

Validation Document		
1	Title of Programme	Digital Film Production
2	Award (e.g., FdA, BA)	BA (Hons)
3	Contained Award	Certificate of HE for successful completion of 120 credits at Level 4 Diploma of Higher Education for successful completion of 240 credits at Level 5
4	Awarding Body	TEC Partnership
5	UCAS code (if applicable)	DF01
6	HECOS codes	100441 – 25% 100716 – 25% 100058 – 25% 100443 – 25%
7	Mode of Study (full and/or part-time)	Full time
8	Duration (total number of years)	3
9	Number of weeks per academic year	31 Each Trimester consists of 8 weeks of module delivery. Trimester 1 has an extra week in which students are prepared for study at the new level. There are 6 assessment weeks.
10	Accrediting Professional / Statutory Body (if applicable)	Screen Yorkshire Connected Campus
11	Location of delivery and Faculty	Grimsby Institute
12	Entry requirements	
<p>Standard offer Applicants will require 80 UCAS points in a media related subject, or 60 Access-to-HE Credits (of which a minimum of 45 must be at Level 3). Applicants are required to hold English and Maths GCSE (or equivalent) at Grade C/4.</p> <p>A portfolio/body of work will be required to evidence an informed interest in and appreciation of the subject area.</p> <p>Applicants wishing to join at L6 of the programme will be required to have completed 240 credits in a media related subject, and have a body of work to evidence relevant subject knowledge.</p>		

Non-standard offer

Non-standard entry is intended to support students who may not meet the standard academic entry requirements of a HE programme, normally level 3 qualifications which attract UCAS points (for instance A-levels or BTEC level 3 courses). An applicant must be able to demonstrate recent work/experience in the relevant sector which would give them skills and knowledge comparable to applicants with Level 3 qualifications.

All such non-standard applicants will be assessed through an interview assessing their overall interest in the subject matter as well as current academic skills, set an appropriate piece of work (an essay and practical task), a judgement is then made considering their academic potential and relevant experience and skills. For example, a person may not have a background in media, but have excellent problem solving and teamwork abilities and have a desire to change careers through training. In line with a strengths-based approach to widening participation, students without direct experience will be offered regular tutorials with the Programme Leader so that they feel they are fully supported during their educational journey.

Accreditation of prior learning

TEC Partnership encourages student transfers from other institutions. Applicants may be admitted with credit for prior certificated learning (APcL) or work/life experience or other uncertificated learning (APeL). Please refer to the HE21 Student Transfer and the Accreditation of Prior Learning.

International admissions

TEC Partnership recognises a wide range of entry qualifications as being equivalent to A' level standard; if students hold a qualification not listed above, please contact TEC Partnership's admissions team on +44 (0) 1472 311222 ext. 434.

International students must evidence they possess a satisfactory command of English language in terms of reading, writing, listening, and are expected to have achieved Level B2 on the Common European Framework of Reference for Language (CEFR), as defined by UK Visas and Immigration.

13	Minimum number of students required for the programme to run	8
----	--	---

14	Degree classification weighting
----	---------------------------------

Bachelor's degree

The degree classification is normally awarded based on the weighted average (30/70) of the marks achieved at levels 5 & 6

15	Aims of the programme and distinctive features/fit with existing provision
----	--

The BA (Hons) Digital Film Production is a pioneering and exciting degree that allows you to experiment with new technologies and techniques as digital content alters, but also to gain vital production skills as you learn how to create and develop your own content to deliver across multiple platforms such as digital streaming services and video content platforms. This also would allow you to enter regional, national, and international film competitions bringing your skills and ideas to the forefront of this fast paced and exciting industry.

The course is accredited as part of the Screen Yorkshire Connected Campus programme, meaning that you have access to a range of one-off bootcamps, masterclasses, and special events (such as set and studio visits, industry workshops, and project reviews). This unique accreditation means that the course is the only degree programme in Lincolnshire to offer these exciting opportunities.

Developing practical skills is at the forefront of what we do, preparing you for working across the industry. The course is designed to allow you the option of working hierarchically, like a working production would be. In your first year you can attend a series of bootcamps and masterclasses from a variety of freelance professionals and develop a wide variety of production and academic skills across the year. During the summer students across the department are invited to work collaboratively to write and develop scripts, which are shortlisted by a panel made up of students and staff. Small production teams decide on the crew roles they need for the project to succeed, and L4 and L5 students collaborate to produce the film over the course of the year. The process is repeated at the end of the second year, so that in your third year you collaborate on a script, and if the script is green lit, you can “hire” production heads from L5 as well as allowing L4’s “runner” experience on your films. This peer-led learning approach is unique and means that you are not reliant on the lecturer (who by this point acts as a producer, advising on best practice).

This preparation to work across the growing media industry in the UK continues in the teaching and learning strategy, with an emphasis on developing your production and professional practice skills as a member of a production team. You will be encouraged to work through the 5-stage production process throughout all projects, and adhere to strict deadlines, reflecting industry practice. As well as some seminar tutor-led sessions, many of the practical modules will take an open studio approach. This industry professional approach to your sessions will allow for opportunities to work cross collaboratively, not only across your year groups, but with other degrees across the department (such as Creative Writing, Performing Arts, Props, and SFX). This approach emulates industry working practice and allows you to develop your own technical and employability skills, as well as the “soft skills” that many industry professionals are now looking for. This approach to learning is completely unique for the local area and forms the core of the East Coast School of Media (ECSOM) that is missing in the wider Lincolnshire/Humberside region as well as provide better differentiation in marketing for the University Centre Grimsby.

ECSOM is a dynamic, creative, and practical media school with cross collaboration at the core of all the projects and degrees we offer, reflecting what the creative industries need from young professionals. You will be encouraged throughout all modules to work with your colleagues on your course, as well as other departments, helping you to foster a creative community that will help develop you as an innovative, imaginative, and vibrant professional across the creative industries. With our links across the creative industries locally and nationally we are an industry focussed school, meaning that we allow you to push the boundaries to help develop new ideas and new ways of thinking that will help in your future career.

The BA (Hons) Digital Film Production degree aims to provide a dynamic, exciting, and flexible learning experience for you while providing industry-standard skills. Academically, it will develop your abilities to contextualise your learning historically, culturally, and self-reflectively, allowing you to consider postgraduate studies across the UK. You will be encouraged to showcase your work at every opportunity, taking advantage of various local and national platforms. These skills will combine to make you more employable across the Yorkshire region and beyond as future producers and crew across mainstream productions.

The course aims are:

- To produce practitioners of multimedia film, with intellectual and technical expertise, appropriate for film and moving image practice within the contemporary film and moving image industries and associated creative sectors.
- To provide a creative and collaborative environment in which core technical skills and creative development are nurtured to enable students to become accomplished multitasking producers, directors, cinematographers, and postproduction staff.

- To provide students with the opportunity to produce individually and collaboratively authored original work to professional standards.
- To enable students to develop a wide range of thinking skills, practical and professional expertise, and transferable learning, including writing skills.
- To prepare students to be innovative and able to solve problems, both intellectual and practice oriented.
- To provide a focus on experimentation and risk taking, broadening students' perspectives on practice, and developing work in their specialist discipline.

16a Programme Learning Outcomes <i>Upon successful completion of this programme a student will be able to...</i>		
	Programme Learning Outcome	Subject Benchmark Reference
1	Exhibit the processes linking production, circulation and consumption with the economic forces that shape the media industry	4.2.i, 4.2.iii, 4.2.vi, 4.3.iv, 4.3.v, 4.3.viii, 4.4.i, 4.4.iv, 4.5.i, 4.5.iii, 4.5.v, 4.5.vii, 4.5.ix, 4.6.ii, 4.6.v, 5.5.i
2	Apply the production process and professional practices in the production of media artefacts within current legal, ethical, and regulatory frameworks	4.2.v, 4.2.vi, 4.3.iv, 4.3.vii, 4.4.i, 4.4.iv, 4.4.v, 4.4.vi, 4.4.viii, 4.5.vii, 5.4.viii, 5.5.i, 5.5.iii, 5.5.iv
3	Illustrate effective employment of genre specific codes and conventions from technical, creative, and aesthetic aspects	4.2.v, 4.2.ix, 4.3.v, 4.3.vii, 4.3.viii, 4.5.i, 4.5.vi, 4.5.vii, 4.5.ix,
4	Critically analyse theory and practice used in digital film and television production to understand how media projects are produced	4.3.vii, 4.3.ix, 4.4.x, 4.5.iii, 5.2.i, 5.2.iv, 5.2.v, 5.2.vi, 5.3.ii, 5.3.iii, 5.3.iv, 5.5.i,
5	Critically evaluate methodologies, employ research techniques, and conceptual frameworks in the production of media artefacts, practicing sustained collaborative and/or independent working relevant to the academic or creative text or product	5.2.i, 5.2.iv, 5.2.v, 5.3.i, 5.3.ii, 5.3.iii, 5.3.iv, 5.3.v, 5.3.viii, 5.4.vi, 5.5.iv, 5.6.i, 5.6.iii, 5.6.vi
6	Evaluate individual working practices and undertake self-reflective analysis of academic and creative processes	5.2.iv, 5.2.v, 5.2.vi, 5.3.ii, 5.3.iii, 5.3.v, 5.4.iv, 5.4.vii, 5.4.viii, 5.4.ix, 5.6.iii, 5.6.viii, 5.6.xi
7	Exhibit the development and production of work which illustrates the effective manipulation of sound, image and/or the written word from technical, creative, and aesthetic considerations	4.2.vi, 4.3.v, 4.3.viii, 4.4.i, 4.4.iv, 4.4.viii, 4.5.iii, 4.5.vi, 5.2.vi, 5.3.i, 5.4.i, 5.4.iii,

		5.4.iv, 5.4.v, 5.4.vi, 5.4.vii, 5.4.viii, 5.4.ix, 5.6.ii, 5.6.iv, 5.6.vi, 5.6.vii, 5.6.viii, 5.6.ix, 5.6.x
8	Demonstrate production of a media artefact working specifically to a client brief and functioning under strict guidelines and constraints	4.2.vi, 4.4.i, 4.4.iv, 4.4.v, 4.4.vi, 4.4.viii, 4.5.iii, 4.5.v, 4.5.vi, 5.3.i, 5.3.ii, 5.4.i, 5.4.iii, 5.4.iv, 5.4.v, 5.4.vi, 5.4.vii, 5.4.viii, 5.4.ix, 5.6.i, 5.6.ii, 5.6.iv, 5.6.v, 5.6.vi, 5.6.vii, 5.6.viii, 5.6.ix, 5.6.xi
9	Evidence the ability to work effectively as part of a production team undertaking a specific role during the production of a variety of media artefacts, as well as effectively negotiating with others	4.2.i, 4.2.ix, 4.4.i, 4.4.iv, 4.4.v, 4.4.viii, 4.5.iii, 4.5.ix, 4.6.iii, 5.4.i, 5.4.ii, 5.4.v, 5.4.vi, 5.4.vii, 5.4.viii, 5.4.ix, 5.5.iv, 5.6.i, 5.6.v, 5.6.vi, 5.6.vii, 5.6.viii, 5.6.xi
10	Evidence critical thinking, initiative, and self-motivation in the development of academic and creative texts	4.2.v, 4.2.vi, 4.2.ix, 4.4.i, 4.4.iv, 4.4.v, 4.4.viii, 4.5.i, 4.5.iii, 5.2.i, 5.2.v, 5.2.vi, 5.3.i, 5.3.ii, 5.3.iii, 5.3.iv, 5.3.v, 5.4.i, 5.4.iii, 5.4.iv, 5.4.v, 5.4.vi, 5.4.vii, 5.6.i, 5.6.ii, 5.6.iii, 5.6.iv, 5.6.vii, 5.6.viii, 5.6.ix, 5.6.x
11	Demonstrate the ability to present media texts to a robust standard relevant to their medium	4.4.i, 4.4.iv, 4.4.vi, 4.4.viii, 4.5.i, 4.5.iii, 4.5.v, 4.5.vi, 4.5.ix, 4.6.iii, 4.6.v, 5.2.v, 5.2.vi, 5.3.i, 5.4.i, 5.4.iii, 5.4.iv, 5.4.v, 5.4.vi, 5.4.vii, 5.4.ix, 5.6.i, 5.6.iv, 5.6.v, 5.6.viii, 5.6.ix
12	Evidence competence in the use of relevant equipment	4.4.iv, 4.4.v, 4.4.vi, 4.5.v, 4.5.ix, 5.4.i, 5.4.iii, 5.4.iv, 5.4.v, 5.4.vi, 5.4.vii, 5.6.i, 5.6.ii, 5.6.iv, 5.6.viii, 5.6.ix, 5.6.x
16b	Additional Outcomes aligned to PSRB or Apprenticeship Standards	
1	N/a	
2	N/a	

3	N/a	
17	Graduate Attributes and Threshold Characteristics	
<p>Level 4</p> <p>A student achieving level 4 of the programme will have demonstrated the following knowledge, skills, and threshold characteristics:</p> <ul style="list-style-type: none"> • The ability to evaluate the key theoretical aspects of the discipline such as mise en scène, “form” vs. “content”, and genre theory • The ability to visually communicate their ideas and studies accurately and reliably • The ability to develop new skills within a structured environment • The ability to exercise some personal responsibility by utilising different approaches to problem solving within a production environment <p>Level 5</p> <p>A student achieving level 5 of the programme will have demonstrated the following knowledge, skills, and threshold characteristics:</p> <ul style="list-style-type: none"> • The ability to critically analyse the key theoretical ideas of the discipline such as cultural studies, audience perception, and digital approaches to media • The ability to communicate their ideas and studies in a visually effective way, allowing them to perform successfully within a production environment • The ability to develop existing skills and acquire new proficiencies allowing them to assume significant responsibility within a variety of media projects • The ability to exercise personal responsibility by utilising different approaches to problem solving and decision-making both with clients and with peers <p>Level 6</p> <p>A student achieving level 6 of the programme will have demonstrated the following knowledge, skills, and threshold characteristics:</p> <ul style="list-style-type: none"> • The ability to critically evaluate and identify key theoretical ideas of the discipline as determined through self-led research • The ability to communicate their ideas and studies in a visually effective way, to both specialist and non-specialist audiences • The ability to apply methods and techniques learnt to initiate and develop own projects • The ability to exercise initiative, personal responsibility as well as decision making in complex and unpredictable contexts in the production of a film • The ability to progress to a professional media environment or postgraduate study 		

18	Programme Structure			
Module Title	Core/ Option	Credits	Level	Delivery T1/T2/T3
Intro to Screen Production	C	20	4	T1
Studio Production	C	20	4	T1
Cinematic Skills and Postproduction	C	40	4	T2&3

Screen Analysis	C	20	4	T2&3
Production Practice	C	20	4	T2&3
Screen Ideas and Research	C	20	5	T1
Object Based Media	C	20	5	T1
Production Skills	C	20	5	T2
Screen Concepts and Meaning	C	20	5	T2&3
Advanced Production Practice	C	20	5	T2&3
Postproduction and Distribution	C	20	5	T3
Final Research Project	C	40	6	T1&2
Final Major Project Pre-Production	C	20	6	T1
Final Major Project	C	40	6	T2&3
Professional Practice	C	20	6	T3

19	Teaching and Learning Strategy
----	--------------------------------

Level 4

Students will join the film production programme from a variety of backgrounds and with a range of skills and academic abilities. The pedagogic structure at level 4 is designed to ensure all learners have a grasp of fundamental theoretical and key practical skills before developing wider skills at level 5 and beyond. To that end, much of the teaching and learning approach at level 4 is based upon acquiring these skills from demonstration, practice, experimentation, and enquiry alongside the module leaders. Practical demonstrations will be followed by open studio-based sessions, informed by peer and tutor critiques. Seminars will be used to help develop the student's own communication and analysis skills, as well as their own understanding of theoretical ideas. The *"Screen Analysis"* module will form the backbone of the academic and analytical approach to this year, and this will develop basic study skills alongside screen theory basics, which then in turn help to underpin the practical sessions that run across the *"Cinematic Skills and Postproduction"* module. The *"Production Practice"* module will allow students the opportunity to work across other year groups projects, developing peer to peer learning, as well as develop the soft skills (communication, group working, professional behaviour) that the industry is wishing graduates to improve.

Level 5

Students will begin to move away from a pedagogic approach and more towards an andragogic approach in line with their development. Students will begin to take ownership of their learning, by creating their own briefs, supported by their own growing understanding of reflexive practice. Students will be required to be more active learners at this level, and using their own research completed in their own time, they will use this knowledge as a springboard for implementation and experimentation in open workshop sessions, fostering their independence and initiative. The ability to apply problem solving skills during their projects will be encouraged, as a flexible approach will serve the students well

in such a fast-paced industry. Developing the skills from level 4, students will have the opportunity to work hierarchically on level 6's "Final Major Project" as department heads, and further develop the skills and techniques that the national industry are desiring from graduates.

Level 6

Students will be expected to have an andragogic approach to their projects at this level, by taking complete ownership of their development. Students will be required to develop their own structured approaches to their projects and work cross collaboratively with their peers. The "Final Research Project" will allow all students to refine a specific area of interest and develop a critical understanding of a key area of interest to them guided by subject specialist tutors (depending on what the student is studying) who will act as a critical friend to help support the students' ideas and development. The culmination of the 3-year programme is the development of the "Final Major Project", where the student will be required to act as a 'director' on a project that is pitched during the summer and involves the option of working cross collaboratively with their peers. This active learning will be encouraged, and the module leader will act as the "executive producer" offering support only if necessary. The ability to apply problem solving skills during their projects will be encouraged, as a flexible approach will serve the students well in such a fast-paced industry.

20	References used in designing the programme
----	--

QAA Subject Benchmark Statements 2019 – Communication, Media, Film and Cultural Studies National Occupational Standards (Screen Skills)

Industry Contacts:

Head of Skills & Industry Engagement, Screen Yorkshire:

"This is a really exciting and innovative degree, that will let students achieve a creative approach that is unique to the area. It will give students a chance to gain real experience of industry practice and make them much more employable in the future."

Career Support Manager, Screen Yorkshire:

"The hierarchical approach is really unique and exciting. I've never seen this approach, but it is an excellent way of making students aware of the wider roles in the industry and will make them far more employable nationally."

21	Indicators of quality and standards
----	-------------------------------------

The programme will follow the QA standards of TEC Partnership. The programme has been written with reference to appropriate external reference points.

QAA reviews, through TEC Partnership will be published and any weaknesses addressed as appropriate. TEC Partnership also undertakes several scheduled internal periodic and thematic reviews throughout each academic year to assure itself of the quality and standards of its provision.

External Examiners reports are received by the HE Quality Office and a copy forwarded to the relevant academic area at TEC Partnership. TEC Partnership requires action plans to be created for any actions recommended as a result of student, tutor, moderator or External Examiner comments. These are reported to our HE Committees. TEC Partnership also monitors External Examiner reports, and these are reported on through faculty self-evaluation and enhancement documents, the quality enhancement report and the External Examiner's institutional analysis report.

Annual course reviews (AMRs) will take place in line with the requirements of TEC Partnership and actions planned to rectify any weaknesses and further develop the quality of the provision. These AMRs are moderated internally by the Curriculum Manager (or equivalent) and then submitted to the HE Quality Office to ensure key sources such as External Examiner reports are fully reflected upon before being published and also to reduce variability in the quality of information presented.

22	Particular support for learning
----	---------------------------------

The needs of students that require support are considered in the design of all learning programmes.

Students will be screened at induction to identify those with individual learning support needs. TEC Partnership has well-established procedures in place to support all identified students through the application and assessments for the Disabled Students' Allowance to secure any specialist equipment or tuition which is required.

Students will also be invited in for advice and support through the DSA procedure.

Each student is entitled to one tutorial per semester with the programme leader to discuss individual issues relating to both modules and the programme overall.

In addition to study skills embedded in the programme, TEC Partnership employs an Academic Achievement Coach. The Academic Achievement Coach is responsible for working with students to support them in the development of their study skill abilities and includes interventions such as support towards use of ICT, giving presentations, using formal writing and appropriate academic conventions, avoiding plagiarism, analytical and critical writing skills. Students have access to one support and also timetabled study skill workshops.

23	Methods for evaluating and improving the quality of learning
----	--

All students will have the opportunity to comment on the quality of the learning experience on each module. Staff will also be expected to complete module evaluations for each module that they deliver. This feedback must be analysed by the module leader and the results fed into the annual monitoring report, faculty self-evaluation document and subsequent year's module handbook. Programme and module leaders must consider modification to improve the delivery of any module, and this should be recorded in the annual monitoring report and carried forward for minor or major modifications as appropriate.

TEC Partnership's policy requires that all teaching staff should be observed delivering learning at least annually. Teaching and learning that does not reach the minimum expected standard will result in an action plan agreed between the line manager and the member of staff.

Student satisfaction is measured by student surveys on larger courses, on the smaller courses student opinion may be gathered by other survey means. Student representatives are invited to course team meetings and additionally have the opportunity to raise items with the course leader at individual meetings outside the course team.

Further, TEC Partnership facilitates the Student Senate, which consists of student representatives from each HE department. The Student Senate meets on a monthly basis and their remit is to:

- Consider matters relating to the student experience within Higher Education.
- Enhance the Student Voice within TEC Partnership's Higher Education strategic and operational agenda.
- Provide feedback on areas of good practice.
- Put forward suggestions of the development of Institutional policy and strategy.

	<ul style="list-style-type: none"> • Enhance the student learning experience by promoting academic and research events and cultural events on campus. • Increase student engagement in all aspects of Higher Education quality processes.
24	Identify any ethical issues that relate to this programme's teaching and assessment
<p>As part of the fundamental core of the degree programme it is expected that a risk assessment will be conducted for each practical project thereby working within expected professional ethical guidelines. In line with departmental policy on GDPR, all contributors will be asked to sign release forms as part of each assignment, those that decline will not be eligible to participate. The video/audio content for those that agree, will be held for 6 years, after such time they will be erased unless requested earlier. All students will be asked to sign consent at the start of the course that the institute will retain the right to use, reproduce, modify, and distribute students work as they see fit. The student can request removal of this at any time.</p> <p>It is expected that final year undergraduate research and practical projects are submitted for authorisation or approval. It is also expected that dissertation/project proposals should be such that either authorisation may be made at local or Institutional level. Any research project undertaken by students which involves human, or animal participants or human subjects must have received ethical approval. This may be given at 'local' and or 'Committee' level, depending on the nature of the research proposal. In the case of the final research project each student will be assigned a supervisor. The supervisor will be able to supervise adequately any ethical issues during the project.</p>	
25	For Foundation Degrees is the programme Work Based or Work Related? N/a
26	How are WBL/WRL opportunities managed, monitored, and reviewed, and what particular arrangements are there for student support
<p>This degree has work related learning across all levels. Students are encouraged to self-initiate the development of contacts and industry links with the Programme Leader and Module Leader support. Work related learning could take place internally with ESTV (an internal college production company), or students that have sourced their own external placement or external brief will also be required to give regular updates to their tutors, although this may be subject to flexible timetabling.</p> <p>Students will be required to attend regular formal timetabled tutorials where they can discuss their progress with the Programme Leader. Any opportunities that are offered externally are subject to a preliminary risk assessment, with students being supported through placement visits from the teaching staff as well as the HE Skills and Employability Team.</p>	
27	Resources Supplied to the Student
<ul style="list-style-type: none"> • Creative Labs • Studio • Gallery • Adobe Creative Suite CC • Final Cut X • DaVinci Resolve • Black Magic Fusion • DSLR cameras (Sony A7 Mkiii) 	

- Cine Lenses
- Ronin gimble
- Kinefinity Mavo LF (6K)
- Tripods
- Sound recording equipment
- LED lights

28 Resources needed to pass the programme

Compulsory (Must be purchased)

- External HDD/suitable media cloud storage (1TB+)

Optional (Could aid in your completion)

- Laptop
- Headphones
- Public Liability Insurance (approx. £65 pr year)
- DSLR/Professional video camera (Black Magic, Sony, Kinefinity)
- Tripod/gimble
- Lighting equipment
- Sound recording equipment

29 Revision History

Version	Details of major modification	Date of approval
1		
2		
3		
4		
5		

Curriculum Map

Key	Work – State WB or WR or blank Comp = Compensatable Y or N P = Partially achieved Learning Outcome F = Fully achieved Learning Outcome																	
Module name	Level	Work	Module Leader	Assessment and Weighting	Comp	1	2	3	4	5	6	7	8	9	10	11	12	
Intro to Screen Production	4	WR	Daniel Carter	1 - Video Project inc. Production folder (100%)	Y	P	P		P	P		P	P		P	P	P	
Studio Production	4	WR	Jacob Coleman	1 – Group Media Artefact & Series Production Guide (80%) 2 – Individual Reflection (20%)	Y	P	P	P		P	P	P	P	P	P	P	P	
Cinematic Skills and Postproduction	4	WR	Daniel Carter & Jacob Coleman	1 – Video Project inc. Guide (80%) 2 – Post-mortem Evaluation (20%)	Y	P		P		P	P	P		P	P	P	P	
Screen Analysis	4		Daniel Carter	1 – Essay (100%)	Y				P	P					P		P	
Production Practice	4	WR	Daniel Carter	1 – Digital Portfolio inc. logbook (100%)	Y	P	P				P	P	P	P	P	P	P	
Screen Ideas and Research	5	WR	Daniel Carter & Holly Wilkinson	1 – Research Portfolio (100%)	Y	P	P	P	P	P				P	P			
Object Based Media	5	WR	Daniel Carter	1 – Video Project inc. Production Guide (100%)	Y		P			P	P	P			P	P	P	
Production Skills	5	WR	Daniel Carter & Holly Wilkinson	1 – Video Production (50%) 2 - Production Guide (50%)	Y		P	P		P	P	P	P	P	P	P	P	

Screen Concepts and Meaning	5		Daniel Carter	1 – Research portfolio (40%) 2 – Applied output (60%)	Y		P		P	P		P			P		
Advanced Production Practice	5	WR	Daniel Carter	1 – Digital Portfolio inc. Logbook (100%)	Y		P	P		P	P		P	P		P	P
Postproduction and Distribution	5	WR	Daniel Carter	1 – Final Video Project inc. logbook (100%)	Y	P	P	P		P	P	P		P	P	P	P
Final Research Project	6		Peter True & Daniel Carter	1 – Applied output (100%)	N				F	F		F			F		
Final Major Project Pre-Production	6	WR	Daniel Carter	1 – Written Treatment (30%) 2 – Research Portfolio (70%)	Y	F	F		F	F		F		F	F		
Final Major Project	6	WR	Daniel Carter	1 – Final Major Project (80%) 2 – Production Portfolio (20%)	N		F	F		F	F	F	F	F	F	F	F
Professional Practice	6	WR	Daniel Carter	1 – Online Portfolio including Showreel (50%) 2 – Employment Research Portfolio (50%)	Y	F	F	F		F	F	F	F		F	F	F

TEC Partnership Graduate Mapping

TEC Partnership Graduate Attributes		Assessment References	Module References	To be covered in tutorial
Fortitude and Criticality	<ul style="list-style-type: none"> • Adaptability to changing situations 		The Production Practice, Advanced Prod Practice, and Professional Practice modules contain learning regarding adaptability to changing situations within a range of media-related situations, including economic, societal, environmental, sustainability, moral and ethical issues	
	<ul style="list-style-type: none"> • Being productively disruptive 		The Studio Production module has a problem-based group project in which students actively debate possible solutions.	
	<ul style="list-style-type: none"> • Resilience 		Production Practice, Advanced Production Practice, and Professional Practice modules contain learning regarding resilience in lessons about professional, legal, and ethical practices, and expectations of professionalism.	
	<ul style="list-style-type: none"> • Preparing for unknown futures 	The Professional Practice module includes a Personal Development Plan where students examine their own key strengths, and plan for an unknown future.		
	<ul style="list-style-type: none"> • Finding alternative solutions to problems 		Studio Production, Cinematic Skills and Postproduction, Production Practice, Screen Ideas and Research, Object	

			Based Media, Production Skills, Advanced Production Practice, Postproduction and Distribution, FMP Pre-Prod, and FMP all require students to find alternative solutions to problems.	
Teamwork	<ul style="list-style-type: none"> • Human interaction skills 	The Studio Production module is assessed through a group project meaning students have opportunity to develop communication and interaction skills with peers.	Production Practice, Adv Production Practice, Professional Practice, and the FMP all contain optional elements of collaboration with peers and clients.	
	<ul style="list-style-type: none"> • Leadership and followership skills 	The Studio Production module is assessed through a group project meaning students have opportunity to define job roles within the group and gain both leadership and followership skills through practice.		
	<ul style="list-style-type: none"> • Project development and/or management 		Studio Production, Cinematic Skills and Postproduction, Prod Practice, Screen Ideas and Research, Object Based Media, Production Skills, Advanced Production Practice, Postproduction and Distribution, FMP Pre-Prod, and FMP all require students to manage projects or work collaboratively through the development and management of a project to a client brief.	
Prese ntati on	<ul style="list-style-type: none"> • Confidence in communication 		Students will be required to pitch ideas via presentations to peers and clients across the	

			following modules to develop their communication skills: Intro to Screen Production, Studio Production, Cinematic Skills and Postproduction, Production Practice, Screen Ideas and Research, Object Based Media, Advanced Production Practice, Postproduction and Distribution, Final Research Project, Final Major Project Pre-Production, and Final Major Project.	
	<ul style="list-style-type: none"> Digital skills and adaptability 	Students will be assessed through the presentation of digital video assignments on the following modules: Intro to Screen Production, Studio Production, Cinematic Skills and Postproduction, Production Practice, Object Based Media, Production Skills, Advanced Production Practice, Postproduction and Distribution, Final Major Project, Professional Practice.	Peer review sessions within the following modules will address students' ability to adapt: Intro to Screen Production, Studio Production, Cinematic Skills and Postproduction, Production Practice, Object Based Media, Production Skills, Advanced Production Practice, Postproduction and Distribution, Final Major Project, Professional Practice	
	<ul style="list-style-type: none"> Time Keeping 		Students will be required to complete a Gant chart and work to time boundaries set by the student and agreed by the ML on the following modules: Studio Production, Cinematic Skills and Postproduction, Object Based Media, Production Skills,	

			Postproduction and Distribution, Final Major Project Pre-Production, Final Major Project.	
	• Self-Presentation		The modules Production Practice, Advanced Production Practice, and Professional Practice encompass learning content regarding professional and personal presentation obligations and expectations.	
Personal Values	• Professional attitudes and values		The Production Practice, Advanced Production Practice, and Professional Practice modules provide learning tailored towards meeting professional standards, attitudes, and values	
	• Ethics and morals		The Intro to Screen Production and Screen Analysis modules provide learning tailored towards ethical obligations and the exploration and management of personal morals.	
	• Self-Care and care of others		Self-care and care of others is embedded into most modules including Studio Production, Production Practice, Advanced Production Practice, and Professional Practice.	