

## Creative and Critical Practice PGT Resits Assessments 23-24

Please select your module from the list below. It will link to the resit assessment information.

Please take note of the submission instructions for your module. If you are a student trailing the assessment from a previous academic year or having a deferred resit, you will be given access to the Canvas page so that you are able to submit your work.

If you are unsure how to submit, please refer to the guidance on the Sussex website [Submitting an assessment : University of Sussex](#). Alternatively, please contact the MAH Curriculum and Assessment team for advice ([mah-cao@sussex.ac.uk](mailto:mah-cao@sussex.ac.uk)).

**You can find your deadlines for resits on Sussex Direct**

Creative and Critical Practice PGT Resits 23-24		
<a href="#">Activist Media Practice</a>	<a href="#">Collaborative Fiction Film Project</a>	<a href="#">Documentary Practices</a>
<a href="#">Fiction Filmmaking</a>	<a href="#">Photography: Documentary, Landscape, Politics</a>	<a href="#">Podcasting</a>
<a href="#">Short Doc: Research &amp; Production</a>	<a href="#">Techno-Feminism History and Practice</a>	<a href="#">Expanded Media: Forms and Practices</a>
		<a href="#">Producing Media for Development</a>

Module Title	Module Code	Format & Weighting
<b>Activist Media Practice</b>	<b>868P4</b>	<b>See below</b>

### Assessment Details and Expectations

#### Portfolio 100%

#### Assessment and weighting:

Assessment is solely (100%) based on a submitted portfolio consisting of the following 2, and optionally 3 components:

1. Your final Activist Media project, the designs and documentation of any uses and interventions made with the material, online or off. Given that the project can be in any medium, all projects must be documented appropriately using video, photography and sound recordings. The body of material should be structured, organised and presented so that the trajectory, designs, and their impact, or intended impacts, are easily understood. Be selective and careful with what you supply here.

2. The 3000 word essay will do more than reflect on what you learned from producing the piece of activist media. You need to compare and contrast your work to relevant examples of similar activist media practice and, importantly, discuss your work in relation to the theoretical concerns discussed on the course as well as your own independent readings and viewings. When citing scholarship, make sure to be consistent in your chosen referencing style.

3. Recommended but not compulsory: a log, or equivalent record, of your progress with the project and on the module. This can include rough notes, links, images, screenshots, phone-pics etc and does not need to be a perfected piece of design. Its main purpose is to give a sense of the development over the 11 weeks and the quantity of effort put in. Proper referencing is not expected, nor required.

The above three are not formally weighted, emphasis will depend on the nature of the project and work you have done, but as a guide consider the Activist Media project elements to account for 70%, the essay 30% and the log to act as background material which can be drawn upon to inform 1 and 2 if necessary.

**Assessment aims:** The aim is to produce work which can have an actual impact with respect to the activist area in question. We want appropriate production values, design approaches and media technology to be employed but also for attempts to be made to put these to use and test their effectiveness. The latter can be done through experiments with the material produced, through actual usages or engagement in the real world (which you must document), and/or by evaluating theoretically and bringing bodies of contextual and historical knowledge to bear on the project.

**This assessment measures the following module learning outcomes (LOs):**

Identify how media activism relates to democratic theory and political strategy.

Demonstrate understanding about how various political groups, past and present, use media to advance their interests and/or effect social change.

Demonstrate originality in the application of the theoretical knowledge and a practical understanding of the techniques required to produce activist media.

Demonstrate self-direction and originality in tackling and solving problems related to media technology and act autonomously in planning and implementing tasks at a professional or equivalent level.

Formulate comparative analyses regarding strengths and weaknesses associated with specific media activist models.

**Assessment details:**

**Activist Project**

Your materials may include either video, photography, recordings, PDFs of posters or video documentation of a performative, interventionist or installation piece(s). There is no fixed medium for work produced on this course. You can work in any medium you choose. The scope of your project will be agreed with the course tutor during the term. This work/submission needs to be organised, structured and professionally presented. Your media must always be clearly labelled with your name, candidate number, course title, course code and date. Your work files should be clearly organised and instructions provided for viewing. (Test this on others who do not know your project before submission.) Make sure your projects can be viewed on multiple platforms (Mac/PC, with standard desktop tools, apps, browsers and operating systems.) Organise your material into folders containing materials as follows:

**Final Project**

**Campaign/project synopsis** (a paragraph or one page maximum is recommended: be succinct). You may wish to consider the following five phases or headings in writing this, though obviously there

will be overlaps and iterations involved:

- Production and capture aspects
- Post-production
- Dissemination of materials
- Change. Facilitation of change, degree of success achieved or envisaged. \*
- Submission structure. How have you communicated what has been done.

**Created assets and key documentation.** The way in which you design and present this so that navigation and understanding is clear to users/assessors is important and an important part of the challenge. You may wish to include a holding presentation/deck/video which guides the assessor through the material. Only include quality assets, documentation and final work here.

**A copy of reflective essay** (only if this has already been submitted by other means and is also available to include here).

**Process materials/log** (optional but desirable)

This may simply be a 'dumping ground' to indicate the work done (within reason). It is not crucial, but might be organised into week by week folders. Include recordings, imagery, notes, diagrams, reflections, rough work, interim designs, feedback, mistakes, and indications of changes in direction. Treat as workbook of sorts. Ideally include material in standard formats, which are readable on average workstations. Material here will be considered and looked at if necessary only to gain further understanding into your process and approach. Please zip this into one file before submitting and do not exceed agreed MB limits (to be discussed/finalised).

\* The difference between this module and most media practice modules is that the ways in which materials produced, and actions taken, could result in positive social change are of interest. That does not mean the project has to be completed: you can map out a strategy, speculate as to the possible effects of a campaign, and also experiment.

### **Reflective Essay**

The 3000 word essay will do more than reflect on what you learned from producing the piece of activist media. You need to compare and contrast your work to relevant examples of similar activist media practice and, importantly, discuss your work in relation to the theoretical concerns discussed during the course as well as your own independent readings and viewings. When citing scholarship, make sure to be consistent in your chosen referencing style.

This is an individual piece of work. Your critique should take the form of a continuous reflective essay and include reflection on the following:

- How did the project evolve conceptually, when and why? What were your models/influences and how did you build on/depart from them? What changes occurred and why? What were the creative challenges and how were they resolved? You should consider how far you have achieved your original aims, and what else you think the project has achieved if different from your initial plan.
- What were your responsibilities, and those of others who may have been involved, and how did you approach/prepare.
- Even if your aims appear laudable, things can go wrong. 'The road to hell is paved with good intentions.' What are the risks and problematics of a particular course of action? What are the ethical questions? How have you managed these ethical

considerations? Consider carefully how particular social or ethnic groups/issues are represented in your project: does the piece challenge the commonplace portrayal?

- The research you undertook in developing the style, content and techniques used with relevant critical references to reading, viewing and practice you have done, including masterclasses/lectures where relevant and your independent study and practice experiments. Any references should be specific and show that you have thought or looked closely at the excerpt or example of work/reading you are discussing.
- What are the strengths and weaknesses of the project? Refer to feedback from others on any actions and artefacts produced. What do these reactions suggest about the project's meanings/impact?
- Who were you trying to convince or have impact upon, who are you confronting and what are the consequences for the different parties and groupings effected? This is an equivalent to 'audience'.
- You can reflect also on relevant lectures, masterclasses or workshops you have attended, outside of timetabled hours as part of your practice critique. At this stage on a Masters programme you should be able to demonstrate the ability to make connections between different methodologies, to understand and how new and traditional media can be used and to be able to draw on ideas and influences from both within and outside the form you are working in.
- Your critique must include references in a recognized referencing system, usually the Harvard system, as for your other essays on your degree.
- Your bibliography and any appendices are NOT included in the word limit.

**Assessment format:** Format will vary. Your project will, most likely, consist a number or multiple elements. Create a .Zip file (do not use other forms of compression), and combine these into one document for submission purposes. Supply the essay in .Pdf format. The nature of the log or equivalent may vary. Either create a .Zip if it consists of a number of elements, or provide a .Pdf.

**Word count / duration / size of assessment:** The essay will be 3000 words (+/- 20%). If moving image pieces are included in the project submission then select a maximum of 10 minutes (in total or combined) for us to base our judgements on. The log or equivalent size may vary. If using moving image or higher production value assets, or if your log contains interim files and work in progress, do not let the total submission size exceed 500MB (and ideally keep it at a lot less).

**Referencing style:** Ideally use a version of Harvard, but other equivalents can be agreed in advance with your tutors.

**Additional Information:** Do not let the total submission size exceed 500MB (and ideally keep it at a lot less).

Module Title	Module Code	Format & Weighting
<b>Collaborative Fiction Film Project</b>	<b>873P4</b>	<b>See below</b>
<b>Assessment Details and Expectations</b>		
<p><b>Portfolio 100%</b></p> <p><b>Assessment and weighting: Portfolio</b>            Artefact: 70%            Log: 30%</p> <p><b>Arefact: 70%</b></p> <p><b>Assignment Guidance</b></p> <p><b>Project Brief</b>            In Groups, you will write an 8-10 page script (correctly formatted) that features the following locations:</p> <ul style="list-style-type: none"> <li>- A Living Room</li> <li>- An Office</li> <li>- An Exterior</li> </ul> <p>Your script cannot contain more than three script pages total in each of these locations.</p> <p>There should be 2-4 characters in your story.</p> <p>One actor in your cast should be sourced from a casting call. You might need to pay this actor the National Minimum Wage for each day they work. All the rest can be non-professional.</p> <p>You will work in groups of 6 or 7 where each of you will take on one of the following key roles in the production. The roles will change with the location.</p> <ul style="list-style-type: none"> <li>▪ Producer/1st AD</li> <li>▪ Director</li> <li>▪ DoP</li> <li>▪ Art Director/Effects Coordinator</li> <li>▪ Sound Designer</li> </ul> <p>You will also probably need other crew which you will need to recruit to take on any of the following other roles:</p> <ul style="list-style-type: none"> <li>▪ Assistant Camera/Gaffer</li> <li>▪ Boom Operator</li> <li>▪ Continuity Supervisor</li> <li>▪ Second AC</li> <li>▪ Grip</li> <li>▪ Makeup artist</li> </ul> <p>Runners</p>		

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

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

## **Learning Outcome Assessed**

1. Produce, direct, shoot, record sound, art direct and/or edit a short narrative film.
2. Work collaboratively
3. Use professional film equipment to a high standard

The artefact should be submitted as an mpeg4 or mov file. You should also submit any paperwork that was relevant to your role/roles.

## **Log: 30%**

Log – Weekly, a diarised component with a specified word count of 200 (good quality) words per week and accompanying illustration, attending to aspects of research and experimentation. It should reference the readings you have done and any viewings that influenced you. It should critically reflect on how the theory and influences have been applied to your work rather than repeat what is on canvas or done in class.

This assessment measures the following module learning outcomes:

## **Learning Outcomes Assessed**

1. Work collaboratively
2. Produce relevant production documentation
3. Analyse a film script

For this assessment, you will be expected to submit the following:

**Word count/duration/size of assessment:** The log is a maximum of 2200 words and should cover the whole term. PDF or Word

**Referencing style:** Harvard

# SCHOOL OF MEDIA, ARTS AND HUMANITIES

Module Title	Module Code	Format & Weighting
<b>Documentary Practice</b>	<b>022P3</b>	<b>See below</b>
<b>Assessment Details and Expectations</b>		
<p><b>Essay 20%</b></p> <p>Critical reflection on the concepts of the assignments in your portfolio that articulates connections between documentary theory and practice with specific reference to your own creative work.</p> <p>The piece is 1,500 words long. You should choose one of your portfolio pieces for this reflection.</p> <p>Detailed guidance on <a href="#">Canvas</a>.</p> <p><b>Submit to Canvas</b></p> <p><b>Portfolio 80%</b></p> <ol style="list-style-type: none"> <li>1. Interview assignment –4-5 minutes</li> <li>2. Narration assignment –3 mins</li> <li>3. Montage assignment –1 min</li> </ol> <p>Detailed guidance on <a href="#">Canvas</a>.</p> <p>Note: Students are welcome to submit re-worked/improved version of original assignments.</p> <p><b>Submit to Canvas</b></p>		

Module Title	Module Code	Format & Weighting
<b>Expanded Media: Forms and Practices</b>	<b>803P4A</b>	<b>See below</b>
<b>Assessment Details and Expectations</b>		
<p><b>Portfolio 100%</b></p> <p><b>Brief:</b> Referring back to your process book, identify core concepts from the module readings and other materials to build upon for your final project. Starting with one of the topics of the module's weekly discussions that most interests you, form a key research question to realise as a substantial production piece.</p> <p>The <b>final creative project</b> should reflect a sustained engagement with the materials covered in the module and be professional in presentation (appropriate to your chosen audience).</p> <ul style="list-style-type: none"> <li>• 2000 words reflective &amp; critical essay</li> </ul>		

- Creative project , including: process book (including ethics questionnaire and reflection), project & project production files + video documentation of the project/how it works.

## Portfolio Guidance

### 1. 2000 words | critical and reflective essay

This essay situates/contextualises your chosen topic and research questions(s) in relation to expanded

media theoretical concerns and/or possibilities. It critically reflects on what you learned from conducting the experiments you collaborated on during the course of the term and your final piece (e.g. how have the collaborative production experiences influenced your choices for your final, independent piece?). It will also contrast your work to relevant examples of creative media practice and bring in elements of the core and independent readings. The essay must include references in the

Harvard Referencing System.

### 2. Creative project

The creative project includes 3 experimental collaborative projects and documentation, an ethics questionnaire, a process book, and the final project and the video documentation of the project/how it works.

The process/log-book comprises all the documentation and related reflection on your cultural, theoretical research and creative practice. It can be organised in 3 sections: (1) contextual & critical research & core readings, (2) conceptual research (3) experimentation & realisation. These may include sketches, notes and quotes, images, videos etc. as well as notes from the MA Masterclass speakers, other lectures, exhibitions relevant to your work. It is central to your project production to research and reflect on ethics.

The final project will need to be video documented, using QuickTime screen recording to demonstrate how it works.

## Submit to Canvas

Module Title	Module Code	Format & Weighting
Fiction Filmmaking	879P4	See below
Assessment Details and Expectations		
<b>Portfolio 100%</b>		
<b>879P4: Fiction Filmmaking: Portfolio 100%</b>		



## Part 1. The Project (70%)

### Assessment aims:

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

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

### Assessment details:

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

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

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

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

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

**Duration:** *5-8 minutes*

## Part 2: The Essay (30%)

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

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

**Assessment format:** PDF or Word

**Referencing style:** *Harvard*

Module Title	Module Code	Format & Weighting
<b>Photography: Documentary, Landscape, Politics</b>	<b>863P4</b>	<b>See below</b>

## Assessment Details and Expectations

### Portfolio 100%

#### Assessment Details and Expectations:

##### Assessment and weighting:

Assessment is solely (100%) based on a submitted portfolio consisting of the following 2, and optionally 3 components:

1. A folder containing the 5 to 8 image files suitable for printing and exhibiting at about A4 size (or an equivalent submission, if agreed formally with the module convenor in advance).
  2. 2500 word reflective and critical essay.
  3. Short ethical statement (which may also be referred to in 2) and, where relevant:
    - Participant Information Sheet used,
    - completed Consent Forms,
    - completed Release Forms.
- 
1. A folder containing 'contact sheets' (or equivalent, to give a sense of the process over time).
  2. A folder containing the 5 to 8 images captured in RAW format (or equivalent, depending on whether a standard DSLR camera use was key for example).
  3. A folder containing specific diagrams, mock-ups, and notes connected with how the image series ideally should be exhibited, shared or disseminated.
  4. Optional: If other media is being supplied in conjunction with the photographs (to be agreed formally with your tutor in advance) written material, or sound pieces for example, then a final folder would contain those items too).

Whilst the above are not formally weighted, emphasis is on the practical outcomes, so as a guide consider 1 above (the final series of photographs or equivalent) to account for 70%, 2 (the essay) 30%, and the other materials as background items which can be drawn upon to inform 1 and 2 as necessary.

**Assessment aims:** The aim is to produce a significant and original photographic series, or equivalent photographic project, in keeping with the humanistic documentary tradition and with the notions of landscape discussed. The emphasis is on production values for print, or at qualities appropriate to the subject matter and whatever means of dissemination are relevant. The work should arise from experiments initially, through sensitive engagement with the subject(s) and we expect a bringing of theoretical, contextual and historical knowledge to bear on the project.

#### This assessment measures the following module learning outcomes (LOs):

1. Conceive and research an idea for an independent photographic project.
2. Exhibit awareness of the documentary/landscape genres in photography and of

contemporary photographic practice.

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

## **Assessment details:**

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

Choose something which challenges notions of the 'rural idyll', or perhaps explores a landscape from an unusual historical or contemporary perspective. With documentary, it is not acceptable to choose a one-off 'news event' and submit images for assessment from one shoot (that falls into the bracket of 'news photography' rather than 'documentary').

Choosing a theme that really inspires you, involving a more personal engagement, say, with at least several 'shoots' (or the equivalent of shoots), will result in a stronger project.

Your MA tutor needs to clear the idea for your project before you proceed proper, though the early weeks may involve practice, and more experimental engagement. In fact the sooner you begin to solve problems practically the better, rather than simply waiting for 'genius' ideas to come along. On the other hand sensitivity to the subject, and a deep concern about ethics and meaning, are encouraged, so setting up shoots or similar may require preparatory work, and significant communication with organisations or individuals. Make your proposal realistic. It is vital to think carefully about whether you will be able to obtain access to the subject you wish to photograph. In the 'real world' it can take many months of persistence to gain access to some institutions (e.g. hospitals and prisons are notoriously difficult!) and you must constantly keep in mind the limited time-scale for your project. We will of course discuss your ideas in class!

As documentary projects (which may include portraiture) involve liaising with, and representing, people, you must allow enough time for the production of your final series photographs – in case your subjects do not turn up for appointments... Because of the unpredictability of location work (e.g. lighting/technical/weather difficulties, you need to allow time for 're-shooting')!

## **Submission details:**

1. A folder containing the 5 to 8 image files suitable for printing and exhibiting at about A4 size (or an equivalent submission, if agreed formally with the module convenor in advance).
  - Any captions and/or image titles should be included in a separate file also located in this folder, with a clear method of indexing so that these can be linked to the image filenames.

2. A 2500 word reflective and critical essay. This should include the following elements:
  - Your reasoning for the subject/theme.
  - The context for your idea and work produced. You may notice either similarities in terms of the aesthetics, or more importantly in the approach of other photographers or practitioners. Contextualisation with respect to relevant contemporary examples and past photographers' work is of interest, including those discussed in session and referred to in sessions.
  - Discussion of your project in relation to the theoretical concerns discussed during the module as well as your own independent readings and research.
  - Demonstration of the awareness of the ethics of representation (for documentary) and/or the efficacy of politicised landscape projects.
3. Short ethical statement (which may also be referred to in 2) and, where relevant:
  - Participant Information Sheet used,
  - completed Consent Forms,
  - completed Release Forms.
4. A collection of 'contact sheets' (or similar if relevant). Depending on the numbers of shoots and the amount of work carried out, the quantity of these will vary, and in some cases it may not be possible to include all of the work you have done. This is your way of communication something about the background and decision making process. You do not need to include contact sheets for the exercises carried out as part of learning tasks, unless you feel these are relevant to your particular project.
5. A folder containing the 5 to 8 images captured in RAW format (or equivalent, depending on whether standard camera use was key), prior to editing, and post-production. Note that we encourage only post-production approaches (using Photoshop or similar) that might have been typical in dark-rooms in the past, dodge, burn, exposure variation etc. but this can be discussed with your tutors.
6. Specific diagrams, mock-ups, and notes connected with how the image series ideally should be exhibited, shared or disseminated. This could include social media screen grabs, book formats, images of your prints on display - you may wish to organise a mini exhibition-, or a stand-alone web gallery or samples for sharing via multiple channels. In the past there was an emphasis on actual print production. If you do decide to print the 5-8 high-quality photographs, at nearest to A4 size, and the aspect ratio you are working with (typically that will be 3:2, i.e. the 35mm equivalent, but not always) and you could include an image of these in situ., as stated above, or being held, say, as evidence but that is not compulsory. If so, it is suggested that your prints have borders and are matt or semi-matt rather than glossy.
7. Optional: If other media is being supplied in conjunction with the photographs - to be agreed with tutors in advance - written material, or sound pieces for example, then a final folder would contain those items too (compressed as appropriate).

**Assessment format:**

Ideally upload the following as one .zip file:

1. The final images pixel sizes and aspect ratios should be suitable for printing, at a size close to A4, in .jpg format, Quality 12. (This is for our easy viewing: you would most likely have also created and kept .tif files or similar which would be suitable for taking to a professional printers, but we do not require you to submit these here.) Any captions and/or image titles should be included in a separate .pdf file also located in this folder, with a clear method of indexing so that these can be linked to the image filenames.
2. The essay should be submitted in .pdf format
3. Short ethical statement in .pdf format, and Participant Information Sheet, completed Consent Forms and completed Release Forms in .pdf format also.
4. The 'contact sheets' or equivalent should be submitted as .jpg files.
5. Camera RAW files are specific to the camera type, whether Nikon, Canon or other. We cannot guarantee that we have the plugins to read these but in cases where we want to investigate further the software can be sourced. Do not strip the files of Exif information and Metadata.
6. The diagrams, mock-ups, and notes can be supplied as a .pdf formatted document.
7. If other media is being supplied in conjunction with the photographs make sure it is in a form that can be read via common desktop applications.

Your project may consist a number or multiple elements. Create a .Zip file (do not use other forms of compression), and combine these into one document for submission purposes. Supply the essay in .Pdf format. The nature of the log or equivalent may vary. Either create a .Zip if it consists of a number of elements, or provide a .Pdf.

**Word count / duration / size of assessment:** The essay will be 2500 words (+/- 20%). See above for numbers of images expected in series, and numbers of contact sheets etc.

1. The final series consists of between 5 and 8 digital image files at resolutions suitable for printing at your chosen aspect ratio on near A4 size paper (or an equivalent submission, if agreed formally with the module convenor in advance).
2. The essay is 2500 words (+/- 20%).
3. The short ethical statement should be 150-300 words.
4. Typically between 10 and 20 contact sheets containing 35 image thumbnails each would be expected to give a sense of your process. Do not exceed 25.
5. Corresponding to 1 above submit 5 to 8 images captured in RAW format (or equivalent, depending on whether standard camera use was key).
6. Typically this will be contained in 1 document.
7. 1 or more text, audio or media files as appropriate, if used.

**Referencing style:** Ideally use a version of Harvard, but other equivalents can be agreed in advance with your tutors.

**Additional Information:** *Do not let the total submission size exceed 500MB (and ideally keep it at a lot less).*

Module Title	Module Code	Format & Weighting
<b>Podcasting</b>	<b>896P4</b>	<b>See below</b>
<b>Assessment Details and Expectations</b>		
<p><b>Report on a podcast (formative):</b>            During the term each student will prepare a brief report on a podcast of 7-10 slides (PDF or PowerPoint). These will require some research and should include some visuals (especially the podcast logo). These will be uploaded to our class Discussion threads and included in your Production Journal (part of your Portfolio submission). Think about doing a report on a podcast that in some way resonates with the podcast episode that you'd like to produce for our series. (There shouldn't be any repeat reports; a sign-up document will be made available early in the term.)            These reports should include:</p> <ul style="list-style-type: none"> <li>▪ A description of the podcast including its origins, its content area and its style/tone.</li> <li>▪ A description of the main people involved in the production of the podcast and their roles.</li> <li>▪ A close analysis of some key episodes or segments.</li> <li>▪ A description (even if it's based on your supposition) of the intended audience of the podcast and an assessment of the audience engagement, interaction and relationship between the producers and the audience.</li> <li>▪ A description of how the podcast is distributed (what platform(s) and/or network(s)).</li> <li>▪ Insight into what you (or others in the class) might take from the podcast as an example of good podcasting practice (what tips or ideas can you steal from the podcast). These can be in terms of content or approach.</li> <li>▪ Relevant excerpts of what others have said about your chosen podcast from articles, books reviews or comments.</li> <li>▪ Any other details you find interesting.</li> </ul> <p>Here's an example <a href="#">Report</a> <a href="#">Download Report</a> from another class on the podcast <i>Limetown</i> (the specifications were slightly different but it will give you an idea).            By the end of term we will have generated a nice archive of interesting podcasts that will be available on our Discussion threads for us all to refer to. This will be useful in producing both your Production Journal component and your Critical Reflection component.</p> <p><b>Portfolio (100%):</b>            A Portfolio submitted in the end-of-term assessment period which will contain:</p> <ol style="list-style-type: none"> <li>1. A 12-to-20-minute podcast episode as described below (60%)</li> <li>2. A production journal as described below (20%)</li> <li>3. A 1,500-word critical reflection as described below (15%)</li> <li>4. Web material for your episode of an original image, 150-word description of your episode as described below, and credits and/or show notes (5%)</li> </ol> <p><b>Note:</b> You will receive one mark and one set of feedback on the entirety of the Portfolio.  <b>Note:</b> Tutors have at their discretion the ability to add up to 5% to a student's final mark based on quality participation in class and on discussion threads.  <b>NOTE: You must submit your Portfolio on Turn It In as</b></p> <ul style="list-style-type: none"> <li>• <b>The Podcast Episode</b>—an MP3 file at a minimum of 192 Kbps.</li> <li>• <b>Production Journal</b>—a blog and/or scan of a notebook as a PDF.</li> <li>• <b>The Critical Reflection</b>—double spaced document as a PDF.</li> <li>• <b>Web material</b>—a high-quality JPEG image and a double-spaced document as a</li> </ul>		

## PDF or Doc.

**NB: The percentages listed next to each component below are approximations offered as a guide only. If you dramatically excel or dramatically fall short on a component this will be reflected in your final mark.**

### **The Podcast Episode: (60%)**

Over the course of the term you will develop a 12-to-20-minute podcast episode which fits under our overarching Theme. This can be in any podcast form (documentary feature, personal essay, drama or hybrid-genre) as long as it references something we have analysed in our workshops. However, you will need to choose something that is DO-ABLE. Projects that rely on access to government bodies, schools, young people, hospitals or prisons are notoriously difficult to realise. Think about utilising the contacts you have, and the groups or institutions of which you are already a part. All episodes need to have a clear and engaging narrative structure.

- Documentary feature projects must be factually correct, have a clear angle, have no ethical or legal issues, use actualities from at least 3 appropriate sources, and (if used at all) contain only pre-existing audio material that is available through Creative Commons licenses, or for which permission has been obtained or that is presented for comment or review under Fair Use (see the Society of Authors guidelines for fair use). They must contain some use of ambient sound, sound effects or music.
- Personal essay projects must be extremely well-structured narratively with clearly-defined moments of incident, questioning, ideas, reflection and resolution. They must contain (if used at all) only pre-existing audio material that is available through Creative Commons licenses, or for which permission has been obtained or that is presented for comment or review under Fair Use (see the Society of Authors guidelines for fair use). They must contain some use of ambient sound, sound effects or music.
- Hybrid-genre and drama projects must be specially approved by the tutor who will define their particular parameters as the project evolves.

### **The Production Journal: (20%)**

The production journal is your weekly diary of the work you will do on your individual and group tasks. It needs to be compiled **THROUGHOUT THE TERM STARTING IN THE FIRST WEEK** and will include or contain:

- Evidence of the work you are doing on the group tasks and relate how your group work is going and how you are overcoming challenges. If you are or have not made sufficient contribution to your group's work this will be reflected in this component of the assessment; similarly, if you put in what appears to be extra effort you will be rewarded. **(NB: This is the most important component of the Production Journal.)**
- Some reflections (a short paragraph) about a new podcast you discover each week.
- Write-ups of your findings on the exercises that are often required on the weekly Canvas pages.
- Your podcast Report.
- Evidence of the evolution of the ideas for your podcast episode.
- Feedback, notes and evidence of work on the development (ideas, content and progress on tasks) for your episode.
- Reflections on the successes you are having, challenges you are facing and solutions you are finding on your episode in production.
- Responses to required reading and listening (one paragraph).
- A response to a new podcast every week (one short paragraph).
- Evidence of any necessary permissions or consents (or explanations of fair use).
- Evolving scene-by-scene outlines and can contain other notes on production experiments and materials (such as interview questions, recording logs, annotated

recording scripts, etc.).

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

### **The Critical Reflection: (15%)**

In the Critical Reflection you will describe your process of making and contextualize the podcast episode you produced. A good beginning might be to explain what drew you to your final project idea and explain how it connects with our overarching Theme. It should contain some evidence of research done on the **subject matter** of your episode. You must explain how you applied ideas from **readings** in your practical work on your episode. You should refer to some of the required readings assigned in the workshops **and** some readings that were not on the required list (at least three readings in total). You must also explain how your work draws on or relates to **similar podcast projects**. Here you should refer to some of the required listenings **and** some you have sourced independently (at least 2 in total). You should also **reflect on your production process**: what worked well, what successes did you manage and where did you fail or hit obstacles? What might you do differently on your next podcast project? Your critical reflection will, in essence, be a summarisation and a distillation of the research and experimentation undertaken during the process of making the final project and what you learned from that process.

### **Web Material: (5%)**

Your image, credits and 150-word description are those that will be used on our podcast series webpages and should reflect examples from other professionally produced podcasts that we engage with throughout the term.

Module Title	Module Code	Format & Weighting
<b>Producing Media for Development</b>	<b>015P3</b>	<b>See below</b>

### Assessment Details and Expectations

#### **Portfolio 100%**

The assessment is a Portfolio that comprises from two components: the creative project and the reflective report.

The creative project is a collaborative produced work, whereas the reflective report is individually produced.

All students need to submit all components of the portfolio (individually and collaboratively produced).

#### **Creative project:**

1. Introductory text and website address link (50-60 words - pdf file)
2. Documentary Video (4 - 6min in length - H.264 1080p AVCHD .mp4 video file)
3. Podcast (maximum 3 min - 320Mbps .mp3 audio file)
4. 3-4 photographs (High resolution .jpeg files)



5. All of the above should be compiled into a multimedia website of 2-3 pages/sections (website address link to be submitted in the above-mentioned pdf file).

This part of the assessment measures the following module learning outcomes:

1. Critical understanding of independent and locally produced media in the context of development, democratisation and social change
2. Critical awareness in the conceptualisation, planning and creation of digital media projects for development and social change
3. Technical competence and originality in the application of digital media technology

**Reflective report:**

1. Critical reflection on the media project you have produced as part of this module. (1500 words)
2. Critical reflection on a selected (multi-)media project (500 words)
3. Critical reflection on working in an international team (500 words)
4. Appendix with PDFs of the production documents (signed consent and release forms, etc)

This part of the assessment measures the following module learning outcomes:

1. Critical understanding of independent and locally produced media in the context of development, democratisation and social change.
2. Critical reflection in conceiving and producing media projects in the context of development and/or social change.

Module Title	Module Code	Format & Weighting
<b>Short Doc: Research &amp; Production</b>	<b>853P4B</b>	<b>See below</b>

**Assessment Details and Expectations**

**Portfolio 100%**

The assessment for this module takes the form of a Portfolio, which consists of the following elements (you will receive one mark for the whole project but each of the elements will make an informally weighted contribution to this mark):

**1) A 10-minute (max) Short Documentary Film (informal weighting – 70%) [group produced]:**

Your film can be on a topic of your choice. In fact, the choice of an original topic suitable for the length and format of this piece is one of the first tasks ahead of you (not all topics will lend itself to short form; e.g. wide and complex subjects and stories). Keep it simple and concentrate on getting the most you can from an intriguing or suggestive situation or scenario which is close to hand. Think about how you can tell us something new about something apparently ordinary and everyday. Remember that you can be experimental with the form (as long as it is suitable for the subject

matter). It does not have to be a film that follows the interview/cutaway narrative logic. You can also think about subjective, poetic, autoethnographic, archive and other types of films.

It is not recommended to make your film outside of the UK because of the limited time for research and filming in the Spring term. Also the idea with this project is to use people, places and resources close to hand and hone your filmmaking skills.

You are not required to take on specific and defined roles for this project (e.g. director, producer, editor, cameraperson etc.). Rather, given the small size of the groups, you are encouraged to work together in a more informal way. However, if you find it helpful, you are welcome to agree with your partner(s) who is going to take lead on which part of the production. Just as long as the work is equitably distributed.

You are allowed to use third party material in your film (archive, home movies, music) but it needs to be either copyright free or you must assure the permission of the copyright holder (as part of your documentation). If you are using material as part of the [Fair Use policy](#)[Links to an external site.](#), state so in the documentation.

## **2) A 1,500-word Critical Contextualisation (informal weighting – 20%) [individually produced]:**

This written piece should situate your 10 minute film within the wider context of non-fiction production and documentary theory. Here, we are less interested in reading WHY you chose a particular story to tell and more in HOW you decided to tell it. You should discuss and evaluate the creative decisions you've taken when it comes to:

- Narrative structure (which can include a discussion of editing)
- Stylistic approach (and why it is appropriate to the how you've decided to engage with the subject matter)
- Dominant documentary mode(s)/style(s) (and why)
- Sound design
- Tone and overall message of the film (and how it's been achieved)

Remember, this is not a promotional piece so be honest about what's worked and what hasn't. If something didn't end up working how you envisaged it, that's fine (it happens in doc filmmaking all the time). But make sure you demonstrate that you have reflected on it and have some understanding of why that is. While this is an evaluation and contextualisation of the whole film, try to be as specific as you can. You can choose to focus on one aspect of the production in more detail or you can decide to conduct a detailed analysis/evaluation of a few specific scenes/sequences.

This is an academic piece of writing in which you are expected to draw on scholarly material relevant to your production. You should also engage with other documentary films that influenced your work (this could take many forms: formal influences; other films on a similar topic; representational forms that you were working against). Make sure that you reference your sources correctly and consistently – and include a bibliography and filmography (which are excluded from the wordcount). Remember that this is not a production diary or a synopsis. There is no need to tell us what went wrong on the shoot or provide a scene by scene account of the film (unless you're making a point about structure).

Other topics you might decide to tackle in this piece, include (this isn't an exhaustive list):

- Narrative perspective(s)
- Subjectivity/Objectivity debate
- Documentary ethics
- Working with your subjects
- Use of archive

The critical contextualisation should be submitted as a pdf or word document.

## **3) Documentation (informal weighting – 10%) [individually produced]:**

- **Distribution plan for your film (individually produced; one page)** – include 3

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

- **Location permissions, Release and Consent forms and Participant Information sheets** (ethics), Permissions for any third-party material you are using in your film (music, visual archive etc) - combined into one PDF file.
- **Electronic Press Kit (EPK) (individually or group produced; your choice)** for the film including: a synopsis (max 150 words), full credits (including third party material); technical details (country of production; completion date; running time; language; picture profile [colour or black and white]; aspect ratio; shooting format; exhibition formats). The press kit should be presented as a multi-page PDF document. You should make sure it is presented professionally and in an aesthetically pleasing way. Make sure to include a front page (usually doubling up as the poster image) and stills or screengrabs throughout the document. Pay particular attention to grammar, spelling and punctuation when in the synopsis and director's statement. They need to be well-written and presented.

Module Title	Module Code	Format & Weighting
<b>Techno-Feminism History and Practice</b>	<b>P5095</b>	<b>See below</b>

## Assessment Details and Expectations

### Portfolio 100%

**Assessment and weighting:** PORTFOLIO - 100%

**Assessment aims:** The aim of the portfolio is for students to identify one topic related to the theme of feminist histories, practices, and concerns in computing technology, investigate this topic and other creative projects that address it, and develop a p5.js data visualisation that creatively addresses the chosen topic.

For instance, your topic may be to explore trans activism to show how digital archiving is a mode of community building. You may collate all the trans archives you have researched into a csv, txt, or json file. Following this hypothetical topic and dataset, you could devise a project visualising trans-archives and their historical context. Your report may then provide historical context, explaining why this project important and what other data visualisations or art projects that have inspired your work.

**This assessment measures the following module learning outcomes:**

- Demonstration critical awareness of techno-feminist history and practice
- Development and implementation of creative coding and critical design techniques
- Execution of independent practice-based research

**Assessment details:**

The portfolio consists of three components: An essay, a Creative Project, a Log

**2500 words critical and reflective essay — .pdf/.docx document**

**This essay situates/contextualises your chosen topic and research problem/question(s) in relation to techno-feminist histories and practice, theoretical concerns and/or possibilities.** It should contain:

1. widely researched scholarship introducing your topic (ie. a literature review)
2. critical reflection on what you learned from conducting experiments during the course of the term and the making of your final piece
3. a contextualisation of your practice, contrasting your work to relevant examples of creative practice
4. reflection on the limitations and strengths of your work, emphasising how it succeeds to meet the aims of your project.
5. formal academic writing in double-spaced text, clear spelling and grammar, in-text citations and a bibliography of references using the Harvard Referencing System (see [Referencing and academic integrity : Skills Hub: University of Sussex](#)) - *References are not included in the word count.*

### **Creative project — .zip file**

The creative project will aim to address/investigate a cultural issue in technology through feminist coding practice. This issue should correspond with that introduced in your essay. Your creative project should include:

- your final P5.JS project code exported from the p5.js editor
  - the live link to P5.JS editor sketch
  - 3-5min video documentation—a screen recorded walkthrough to demonstrate the functionality of your final work for archival purposes
- NOTE: there is no pre-required knowledge of coding, as you will be introduced to creative coding and practice research in the module.

### **Log — .pptx/Powerpoint**

comprises all the documentation, your project proposal, and related reflection on your cultural, theoretical research and creative practice (inc seminars, lectures, workshops, independent research). It should be organised in 3 sections:

- (1) weekly contextual & critical research & core readings,
- (2) conceptual research and proposal
- (3) experimentation & realisation.

These may overlap in places, but this is fine and include sketches, notes and quotes, images, videos etc. It is central to your project production to research and reflection on ethics.

All components will be graded together.