Bachelor Degree (Honours) in Art (Top-up) – **Media Make-up**

Programme Quality Handbook

Academic Year: *2017-18*

Contents

Curriculum map for Level 6

This table indicates which study units assume responsibility for delivering (shaded) and assessing (✓) particular programme learning outcomes.

Level	BA (Hons) Bachelors Degree with Honours Study module/unit	A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	B5	B6	C1	C2	C3	C4	C5	C6	C7	D1	D2	D3	D4	D5	D6	D7	D8	D9	D10
6	MMUP607 Project by Design				✓		✓	✓					✓					✓		✓						✓		✓		
	MMUP606 Advanced Materials and Techniques		✓								✓	✓				✓						✓			✓					
	MMUP608 Contextual Research Analysis			✓					✓			✓			✓							✓				✓		✓		
	MMUP609 Professional Portfolio					✓								✓				✓												✓
	MMUP610 Final Major Project	✓								✓								✓			✓		✓	✓						

Module specifications Level - 6

Module Specification – MMUP606

1. Factual information			
Module title	MMUP606 Advanced Materials and Techniques	**Level**	6
Module tutor	Brodie Nichols	**Credit value**	20
Module type	Taught	**Notional learning hours**	200

2. Rationale for the module and its links with other modules
The emphasis throughout this module will be placed on the experimentation and development of specialist materials and techniques. Innovative and exciting materials are at the forefront of new ideas for make-up, hair and prosthetics. Students will independently design a brief resulting in research of appropriate materials and techniques to develop their personal concepts. This module consolidates techniques and materials as explored in Prosthetics, Hairdressing and Postiche in Context levels 4 & 5

3. Aims of the module
To enable students to: Develop their professional skills of independent judgment in the use of advanced materials and techniques Develop an experimental approach to the use of new and innovative materials Produce professional level briefing documents Accommodate change and uncertainty

4. Pre-requisite modules or specified entry requirements
N/A

A. Knowledge and understanding	Learning and teaching strategy
At the end of the module, learners will be expected to: **A2** Develop appropriate methods and technologies with a range of new and innovative materials which to respond to the changing and interdisciplinary nature of the media make up industry.	Self directed study. Demonstration. Tutorial. Practical Workshop. Whole group teaching.

B. Cognitive skills	Learning and teaching strategy
At the end of the module learners will be expected to: **B4** Take risks and other speculative actions, to make constructive use of failure and experimentation, and to recognise these as integral aspects of the creative process. **B5** Demonstrate a critical understanding of, and ability to utilise, different concepts and technical terminology.	Self directed study. Demonstration. Tutorial. Practical Workshop. Whole group teaching.

C. Practical and professional skills	Learning and teaching strategy
At the end of the module, learners will be expected to:	Tutorial. Self directed study. Whole group teaching. Seminar.

C. Practical and professional skills	Learning and teaching strategy
C3 Demonstrate and utilise a range of practical skills, processes and equipment in an effective and creative manner, in accordance with good professional practice and applied to a variety of situations and contexts.	Critique. Seminar. Critique

D Key transferable skills	Learning and teaching strategy
At the end of the module, learners will be expected to:	Tutorial.
	Self directed study.
D2 Organise and manage an effective pattern of work.	Whole group teaching.
	Seminar.
D5 Evaluate her/his own abilities, achievement and understanding and reflect on her/his own learning.	Critique.
	Seminar.
	Critique.

6. Indicative content.

This module will develop skills in using a range of alternative and innovative materials, encouraging students to experiment and synthesis their findings, which will culminate in independently designed brief allowing full and original use of products and techniques.

Students are requested to produce a working journal charting their findings and developments and to show test make-ups which explore the potential of their chosen materials. A final conclusion in the form of a completed original make-up/hair transformation will be produced to a realistic time frame and budget.

7. Assessment strategy, assessment methods and their relative weightings

Coursework = 70% to include a visual journal, briefing document and an evaluation.

Practical skills assessment = 30%,

Presentation of a coherent body of work with attention to creative intentions. Exploratory practice and an in-depth awareness of relevant contemporary attitudes and practices must be evident.

Formative assessment – tutor and peer based discussion / inter-active e-sessions via Blackboard.

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes					
	A2	**B4**	**B5**	**C3**	**D2**	**D5**
Briefing document		X			X	
Visual Journal	X	X	X		X	
Practical	X	X		X	X	
Evaluation		X			X	X

9. Teaching staff associated with the module	
Tutor's name and contact details	Contact
Brodie Nichols, nicholsb@btc.ac.uk	01823 366 554 Mon-Thurs 8.30-5 Fri – 4.30

10. Key reading list

Brooks, N. (2005) *Mouldmaking and Casting.* **Marlborough: Crowood Press**

Debreceni, Todd. (2013) *Special Makeup Effects for Stage and Screen: Making and Applying Prosthetics (2nd Edition)* **. Oxford: Focal Press**

Love, T. (2002) *The world of wigs, weaves and extensions.* **New York: Milady**

Rickett, Richard. (2006) *Designing Movie Creatures and Characters: Behind the Scenes with the Movie Masters.* **Hove: Rotovision**

Rickett, Richard & Harryhausen, Ray. (2006) *Special Effects: The History and Technique.* **London: Aurum Press**

Ruskai,M; Lowery,A (2010) *Wig Making and Styling: a complete guide for theatre and film.* **Burlington, MA: Elsevier/ Focal Press.**

Yellen, David. (2007) *Hair Wars.* **New York: Powerhouse Books**

11. Other indicative text (e.g. websites)

Module Specification – MMUP608

1. 1. Factual information			
Module title	MMUP608 Contextual Research and Analysis	**Level**	6
Module tutor	Andy Howell	**Credit value**	20
Module type	Taught	**Notional learning hours**	200

2. Rationale for the module and its links with other modules
This module provides the opportunity for students to investigate and analyse a range of contexts that determine the decisions within which makeup design in all its forms operates. An understanding of the social history of make-up and related industries and the technological, moral, and commercial constraints within which make-up practices evolve, will aid the identification of design opportunities. As a starting point, students investigate a design related issue of their choice, drawing on both primary and secondary sources of research and with due reference to appropriate theoretical concepts. The module assignment culminates in a proposal for a personal design brief (to be completed in final major project). This module simulates a professional design situation. Research is intended to underpin the final major project and to inform authenticity and identity in makeup design, development and execution.

3. Aims of the module
To critically investigate a make-up design related issue To prepare a foundation for FMP in terms of the conduction of research, analysis, feasibility and preparatory planning To manage investigative procedures according to the context of the issues identified. Communicate ideas and information To inform practical work with contextual research

4. Pre-requisite modules or specified entry requirements
N/A

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5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
At the end of the module, learners will be expected to: **A3** Examine a range of concepts, values and debates that inform and influence creative practice. Develop a coherent and detailed knowledge of the culture of make-up practice and a systematic understanding of key aspects, concerns and relevant theories	Tutorials. PDP. Critique. Seminars. Self directed study. Formal input.

B. Cognitive skills	Learning and teaching strategy
At the end of the module learners will be expected to: **B2** Synthesise, interpret and evaluate information from a number of sources to gain a coherent understanding of theory and practice. **B5** Demonstrate a critical understanding of, and ability to utilise, different concepts and terminology.	Tutorials. PDP. Critique. Seminars. Self directed study. Formal input.

C. Practical and professional skills	Learning and teaching strategy
At the end of the module, learners will be expected to:	Tutorials. PDP. Critique.

C. Practical and professional skills	Learning and teaching strategy
C2 Utilise skills of visual observation, description and analysis and demonstrate a methodological approach..	Seminars. Self directed study. Formal input.

D Key transferable skills	Learning and teaching strategy
At the end of the module, learners will be expected to: **D3** Negotiate and develop independent learning. **D7** Demonstrate enhanced literacy skills through various forms of written work, reports, papers, essays, technical descriptions, and contextualised research. **D9** Effectively use and evaluate digital technology as a communication and a research tool through the internet, archives and library.	Tutorials. PDP. Critique. Seminars. Self directed study. Formal input.

6. Indicative content.
This module allows investigation into an area of personal interest which should be further developed and explored in the Final Major Project. Students should perform confidently and with autonomy at the required level. Students are invited to use methods of their choice to investigate the area under scrutiny. The subject and methods of investigation will be negotiated with the subject lecturer.

7. Assessment strategy, assessment methods and their relative weightings
Coursework= 100%   Assessment criteria

7. Assessment strategy, assessment methods and their relative weightings

Quality and clarity of academic argument, supported by relevant research information and techniques.

The identification of critical issues and opportunities to further their specialist field.

The synthesising of relevant preparatory materials and development of appropriate strategies to support FMP

Formative

Tutor and peer-based discussion / interactive e-sessions via Blackboard.

Presentation of a research project completed to a high academic standard, combining investigative and analytical study, and the synthesis of preparatory information to support FMP. (80%) Word count 4000-5000 words.

The conduction of a final student academic seminar, outlining the issue identified, research methodologies, findings and proposals for resolution (including an overview of ways forward) will also contribute to student achievement and reflection. 20%

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes						
	A3	**B2**	**B5**	**C2**	**D3**	**D7**	**D9**
Project	**X**	**X**	**X**	**X**		**X**	**X**
Seminar presentation					**X**	**X**	

9. Teaching staff associated with the module	
Tutor's name and contact details	Contact hours
Andy Howell, howella@btc.ac.uk	Monday-Thursday 8.30-5

9. Teaching staff associated with the module	
Tutor's name and contact details	Contact hours
	01823 366504

-10. Key Reading List -10

Gastman, R. (2007) *Street world: urban culture from five continents*. London: Thames and Hudson

Irvine Mat & Tucker Mike. (2010) *BBC VFX: The Story of the BBC Visual Effects Department*. London: Aurum Press Ltd

Molotoch, H. (2003) *Where stuff comes from*. USA: Routledge

Oliver, P. (2003) *The student's guide to research ethics.* UK: Open University Press

Paulins, V A. (2009) *Ethics in the fashion industry*. New York: Fairchild Books

Penner, Jonathan, Schneider, Steven Jay & Duncan, Paul. (2008) *Horror Cinema.* Germany: Taschen

Riello, G. (2010) *The fashion history reader: global perspectives*. Abingdon: Routledge

Stake, R. (1995) *The art of case study research.* London: Sage

11. Other indicative text (e.g. websites)

Films
Julius Caesar, 1979 Wise 09/208

Module Specification – MMUP607

1. 1. Factual information			

Module title	MMUP607 Project by Design	**Level**	6
Module tutor	Andrew Howell	**Credit value**	20
Module type	Taught	**Notional learning hours**	200

2. Rationale for the module and its links with other modules

This module takes a design brief initiated by an external source and invites students to thoroughly research the theme prior to developing their design ideas. Research and development will play an important part in both the presentation and final outcome for this project. Students will also be expected to present their designs.

3. Aims of the module

To enable students to:
Enhance their design awareness and self-evaluation
Demonstrate their work in a competitive context
Compare problem solving techniques with others of equal standing
Improve design research and development work
Utilise the critical judgments of others

4. Pre-requisite modules or specified entry requirements
N/A

5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
At the end of the module, learners will be expected to: **A4** Describe and evaluate distinctive qualities and traditions of a variety of speciality make-up disciplines, and the broader socio-cultural contexts within which make-up design operates. **A6** Discuss the ethical, social and cultural consequences of creative make-up design and evaluate their place in the wider context of performance and media.	Work based experience. Critique. Practical workshops. Presentations. Self directed study.

B. Cognitive skills	Learning and teaching strategy
At the end of the module learners will be expected to: **B1** Apply critical, analytical and practical skills for problem solving **B6** Apply rigorous self-evaluation and critical reflection, persuasive argument, the ability to respond positively to informed criticism and to contribute an independence of view in the context of understanding others.	Presentation. Work based learning. Self directed study. Tutorials.

C. Practical and professional skills	Learning and teaching strategy
At the end of the module, learners will be expected to:	Critique. Presentations.

C. Practical and professional skills	Learning and teaching strategy
C5 Present work to an audience in a coherent and professional manner. **C7** Demonstrate and contribute to contemporary culture through the application of skills, imagination, and inventiveness	Self directed study. Seminars. Tutorials.
D Key transferable skills	**Learning and teaching strategy**
At the end of the module, learners will be expected to: **D6** Demonstrate an ability to work independently and in collaboration with others. **D8** Negotiate and collaborate with outside agencies/professions.	Work based learning. PDP. Team work. Tutorial. Self directed study.

6. Indicative content.

This module takes a brief initiated by an external body. Students will then begin to research and experiment in a way that will provide an original and interesting quantity of development work.

Final design work and presentation methods will depend on the specific requirements of the brief. The nature of this work will depend on both the brief and the method of approach but a variety of techniques and test hair/make-up and evaluations would be considered appropriate.

Final presentation is expected to be both exciting and professional in its execution. Examples of technical innovation will also form an important aspect of the assessment stage.

7. Assessment strategy, assessment methods and their relative weightings

Coursework= 50% to include a journal, presentation /critique.
Practical skills assessment= 50%

Formative assessment - tutor and peer-based discussion / interactive e-sessions via Scoodle.

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes							
	A4	A6	B1	B6	C5	C7	D6	D8
Journal	X	X	X	X	X	X	X	
Presentation		X			X	X	X	X
Practical	X		X		X	X	X	X

9. Teaching staff associated with the module	
Tutor's name and contact details	Contact
Andrew Howell, howella@btc.ac.uk	01823 366504 Mon-Thurs 8.30-5
Brodie Nichols, nicholsb@btc.ac.uk	01823 366554 Mon-Thurs 8.30-5 Fri – 4.30

10. Key Reading List

Lucas & Walliams. (2006) *Little Britain: The complete scripts and stuff: Series 3.* **Hammersmith: Harper Collins**

Smith, P. (2001) *You can find inspiration in everything: and if you can't, look again.* **New York: Violette Editions**

Spencer, C. (1975) *Cecil Beaton stage and film designs.* London: Academy Editions

11. Other indicative text (e.g. websites)

Films

The queen, 2006 Frears 07/152

Richard 11, 1978 BBC 09/219

Stardust, 2007 Vaughn 08/212

Slumdog millionaire, 2008 Boyle10/5

Tootsie, 1984 Pollack 07/165

The Tudors season one, 2007 BBC 10/50

Wind in the willows, 2007 Talalay/BBC 08/247

Module Specification – MMUP610

1. 1. Factual information			
Module title	MMUP610 Final Major Project	**Level**	6
Module tutor	Brodie Nichols	**Credit value**	40
Module type	Taught	**Notional learning hours**	400

2. Rationale for the module and its links with other modules
In this module students are required to produce a programme of work that encompasses research development and design resolution ideas for their chosen specialism. Students will work to a self-generated brief to create a series of practical make-up transformations to be exhibited at the end of year show. This module gives the student the opportunity to celebrate the skills they have learnt during the programme and tailor projects to their chosen specialisms.

3. Aims of the module
To enable students to: Demonstrate proficiency in the extended application and manipulation of a range of materials Effectively plan and manage a self developed design brief in a professional manner Develop proficiency in negotiating, communicating and justifying ideas and solutions to industry standards. Exercise self management skills

4. Pre-requisite modules or specified entry requirements

5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
At the end of the module, learners will be expected to: **A1** Demonstrate historical, cultural, technical and professional aspects of make-up and allied fields and are able to make creative links between them.	Self directed study. Seminars. PDP. Whole group teaching. Tutorials. Formal Input. Critique.

B. Cognitive skills	Learning and teaching strategy
At the end of the module learners will be expected to: **B3** Question, research, explore and respond to: ideas, processes, materials and other stimuli.	Tutorials. Self directed study. Seminars.

C. Practical and professional skills	Learning and teaching strategy
At the end of the module, learners will be expected to:	Presentations. Tutorials.

C. Practical and professional skills	Learning and teaching strategy
C4 Realise her/his intentions through the articulation of ideas and responses in appropriate visual forms.	Seminars. Critique. Self directed study.

D Key transferable skills	Learning and teaching strategy
At the end of the module, learners will be expected to: **D1** Critically review her/his own aims and intentions. **D3** Negotiate and develop independent learning. **D4** Utilise and develop problem-solving skills in theoretical and practical contexts.	Practical workshop. Presentations. Tutorials. Seminars. Critique. Self directed study.

6. Indicative content.

This module requires students to develop a self directed brief which involves a searching enquiry into materials and appropriate practices linked to theoretical research. This is then developed into a body of work for final presentation culminating in a series of innovative and visually exciting make-up transformations.

7. Assessment strategy, assessment methods and their relative weightings

Coursework= 50% to include a journal and briefing document.

Practical skills assessment= 50%

Formative Assessment
Tutor and peer based discussion / interactive e-sessions via Scoodle.

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes					
	A1	B3	C4	D1	D3	D4
Brief		X		X	X	
Visual Journal	X	X	X	X		X
Practical		X	X			X
Exhibition / Show		X	X			

9. Teaching staff associated with the module	
Tutor's name and contact details	Contact
Brodie Nichols, nicholsb@btc.ac.uk	01823 366 554 Mon-Thurs 8.30-5 Fri-4.30
Rhiannon Salter, salterr@btc.ac.uk	018523 366676 Mon-Thurs 8.30-5

10-Key Reading List
Burford, B. (2009) *Walton Ford: pancha tantra*. **Cologne: Taschen**
Ferguson, R. (1993) *Hand-painted pop: American art in transition.* **New York: Rizzoli**
Hunt, N B. (1991) *North American Indians: the life and culture of the Native American.* **London: Brian Trodd Publishing House**
Jenisch, Josh. (2008) *The Art of the Video Game*. **Francisco CA: Quirk Books**
Trede, M. (2007) *Hiroshige: one hundred famous views of Edo.* **Cologne: Taschen**
Weidinger, A. (2007) *Gustav Klimt.* **London: Prestel**
Wilson, E. (1988) *Islamic designs.* **UK: British Museum**
Wood, G. (2007) *The surreal body: fetish and fashion.* **London: V & A Publications**

11. Other indicative text (e.g. websites)

Module Specification – MMUP609

1. 1. Factual information			
Module title	MMUP609 Professional Portfolio	**Level**	6
Module tutor	Andy Howell	**Credit value**	20
Module type	Taught	**Notional learning hours**	200

2. Rationale for the module and its links with other modules
This module requires students to produce a professional portfolio appropriate to their chosen field of study. Students should research, develop and justify self-promotional presentation skills in a variety of forms. The final outcome of which is a portfolio of work which fully reflects their technical skills and creative abilities.

3. Aims of the module
To enable students to: Develop appropriate methods and skills in the creation of a professional portfolio Compile a portfolio of work that demonstrates a wide range of abilities Effectively self-evaluate / reflect on own practice Develop information skills to navigate, retrieve and manage information

4. Pre-requisite modules or specified entry requirements

5. Intended learning outcomes

A. Knowledge and understanding and B. Cognitive Skills	Learning and teaching strategy
At the end of the module, learners will be expected to: **A5** Fully analyse the positions and roles of the make-up designer and make-up in industry and their contribution to art & design.	PDP. Tutorials. Seminars. Whole Group Teaching.

C. Practical and professional skills	Learning and teaching strategy
At the end of the module, learners will be expected to: **C1** Engage in informed reflective thinking in relation to professional profile presentations and their implied semiotics. Develop detailed knowledge of the requirements of commercial and professional practice within their chosen field. **C6** Make considered decisions regarding the projection of one own professional profile and appropriate promotion strategies. Complete an appropriate 'portfolio' of work suitable for marketing individual professional practice.	Self directed study. Tutorials. Critique.

D Key transferable skills	Learning and teaching strategy
At the end of the module, learners will be expected to:	Critique. Seminar.

D Key transferable skills	Learning and teaching strategy
D10 Learning within a variety of external contexts, developing a sense of professionalism, marketing and self-promotion strategies.	PDP. Tutorial. Self directed study.

6. Indicative content.

Students will explore methods of self promotion and marketing skills such as web site building, show reels, photographic portfolios and more traditional forms of promotion. Exploration and critical appraisal of the methods used by others within the fields of film, TV, fashion and theatre. Reflection and evaluation of their own work through group presentations, critiques and their own PDP, culminating in a professional portfolio of work using the methods selected by the individual.

7. Assessment strategy, assessment methods and their relative weightings

Coursework =100% to include research, a portfolio, written evaluation and a presentation.

8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes			
	A5	C1	C6	D10
Research	X	X		
Portfolio		X	X	X
Presentation		X	X	X
Evaluation				X

9. Teaching staff associated with the module	
Tutor's name and contact details	Contact hours
Andy Howell, howella@btc.ac.uk	Monday-Thurs 8.30-5 01823 366504

10-Key Reading List

Darlington. (2005) *Effective website development: tools and techniques.* **Harlow: Pearson Educational**

Dorrian, M. (2006) *Business cards the art of saying hello.* **London: Laurence King**

Gray M. (2008) *Create your own web site.* **London: Collins**

Martin D. (1993) *Fresh ideas in letterhead and business card design.* **USA: North Light Books**

Mitchell S. (2006) *Create your own web site.* **Indianapolis: Pearson Educational**

Mito Design. (2006) *100% Design portfolio.* **Barcelona: Index Books**

Pearson S. (1998) *The best of business card design 3.* **UK: Rockport**

Stephens S M W. (2009) *The big book of self promotion.* **New York: Collins Design**

11. Other indicative text (e.g. websites)
Bartholdy B: Showreel.01
www.vfxtalk.com
www.ifsstech.wordpress.com

Studio Assessment Grading Criteria : BA (Hons)

Grading criteria used in the assessment of Media Make-up (BA Hons)	First Class Honours 99%-70%	Second Class Honours, Upper 69-60%	Second Class Honours, Lower 59%-50%	Third Class Honours 49%- 40%	Fail 39% - 30%	Fail 29% and below
Knowledge and Understanding analysis, context and synthesis	Deploys appropriate methods of enquiry supported by cogent critical reasoning and lucid analysis. Demonstrates through work and debate a command of relevant contemporary theory and practice. Effectively employs theoretical/conceptual tools to formulate proposals and personal solutions.	Deploys appropriate methods of enquiry in conjunction with an aptitude for questioning, analysing and reasoning. Demonstrates an understanding of contemporary theory/practice capable of supporting personal proposals and solutions.	Demonstrates a facility for questioning and reasoning in research activities. Is familiar with a range of contemporary theory and practice and can apply these with limited appropriateness.	The research is not thoroughly critical or analytical. Is familiar with some examples of contemporary theory and practice but these are narrow and not always relevant to the work produced.	Research methods very narrow lacking analysis and evidence of a critical approach. Insufficient knowledge of contemporary theory and practice to support the work attempted.	Little evidence of serious research Inadequate knowledge of contemporary theory and practice
Realisation application of knowledge and understanding, process and materials, make-up & hair transformations, journal work	Identifies and intensively investigates a comprehensive range of sources - without guidance. Demonstrates conceptual and practical originality through a creative synthesis of ideas, techniques and processes. Confidently applies reflective and creative skills to evince the full depth of the work's content.	Identifies a substantial range of sources and through discussion recognises the possibilities and limitations of their application. Achieves originality through an inventive and imaginative use of appropriate products and techniques. Achieves solutions which provoke thoughtful responses to the work's primary content.	Able to identify essential sources in a context of discussion and guidance. Synthesises ideas to achieve well organised and resolved work which communicates its intentions and meanings clearly.	Source material is limited and not fully examined. It lacks evidence of personal concern and relies on guidance. Can deploy techniques and ideas with limited investigation to achieve a competently organised but predictable piece of work.	Source material reveals little evidence of personal involvement and has been selected uncritically. Shows little evidence of exploration. Work remains unresolved.	Source material lacks evidence of personal interest or relevance. Can provide no convincing justification for choice of materials or design and shows little concern for it. Little work produced all of which is unresolved.
Evaluation reflection and verbal/written communication	Fully recognises and understands the work's inherent structure, content, and potential. Confident in applying own criteria and judgement in a range of situations. Assured and convincing in articulation, rationalisation and justification of a personal perspective.	Critically reviews the validity and significance of all work produced. Applies judgement with some support and encouragement. Formulates and expresses personal ideas effectively.	Has examined and understood most aspects of the work produced. Relies but also acts upon tutorial guidance in the development of work. Can articulate intentions and ideas.	Has realised some of the intentions but not seen the contradictions or possible routes for improvement that exist in the work. Needs strong guidance to recognise these elements. Can express ideas and intentions but is unable to debate them critically.	The work falls short of realising the intentions and shows little evidence of understanding. Lacking a critical approach and unable to evaluate progress. Expression of thoughts and ideas confused.	Intentions too muddled to support realisation. Lacks facility to evaluate the work and the working process. Has few ideas to express.
Self Management attendance, organisation and participation	Uses time fully and effectively. Accepts accountability for determining and achieving personal outcomes.	Uses time fully and productively. Sets own goals. Contributes ideas convincingly in group situations.	Uses time fully. Contributes willingly to group sessions.	Participation and use of time less than required. This is reflected in the quality of the work. Fulfils the basic requirements in seminars and group situations.	Unreliable participation and seeming lack of commitment. Little contribution to seminars and group situations.	Little participation and unproductive use of time and facilities. Little or no contribution to any aspect of the course.

	Interacts effectively and contributes fresh and illuminating ideas in group situations.					
Other skills which may or may not be applicable in all modules: collaboration negotiation	Can engage in debate in a professional manner. Can negotiate in a learning/professional context. Demonstrates judgement in selection and presentation.	Engages in debate. Negotiates effectively. Demonstrates judgement in selection and presentation but with some guidance.	Is able to debate and negotiate. Requires guidance with selection and presentation.	Does not negotiate effectively in a learning situation but makes a genuine attempt. Lacks confidence in judgement and requires assistance with selection and presentation.	Does not negotiate effectively in a learning situation. Lacks judgement and leans heavily on assistance with selection and presentation.	Does not attempt to negotiate in any learning situation. Lacks judgement and leans heavily on assistance with selection and presentation. Has little to present.

Contextual research and analysis grading criteria: BA (Hons)

	0 – 39%	40 – 49%	50 – 59%	60 – 69%	70 – 84%	85 – 100%
For: BA(Hons)	Referral	3	2.2	2.1	1	
Research	**0 - 15**	**16 - 19**	**20 - 23**	**24 - 27**	**28 - 33**	**34 - 40**
Weighting 40%	Inadequate primary and/or secondary resources No attempt at referencing No attempt to engage with methodology Inadequate defining of aims and no evidence of imagination and originality Inadequate development of theoretical components	Limited variety and use of both primary and secondary resources Use of referencing system with some inaccuracy Little understanding of methodology and its application Limited autonomy Confused in aim and expression Rudimentary articulation of visual study and text	Average use of primary and secondary resources, with limited application to ideas Consistent use of referencing system Average use of methodology and some awareness of its application Ability to develop autonomy with some guidance Some individuality and intelligent assembly of research material Demonstrated a relationship between visual enquiry and written text	Good use of primary and secondary resources Well constructed and meaningful correspondence between theory and practice Good use of methodology and clear awareness of its application Creativity and autonomy are achieved Good imagination and some elements of originality, experimentation and creativity in research Practical and theoretical components developed to appropriate standard	Used primary sources effectively Well constructed and purposeful correspondence between theory and practice. Has done contextual reading and made precise use of referencing system Very good integration of methodology and its limitations Creativity and autonomy are achieved Excellent qualities of imagination, creativity andin research and presentation.	Excellent use of primary sources Imaginative, purposeful and well-constructed correspondence between the practical and theoretical Has done contextual reading and made exact use of referencing system Excellent integration of methodology and exploration of its limitations Exceptional understanding and use of creativity, Outstanding qualities of imagination, and creativity in research and presentation
Structure	**0 - 15**	**16 - 19**	**20 - 23**	**24 - 27**	**28 - 33**	**34 - 40**
Weighting 40%	Inability to define or express aims Unfocussed subject No analysis Objectives not identified Lacks the ability to connect the argument with the appropriate knowledge	Confused in aims, methodology, and expression in both practical and theoretical components Difficult subject focus Limited analysis Weak objectives Excessive reliance on paraphrasing and sources displays superficial understanding Little documentation of work with limited critical reflection	Has made an intelligent assembly of received opinions Maintenance of subject focus with guidance Use of analysis and/or synthesis with minimal guidance Argument is displayed with an average level of confidence and application of sources Ability to document and analyse own and others work.	Displays the ability to handle source material in the development of coherent opinions Competent subject focus with minimal guidance Good use of analysis and/or synthesis with guidance Good documentation and critical reflection of own and others work linking aspects of theory to practice Good structure and presentation of research.	Consistently displays the ability to handle source material with excellence Maintains competent subject focus with independence Thoughtful analysis and synthesis used to resolve ideas Excellent documentation and critical reflection of own and others work with very good links between theory and practice Very good presentation of research. Visual work is	Displays the ability to handle source material with excellence and coherence Independently maintains focus and contributes in depth to subject Innovative analysis and synthesis used to resolve ideas Outstanding documentation and critical reflection of own and others work with excellent links between theory and practice Lucid presentation of research.

	0 - 7	8 - 9	10 - 11	12 - 13	14 - 17	18 - 20
			Average structure of research and presentation		coherent and distinctive.	Visual work is coherent challenging and distinctive.
Presentation	**0 - 7**	**8 - 9**	**10 - 11**	**12 - 13**	**14 - 17**	**18 - 20**
Weighting 20%	Lack of proofreading and editing Limited use of terminology and poor writing style No use of scholarly apparatus Poor oral communication and insufficient time management	Frequent errors, insufficient editing Some use of terminology and fair writing style Limited use of requested scholarly apparatus Fair oral communication and time management	Average number of errors with some editing undertaken Average use of terminology and fluent writing style Use of scholarly apparatus Clear oral communication	Precise proofreading and effective editing Challenging use of terminology and coherent writing style Very good use of requested scholarly apparatus Effective oral communication and time management	Precise proofreading and effective editing Challenging use of terminology and coherent writing style Very good use of requested scholarly apparatus Effective oral communication and time management	Excellent proof reading and exceptional editing Sophisticated use of terminology and coherent writing style Exceptional use of requested scholarly apparatus Exemplary oral communication and time management