

<b>Sheffield Hallam University</b>	<b>SHEFFIELD COLLEGE in partnership with SHEFFIELD HALLAM UNIVERSITY</b>	<b>The Sheffield College</b> <b>University Level</b>
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## DETAILED COURSE STRUCTURE TABLE, INCORPORATING MODULE SCHEDULE AND ASSESSMENT MAP

FOR EACH LEVEL / STAGE *(include details for all levels / stages of the main award)*

<b>AWARD TITLE AND MODES</b>	<b>BA (Hons) Creative Practice (Graphic Design) (Media Production) (Photography) One-Year Top-Up</b>
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Module Code	Module Title	Level	Credits	Core or Elective	Year or Semester of Delivery	Assessment Tasks	% Weightings	In-module retrieval available?
CPL601	Critical Studies	6	20	C	S1	1 – Formative Research Plan and Essay Development 1000 words equiv  2 – Essay 4000 -5000 words	15%  85%	N
CPL602	Creative Practice	6	20	C	S1	1 – Reflective Journal or Blog 750-1000 words equiv  2 - Creative Project 3000 words equiv	25%  75%	N
CPL603	Professional Development	6	20	C	S1/2	1 – Portfolio 3000 words equiv  2 – Reflective Professional Evaluation 1000 words	70%  30%	N

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CPL604(G)	Planning for the Major Project	6	20	C	S1/2	1 - Research proposal with supporting documentation 3000 words equiv	70%	N
CPL604(M)	Graphic Design							
CPL604(P)	Media Production							
	Photography					2 – Presentation 1000 words equiv	30%	
CPL605(G)	Major Project – Graphic Design	6	40	C	S2	1 – Development Log or Portfolio 1000-1500 words equiv	20%	N
CPL605(M)	Major Project – Media Production							
CPL605(P)	Major Project – Photography					2 – Media Production Artefact 5000-6000 words equiv	60%	
						3 – Reflective Critical Evaluation 1000-1500 words equiv	20%	



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## DETAILED COURSE STRUCTURE TABLE, INCORPORATING MODULE SCHEDULE AND ASSESSMENT MAP

### FOR EACH LEVEL/STAGE

<b>AWARD TITLE AND MODES</b>	<b>BA Creative Practice (Graphic Design) (Media Production) (Photography) One-Year Top-Up</b>
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<b>Module Code</b>	<b>Module Title</b>	<b>Level</b>	<b>Credits</b>	<b>Core or Elective</b>	<b>Year or Semester of Delivery</b>	<b>Assessment Tasks</b>	<b>% Weightings</b>	<b>In-module retrieval available?</b>
CPL604(G) CPL604(M) CPL604(P)	Planning for the Major Project: Graphic Design Media Production Photography	6	20	C	S1/2	1 - Research proposal with supporting documentation 3000 words equiv  2 – Presentation 1000 words equiv	70%  30%	N

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CPL605(G) CPL605(M) CPL605(P)	Major Project – Graphic Design Major Project – Media Production Major Project – Photography	6	40	C	S2	1 – Development Log or Portfolio 1000-1500 words equiv  2 – Media Production Artefact 5000-6000 words equiv  3 – Reflective Critical Evaluation – 1000-1500 words equiv	20%  60%  20%	N
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## DETAILED COURSE STRUCTURE TABLE, INCORPORATING MODULE SCHEDULE AND ASSESSMENT MAP

FOR EACH LEVEL / STAGE *(include details for all levels / stages of the main award)*

<b>AWARD TITLE AND MODES</b>	<b>BA Creative Practice One-Year Top-Up</b>
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Module Code	Module Title	Level	Credits	Core or Elective	Year or Semester of Delivery	Assessment Tasks	% Weightings	In-module retrieval available?
CPL601	Critical Studies	6	20	C	S1	1 – Formative Research Plan and Essay Development 1000 words equiv  2 – Essay 4000 -5000 words	15%  85%	N
CPL602	Creative Practice	6	20	C	S1	1 – Reflective Journal or Blog 750-1000 words equiv  2 – Creative Project 3000 words equiv	25%  75%	N
CPL603	Professional Development	6	20	C	S1/2	1 – Portfolio 3000 words equiv  2 – Reflective Professional Evaluation 1000 words	70%  30%	N

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## External Examiners

As a student on a Sheffield Hallam University award it is important to note that the University welcomes and values the involvement of students in quality management processes. To support this, please note that the External Examiner for your course is:

Name: Lucy Biggs

Email: [l.biggs@mmu.ac.uk](mailto:l.biggs@mmu.ac.uk)



Institution: Manchester School of Art, Manchester Metropolitan University

External Examining is one of the principal means of maintaining academic standards across the UK. Suitably qualified and experienced External Examiners are appointed to provide informative comment and recommendations upon whether or not -

- the University is maintaining the threshold academic standards
- the assessment process measures student achievement rigorously and fairly against the intended outcomes of the programme(s) and is conducted in line with the University's policies and regulations
- the academic standards and the achievements of students of the University are comparable with those in other UK higher education institutions

All assessment tasks and student work is marked and moderated by internal members of staff before being sent to the External Examiner. In order to carry out their role, External Examiners are asked to comment on assessment tasks, moderate a sample of student work, endorse Assessment Board decisions, and provide the University with an annual report.

At the end of each academic year, the External Examiner annual reports and the responses to them will be made available to you. Students will also have the opportunity to discuss the reports during staff/ student committee meetings. Students can request a copy of a particular External Examiner's report in full by emailing [quality@shu.ac.uk](mailto:quality@shu.ac.uk)

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Please note, this information has been provided in order to ensure External Examining arrangements are transparent. Students should not make direct contact with external examiners, in particular regarding individual performance in assessments. External Examiners have been advised to refer any direct contact from students to the University.

Students may be asked to attend meetings with the External Examiner. The purpose of these meetings is to allow the External Examiner to gain student feedback on modules, course and experience. It would not be appropriate to discuss individual people and/or assessments.

Methods of discussing individual assessments, and engaging with quality management and enhancement processes should already be familiar to you, however if you have any queries, please do not hesitate to contact your tutor.

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## MODULE DESCRIPTOR

<b>TITLE</b>	Critical Studies
<b>MODULE CODE</b>	CPL601
<b>LEVEL</b>	6
<b>CREDITS</b>	20
<b>FACULTY</b>	ACES
<b>DEPARTMENT</b>	Sheffield College – Department of Media and Humanities / Sheffield Hallam University – Department of Art and Design
<b>SUBJECT GROUP</b>	Creative Practice
<b>MODULE LEADER</b>	tbc
<b>DATE OF APPROVAL</b>	tbc

## MODULE AIM

This module aims to develop the critical, analytical and reflective appreciation of creative practice by exploring the ways in which they present philosophical themes, questions and issues in relation to your own creative practice. Through the viewing, discussion and analysis of a range of graphic, photographic and audio-visual artefacts from a variety of cultural perspectives, you will be encouraged to develop and synthesise critical and contextual understanding of the ways in which creative arts can explore current issues with awareness of historical and potential developments. The module fosters an autonomous ethos that allows flexibility in both study rationale and content and encourages you to work flexibly and independently.



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## MODULE LEARNING OUTCOMES


LO	Learning Outcome
1	Apply, critically evaluate and reflect upon theoretical ideas in the context of your creative practice.
2	Synthesise knowledge around a key area/areas of creative practice including cultural, theoretical, ethical, historical, economic, philosophical, professional and aesthetic disciplines.
3	Demonstrate independent/autonomous use of appropriate research methodologies, bringing about a critical study which has both depth and breadth.
4	Formulate coherent arguments that are distinctive around your creative practice presented in the appropriate academic format, using standard formal conventions.

## INDICATIVE CONTENT

The module will explore major philosophical theories and concepts, encouraging you to question and challenge their applications and contexts. A study could include, for example:

- Investigate and evaluate the impact of imperialism, colonialism and/or post-modernism on a text or texts, drawing from cultural critics such as Baudrillard, Said and Eco.
- Analyse and appraise issues of adaptation (narrative/aesthetic, etc.) between media platforms/convergent media.

This will encourage an investigation into the theoretical and professional areas that are broader in their philosophical and aesthetic dimension. The module's content will encourage you to critically evaluate areas of study that will in turn enhance your creative practice and refine your ability to present information in an academic and formal context.

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## **LEARNING, TEACHING AND ASSESSMENT STRATEGY AND METHODS**

Students will be supported in their learning to achieve the above outcomes in the following ways:

- The module is delivered by lectures, seminars and small group tutorials as well as individual tutorials.
- Student discussion will be encouraged and is essential in developing an individual's area of study.
- The module will be supported by a reading list appropriate to the Creative Practice Level 6 programme. The assessment strategy is intended to encourage independent and autonomous learning to develop a reflective practitioner.
- The module is assessed in the form of a discursive essay that requires extensive academic and primary research.

## **ASSESSMENT DESCRIPTION**

Students are required to negotiate a topic with their tutor and complete a research plan/essay development of about 1000 words, to be submitted for formative assessment during the module. From this research will come the final 4000-5000 word formal academic essay on the chosen topic. These pieces of work will satisfy all Learning Outcomes for this module and will use the standard Harvard referencing system.

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## ASSESSMENT PATTERN - TASK INFORMATION (STANDARD ASSESSMENT MODEL)

Task No.*	Description of Assessment Task	Task Weighting %	Word Count or Exam Duration	Sub-tasks Y/N <sup>+</sup>	IMR <sup>^</sup> Y/N	Final Task Y/N
1	Formative Research Plan and Essay Development	15%	1000 words equiv	N	N	N
2	Academic Essay	85%	4000-5000 words	N	N	Y

## FEEDBACK TO STUDENTS

Students will receive feedback on their performance in the following ways:

- You will be given feedback in the form of tutorial input throughout the module. Initial feedback will concentrate upon the orientation of your individual interpretation of the module brief.
- There will be continual oral and/or written feedback on the progress of your assignment by the tutor.
- Tutor assessment and written feedback will be provided on submission of the formative research plan/essay development and on the essay itself at end of the module.

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## LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

Individual research topics will dictate resources, but a suggested general reading list, including journals and websites, is available on the Moodle VLE. Key resources could include:

Adorno, T. (2001) *The Culture Industry*. Selected Essays on Mass Culture. London: Routledge.

Baudrillard, J. (2013) *The Intelligence of Evil: or, The Lucidity Pact*. London: Bloomsbury.

Berger, S., Eriksonas, L. and Mycock, A. (eds.) (2008) *Narrating the Nation: Representations in History, Media and the Arts*. Oxford: Berghahn Books.

Braudy, L. and Cohen, M. (eds.) (2009) *Film Theory and Criticism*. 7<sup>th</sup> edition. Oxford: Oxford University Press.

Caughie, J. (2015) *Theories of Authorship*. London: Routledge.

Eco, U. (2005) 'Innovation and Repetition: Between Modern and Postmodern Aesthetics', *Daedalus*, Vol. 134, No. 4, Fall, pp.191-207.

Falzon, C. (2014) *Philosophy Goes to the Movies*. 3<sup>rd</sup> edition. London: Routledge.

Hall, S., Evans, J. and Nixon, S. (eds.) (2013) *Representation: Cultural Representations and Signifying Practices*. 2<sup>nd</sup> edition. London: Sage.

Kant, I. (2008) *The Critique of Judgement*. Oxford: Oxford World Classics

Ranciere, J. (2013) *The Politics of Aesthetics*. London: Bloomsbury.

### Journals:

*Camera Obscura*

*Convergence: The International Journal of Research into New Media Technologies*  
*Digital Arts*

### Websites:

<http://www.bfi.org.uk/>

<http://plato.stanford.edu/contents/html> (Stanford Encyclopaedia of Philosophy)


<http://www.vam.ac.uk> (Victoria & Albert Museum [art, photography, design])

<https://www.lensculture.com> (Contemporary Photographic Practice)

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## **MODULE STUDY HOURS (KEY INFORMATION SET)**

Module Study Hours - Breakdown of Hours by Type		
Scheduled Learning and Teaching Activity type*	Hours by type	KIS category
Lecture	20	Scheduled L&T
Seminar	20	Scheduled L&T
Tutorial	10	Scheduled L&T
Project supervision	20	Scheduled L&T
Demonstration		Scheduled L&T
Practical classes and workshops		Scheduled L&T
Supervised time in studio/workshop		Scheduled L&T
Fieldwork		Scheduled L&T
External visits		Scheduled L&T
<b>Scheduled Learning and Teaching Activities sub-total</b>	<b>70</b>	
<b>Guided Independent Study</b>	130	Independent
<b>Placement (Not SW year - see KIS definitions)</b>		Placement
<b>Work-based Learning (see KIS definitions)</b>		Placement
<b>Year Abroad (see KIS definitions)</b>		Placement
<b>Total Number of Study Hours (based on 10 hours per credit)</b>	<b>200</b>	



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## MODULE DESCRIPTOR

<b>TITLE</b>	Creative Practice
<b>MODULE CODE</b>	CPL602
<b>LEVEL</b>	6
<b>CREDITS</b>	20
<b>FACULTY</b>	ACES
<b>DEPARTMENT</b>	Sheffield College – Department of Media and Humanities /
<b>SUBJECT GROUP</b>	Sheffield Hallam University – Department of Art and Design
<b>MODULE LEADER</b>	tbc
<b>DATE OF APPROVAL</b>	tbc

## MODULE AIM

This module provides the opportunity for a practical exploration of contemporary creative arts and the critical contexts in which they operate. You will develop your practical skills in an area of your choice, designing, developing and producing an artefact which synthesises and consolidates your philosophical and practical knowledge, demonstrating your understanding of the contexts in which it was created.

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## MODULE LEARNING OUTCOMES


LO	Learning Outcome
1	Demonstrate knowledge and the ability to apply, synthesise and critically evaluate contexts, debates and theoretical thinking in a broad context, including the cultural and economic forces that inform contemporary creative practice.
2	Demonstrate the ability to select and apply appropriate technical, aesthetic and design skills in the production of an artefact or artefacts.
3	Recognise and reflect upon the processes of historical and contemporary creative practice in others and yourself.
4	Reflect critically on your decision-making and professional practice both individually and as a member of a group, able to listen, lead and contribute effectively.

## INDICATIVE CONTENT

This module introduces you to a diverse range of contemporary creative practices which demonstrate current thinking, helping to both define and position the context of your practice in the wider creative community. By successfully engaging with the module you will develop an understanding of how creative practices engage with themes, issues and debates in the wider cultural field. By expanding your knowledge and understanding of these cultural contexts and critical debates you will be better positioned to locate your own emerging practice within the context of current and future thinking.

For example, students could:

- create a short film or design project articulating two contrasting cultural/philosophical/artistic perspectives of the same incident.
- develop a design or image-based project exploring a major contemporary cultural debate.

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## **LEARNING, TEACHING AND ASSESSMENT STRATEGY AND METHODS**

You will be supported in your learning to achieve the above outcomes in the following ways:

- Individual tutorials will be held for you to discuss your on-going work.
- Workshops/studio time.
- Group seminars with your peers will be arranged where and when appropriate, in order to share research.
- Assessment will be through 100% coursework consisting of your project and reflective blog.

## **ASSESSMENT DESCRIPTION**

You will undertake a production project, which by tutor agreement could lie outside your normal area of interest and pathway. Alongside this, you will create a journal, blog or similar piece of reflective critical analysis.



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## **ASSESSMENT PATTERN - TASK INFORMATION (STANDARD ASSESSMENT MODEL)**

<b>Task No.*</b>	<b>Description of Assessment Task</b>	<b>Task Weighting %</b>	<b>Word Count or Exam Duration**</b>	<b>Sub- tasks Y/N<sup>+</sup></b>	<b>IMR<sup>^</sup> Y/N</b>	<b>Final Task Y/N</b>
1	Reflective Journal/Blog	25%	750-1000 words	N	N	Y
2	Creative Project	75%	3000 word equiv	N	N	N

## **FEEDBACK TO STUDENTS**

You will receive feedback on your performance in the following ways:

- Over the duration of the module, staff will work closely with you providing verbal and written formative feedback on your ideas.
- Regular verbal formative feedback will be given at critiques both from staff and your peers.
- Summative written feedback will be given on submission of both tasks.

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## LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

The resources appropriate for your research and development will depend on your project. Tutors will provide further guidance on resources specific to your specialisms and detailed suggested reading lists will be with other support material on the Moodle VLE. Key texts include:

Armstrong, H. (2009) *Graphic Design Theory: Readings from the Field*. New York: Princeton Architectural Press.

Benjamin, W. (1999) *Illuminations*. London: Pimlico Press.

Cotton, C. (2004) *The Photograph as Contemporary Art*. London: Thames & Hudson.

Friedmann, A. (2010) *Writing for Visual Media*. 3rd edition. Oxford: Focal Press.

Gloman, C. and Le Tourneau, T. (2005) *Placing Shadows: Lighting for Video Production*. Oxford: Focal Press.

Gombrich, E. H. (2007) *The Story of Art*. London: Phaidon Press.

Goslett, D. (1984) *The Professional Practice of Design*. 3rd edition. London: Batsford.

Rampley, M. (2005) *Exploring Visual Culture: Definitions, Concepts, Contexts*. Edinburgh: Edinburgh University Press.

### Journals:

*Bright Lights*  
*Communication Arts*  
*Journal of Design Communication*  
*Layers*

### Websites:

<http://www.creativebooms.co.uk>  
<http://www.industrialdesignserved.com>  
<http://www.thersa.org>  
<http://www.vam.ac.uk> (Victoria & Albert Museum [art, photography, design])

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## **MODULE STUDY HOURS (KEY INFORMATION SET)**

Module Study Hours - Breakdown of Hours by Type		
Scheduled Learning and Teaching Activity type*	Hours by type	KIS category
Lecture		Scheduled L&T
Seminar	10	Scheduled L&T
Tutorial		Scheduled L&T
Project supervision	10	Scheduled L&T
Demonstration		Scheduled L&T
Practical classes and workshops		Scheduled L&T
Supervised time in studio/workshop	50	Scheduled L&T
Fieldwork		Scheduled L&T
External visits		Scheduled L&T
<b>Scheduled Learning and Teaching Activities sub-total</b>	<b>70</b>	
<b>Guided Independent Study</b>	130	Independent
<b>Placement (Not SW year - see KIS definitions)</b>		Placement
<b>Work-based Learning (see KIS definitions)</b>		Placement
<b>Year Abroad (see KIS definitions)</b>		Placement
<b>Total Number of Study Hours (based on 10 hours per credit)</b>	<b>200</b>	

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## MODULE DESCRIPTOR

<b>TITLE</b>	Professional Development
<b>MODULE CODE</b>	CPL603
<b>LEVEL</b>	6
<b>CREDITS</b>	20
<b>FACULTY</b>	ACES
<b>DEPARTMENT</b>	Sheffield College – Department of Media and Humanities / Sheffield Hallam University – Department of Art and Design
<b>SUBJECT GROUP</b>	Creative Practice
<b>MODULE LEADER</b>	Tbc
<b>DATE OF APPROVAL</b>	Tbc

## MODULE AIM

This module develops and enhances the skills needed to become a reflective practitioner, defining, recording and logging your potential career trajectory within a professional and/or industrial context in the broad range of convergent creative arts practice. Simultaneously, its rigorous academic requirements will allow you to practice and develop your presentational skills for a variety of audiences with a view to employment, education and continuous professional development.

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## MODULE LEARNING OUTCOMES

LO	Learning Outcome
1	Investigate and synthesise concepts of professional practice with regard to one's own professional development and chosen pathway.
2	Critically reflect upon and evaluate current professional practice, roles, responsibilities and related issues, manage your own roles and responsibilities with regard to working independently or as part of a team, in a professional design, photographic or media environment.
3	Develop and deploy an ability to comprehensively record and evaluate your personal and professional skills development.
4	Prepare for your creative industry career options and the key issues that underlie the gaining of employment within the creative industries, including economic, cultural and ethical concepts.

## INDICATIVE CONTENT

You will propose and plan a course of action that informs your intended career trajectory, researching and recording professional opportunities within your creative field, with the guidance of guest lecturers, employers, and other careers specialists. Identifying and reflecting upon your personal professional progress, you will prepare and present your work at regular intervals to staff and peers. You will articulate a well-informed critical and analytical relationship between existing media examples, potential audiences and your own work, demonstrating an enhanced understanding of your creative practice. Although it is not an assessed requirement for the module, students are strongly encouraged to seek and take up any opportunities for internships, work experience or WBL. Tutors have extensive experience in advising, preparing and assisting students in this process and you will be supported throughout the process on an individual basis, as required.

Students could produce a portfolio of work or work-related material demonstrating their growing understanding of the industry's requirements based upon direct experience, feedback from relevant/prospective employers and stakeholders, informing and enhancing their personal and professional growth. This could comprise a show-reel, design exhibition, website or digital portfolio, submitted in combination with a reflective account of their chosen career's requirements which may take the form of a written report, a video commentary, blog or similar suitable submission.

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## **LEARNING, TEACHING AND ASSESSMENT STRATEGY AND METHODS**

You will be supported in your learning, to achieve the above outcomes, in the following ways:

- Regular seminars, individual and group tutorials with a flexible approach to directed and independent learning which will accommodate individual and group aims.
- The overall approach in the module is enquiry-based learning.
- Industrial experience gained through experience in a professional environment or context.
- Have access to databases of professional contacts, employers, organisations, studios, computers, IT and resources.

## **ASSESSMENT DESCRIPTION**

Students will compile a portfolio of work demonstrating awareness of the inter-relationship between the creative arts industry and their prospective professional career pathway. They will reflect critically upon the requirements of the industry and their intended career. A written brief will be provided for all assignments clearly setting out the aims & objectives and specifying the outcomes for assessment required for the piece of work.

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## **ASSESSMENT PATTERN - TASK INFORMATION (STANDARD ASSESSMENT MODEL)**

<b>Task No.*</b>	<b>Description of Assessment Task</b>	<b>Task Weighting %</b>	<b>Word Count or Exam Duration**</b>	<b>Sub- tasks Y/N<sup>+</sup></b>	<b>IMR<sup>^</sup> Y/N</b>	<b>Final Task Y/N</b>
1	Proposal, research, personal and professional development portfolio	70%	3000 words equiv	N	N	N
2	Reflective professional evaluation	30%	1000 words equiv	N	N	Y

## **FEEDBACK TO STUDENTS**

You will receive feedback on your performance in the following ways:

- Feedback is given in individual tutorials.
- During the module, staff will work closely with you providing verbal and written formative feedback on your Professional development tasks, through the proposal process.
- Regular verbal formative feedback will be given at critiques, both from staff and your peers.
- Summative written feedback will be given on submission of both tasks.

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## LEARNING RESOURCES FOR THIS MODULE

Your individual career trajectory and development projects will determine your specific needs, but resources will include the Moodle VLE, detailed on-line reading lists, IT facilities and the relevant studio access. Tutors, visiting specialists and relevant industry practitioners from your chosen pathway will provide additional support. Some general recommended resources include:

Armstrong, H. (2009) *Graphic Design Theory: Readings from the Field*. New York: Princeton Architectural Press.

Goslett, D. (1984) *The Professional Practice of Design*. 3rd edition. London: Batsford.

Lupton, E. (2010) *Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students*. 2<sup>nd</sup> edition. New York: Princeton Architectural Press.

Rampley, M. (2005) *Exploring Visual Culture: Definitions, Concepts, Contexts*. Edinburgh: Edinburgh University Press.

Zettl, H. (2013) *Sight, Sound, Motion: Applied Media Aesthetics*. London: Wadsworth.

### Journals:

*Digital Arts*

*International Journal of Design*

*Computer Arts Magazine*

### Websites:

<http://www.dandad.org>

<https://www.linkedin.com>

<https://www.hyperisland.com>

<https://www.behance.net>

[www.creativeskillset.org](http://www.creativeskillset.org)

[www.prospects.co.uk](http://www.prospects.co.uk)



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## **MODULE STUDY HOURS (KEY INFORMATION SET)**

Module Study Hours - Breakdown of Hours by Type		
Scheduled Learning and Teaching Activity type*	Hours by type	KIS category
Lecture	10	Scheduled L&T
Seminar		Scheduled L&T
Tutorial		Scheduled L&T
Project supervision	10	Scheduled L&T
Demonstration		Scheduled L&T
Practical classes and workshops	20	Scheduled L&T
Supervised time in studio/workshop	30	Scheduled L&T
Fieldwork		Scheduled L&T
External visits		Scheduled L&T
<b>Scheduled Learning and Teaching Activities sub-total</b>	<b>70</b>	
<b>Guided Independent Study</b>	130	Independent
<b>Placement (Not SW year - see KIS definitions)</b>		Placement
<b>Work-based Learning (see KIS definitions)</b>		Placement
<b>Year Abroad (see KIS definitions)</b>		Placement
<b>Total Number of Study Hours (based on 10 hours per credit)</b>	<b>200</b>	

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## MODULE DESCRIPTOR

<b>TITLE</b>	Planning for the Major Project - Graphic Design
<b>MODULE CODE</b>	CPL604 G
<b>LEVEL</b>	6
<b>CREDITS</b>	20
<b>FACULTY</b>	ACES
<b>DEPARTMENT</b>	Sheffield College – Department of Media and Humanities / Sheffield Hallam University – Department of Art and Design
<b>SUBJECT GROUP</b>	Creative Practice
<b>MODULE LEADER</b>	Tbc
<b>DATE OF APPROVAL</b>	Tbc

## MODULE AIM

This module allows you to conceptualise, plan and develop for your specialised major graphic design project within the context of current professional, cultural and critical concerns. It provides the opportunity for a substantial piece of enquiry-based independent study in your specialist area of graphics, through which you will develop and synthesise specific critical and analytical skills with relation to academic research, professional practice and creative technique. The module will allow you to develop your knowledge of and critical thinking about graphic design related briefs currently encountered in the design industry and design outcomes that are fit for purpose with regard to the needs of the client.

By engaging with this module you will develop and reference your understanding of how creative contemporary and historical practices in Graphic Design inform your career with regard to your Major Project.

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## MODULE LEARNING OUTCOMES

LO	Learning Outcome
1	Generate and/or contribute to the development of a proposal for your major project in graphic design.
2	Examine divergent and convergent ideas and issues relevant to the critical evaluation and context of your practice, establishing the relationship of theoretical and cultural contexts to your creative output.
3	Engage in an independent specialist creative practice evidencing the ability to solve complex problems and further develop your professional skills, taking responsibility for setting targets, initiating and implementing plans and documenting your production process in an appropriate academic form.
4	Enable you to locate your practice within the context of current critical debates and articulate a well-informed critical and analytical relationship between existing media examples, potential audiences, established practitioners, peers, co-workers, and your own work.
5	Demonstrate the ability to listen, lead and contribute effectively within a group and work productively within a team where necessary.

## INDICATIVE CONTENT

By successfully engaging with the module you undertake a substantial sustained and rigorous investigation into a field, which underpins, supports and sustains your work in graphic design. You will expand your knowledge and understanding of the wider cultural context and critical debates which both inform and impact upon your creative practice. You will be given the opportunity to develop skills in critical analysis, research methodologies and formulating, developing and presenting coherent arguments following academic conventions of methodology and publishing.

You will have opportunities to research and develop a proposal for a substantial body of work within a specific or generic subject area of Graphic Design and potentially engage with industry practitioners which will enable you to submit a final Major Project for your portfolio and career progression.

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## **LEARNING, TEACHING AND ASSESSMENT STRATEGY AND METHODS**

You will be supported in your learning, to achieve the above outcomes, in the following ways:

- Regular seminars, individual and group tutorials with a flexible approach to directed and independent learning which will accommodate individual and group aims. The overall approach in the module is enquiry-based learning.

## **ASSESSMENT DESCRIPTION**

Task 1. Research proposal and developmental portfolio (including drafts and discarded ideas), will be assessed formatively, at specific points throughout the module by staff.

Task 2. Visual Presentation, informed by peer assessment and assessed formatively by staff.

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## ASSESSMENT PATTERN - TASK INFORMATION (STANDARD ASSESSMENT MODEL)

Task No.*	Description of Assessment Task	Task Weighting %	Word Count or Exam Duration* *	Sub-tasks Y/N*	IMR^ Y/N	Final Task Y/N
1	Research proposal with supporting documentation	70%	3000 words equiv	N	N	N
2	Presentation	30%	1000 words equiv	N	N	N

## FEEDBACK TO STUDENTS

You will receive feedback on your performance in the following ways:

- Over the first three weeks of the module, staff will work closely with you providing verbal and written formative feedback on your Major Project Idea, through the proposal process.
- Regular verbal formative feedback will be given at presentation critiques both from staff and your peers.
- Summative written feedback will be given on submission of both tasks.

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## LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

The resources appropriate for your research and development will depend on your project and substantial reading lists will be available on the Moodle VLE along with other course materials. Tutors will provide further guidance on resources specific to your specialisms, but the following are useful indicative resources:

Hegarty, J. (2011) *Hegarty on Advertising: Turning Intelligence into Magic*. London: Thames and Hudson.

McAlhone, B. and Stewart, D. (2015) *A Smile in the Mind: Witty Thinking in Graphic Design*. London: Phaidon Press.

Mollerup, P. (2013) *Marks of Excellence: History and Taxonomy of Trademarks*. London: Phaidon Press.

Sagmeister, S. and Hall, P. (2009) *Made You Look*. New York: Harry N. Abrams Inc.

Van Den Bergh, J. and Behrer, M. (2013) *How Cool Brands Stay Hot: Branding to Generation Y*, London: Kogan Page.

### Journals:

*Convergence: The International Journal of Research into New Media Technologies*  
*International Journal of Design*  
*Journal of Design Communication Layers*

### Websites

<http://www.brandingserved.com>  
<http://www.creativeblog.com/computer-arts>  
<https://www.behance.net>  
<https://www.hyperisland.com>  
[www.istd.org.uk](http://www.istd.org.uk)

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## **STUDY HOURS (KEY INFORMATION SET)**

<b>Module Study Hours - Breakdown of Hours by Type</b>		
<b>Scheduled Learning and Teaching Activity type*</b>	<b>Hours by type</b>	<b>KIS category</b>
Lecture		Scheduled L&T
Seminar	20	Scheduled L&T
Tutorial		Scheduled L&T
Project supervision	50	Scheduled L&T
Demonstration		Scheduled L&T
Practical classes and workshops		Scheduled L&T
Supervised time in studio/workshop		Scheduled L&T
Fieldwork		Scheduled L&T
External visits		Scheduled L&T
<b>Scheduled Learning and Teaching Activities sub-total</b>	<b>70</b>	
<b>Guided Independent Study</b>	130	Independent
<b>Placement (Not SW year - see KIS definitions)</b>		Placement
<b>Work-based Learning (see KIS definitions)</b>		Placement
<b>Year Abroad (see KIS definitions)</b>		Placement
<b>Total Number of Study Hours (based on 10 hours per credit)</b>	<b>200</b>	

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## MODULE DESCRIPTOR

<b>TITLE</b>	Planning for the Major Project – Media Production
<b>MODULE CODE</b>	CPL604 M
<b>LEVEL</b>	6
<b>CREDITS</b>	20
<b>FACULTY</b>	ACES
<b>DEPARTMENT</b>	Sheffield College – Department of Media and Humanities / Sheffield Hallam University – Department of Art and Design
<b>SUBJECT GROUP</b>	Creative Practice
<b>MODULE LEADER</b>	Tbc
<b>DATE OF APPROVAL</b>	Tbc

## MODULE AIM

This module allows you to conceptualise, plan and develop for your specialised major media production project within the context of current professional, cultural and critical concerns. It provides the opportunity for a substantial piece of enquiry-based independent study in your specialist area of media production, through which you will develop and synthesise specific critical and analytical skills with relation to academic research, professional practice and creative technique.

Using an accepted and professional approach to idea development, research and pre-production you will plan a significant media production. This project will relate to an identified established audience and will require monitoring and review throughout the production process.



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## MODULE LEARNING OUTCOMES

LO	Learning Outcome
1	Generate and/or contribute to the development of a proposal for your major project in media production.
2	Examine divergent and convergent ideas and issues relevant to the critical evaluation and context of your practice, establishing the relationship of theoretical and cultural contexts to your creative output.
3	Engage in an independent specialist creative practice evidencing the ability to solve complex problems and further develop your professional skills, taking responsibility for setting targets, initiating and implementing plans and documenting your production process in an appropriate academic form.
4	Enable you to locate your practice within the context of current critical debates and articulate a well-informed critical and analytical relationship between existing media examples, potential audiences, established practitioners, peers and co-workers, and your own work.
5	Demonstrate the ability to listen, lead and contribute effectively within a group and work productively within a team where necessary.

## INDICATIVE CONTENT

By successfully engaging with the module you undertake a substantial sustained and rigorous investigation into a field, which underpins, supports and sustains your work in media production. You will expand your knowledge and understanding of the wider cultural context and critical debates which both inform and impact upon your creative practice. You will be given the opportunity to develop skills in critical analysis, research methodologies and formulating, developing and presenting coherent arguments following academic conventions of methodology and publishing.

You will plan a mature and sophisticated media product which demonstrates your creativity and awareness of production, audience and industry. The precise content will vary according to the specific project undertaken and will be finalised in consultation with your tutor.

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## LEARNING, TEACHING AND ASSESSMENT STRATEGY AND METHODS

You will be supported in your learning, to achieve the above outcomes, in the following ways:

- Regular seminars, individual and group tutorials with a flexible approach to directed and independent learning which will accommodate individual and group aims. The overall approach in the module is enquiry-based learning.

## ASSESSMENT DESCRIPTION

Task 1. Research proposal and developmental portfolio (including drafts and discarded ideas), will be assessed formatively, at specific points throughout the module by staff.

Task 2. Visual Presentation, informed by peer assessment and assessed formatively by staff.

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## **ASSESSMENT PATTERN - TASK INFORMATION (STANDARD ASSESSMENT MODEL)**

<b>Task No.*</b>	<b>Description of Assessment Task</b>	<b>Task Weighting %</b>	<b>Word Count or Exam Duration **</b>	<b>Sub- tasks Y/N<sup>+</sup></b>	<b>IMR<sup>^</sup> Y/N</b>	<b>Final Task Y/N</b>
1	Research proposal with supporting documentation	70%	3000 words equiv	N	N	N
2	Presentation	30%	1000 words equiv	N	N	N

## **FEEDBACK TO STUDENTS**

You will receive feedback on your performance in the following ways:

- Over the first three weeks of the module, staff will work closely with you providing verbal and written formative feedback on your Major Project Idea, through the proposal process.
- Regular verbal formative feedback will be given at presentation critiques both from staff and your peers.
- Summative written feedback will be given on submission of both tasks.

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## LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

The resources appropriate for your research and development will depend on your project and materials will be available on the Moodle VLE. Tutors will provide further guidance on resources specific to your specialisms.

Barthes, R. (1993) *Image – Music –Text*. London: Fontana.

Friedmann, A. (2010) *Writing for Visual Media*. 3rd edition. Oxford: Focal Press.

Gates, R. (1995) *Production Management for Film and Video*. Oxford: Focal Press.

McCurdy, K. M. (2012), *Shoot on Location: The Logistics of Filming on Location, Whatever Your Budget or Experience*. Oxford: Focal Press.

Yorke, J. (2014) *Into The Woods; How Stories Work and Why We Tell Them*. London: Penguin.

Zettl, H. (2013) *Sight, Sound, Motion: Applied Media Aesthetics*. London: Wadsworth.

### Journals:

*Bright Lights*  
*Film Comment*  
*Film Philosophy*

### Websites:

<http://www.cmstudies.org/>  
<http://www.movingimagesource.us/research/guide/type/23>  
<http://www.bfi.org.uk/>

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## **MODULE STUDY HOURS (KEY INFORMATION SET)**

<b>Module Study Hours - Breakdown of Hours by Type</b>		
<b>Scheduled Learning and Teaching Activity type*</b>	<b>Hours by type</b>	<b>KIS category</b>
Lecture		Scheduled L&T
Seminar	20	Scheduled L&T
Tutorial		Scheduled L&T
Project supervision	50	Scheduled L&T
Demonstration		Scheduled L&T
Practical classes and workshops		Scheduled L&T
Supervised time in studio/workshop		Scheduled L&T
Fieldwork		Scheduled L&T
External visits		Scheduled L&T
<b>Scheduled Learning and Teaching Activities sub-total</b>	<b>70</b>	
<b>Guided Independent Study</b>	<b>130</b>	<b>Independent</b>
<b>Placement (Not SW year - see KIS definitions)</b>		<b>Placement</b>
<b>Work-based Learning (see KIS definitions)</b>		<b>Placement</b>
<b>Year Abroad (see KIS definitions)</b>		<b>Placement</b>
<b>Total Number of Study Hours (based on 10 hours per credit)</b>	<b>200</b>	

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## MODULE DESCRIPTOR

<b>TITLE</b>	Planning for the Major Project – Photography
<b>MODULE CODE</b>	CPL604 P
<b>LEVEL</b>	6
<b>CREDITS</b>	20
<b>FACULTY</b>	ACES
<b>DEPARTMENT</b>	Sheffield College – Department of Media and Humanities / Sheffield Hallam University – Department of Art and Design
<b>SUBJECT GROUP</b>	Creative Practice
<b>MODULE LEADER</b>	Tbc
<b>DATE OF APPROVAL</b>	Tbc

## MODULE AIM

This module allows you to conceptualise, plan and develop for your specialised major photography project within the context of current professional, cultural and critical concerns. It provides the opportunity for a substantial piece of enquiry-based independent study in your specialist area of photography, through which you will develop and synthesise specific critical and analytical skills with relation to academic research, professional practice and creative technique.

This module requires you to make a commitment to an area of photographic practice and develop a coherent strategy to demonstrate a deeper understanding of the parameters and limitations which are critical to success in your chosen field.

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## MODULE LEARNING OUTCOMES

LO	Learning Outcome
1	Generate and/or contribute to the development of a proposal for your major project in photography.
2	Examine divergent and convergent ideas and issues relevant to the critical evaluation and context of your practice, establishing the relationship of theoretical and cultural contexts to your creative output.
3	Engage in an independent specialist creative practice evidencing the ability to solve complex problems and further develop your professional skills, taking responsibility for setting targets, initiating and implementing plans and documenting your production process in an appropriate academic form.
4	Enable you to locate your practice within the context of current critical debates and articulate a well-informed analytical relationship between existing photographic examples, potential audiences, established practitioners, peers and co-workers and your own work.
5	Demonstrate the ability to listen, lead and contribute effectively within a group and work productively within a team where necessary.

## INDICATIVE CONTENT

By successfully engaging with the module you undertake a substantial sustained and rigorous investigation into a field, which underpins, supports and sustains your work in graphic design. You will expand your knowledge and understanding of the wider cultural context and critical debates which both inform and impact upon your creative practice. You will be given the opportunity to develop skills in critical analysis, research methodologies and formulating, developing and presenting coherent arguments following academic conventions of methodology and publishing.

You will be expected to propose, research, develop and present an appropriate photographic project, which will be specifically targeted toward your chosen area of photographic practice. The proposed project should demonstrate a mature understanding of current practice and debates within your chosen field and be professionally presented.

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## **LEARNING, TEACHING AND ASSESSMENT STRATEGY AND METHODS**

You will be supported in your learning, to achieve the above outcomes, in the following ways:

- Regular seminars, individual and group tutorials with a flexible approach to directed and independent learning which will accommodate individual and group aims. The overall approach in the module is enquiry-based learning

## **ASSESSMENT DESCRIPTION**

Task 1. Research proposal and developmental portfolio (including drafts and discarded ideas), will be assessed formatively, at specific points throughout the module by staff.

Task 2. Visual Presentation, informed by peer assessment and assessed formatively by staff.



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## ASSESSMENT PATTERN - TASK INFORMATION (STANDARD ASSESSMENT MODEL)

Task No.*	Description of Assessment Task	Task Weighting %	Word Count or Exam Duration* *	Sub-tasks Y/N*	IMR^ Y/N	Final Task Y/N
1	Research proposal with supporting documentation	70%	3000 words equiv	N	N	N
2	Presentation	30%	1000 words equiv	N	N	N

## FEEDBACK TO STUDENTS

You will receive feedback on your performance in the following ways:

- Over the first three weeks of the module, staff will work closely with you providing verbal and written formative feedback on your Major Project Idea, through the proposal process.
- Regular verbal formative feedback will be given at presentation critiques both from staff and your peers.
- Summative written feedback will be given on submission of both tasks.

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## LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

The resources appropriate for your research and development will depend on your project. Tutors will provide further guidance on resources specific to your specialisms.

Cotton, C. (2004) *The Photograph as Contemporary Art*. London: Thames & Hudson.

Dyer, G. (2006) *The Ongoing Moment*. London: Abacus.

Emerling, J. (2011) *Photography: History and Theory*. London: Routledge.

Fried, M. (2008) *Why Photography Matters as Art as Never Before*. London & New Haven: Yale University Press.

Rampley, M. (2005) *Exploring Visual Culture: Definitions, Concepts, Contexts*. Edinburgh: Edinburgh University Press.

Sontag, S. (1979) *On Photography*. London: Penguin.

Soutter, L. (2012) *Why Art Photography?* London: Routledge.

### Journals:

*Aperture*

*Of the Afternoon*

*Photography and Culture*

*Visual Culture in Britain*

### Websites

<http://www.nationalmediamuseum.org.uk> (National Media Museum [film, photography])

<https://www.lensculture.com> (Contemporary Photographic Practice)

<http://www.americansuburbx.com> (Contemporary Photographic Practice)

<http://www.foto8.com> (Contemporary Photojournalism/Documentary Photography)

<http://www.openeye.org.uk> (Open Eye Gallery Photography Gallery Liverpool)

<http://www.the-aop.org> (Association of Photographers, Law, professional practice essentials)

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## **MODULE STUDY HOURS (KEY INFORMATION SET)**

<b>Module Study Hours - Breakdown of Hours by Type</b>		
<b>Scheduled Learning and Teaching Activity type*</b>	<b>Hours by type</b>	<b>KIS category</b>
Lecture		Scheduled L&T
Seminar	20	Scheduled L&T
Tutorial		Scheduled L&T
Project supervision	50	Scheduled L&T
Demonstration		Scheduled L&T
Practical classes and workshops		Scheduled L&T
Supervised time in studio/workshop		Scheduled L&T
Fieldwork		Scheduled L&T
External visits		Scheduled L&T
<b>Scheduled Learning and Teaching Activities sub-total</b>	<b>70</b>	
<b>Guided Independent Study</b>	<b>130</b>	<b>Independent</b>
<b>Placement (Not SW year - see KIS definitions)</b>		<b>Placement</b>
<b>Work-based Learning (see KIS definitions)</b>		<b>Placement</b>
<b>Year Abroad (see KIS definitions)</b>		<b>Placement</b>
<b>Total Number of Study Hours (based on 10 hours per credit)</b>	<b>200</b>	

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## MODULE DESCRIPTOR

<b>TITLE</b>	Major Project – Graphic Design
<b>MODULE CODE</b>	CPL605 G
<b>LEVEL</b>	6
<b>CREDITS</b>	40
<b>FACULTY</b>	ACES
<b>DEPARTMENT</b>	Sheffield College – Department of Media and Humanities / Sheffield Hallam University – Department of Art and Design
<b>SUBJECT GROUP</b>	Creative Practice
<b>MODULE LEADER</b>	Tbc
<b>DATE OF APPROVAL</b>	Tbc

## MODULE AIM

Building upon work started in Planning for the Major Project, this module enables you to enter fully into the production process and create a major specialist piece of graphic design. The intellectual, cultural and creative concerns formulated in the previous pathway module will be integrated and deployed within your project, as will a demonstration of broader critical awareness and self-reflection, while you work with increasing autonomy towards the realisation of your chosen artefact.

The module will allow you to develop your knowledge of and critical thinking about graphic design related briefs currently encountered in the design industry and design outcomes that are fit for purpose with regard to the needs of the client. Creative opportunities will focus on the demands of working in the graphics industry and will further your learning in commercial aspects and specialisms such as corporate identity, branding, advertising, typography, website design and visual communication.

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## MODULE LEARNING OUTCOMES

LO	Learning Outcome
1	Select, harness and deploy problem solving skills, a willingness to take risks and an ability to apply knowledge to new situations, including ethical and safe working practices.
2	The creation of a substantial effectively visualised major artefact from development to outcome using appropriate methodologies, materials, technologies processes and format(s).
3	Critically evaluate and contest the critical and cultural relationships between an industry, artefact, practitioner and potential audience.
4	Generate and demonstrate confidence as an independent, self-reflective and critically engaged specialist practitioner in the context of an era of media convergence.
5	Demonstrate the ability to listen, lead and contribute effectively within a group and work productively within a team where necessary.

## INDICATIVE CONTENT

The precise content will vary according to the specific project undertaken but it is likely to include:

- A detailed realisation of the rationale and process required to execute this project, working collaboratively and/or independently where appropriate, to achieve a successful creative outcome.
- You will create strategies for negotiating the creative, technical and intellectual challenges of your production processes, identifying problems including complex ones, selecting appropriate approaches to solving them.
- You will discuss, evaluate and justify approaches taken and decisions made in relation to the successful and effective completion of your project

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## LEARNING, TEACHING AND ASSESSMENT STRATEGY AND METHODS

You will be supported in your learning, to achieve the above outcomes, in the following ways:

- Regular seminars, individual and group tutorials with a flexible approach to directed and independent learning which will accommodate individual and group aims.
- The overall approach in the module is enquiry-based learning.
- Task 1 - academic development portfolio will be assessed formatively, at specific points throughout the module by staff.
- Task 2 - practical outcome will be assessed summatively by staff at the end of the module.
- Task 3 - critical evaluation will be assessed summatively at the end of the module.

## ASSESSMENT DESCRIPTION

- The production and display of informed practical output in keeping with your intended career trajectory and establishment in the creative and cultural community.
- Presenting your progress at regular intervals to staff and peers, you will articulate a well-informed critical and analytical relationship between existing media examples, potential audiences and your own work and an enhanced understanding of your creative practice.

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## ASSESSMENT PATTERN - TASK INFORMATION (STANDARD ASSESSMENT MODEL)

Task No.*	Description of Assessment Task	Task Weighting %	Word Count or Exam Duration **	Sub-tasks Y/N <sup>+</sup>	IMR <sup>^</sup> Y/N	Final Task Y/N
1	Development log portfolio	20%	1000-1500 words equiv	N	N	N
2	Practical outcome / Graphic Design artefact	60%	5000-6000 words equiv	N	N	N
3	Reflective Critical Evaluation	20%	1000-1500 words equiv	N	N	Y

## FEEDBACK TO STUDENTS

You will receive feedback on your performance in the following ways:

- Over the first three weeks of the module, staff will work closely with you providing verbal and written formative feedback on your Major Project idea, through the proposal process in your planning module.
- Regular verbal formative feedback will be given at critiques both from staff and your peers.
- Summative written feedback will be given on submission of all tasks.

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## LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

The resources appropriate for your research and development will depend on your project. Tutors will provide further specific guidance in addition to the Moodle VLE resources, but texts could include:

Airey, D. (2014) *Logo Design Love: A Guide to Creating Iconic Brand Identities*. 2<sup>nd</sup> edition. San Francisco: Peachpit Press.

Evamy, M. (2015) *Logo: The Reference Guide to Symbols and Logotypes (Mini)*. London: Lawrence King Publishing.

Hughes, R. (1991) *The Shock of the New: Art and the Century of Change*. New York: McGraw Hill.

Mollerup, P. (2013) *Marks of Excellence: History and Taxonomy of Trademarks*. London: Phaidon Press.

Sagmeister, S. and Hall, P. (2009) *Made You Look*. New York: Harry N. Abrams Inc.


### Journals:

*Convergence: The International Journal of Research into New Media Technologies*  
*Digital Arts*  
*International Journal of Design*

### Websites:

<http://www.brandingserved.com>  
<http://www.dandad.org>  
[www.istd.org.uk](http://www.istd.org.uk)  
[www.lostateminor.com](http://www.lostateminor.com)



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## **MODULE STUDY HOURS (KEY INFORMATION SET)**

Module Study Hours - Breakdown of Hours by Type		
Scheduled Learning and Teaching Activity type*	Hours by type	KIS category
Lecture		Scheduled L&T
Seminar	10	Scheduled L&T
Tutorial	10	Scheduled L&T
Project supervision		Scheduled L&T
Demonstration		Scheduled L&T
Practical classes and workshops	60	Scheduled L&T
Supervised time in studio/workshop	60	Scheduled L&T
Fieldwork		Scheduled L&T
External visits		Scheduled L&T
<b>Scheduled Learning and Teaching Activities sub-total</b>	<b>140</b>	
<b>Guided Independent Study</b>	260	Independent
<b>Placement (Not SW year - see KIS definitions)</b>		Placement
<b>Work-based Learning (see KIS definitions)</b>		Placement
<b>Year Abroad (see KIS definitions)</b>		Placement
<b>Total Number of Study Hours (based on 10 hours per credit)</b>	<b>400</b>	

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## MODULE DESCRIPTOR

<b>TITLE</b>	Major Project – Media Production
<b>MODULE CODE</b>	CPL605 M
<b>LEVEL</b>	6
<b>CREDITS</b>	40
<b>FACULTY</b>	ACES
<b>DEPARTMENT</b>	Sheffield College – Department of Media and Humanities / Sheffield Hallam University – Department of Art and Design
<b>SUBJECT GROUP</b>	Creative Practice
<b>MODULE LEADER</b>	Tbc
<b>DATE OF APPROVAL</b>	Tbc

## MODULE AIM

Building upon work started in Planning for the Major Project, this module enables you to enter fully into the production process and create a major specialist media production piece. The intellectual, cultural and creative concerns formulated in the previous pathway module will be integrated and deployed within your project, as will a demonstration of broader critical awareness and self-reflection, while you work with increasing autonomy towards the realisation of your chosen artefact.

Using technology and technique to a professional standard, you will complete a significant media production, which relates to your identified audience and closely reflects your planning documentation. You will have direct responsibility for all aspects of production management you can work both independently or, where appropriate, recruit others to provide support.

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## MODULE LEARNING OUTCOMES

LO	Learning Outcome
1	Select, harness and deploy problem solving skills, a willingness to take risks and an ability to apply knowledge to new situations, including ethical and safe working practices.
2	The creation of a substantial effectively visualised major artefact from development to outcome using appropriate methodologies, materials, technologies, processes and format(s).
3	Critically evaluate and contest the critical and cultural relationships between an industry, artefact, practitioner and potential audience.
4	Generate and demonstrate confidence as an independent, self-reflective and critically engaged specialist practitioner in the context of an era of media convergence.
5	Demonstrate the ability to listen, lead and contribute effectively within a group and work productively within a team where necessary.

## INDICATIVE CONTENT

You will create a mature and sophisticated piece of film/video, which demonstrates your enthusiasm for and awareness of production, audience and industry. The precise content will vary according to the specific project undertaken but it is likely to include:

- A detailed realisation of the rationale and process required to execute this project, working collaboratively and/or independently where appropriate, to achieve a successful creative outcome.
- You will create strategies for negotiating the creative, technical and intellectual challenges of your production processes, identifying problems including complex ones, selecting appropriate approaches to solving them.
- You will discuss, evaluate and justify approaches taken and decisions made in relation to the successful and effective completion of your project.

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## LEARNING, TEACHING AND ASSESSMENT STRATEGY AND METHODS

This unit involves group work and requires collaboration between students who may negotiate and take on a variety of film crew roles across different projects. You will take responsibility for initiating/managing your project and organising your "crew" to undertake technical or aesthetic roles under direction, or production management, as required. For instance, you may be the cinematographer for your project, not the director, and would "employ" someone on your behalf in that role. Feedback will be incorporated within the reflective assessment and continuous peer/self-assessment will be part of the unit progression, the parameters of which will be set in advance by negotiation with peers and staff. A successful understanding of team roles, leadership and the professional requirement of flexible working will form part of the assessment as illustrated by the Learning Outcomes.

You will be supported in your learning, to achieve the above outcomes, in the following ways:

- Regular seminars, individual and group tutorials with a flexible approach to directed and independent learning which will accommodate individual and group aims.
- The overall approach in the module is enquiry-based learning.
- Task 1 - academic development portfolio will be assessed formatively, at specific points throughout the module by staff.
- Task 2 - practical outcome will be assessed summatively by staff at the end of the module.
- Task 3 - critical evaluation, assessed summatively at the end of the module.

## ASSESSMENT DESCRIPTION

- The production and display of informed practical output in keeping with your intended career trajectory and establishment in the creative and cultural community.
- Presenting your progress at regular intervals to staff and peers, you will articulate a well-informed critical and analytical relationship between existing media examples, potential audiences and your own work and an enhanced understanding of your creative practice.

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## **ASSESSMENT PATTERN - TASK INFORMATION (STANDARD ASSESSMENT MODEL)**

<b>Task No.*</b>	<b>Description of Assessment Task</b>	<b>Task Weighting %</b>	<b>Word Count or Exam Duration **</b>	<b>Sub- tasks Y/N<sup>+</sup></b>	<b>IMR<sup>^</sup> Y/N</b>	<b>Final Task Y/N</b>
1	Development log portfolio	20%	1000 - 1500 words equiv	N	N	N
2	Practical outcome / Media Production artefact	60%	5000- 6000 words equiv	N	N	N
3	Reflective Critical Evaluation	20%	1000 - 1500 words equiv	N	N	Y

## **FEEDBACK TO STUDENTS**

You will receive feedback on your performance in the following ways:

- Over the first three weeks of the module, staff will work closely with you providing verbal and written formative feedback on your Major Project Idea, through the proposal process in your contextual module.
- Regular verbal formative feedback will be given at critiques both from staff and your peers.
- Summative written feedback will be given on submission of all tasks.

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## LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

Appropriate resources will depend upon your project. Tutors will provide specialist guidance but, in addition to on-line Moodle VLE resources, texts could include:

Kenworthy, C. (2012) *Master Shots Volume 1: 100 Advanced Camera Techniques to Get an Expensive Look on Your Low-Budget Movie*. 2<sup>nd</sup> edition. Studio City: Michael Weise.

Lancaster, K. (2010) *DSLR Cinema: Crafting the Film Look With Video*. Oxford: Focal Press.

Rabinger, M. (2014) *Directing the Documentary*. 6<sup>th</sup> edition. Oxford: Focal Press.

Sweetow, S. (2011) *Corporate Video Production*. Oxford: Focal Press.

Zettl, H. (2014) *Television Production Handbook*. London: Wadsworth.

### Journals:

*Camera Obscura*  
*Film Comment*

### Websites:

<http://www.movingimagesource.us/research/guide/type/23>  
<http://www.bfi.org.uk/>

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## **MODULE STUDY HOURS (KEY INFORMATION SET)**

Module Study Hours - Breakdown of Hours by Type		
Scheduled Learning and Teaching Activity type*	Hours by type	KIS category
Lecture		Scheduled L&T
Seminar	10	Scheduled L&T
Tutorial	10	Scheduled L&T
Project supervision		Scheduled L&T
Demonstration	60	Scheduled L&T
Practical classes and workshops		Scheduled L&T
Supervised time in studio/workshop	60	Scheduled L&T
Fieldwork		Scheduled L&T
External visits		Scheduled L&T
<b>Scheduled Learning and Teaching Activities sub-total</b>	<b>140</b>	
<b>Guided Independent Study</b>	260	Independent
<b>Placement (Not SW year - see KIS definitions)</b>		Placement
<b>Work-based Learning (see KIS definitions)</b>		Placement
<b>Year Abroad (see KIS definitions)</b>		Placement
<b>Total Number of Study Hours (based on 10 hours per credit)</b>	<b>400</b>	

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## MODULE DESCRIPTOR

<b>TITLE</b>	Major Project – Photography
<b>MODULE CODE</b>	CPL605 P
<b>LEVEL</b>	6
<b>CREDITS</b>	40
<b>FACULTY</b>	ACES
<b>DEPARTMENT</b>	Sheffield College – Department of Media and Humanities / Sheffield Hallam University – Department of Art and Design
<b>SUBJECT GROUP</b>	Media
<b>MODULE LEADER</b>	Tbc
<b>DATE OF APPROVAL</b>	Tbc

## MODULE AIM

Building upon work started in Planning for the Major Project, this module enables you to enter fully into the production process and create a major specialist photographic piece or pieces. The intellectual, cultural and creative concerns formulated in the previous pathway module will be integrated and deployed within your project, as will a demonstration of broader critical awareness and self-reflection, while you work with increasing autonomy towards the realisation of your chosen artefact.

Successful engagement with this module will require you to effectively communicate your intentions to your chosen audience. You will be required to produce a coherent body of photographic work, which demonstrates a refined understanding of your area of practice within the context of current critical and cultural debates.



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## MODULE LEARNING OUTCOMES

LO	Learning Outcome
1	Select, harness and deploy problem solving skills, a willingness to take risks and an ability to apply knowledge to new situations, including ethical and safe working practices.
2	The creation of a substantial, effectively visualised major artefact from development to outcome using appropriate methodologies, materials, technologies processes and format(s).
3	Critically evaluate and contest the critical and cultural relationships between an industry, artefact, practitioner and potential audience.
4	Generate and demonstrate confidence as an independent, self-reflective and critically engaged specialist practitioner in the context of an era of media convergence.
5	Demonstrate the ability to listen, lead and contribute effectively within a group and work productively within a team where necessary.

## INDICATIVE CONTENT

In response to your major project proposal you will develop a photographic project, which celebrates your area of creative investigation and demonstrates a sophisticated understanding of your practice. The precise content will vary according to the specific project undertaken but it is likely to include:

- A detailed realisation of the rationale and process required to execute this project, working collaboratively and/or independently where appropriate, to achieve a successful creative outcome.
- You will create strategies for negotiating the creative, technical and intellectual challenges of your production processes, identifying problems including complex ones, selecting appropriate approaches to solving them.
- You will discuss, evaluate and justify approaches taken and decisions made in relation to the successful and effective completion of your project.

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## **LEARNING, TEACHING AND ASSESSMENT STRATEGY AND METHODS**

You will be supported in your learning, to achieve the above outcomes, in the following ways:

- Regular seminars, individual and group tutorials with a flexible approach to directed and independent learning which will accommodate individual and group aims.
- The overall approach in the module is enquiry-based learning.
- Task 1 - academic development portfolio will be assessed formatively, at specific points throughout the module by staff.
- Task 2 - practical outcome will be assessed summatively by staff at the end of the module.
- Task 3 - critical evaluation, assessed summatively at the end of the module.

## **ASSESSMENT DESCRIPTION**

- The production and display of informed practical output in keeping with your intended career trajectory and establishment in the creative and cultural community.
- Presenting your progress at regular intervals to staff and peers, you will articulate a well-informed critical and analytical relationship between existing media examples, potential audiences and your own work and an enhanced understanding of your creative practice.

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## **ASSESSMENT PATTERN - TASK INFORMATION (STANDARD ASSESSMENT MODEL)**

<b>Task No.*</b>	<b>Description of Assessment Task</b>	<b>Task Weighting %</b>	<b>Word Count or Exam Duration* *</b>	<b>Sub- task s Y/N<sup>+</sup></b>	<b>IMR ^ Y/N</b>	<b>Final Task Y/N</b>
1	Development log portfolio	20%	1000-1500 words equiv	N	N	N
2	Practical outcome / Photographic artefact	60%	5000-6000 words equiv	N	N	N
3	Reflective Critical Evaluation	20%	1000-1500 words	N	N	Y

## **FEEDBACK TO STUDENTS**

You will receive feedback on your performance in the following ways:

- Over the first three weeks of the module, staff will work closely with you providing verbal and written formative feedback on your Major Project Idea, through the proposal process in your contextual module.
- Regular verbal formative feedback will be given at critiques both from staff and your peers.
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## LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

The resources appropriate for your research and development will depend on your project and materials will be available on the Moodle VLE. Tutors will provide further guidance on resources specific to your specialisms.

Bate, D. (2009) *Photography: Key Concepts*. Oxford: Berg.

Durden, M. (2014) *Photography Today: A History of Contemporary Photography*. London: Phiadon.

Goldberg, V. (2011) *Light Matters*. New York: Aperture.

Grundberg, A (2010) *Crisis of the Real: Writings on Photography*. New York: Aperture.

Heiferman, M. (2012) *Photography Changes Everything*. New York: Aperture

Levi Strauss, D. (2014) *Words Not Spent Today Buy Smaller Images Tomorrow*. New York: Aperture.

Ritchen, F. (2013) *Bending the Frame: Photojournalism, Documentary, and the Citizen*. New York: Aperture.

### Journals:

*Aperture*

*British Journal of Photography*

*Exit*

*Of the Afternoon*

*Photography and Culture*

*Visual Culture in Britain*

### Websites:

<http://www.americansuburbx.com> (Contemporary Photographic Practice)

<http://www.foto8.com> (Contemporary Photojournalism/Documentary Photography)



<http://www.nationalmediamuseum.org.uk> (National Media Museum [film, photography])

<http://www.openeye.org.uk> (Open Eye Gallery Photography Gallery Liverpool)

<http://plato.stanford.edu/contents/html> (Stanford Encyclopaedia of Philosophy)

<http://www.source.ie/index.php> (Contemporary Photographic Practice)

<http://www.tate.org.uk> (online resource for Visual Art)

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<http://www.the-aop.org> (Association of Photographers, Law, professional practice essentials)

<http://vads.ahds.co.uk> (online resource for Visual Arts)

<http://www.vam.ac.uk> (Victoria & Albert Museum [art, photography, design])

<https://www.lensculture.com> (Contemporary Photographic Practice)

<https://www.redeye.org.uk> (Photography Network)

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## **MODULE STUDY HOURS (KEY INFORMATION SET)**

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<b>Placement (Not SW year - see KIS definitions)</b>		Placement
<b>Work-based Learning (see KIS definitions)</b>		Placement
<b>Year Abroad (see KIS definitions)</b>		Placement
<b>Total Number of Study Hours (based on 10 hours per credit)</b>	<b>400</b>	