requires a high degree of initiative and self-directed study. Staff respond to your project proposals, tailoring workshops and debates to reflect the needs of the cohort. You need to work independently to meet your own brief. Throughout the module, you demonstrate an awareness of personal and professional responsibility in the realisation of a body of work.  The Professional Development in Context module works alongside this module, supporting the organisation and delivery of the Major Project in a public context, through exhibition, screening, publishing, presentation or other appropriate medium. | | | | | |
| 20 | Teaching and learning activities  Teaching and learning activities include: one-to-one tutorials, lectures, seminars, presentations, and specialist workshops from visiting lecturers and industry specialists. The module incorporatesSkills Workshop.  Seminars have a focus on project management: from developing a project from initial ideas through to production, post production and final presentation.  *Formative assessment:*  One-to-one tutorials and presentations allow for regular critique and peer review, interrogating and supporting the development of project ideas, through critical and contextual debates with tutors and peers.  *Summative assessment:*  The creative quality and analytical evaluation of the final presented project is the realisation of applied learning, skills and knowledge developed throughout the module. | | | | | |
| 21 | Intended learning outcome  *By successful completion of the module, you will be able to demonstrate:*   1. An in-depth knowledge and contextual understanding of complex ideas and concepts relevant to the development of a proposal. 2. The ability to synthesize theoretical concepts and practical skills to produce a coherent body of work and communicate it effectively. 3. The ability to plan, manage and realise the production of a body of work to a professional standard. 4. An awareness of personal and professional responsibility in the realisation of a body of work. 5. In-depth critical reflection on the development and resolution of a project. | | | *How assessed*  F1, F2, S1, S2  F2, S1, S2  F1, F2, S1, S2  F2, S2  F2, S2 | | |
| 22 | Assessment and feedback | | | | | |
| *Formative exercises and tasks:* | | | Weighting | | |
| F1 | Project proposal | | N/A | | |
| F2 | Presentations | | N/A | | |
| *Summative assessments*: | | | Weighting | | |
| S1 | Creative outcomes with supporting evidence (including workbook) (equivalent to 8,500 words) | | 85% | | |
| S2 | Critical and reflective evaluation (1,500 words) | | 15% | | |
| 23 | **Learning resources**  Individual reading will be dependent on topic of specialist enquiry and recommendations made.  **Key texts:**  Alton, J., Bailey, J. and McCarthy, T. (2013) *Painting With Light*. Berkeley: University Of California Press.  Avarese, Tom. (2018) *Post Sound Design: The Art and Craft of Post Production For The Moving Image.* 1st ed. Bloomsbury Academic.  Brown, B. (2016) *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*. 3rd edn. Routledge.  Lee, J.J.J., Gillen, A.M. and J, J. (2010) *The Producer’s Business Handbook: The Roadmap for the Balanced Film Producer*. 3rd edn. Focal Press.  Malloy, Tom. (2012) *Bankroll.* 1st ed. Studio City, CA: Michael Wiese Productions.  **Current Journals:**  Sight and Sound  Little White Lies  British Journal of Photography  Aesthetica  **Key web-based and electronic resources:**  *Specialist resources:*  Further resources will be determined by the ideas and themes generated within your self-led project(s). Supervising tutors will have input and provide guidance regarding relevant resources. | | | | | |
| 24 | Preparatory work  **Subject Specific Preparation**  You may wish to continue ideas started within the Initial Project Module. Ideas and debates formed in the Critical and Contextual Research module may also give a theoretical starting point for your Major Project. The Professional Development Module should inform and support the professional context and outlets for the work.  **Study Skills Support**  Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module.  Attend workshops on the topics below:   * Academic Writing workshop * Referencing and avoiding plagiarism workshop | | | | | |

# Appendices

## Appendix 1 - Marking Criteria

Marks will be allocated using the following qualitative guidelines:

|  |  |
| --- | --- |
| 70% + | Work of distinguished quality, which is based on extensive research and/or strong technical and creative competence. Clear and logical organisation; consistent scheme of references, used entirely appropriately. An authoritative grasp of concepts, methodology and content appropriate to the programme discipline and to the assessment task will be demonstrated. There is clear evidence of originality and insight and an ability to sustain an argument and/or solve discipline related problems, based on critical analysis and/or evaluation. The ability to synthesise material effectively and the potential for skilled innovation in thinking and practice will be evident. |
| 60% - 69% | Work of good quality, which is based on a wide range of properly referenced sources and/or creative input, demonstrating a sound and above average level of understanding of concepts, methodology and content appropriate to the programme discipline and to the assessment task. There is clear evidence of critical judgement in selecting, ordering and analysing content to construct a sound argument based on responses which reveal occasional insight and/or originality. Ability to solve discipline related problems will be effectively and consistently demonstrated. Draws on an appropriate range of properly referenced sources. |
| 50% - 59% | Work of sound quality which is based on satisfactorily referenced sources and/or creative input and which demonstrates a grasp of relevant material and key concepts, together with ability to structure and organise arguments or materials effectively. The work may be rather standard, but will be mostly accurate, clearly communicated and provide some evidence of ability to engage in critical analysis and/or evaluation. There will be no serious omissions or irrelevancies. In dealing with solutions to technical problems, appropriate methods will be chosen. Coherent organisation in general with effective use of references and acknowledgement of sources. |
| 40% - 49% | Work of satisfactory quality, which covers the basic subject matter adequately and is appropriately organised and presented, but which is primarily descriptive or derivative rather than analytical or creative. Study may be limited and narrowly focussed. There may be some misunderstanding of key concepts and limitations in the ability to select relevant material or techniques, and/or in communication or other relevant key skills, so that the work may be flawed by some errors, omissions or irrelevancies. There will be some evidence of appropriate research and ability to construct an argument, but it may be narrowly focused. In dealing with solutions to technical problems, established and appropriate methods will generally be chosen, but these may be applied uncritically. |
| 39% or below | Work which indicates some evidence of engagement with the subject material and learning process, but which is essentially misinterpreted, misdirected, misunderstood or poorly organised and sketchy or otherwise just failing to meet threshold standards at the level concerned. |

## Appendix 2 - Policies and Procedures

A link to Policies and Procedures relating to HE Students can be found on Office 365.

1. This should also be read in conjunction with the University’s Qualifications Framework [↑](#footnote-ref-1)
2. ie the ability to review, direct and manage one’s own workload [↑](#footnote-ref-2)