



BOOK OF PLAY
Unit X Handbook

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You are holding the Unit X handbook, also known as the Book of Play. Designed and produced entirely for your creative and reflective journey on Unit X.

Printed sustainably with our planet in mind



Welcome to Unit X 2025

The time and place where designers and artists come together to explore one vital question: what if?

What lies ahead won't always be clear, and that's part of the magic. In the pages that follow, we invite you to leap into the unknown, to question everything, and to ask 'what if?' at every turn. This isn't just about learning - it's about unlearning, relearning, and re-imagining.

Take this field guide as your permission slip to experiment wildly, fail spectacularly, and rise brilliantly. We can't wait to see how your 'what ifs' transform into 'what is'.

The Unit X Team

Planner

Unit X is a 30 credit module. This means you need to be working 2.5 days a week on this project (1 day is your taught session and the other 1.5 days is self directed study).

Map it out on the planner to plan your time efficiently. If you need help with time management, try the 'Managing Multiple Deadlines' Study Skills session on the 3rd February.

<p>What are the key dates?</p> <p><i>Check the timetable provided by your project on Moodle</i></p>
<p>Unit X sessions are every</p>
<p>Module sessions are every</p>
<p>My self directed study time is best on</p>

February 3 rd – 9 th					
3 Monday	4 Tuesday	5 Wednesday	6 Thursday	7 Friday	8 Saturday
					9 Sunday

Weekly Reflection Module Sessions

January 27 th – February 2 nd					
27 Monday	28 Tuesday	29 Wednesday	30 Thursday	31 Friday	1 Saturday
					2 Sunday

Weekly Reflection Module Sessions

February 10 th – 16 th					
10 Monday	11 Tuesday	12 Wednesday	13 Thursday	14 Friday	15 Saturday
					16 Sunday

Weekly Reflection Module Sessions Design Talk

February 17 th – 23 rd					
17 Monday	18 Tuesday	19 Wednesday	20 Thursday	21 Friday	22 Saturday
					23 Sunday

Weekly Reflection Module Sessions

March 3 rd – 9 th					
3 Monday	4 Tuesday	5 Wednesday	6 Thursday	7 Friday	8 Saturday
					9 Sunday

Weekly Reflection Module Sessions

February 24 th – March 2 nd					
24 Monday	25 Tuesday	26 Wednesday	27 Thursday	28 Friday	1 Saturday
					2 Sunday

Weekly Reflection Module Sessions Design Talk

March 10 th – 16 th					
10 Monday	11 Tuesday	12 Wednesday	13 Thursday	14 Friday	15 Saturday
					16 Sunday

Weekly Reflection Module Sessions Design Talk

March 17 th – 23 rd					
17 Monday	18 Tuesday	19 Wednesday	20 Thursday	21 Friday	22 Saturday
					23 Sunday

Weekly Reflection Module Sessions

March 31 st – April 6 th					
31 Monday	1 Tuesday	2 Wednesday	3 Thursday	4 Friday	5 Saturday
			Unit X Open Studios		
					6 Sunday

Weekly Reflection Module Sessions Open Studios

March 24 th – 30 th					
24 Monday	25 Tuesday	26 Wednesday	27 Thursday	28 Friday	29 Saturday
					30 Sunday

Weekly Reflection Module Sessions Design Talk

April 7 th – 13 th					
7 Monday	8 Tuesday	9 Wednesday	10 Thursday	11 Friday	12 Saturday
					13 Sunday

Weekly Reflection Module Sessions

Spring Break – April 14 th – 20 th					
14 Monday	15 Tuesday	16 Wednesday	17 Thursday	18 Friday	19 Saturday
					20 Sunday

Spring Break – April 21 st – 27 th					
21 Monday	22 Tuesday	23 Wednesday	24 Thursday	25 Friday	26 Saturday
					27 Sunday

Spring Break – April 28 th – May 4 th					
28 Monday	29 Tuesday	30 Wednesday	1 Thursday	2 Friday	3 Saturday
					4 Sunday

May 5 th – 11 th					
5 Monday	6 Tuesday	7 Wednesday	8 Thursday	9 Friday	10 Saturday
					11 Sunday

Weekly Reflection Module Sessions

May 12 th – 18 th					
12 Monday	13 Tuesday	14 Wednesday	15 Thursday	16 Friday	17 Saturday
					18 Sunday

Weekly Reflection Module Sessions

Project Overview

Start filling this section out during your first briefing - what's your project all about?

Title	
Working with	
Deadline	
Context	
Requirements	
Team work	

Initial Starting Points

Open Studios

Submission Details

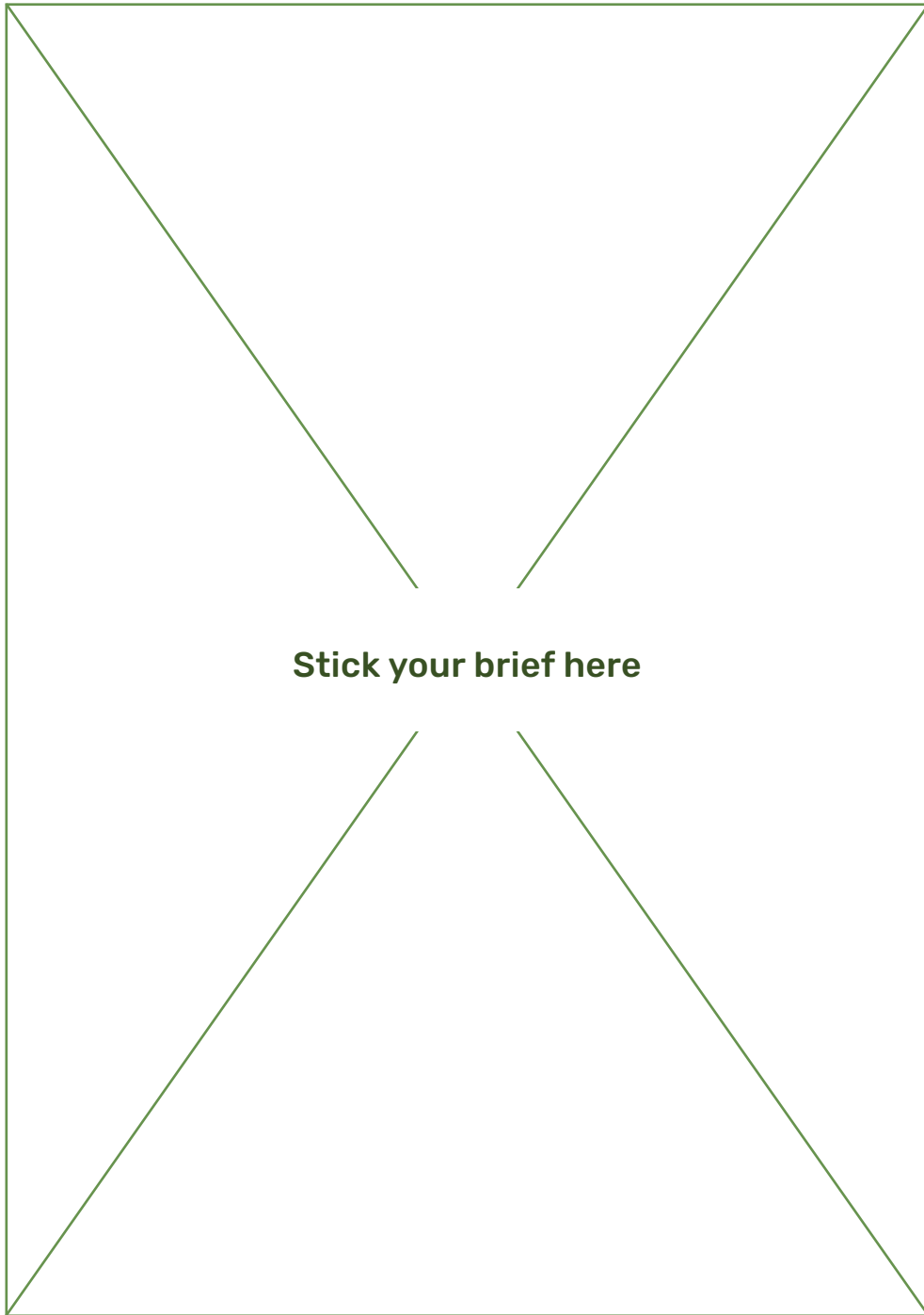
Part A Considerations

Part B Considerations

Review Learning Outcomes (p 139) Review Submission Details (p 138)

Tutors names and contact details

You can find in depth guidance at the back of this book on how to structure your work for submission.



Brief Breakdown

Creative briefs can be overwhelming – however, they include key information. Break down your project brief and identify what is at its core, so you can keep it in mind as you start your journey.

1. Read through the brief a few times.
2. Take a pen and underline any key points that stand out.

3. Pick 25 key words from the brief and write them down here:

4. Score out just over half of the words – aim to have 12 left.
5. Get that down to 5 by scoring out another 7 words.
6. Choose the 2 words you think are the most important out of that last 5. Write them down below, and keep them in mind through your experiments and design process.

► Project Life Cycle

This book has dedicated space to follow each step of the cycle as you move through the project. Look out for the Play pages for further considerations.

1 Have an idea

Consider context - what's the brief? Idea generation and discussion with collaborators.

3 Find your resources

How will you make it happen with what you have? Do you need other resources? Where can you find those resources? Who is responsible for what?

2 Formulate and develop the idea

Research, test and formulate your idea. How will you develop the concept? How will it work? Write a short creative summary outlining your idea – also called a dossier, pitch, or treatment.

4 Create the work

Everything is in place, use your time and resources to make the work happen!

5 Show the work

Your work finally gets to see the world and meet an audience.

6 Write the report

As with any funded creative project, you will have to write a report reflecting on the work and its impact. In your case it is a critical reflection - Part B of your portfolio submission.

Project work is an iterative process. As you create, you may find yourself repeating steps 2 – 4 multiple times as you continue to research, test, and develop. With feedback from collaborators, funders, or through tests, the final work starts to take shape.

|| Reflective Life Cycle

Like all parts of a project, reflection has a life cycle. Brigid Costello in *Creative Reflective Practitioner* describes it as follows:

“*Reflecting for* is mainly about reflecting about what the constraints of a project are. At the start of a project you are faced with an array of possible approaches that can be paralysing. So when you say ‘I am going to make something’, you need to first make a few key decisions about practical constraints...

Following that there is a process of *reflecting during* while you are actually making the work. It won't end up necessarily as you have imagined the work at the start because you definitely change your ideas as you go along. The reflecting during process is really about shaping the artwork to satisfy your artistic intentions. During that making process, the work transforms into what it will eventually be and then there's major *reflecting afterwards*.

Reflecting about how successful you have been at preserving the spark of your concept. Lots of learning goes on too. Finding out unexpected things that work or don't work. Observing the myriad ways that people might interact or behave around a work. Often that feeds into other iterations of a work or into future things that you might create. I think that is a form of reflection ... after the making process to reflect on what else can be done. And to generate a desire to take your ideas further...

Reflection at a distance: I've spent many hours in gallery spaces observing and recording audiences for my own and others' works ... those hours have given me a much keener eye for noticing the detail of audience engagement. Of course, all that reflective thinking then feeds back into the things I create.”

Candy, L. (2020) *The Creative Reflective Practitioner*. 1st Edition. London and New York: Routledge.

“What’s the point of reflection?”

I’m a maker, not a writer.”

Through the years, students have grappled with this question. What might seem like a mere academic exercise is actually a powerful tool for personal growth and learning in creative disciplines.

Reflective writing can help you process your experiences, identify key learning moments, and create a personal archive of insights that can inspire and inform your future work. Whether you prefer handwritten notes in a journal or a digital platform like a blog or audio recordings – consistency is key.

II PAUSE

This book is designed to be a companion on your reflective journey. These *PAUSE* sections will provide the space for you to think more deeply about what you are doing at key moments. By using the *PAUSE* pages weekly, you will get yourself into a good routine for reflection. You will also encounter 3 in-depth reflective exercises designed to enhance your critical writing for Part B of your portfolio submission.

Our recommendations are simple:

1 Choose a documentation style that feels natural to you (and commit to it).

These reflective notes don’t need to be polished or meet a word count requirement. Their primary purpose is to capture your genuine thoughts and observations in a way that will be meaningful to you when you revisit them in the future.

2 Set aside time daily or weekly to capture your thoughts, challenges, and breakthroughs.

Developing a reflective habit requires discipline. Instead of sporadic, end-of-project reviews, integrate reflection into your regular workflow. By documenting consistently, you will preserve nuanced insights that might otherwise be forgotten.

3 Fill out the PAUSE pages as you come across them.

The pages are intentionally placed to help you build a robust reflective practice, making your final critical reflection a natural outcome of ongoing self-exploration.

II WEEKLY PAUSE

How To:

- 1 Set a 5 minute timer after a work session.
- 2 Use a specific trigger (clearing your workspace or closing your computer for example) to prompt a quick reflection.
- 3 Create a simple template that takes less than 3 minutes to fill out. Use the questions opposite to get you started.
- 4 Return to those questions and make them a part of your weekly reflect routine.
- 5 There's no wrong way to reflect. Just remember to go beyond descriptions of events - how did an event make you feel? How has it affected your work?

Question Bank

- What surprised me today?
- What was my biggest challenge this week?
- What would I like to explore next week?
- Reflect on your project activities this week: Who, what, when, where, and why?
- Who inspired me this week?
- What processes am I exploring?
- Why am I interested in this?

The Question

Your Reflection

The Question	Your Reflection

II PAUSE TIP Digitising your physical reflection notes

- 1 Take a photo
- 2 Scan the photo for words using Adobe Acrobat
- 3 Copy the words into a Word document – et voila! Digital notes.

Working Together

Developing your skills as a collaborator is vital when working in any part of the creative industry.

On the next few pages you will start to consider what kind of collaborator you are, what type of collaborations you would like, along with some helpful tips and tricks when working with others.

But how do we make collaboration work?

Co-creation

Real-time collaboration, either in person or online using tools like Figma (you can sign up with an education license for free).

Rapport

Building relationships with each other beyond the work tasks.

Clarity

Define your decision-making processes and individual responsibilities early.

Feedback

Comments and discussion about the work that supports development. Motivate, guide, and empower each other to achieve your goals together.

Reflection

Regularly discuss project progress, challenges, and opportunities for adjustment.

The ultimate measure of collaboration is the team's ability to openly reflect, learn, and grow together throughout the project.

'We learn from wide-ranging studies of collaborative practices from art, design and science to writing and music, that wholly solo work is, in reality, a rare phenomenon.'

'Creative collaborations happen for many reasons. Going solo remains a preference for many practitioners but it is not always possible to achieve everything oneself and collaboration is sometimes a pragmatic choice. Having extra hands to save time when faced with a work overload is useful, and sometimes essential when deadlines loom. The move towards collaboration can be a sign of growing confidence as practitioners introduce new challenges and start to work with unfamiliar materials and technologies. The more ambitious a project is, however, the greater the need for collaboration can be and when practitioners venture into uncharted territory, as the risks increase so does the need for contributions from other people.'

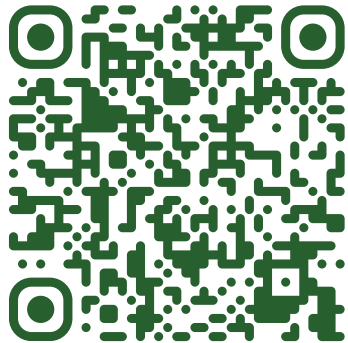
Creative collaboration is not a single track, one off process and the duration and continuity can be highly varied. Some collaborations are started in order to provide additional resources, skills or expertise and finish once an outcome has been achieved, whilst others develop into more lasting relationships. The exchanges take place on many levels and have different degrees of intensity and productivity.

For a collaboration to survive through the inevitable difficulties that occur especially in demanding, complex projects, personal qualities such as empathy and trust are vital to sustain momentum and commitment.'

Candy, L. (2020) The Creative Reflective Practitioner. 1st Edition. London and New York: Routledge.

What kind of collaborator are you?

We all have superpowers when it comes to teamwork. Scan the QR code below to take the test and find who you are like in the animal kingdom



Syngnathus Hippocampus
Imaginative, emotional, great listener.



Phoca Vitulina
Supportive, enthusiastic, people focussed.



Amphiprion Ocellaris
Energetic, creative, risk taker.



Panthera Leo
Energetic, sociable, fun loving.



Tursiops Truncatus
Intelligent, compassionate, deep thinker.



Panthera Tigris
Determined, honest, problem solver.



Felis Catus
Witty, adventurous, easy adaptor.



Tyto Alba
Methodical, intellectual, detail focussed.



Panthera Pardus
Confident, curious, enjoys a challenge.



Falco Peregrinus
Spontaneous, outspoken, good negotiator.



Haliaeetus Leucocephalus
Entrepreneurial, visionary, on-the-go.



Phascolarctos Cinereus
Patient, precise, down to earth.



Ursus Maritimus
Intense, dependable, task focussed.



Ailuropoda Melanoleuca
Cheerful, organised, no fuss.



Strix Aluco
Inventive, analytical, logically minded.



Ursus Americanus
Reliable, realistic, natural leader.

II PAUSE

Before we get into the nitty gritty of the project, let's start with reflecting on your current practice as a creative.

Question Bank

- Why do you do what you do?
- What is your favourite piece of your own work and why?
- Are there any themes that emerge from your previous works?
- What is a process you are currently exploring?
- Any insights from the animal quiz?
- What are your strengths and weaknesses?
- How well do you work with others?
- What problems have you encountered in a collaboration before?

The Question

Your Reflection

The Question	Your Reflection

The Question

Your Reflection

The Question	Your Reflection

Know your team

If you are working as a team, use this space to get to know your fellow collaborators.

Multiple teams or changing teammates? Download our 'Know Your Team' template from Moodle to keep track of everyone you're working with!



Name:	Name:
Goes By:	Goes By:
Animal:	Animal:
Contact:	Contact:
Skills Include:	Skills Include:



Name:	Name:	Name:
Goes By:	Goes By:	Goes By:
Animal:	Animal:	Animal:
Contact:	Contact:	Contact:
Skills Include:	Skills Include:	Skills Include:

What works for some, doesn't work for everyone.

It's important to find collaboration times and spaces, both online and in person. Where you choose is up to you and everyone on your team. Here are a few options:



A shared file space like OneDrive is perfect for sharing group files in one place.



Figma is an online space where you can mindmap ideas and create prototype designs together. You can also audio chat if you're working on the same file together.



Microsoft Teams gives you access to both a text group chat and video calls, keeping all of your online communication in one place. You can also share files via OneDrive this way.



If you haven't explored The Union yet, there are plenty of comfortable seats and study spaces on the upper floors.



A quiet corner of a café can be a good place to host in person meetings, and a hot drink is always a good incentive to show up.

First Meeting

Set a meeting agenda whenever your team meets. It helps keep your time focused and can help you progress with your project.

A meeting agenda can help everyone know if they need to prepare, research, or make work to review ahead of the meeting. Setting out your meeting agenda could look like this:

1 Discussion Topics

- Topic
- Topic
- Topic

2 Weekly Updates

3 Priority Tasks

- Task
- Task

4 Additional Notes

Make sure someone in your team is a note taker so you have a record of your ideas and decisions.

If you're really struggling with teamwork, check our 'Please help, everything is going wrong' FAQ on page 80

Suggested discussion points for your first meeting

What is our overall plan and timeline?

What resources are available to us?

Why is this worth committing to?

What happens if we don't?

What wider context do we need to consider?

Suggested discussion points for your second meeting

Decision Making

How do we want to make decisions?

Accountability

How and when will we come together to review our work?

Working Styles

How will we create a supportive working environment?

Confronting Conflict

What will we do (or not do) when we disagree or aren't aligned?

How will we respond and manage conflict?

Communication Styles

How will we communicate and share information?

▶ *PLAY*

Now starts the fun part. Refer back to page 18 for the full project life cycle. You've now reached step 1.

Step 1: Have an idea (Actually, have several)

We know that you know how to do this. From here onwards, this book is full of blank sketchbook pages and exercises to help you through the design process. Use it as you see fit.

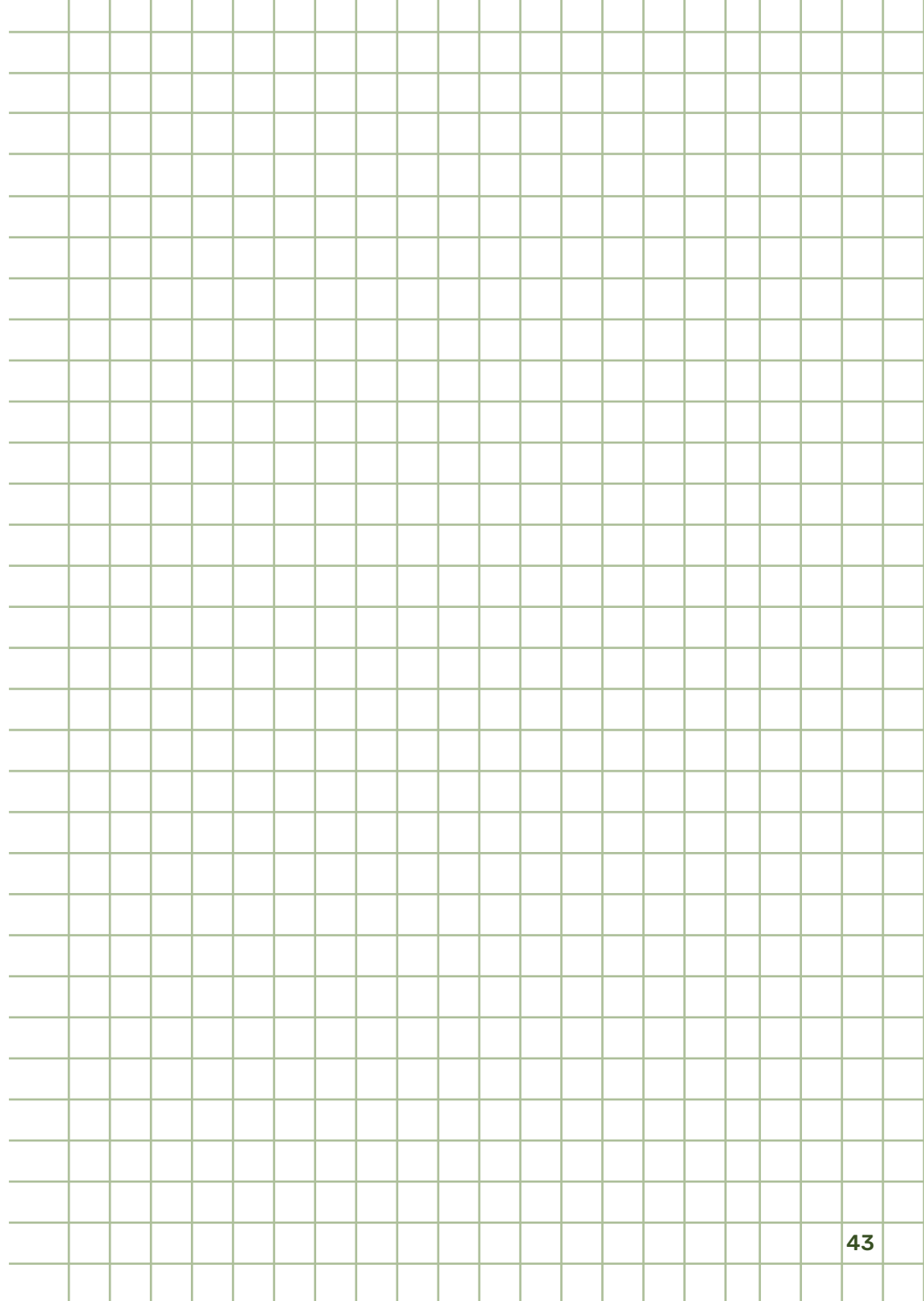
II *PAUSE*

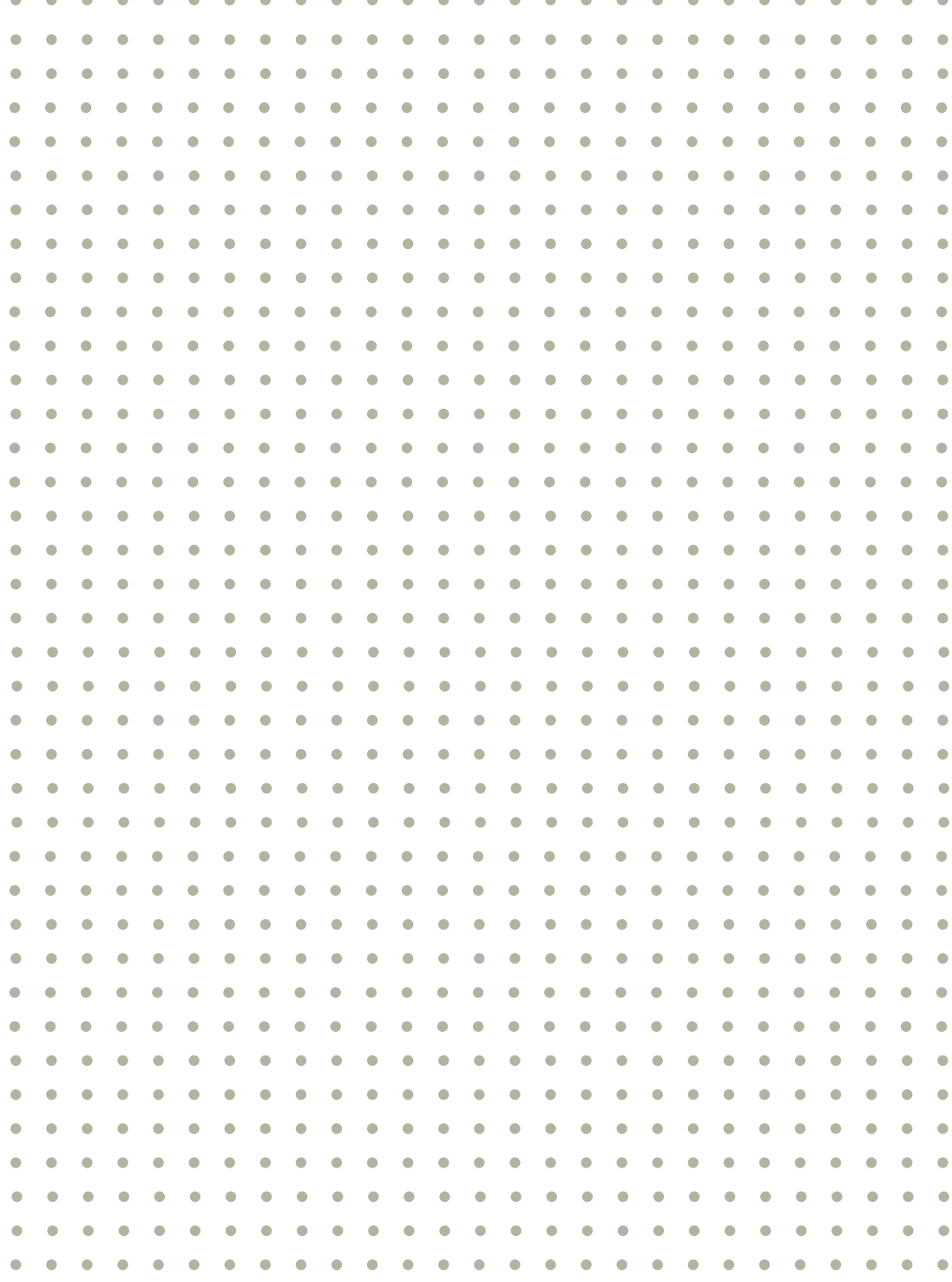
The Question

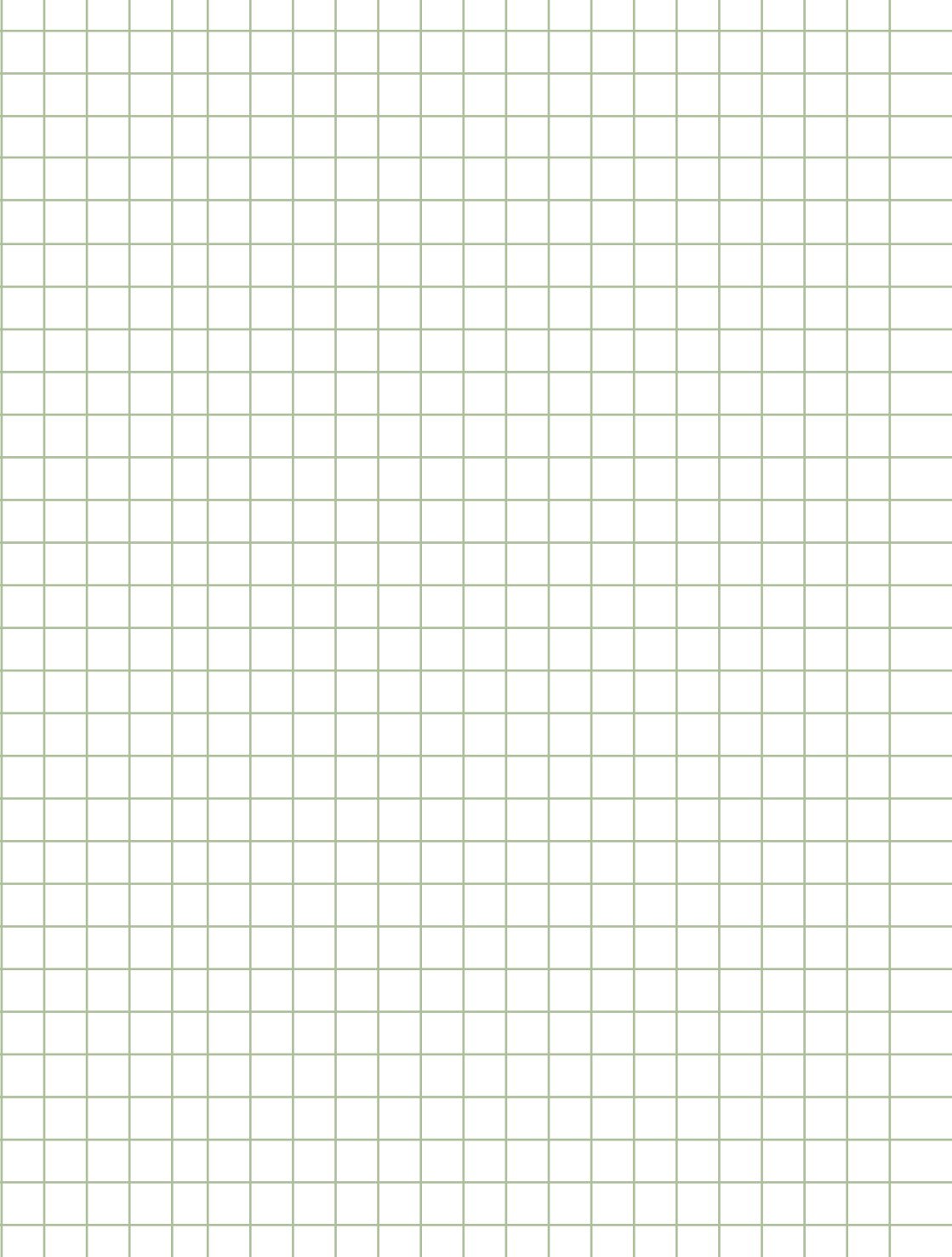
Your Reflection

II *PAUSE FOR THOUGHT*

Make time for passive time. Make space to follow your attention where it leads. It's not about looking for something, but just being in the world. Try wandering, lingering, loitering, meandering.







|| PAUSE

The Question

Your Reflection

|| PAUSE FOR THOUGHT

What will success look like to you?

How will you know when you have succeeded?

▶ PLAY

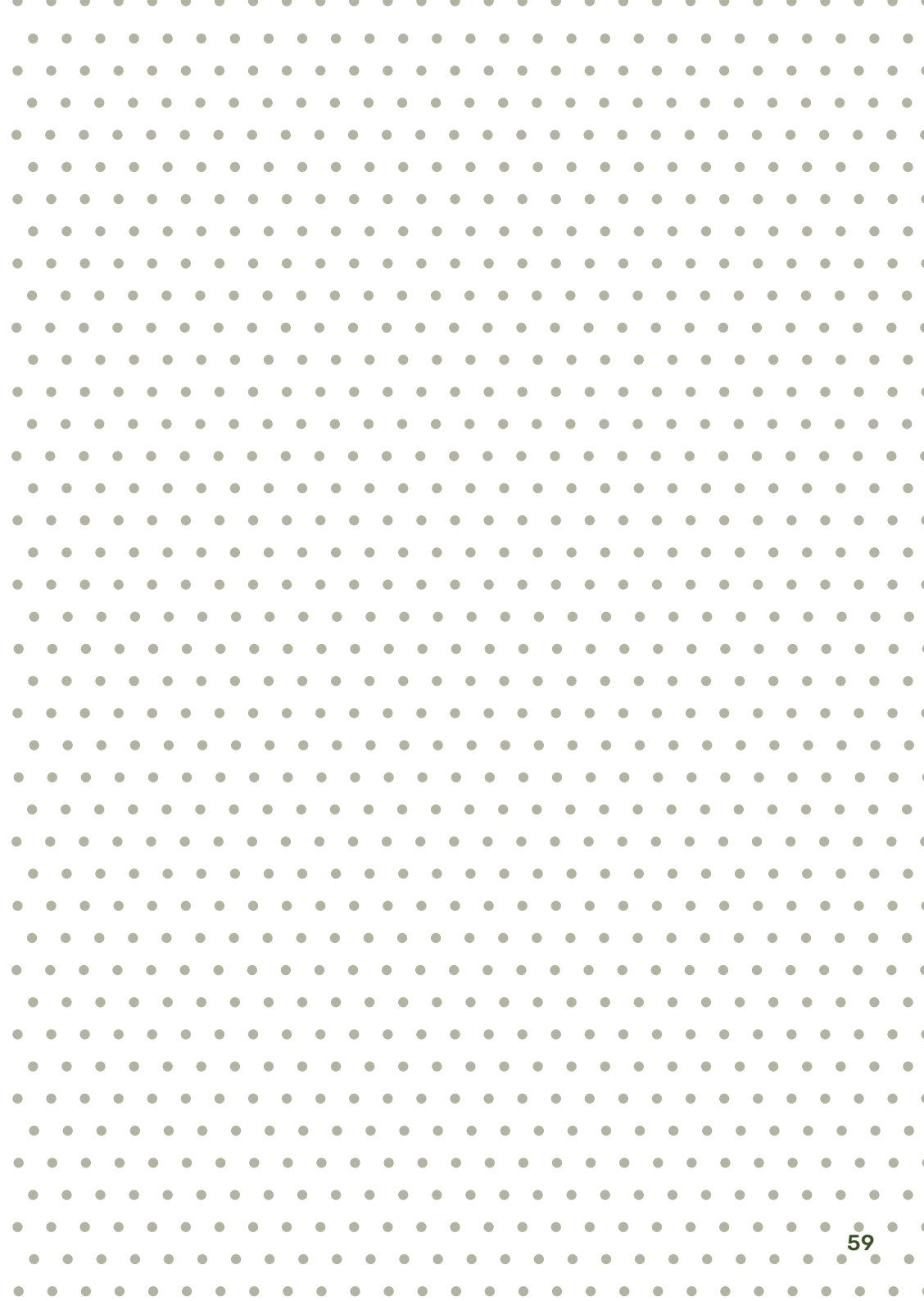
Step 2: Formulate and develop your idea

Now that you have your many wonderful ideas, it's time to start the process of narrowing them down.

Sometimes there is an obvious choice where team members all agree, but sometimes there isn't. If your group is struggling to decide, try shortlisting everyone's favourites and decide from there. It should be an open discussion where you all consider the pros and cons.

Remember – you don't have to abandon all your other ideas. There's always the possibility of combining or drawing inspiration from one idea into another.

Try operating like you're in a playground, not on a path. How does it feel? Where do you go differently?



II PAUSE

This is the first prompt to pause for an in-depth reflection on your journey so far...

This is to help develop your critical reflection, also known as Part B of your portfolio submission. Refer to the back of the book for in-depth guidance on your submission.

In this submission, you will be asked to reflect on:

Line of Inquiry/Process (on page 94)

Final Reflection (on page 134)

You have now reached:

Initial Research

Suggested Use

Find a quiet place where you feel comfortable. Turn on some music if that helps, and pour yourself some tea (or another drink of your choice). Take your time and let the questions guide your creative exploration. These are personal reflection notes – there are no right or wrong answers.

Use the following questions as a starting point, and don't feel pressured to answer every single one. These notes will serve as a valuable record of your creative journey and evolving thoughts.

II Are there any ideas you've been turning over that might be ready to fertilise into something new?

Part B: Initial Research

Key areas to reflect on:

Research

The aims and objectives for the project

Consider the relevance of collaboration in the professional world. For example: collaborative work by relevant artists, designers, or practitioners.

What are the aims and objectives of your project?

How do they relate to your practice and the broader context of your work?

**Have you explored any influential key figures or processes?
How have they impacted your work and ideas?**

**What is something that has influenced your practice and its
development? What has been the impact of these influences?**

**Did you have any key discoveries or new interests along the way?
Think material, process, or context led.**

**What is stopping you from reaching your aims and objectives
right now?**

Troubleshooting FAQ

/ Please Help Everything's Gone Wrong.

Here's some advice for common problems that may occur during your project work.

"I don't like group work, I don't want to do this."

Group work isn't easy – it takes practice to work effectively with others. This is why we're giving you this opportunity to learn how to do it in a supportive environment. Life and work after you studies will be mostly collaborative, it's an important skill to learn. Stick with it, the more you try the better you'll become, and hopefully the more you will enjoy it too.

"I don't feel like I have any say in what my group is doing."

The most useful approach to working collaboratively is establishing strengths. Not everyone will have the same skills; by taking ownership of different elements of the project you will need to listen to each other to work cohesively. If someone is hogging the mic, take it in turns to pass it around so everyone has an input.

"We've tried everything, but one of our group members won't show up and keeps letting us down."

Sometimes other things get in the way of being able to focus in sync with everyone else, it happens. Do what you can with those who are present, and see if you can find ways to be flexible at times when being together isn't possible – for example having an online space like Figma for out-of-hours collaboration.

"I'm scared / worried / I don't know what I'm doing."

Fear is a natural response to trying new things so don't beat yourself up over it. Try to talk with a tutor who will have the experience to help you make sense of the task at hand, and together you can make a plan to navigate through it.

"I can't show up to group things because of money / mental health / external factors. What should I do?"

First, speak to your project tutor or personal tutor for guidance on accessing student services for support. Secondly, could you suggest an alternative way to meet with your group? How about an online meeting? Turning up is sometimes the hardest part of the job, so try and make it easier for yourself if you can.

"I feel like we're stuck in a rut, our idea isn't going as planned"

Turn it on its side and try doing something differently. It's ok for your ideas to grow in a different direction than you originally planned. Follow a tangent or try some of the exercises on page 80 to challenge your thinking and get out of that rut.

"How are we supposed to get anything done when it's only taught once a week?"

You are supposed to meet your group regularly outside of taught sessions and tutorials. Managing your time on Unit X while juggling multiple other commitments is a skill to practice, especially if you are interested in developing a career in the creative field. If you are struggling, use the planner at the start of this book to help you schedule your time, including other commitments. Outline what you need to prioritise with your deadlines and work backwards to ensure you make the time to work as a team.

"I'm stressed all the time."

Some stress is normal, but it is not normal to be stressed all the time. Please make some time to look after yourself, and remember there are people there to support you. Reach out to your team – is everyone sticking to their part of the agreement? Speak to your tutor or raise it in your next tutorial to discuss.

"I'm frustrated with my group members. I don't understand why they're doing what they're doing."

Try looking at it from someone else's point of view. Have a read about the *'Six Thinking Hats'* which might give you some inspiration to tackle your frustration.



Step 3: Find your resources

This step can feel obvious, but it's essential to take some extra time and care to consider your materials before making your final work.

Here are some examples of questions you might want to answer as a group to make sure your work is as ethical and sustainable as possible.

What resources do we need?

Are we using them responsibly and respectfully?

Where are we sourcing them?

Where will any leftovers or offcuts go?

Are we having to compromise for the sake of time or budget?

Don't feel bad if the answer is yes. It's important to be aware of your shortcomings so that you can improve next time.

What tools do we need to use?

Who will be responsible for looking after them?

What software might we need to use? Do we have the skills to use it?

Is it the right tool for the job?

If you're unsure about this, perhaps its time to do further research. You could have a look at tutorials or forums online, or ask technical staff if your work would be possible in one of the workshops.

Do we have permission to use this?

This goes for any resource, especially digital ones. Make sure you're not committing copyright theft, but get permission from any person visible in photographs, film, or found archival material. Speak to your tutor if there are specific licensing considerations for your project

Feeling Uninspired?

Try answering these questions as a group next time you meet up and talk about your work. You could write down your answers or cut out the questions to use as flashcards.

Who does our work benefit?

What's stopping us?

How long will this last?

How do we find common ground?

Where else can we learn from?

How long is our supply chain?

How do we get everyone on board?

What can we do to help?

What if it all goes right?

How can we make new work from traditional practices?

How can we work to break down barriers together?

What could reaching out look like?

How do we handle the subject sensitively?

What helps us to grow?

What if we already have the solution?

How could we make our work kinder?

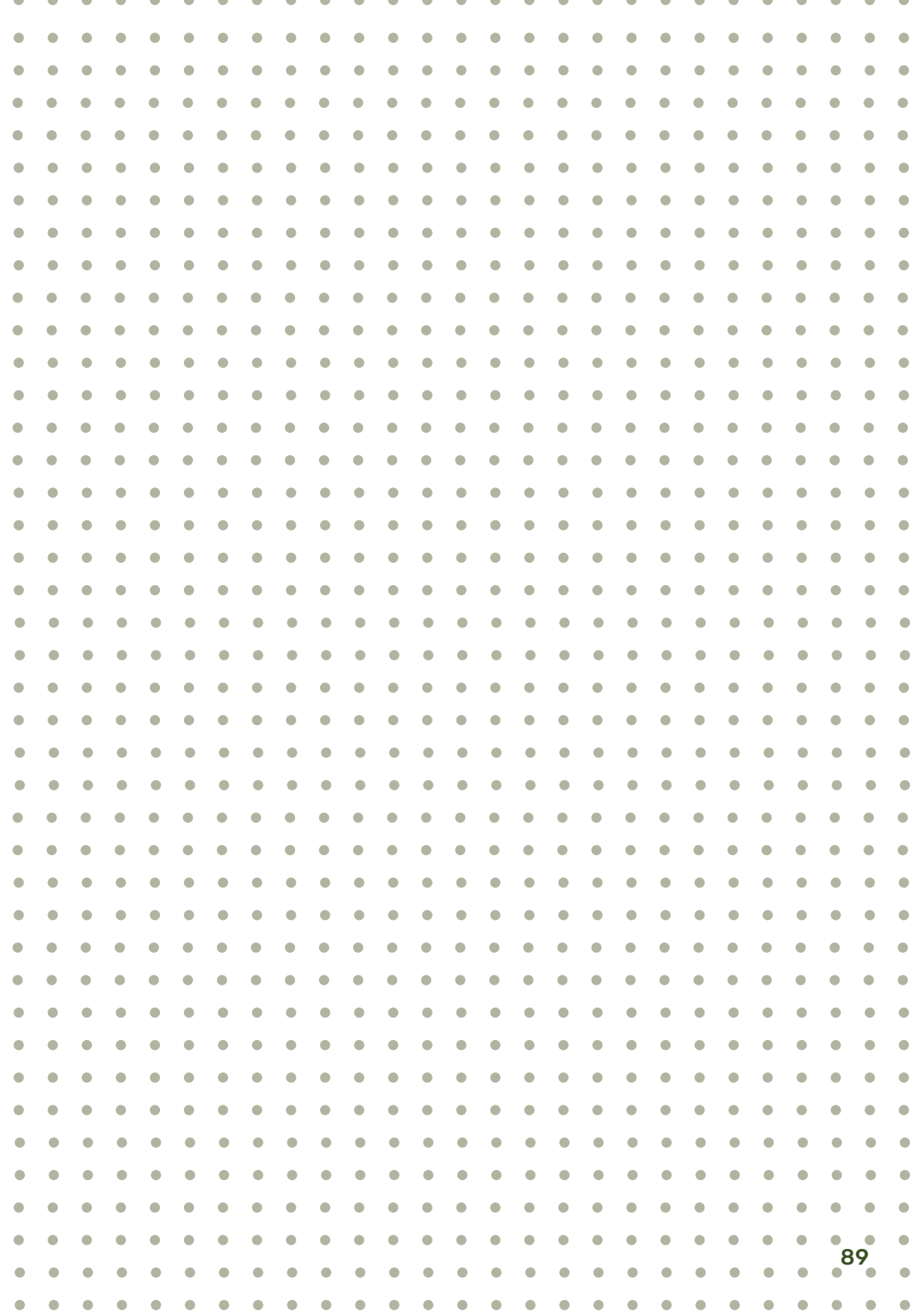
|| PAUSE

The Question

Your Reflection

|| PAUSE FOR THOUGHT

Remember project work is an iterative process, and you will be going back and forth between steps 1 – 3 as you begin to create the work.



II PAUSE

This is the second place to pause for an in-depth reflection on your journey so far...

This is to help develop your critical reflection, also known as Part B of your portfolio submission. Refer to the back of the book for in-depth details and guidance on your submission.

In this submission, you will be asked to reflect on:

Initial Research (on page 66)

Final Reflection (on page 134)

You are now at:

Line of Inquiry/Process

Suggested Use

Find a quiet place where you feel comfortable. Turn on some music if that helps, and pour yourself some tea (or another drink of your choice). Take your time and let the questions guide your creative exploration. These are personal reflection notes – there are no right or wrong answers.

Part B: Line of Inquiry / Process

Key areas to reflect on:

Cross-disciplinary practice and methods you've undertaken as part of the project.

Consider the importance of collaboration when developing your practice and work.

What are the collaborative aspects of the work you have undertaken so far?

What have you learned from this collaboration?

How has collaboration impacted your aims for the project?

How has collaboration impacted your methodology? Was there anything particularly interesting or unexpected?

Identify and discuss the key developments of your project – have you learned a specific skill, process, or developed a new approach?

What creative processes have you undertaken that you intend to develop in your project and wider practice?

Why? What interests you about these processes?

How does this develop your understanding and appreciation of the context for your work?

▶ **PLAY**

Step 4: Create the work

Time to put together your final piece! You're probably raring to go by now, but remember to document your work as you go – notes, photos, and time lapse videos are all a great way to keep this process in mind for reflection later.

During this stage, check with your tutor for extra considerations about showing your work in the Open Studios.

Use your reflective answers to formulate a plan of action. What do you need to do to complete the project?

What additional research do I need to support and underpin my learning?

Consider time management, exploring new technology, or furthering your contextual research and knowledge.

II PAUSE

Here's some space for notes from your formative crit.

You will have the opportunity to pause your work as you take part in formative crits. These are to help you get other perspectives whilst you are developing your work.

Note down any comments or ideas you get from taking part in the formative crit.

II PAUSE

The Question

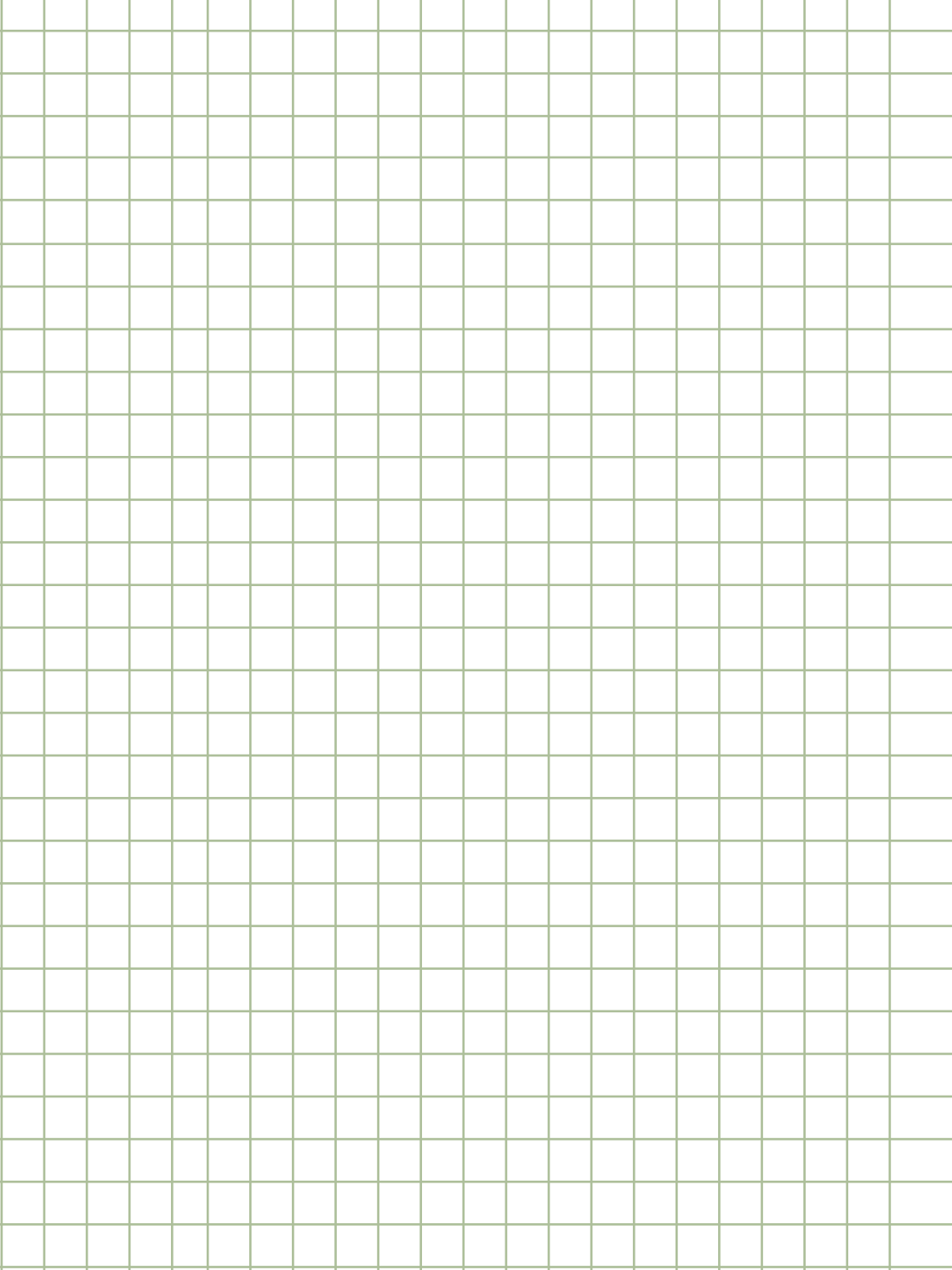
Your Reflection

The Question	Your Reflection

II PAUSE FOR THOUGHT

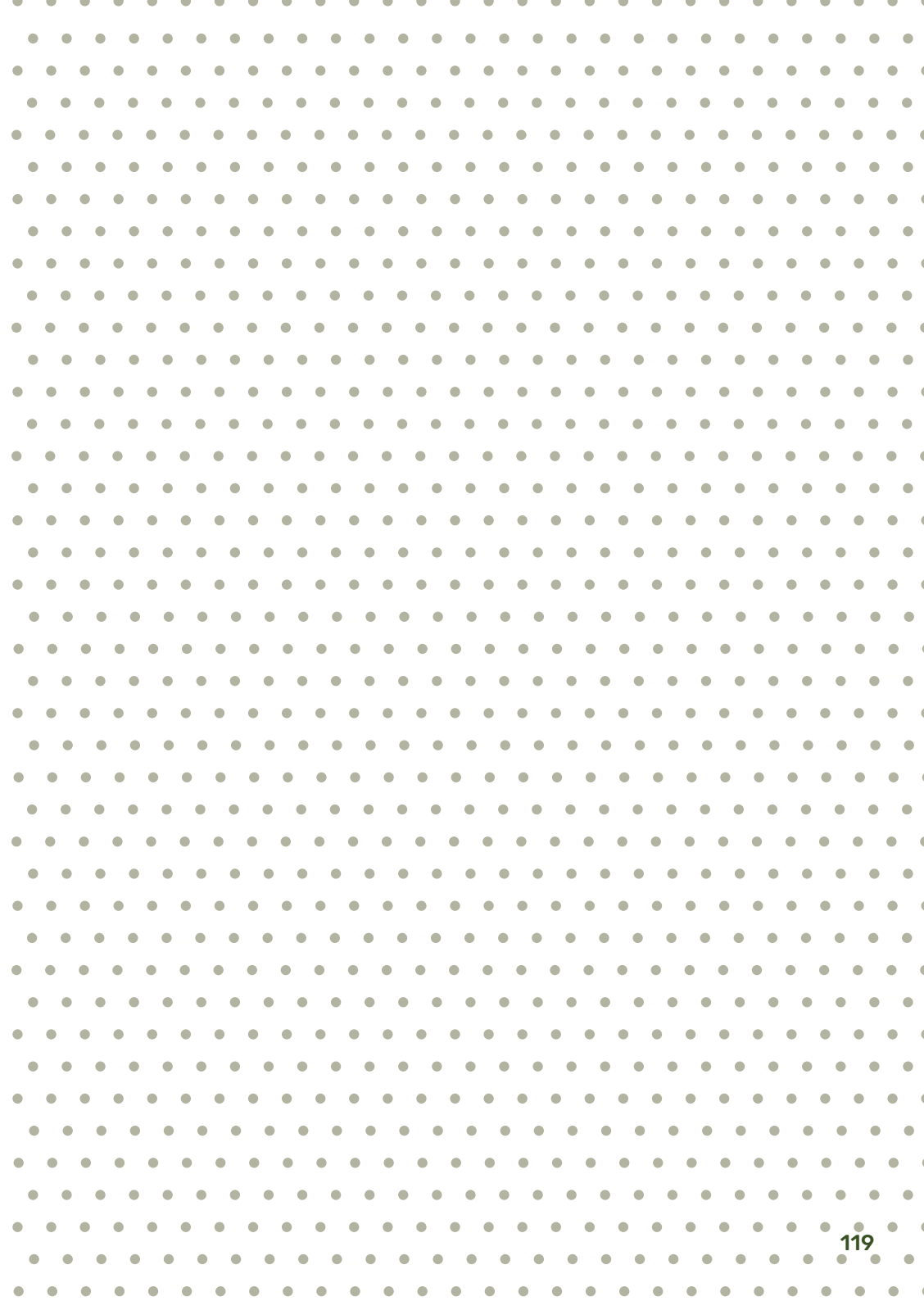
Stuck? Try:

Working backwards. Finding a new perspective. Looking for patterns. Tearing it apart. Gluing it back together. Talking it out. Drawing a terrible diagram. Stepping away. Iterating. Elaborating. Asking for clarification.



|| PAUSE FOR THOUGHT

We don't want to take you out of the action (making the work), but are you pausing to reflect on what you are doing enough?



Do you need to touch grass?

Have a break?

Take a nap?

Go do it, have a break.

▶ **PLAY**

Step 5: Show the work

You've had an idea, you've developed it and worked at it, now it's time to show it to the world! How will it work? Will it be ready in time?

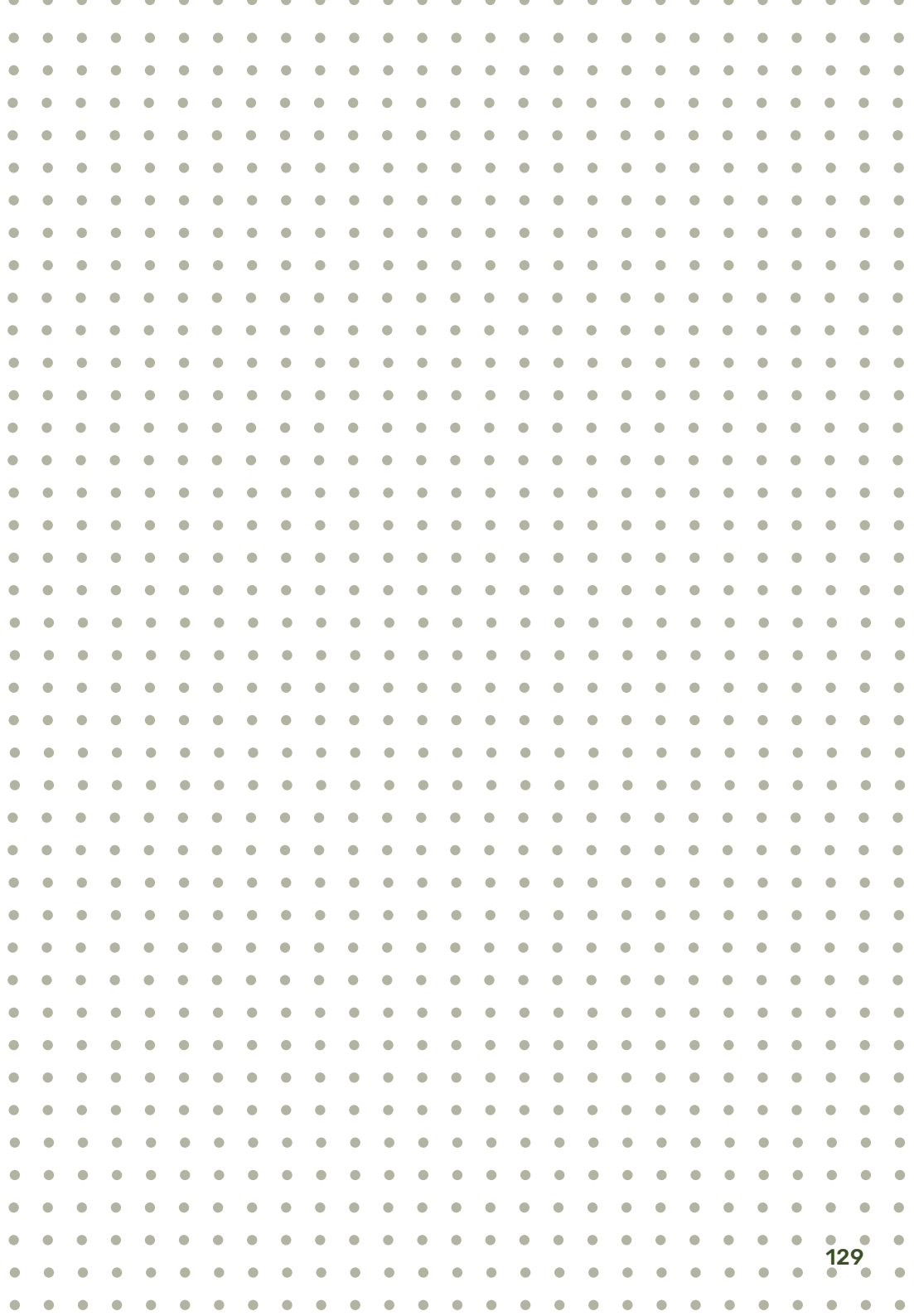
These are the questions you should be discussing with your team in the weeks leading up to the Unit X Open Studios event. It's your opportunity to show off the work you have been developing in response to your project brief.

Open Studios

Save the date: 3rd April 2025

The studios and Vertical Gallery in the Lowry building will open for a day of showcasing your final work in presentations, critiques, screenings, and exhibition spaces.

Open Studios will be organised by the Unit X Team and your Project Leads. More information about this one day celebration of your work will be released nearer to the event.



II PAUSE

This is your final prompt to pause for an in-depth reflection on your journey.

The good news is that by using the in-depth reflection pages throughout this book, you have already completed the sections about:

Initial Research (on page 66)

Line of Inquiry/Process (on page 94)

It is now time for your:

Final Reflection

Suggested Use

At this stage you might prefer to write up your reflection on the computer – it makes it easier to slot into your digital hand-in. If you'd rather not, you could outline your ideas on paper and scan them in using the tip on our very first Pause page.

As always, find a quiet place where you feel comfortable. Take your time to look back on your final work and the module as a whole, and use your notes from throughout this book to inform your final reflections.

Question Bank

What did you discover while working on this project?

How has this project informed your personal practice and wider understanding of the field?

How does this project relate to your practice and the broader context of your work?

What were your expectations going into this module?
What has changed since?

Reflect on your engagement with each aspect of the module – from initial research to final outcome. What part stands out to you the most?

How well did you communicate with your peers? What form did this communication take?

Reflect on showing your work - was it stressful, scary, or exhilarating?

How was the setup process? Did everything go smoothly?

How was your work received?

What are your strengths and weaknesses?

What were the key things you learned during this module?

What could you improve on next time?

What were your key motivations throughout this module? How do they relate to your practice and future ambitions?

**Reflective practice is
“a dialogue of
thinking and doing
through which I
become more skilful.”**

*Schön, D. (1983) The Reflective Practitioner: How Professionals
Think in Action. New York: Basic Books Inc., 1983*

Assessment

A learning journey.

Welcome to the final stage of Unit X

You've reached a crucial milestone in your journey. The following pages guide you through your final submission and assessment process. Take your time to carefully review each section to ensure a comprehensive submission.

Understanding your summative assessment

The summative assessment for Unit X represents the culmination of your learning journey. Throughout this module, you've engaged in an iterative creative process – experimenting with ideas, discussing them with tutors and peers, and refining your work based on collaborative feedback. This ongoing dialogue forms the 'formative assessment' component of your learning experience.

Now is the perfect time to:

- Review your accumulated notes and feedback
- Reflect on your creative development
- Consider how discussions shaped your work
- Document your learning progression

Remember that learning through reflection is a vital skill that extends far beyond this module.

Assessment Submission

Portfolio Submission

You will submit a portfolio of work via Moodle as a single PDF file. There are 2 parts to this portfolio:

Part A and Part B:

Part A

Part A is a documented journey through your project, showing your creative process in response to the brief, your research, then development and the final presentation of your work.

Part B

Part B is a written critical reflection that should evidence your aims, specific objectives, creative process, methodology, and collaborative practice throughout Unit X.

Keep the learning outcomes (on the page opposite) in mind as you put together your submission, and use the checklist below before you hit upload.

- Does your work meet the learning outcomes? Have you reflected on all of them to the best of your abilities?
- Have you spell checked any typed work – from your portfolio captions to your critical reflection? Does it all still make sense?
- Is your PDF file a size that is reasonable enough to upload?
- Is Part A no more than 30 pages?
- Is Part B within the total word count?

Level 5

**Submission Date:
Tuesday 6th May 2025
by 21:00**

Learning Outcomes

- 1 Demonstrate creative responses through a body of work related to project choices
- 2 Evidence the ability to work within unfamiliar contexts
- 3 Articulate and effect practice through collaboration
- 4 Demonstrate an understanding of interdisciplinary perspectives and the professional world
- 5 Present outcomes to an informed audience in an appropriate format

Level 4

**Submission Date:
Friday 16th May 2025
by 21:00**

Learning Outcomes

- 1 Generate a body of work in response to a given brief
- 2 Demonstrate the development of personal practice
- 3 Identify skills and attributes for effective collaboration
- 4 Present outcomes and articulate ideas to a peer audience

Portfolio Submission Part A:

Documented Journey

Part A is a documented journey through your project, showing your creative process in response to research, development, and your final presentation of work. This should be no more than 30 pages.

Talk with your project tutor for more information on specific requirements for your project brief. They will also direct you to embed links to any supporting content as required.

Use the space below to make notes of all the elements you need to include for Part A.

Portfolio Submission Part B:

Critical Reflection

Part B is a written reflection that sits alongside part A. The total word count is 1500 words.

Your critical reflection should evidence your aims and objectives, and reflect on your process, methodology, and collaborative practice throughout Unit X. The reflection should support your portfolio of work, underpinning your development and citing relevant sources.

This might include reflections on your collaborative process, documentation of events, talks, workshops, and other activities that you have been part of.

It will act as a reference tool for your tutors that helps to highlight your specific creative input. It must be clear, concise, and informative. The document should demonstrate your working process and articulate what you have learned from the experience.

There are 3 sections to your critical reflection, each should be approximately 500 words:

Initial Research

Line of Inquiry/Process

Final Reflection

Bringing Your Critical Reflection Together

Workshop by Study Skills

This workshop will consider the role and purpose of reflection in your practice. Using both models and your creativity, it will identify the best ways to investigate the creative process to gain a deeper understanding of your own practice. It will also explore how to present such reflections at the level of academic writing and how to enrich your practice by exploring connections between your project, other practitioners, and academic experts.

15:00, Thursday 10th April. Lowry Lecture Theatre 4.03. Open to all.

Level 4 Unit X Marking Matrix

All marks are subject to moderation and confirmation at exam board

Learning Outcomes	Exceptional 100 – 95	Excellent 90, 85, 78, 75, 72	Very Good 68, 65, 62
<p>1: Generate a body of work in response to a given brief, environment or situation.</p> <p><i>Criteria: The student has produced, in response to a given brief, work that provides evidence of...</i></p>	You have produced work in response to the brief that provides evidence of substantial engagement resulting in a body of work that critically engages with professional practice.	You have produced work in response to the brief that provides evidence of substantial effort, resulting in a body of work that reflects professional practice.	You have produced work in response to the brief that provides evidence of an acceptable level of effort and thoroughly resolved concepts.
<p>2: Demonstrate the development of personal practice.</p> <p><i>Criteria: The student, in the development of their personal practice has identified and demonstrated...</i></p>	The evidence in your portfolio shows clear understanding and refined articulation of your approach to the development of your personal practice.	The evidence in your portfolio shows an informed and selective approach to the development of your personal practice.	The evidence in your portfolio shows an appropriate and rigorous approach to the development of your personal practice.
<p>3: Identify skills and attributes for effective collaboration.</p> <p><i>Criteria: The student has, in the collaborative aspects of the project, presented evidence of...</i></p>	There is clear, sustained, and substantial evidence of contributing leadership and direction in extension beyond defined activities within this module submission.	There is clear evidence of significant contribution to the group, and extension beyond defined activities / project requirements	There is evidence of a strong contribution to the group and extension beyond defined activities / project requirements.
<p>4: Present outcomes and articulate ideas to a peer audience.</p> <p><i>Criteria: The student presented outcomes and ideas to a peer audience</i></p>	You have presented outcomes and ideas to a peer audience in a considered and articulate manner, using a defined range of media and approaches.	You have presented outcomes and ideas to a peer audience fluently, using a defined range of media and approaches.	You have presented outcomes and ideas to a peer audience convincingly, using a defined range of media and approaches.

Good 58, 55, 52	Pass 48, 45, 42	Marginal Fail 38, 35, 32	Clear Fail 28, 25, 22	Very Poor 18 – 2
You have produced work in response to the brief that provides evidence of an acceptable level of effort and thoughtful resolution.	You have produced work in response to the brief that provides evidence of acceptable effort and resolution.	You have produced work in response to the brief that provides evidence of limited effort or resolution.	You have produced work in response to the brief that provides evidence of insufficient effort or resolution.	Your submission provides little or no effort or resolution.
The evidence in your portfolio shows an appropriate understanding and applied approach to the development of your personal practice.	The evidence in your portfolio shows identification of an appropriate and satisfactory approach to the development of your personal practice.	The evidence in your portfolio shows a limited approach to the development of your personal practice.	The evidence in your portfolio shows an inadequate approach to the development of your personal practice.	The evidence in your portfolio shows an unrealistic and / or minimal approach to the development of your personal practice.
There is evidence of a consistent contribution to the group and the defined activities / project requirements.	There is sufficient evidence of contribution to the group and the defined activities / project requirements.	The submission shows inconsistent or incomplete contribution to the group and the defined activities / project requirements.	The submission shows inconsistent and incomplete contribution to the group and the defined activities / project requirements.	The submission shows a minimal / negative contribution to the group and the defined activities / project requirements.
You have presented outcomes and ideas to a peer audience confidently, using a defined range of media and approaches.	You have presented outcomes and ideas to a peer audience appropriately, using a defined range of media and approaches.	You have presented outcomes and ideas to a peer audience with a lack of clarity or confusion, using a defined range of media and approaches.	You have presented outcomes and ideas to a peer audience with little clarity and in a confusing manner.	You have presented outcomes and ideas to a peer audience in an unstructured and uninformed manner.

Level 5 Unit X Marking Matrix

All marks are subject to moderation and confirmation at exam board

Learning Outcomes	Exceptional 100 – 95	Excellent 90, 85, 78, 75, 72	Very Good 68, 65, 62
1: Demonstrate creative responses through a body of work related to project choices. <i>Criteria: The student has produced a response to their chosen project that provides evidence of...</i>	Substantial engagement resulting in a body of work that demonstrates creative insight through thorough documentation and critical evaluation.	A substantial body of work that demonstrates highly creative responses, excellent documentation, and meticulous evaluation.	A thoroughly resolved body of work that demonstrates and documents creative responses to rigorously evaluated concepts.
2: Evidence the ability to work within unfamiliar contexts. <i>Criteria: The student has, in response to new challenges and unfamiliar contexts, demonstrated...</i>	A clear, thorough and fluently articulated understanding of your personal and professional approach to the unfamiliar.	A confident and clearly articulated personal approach to engagement with the unfamiliar.	An appropriate and practical approach to your engagement with the unfamiliar.
3: Articulate and effect practice through collaboration. <i>Criteria: The student has, in the collaborative aspects of the project, presented evidence of...</i>	Significant leadership and direction beyond defined activities.	Significant leadership and extension of contribution beyond defined activities.	Ability to exercise leadership, to make an effective contribution as needed to achieve goals.
4: Demonstrate an understanding of interdisciplinary perspectives and the professional world. <i>Criteria: The student has demonstrated their understanding of interdisciplinary perspectives in the professional world...</i>	Evaluating the impact of the professional context for your work and making recommendations.	Evaluating the impact of the professional context for your work and drawing conclusions.	With confidence, addressing the professional context for your work.
5: Present outcomes to an informed audience in an appropriate form. <i>Criteria: The student presented their ideas and proposals to an informed audience in a manner that demonstrates...</i>	You have demonstrated fluency and authority in the material presented, with the use of an appropriate range of strategies and media.	You have demonstrated conviction and authority in the material presented, with the use of a range of strategies and media.	You have demonstrated an effective and informed communication of material presented using a range of strategies and media.

Good 58, 55, 52	Pass 48, 45, 42	Marginal Fail 38, 35, 32	Clear Fail 28, 25, 22	Very Poor 18 – 2
Responses developed through thorough investigation, documentation, and evaluation of your process.	Responses that demonstrate development and reflection on strengths or weaknesses in relation to process.	Partial documentation and identification of strengths or weaknesses in relation to process.	Limited attempt to document and identify strengths or weaknesses in relation to process.	Little or no attempt to document or identify strengths or weaknesses in relation to process.
A clearly articulated approach to engage with the unfamiliar.	An articulated understanding and willingness to engage with the unfamiliar.	A limited range of opportunities explored in order to engage with the unfamiliar.	A limited adaptability and flawed approach to the unfamiliar.	A lack of adaptability and an unfeasible approach to the unfamiliar.
An effective contribution and ability to identify strengths and weaknesses for collaboration.	A positive contribution and ability to identify personal strengths and weaknesses in collaboration.	A partial contribution to collaboration.	Insufficient or limited contribution to collaboration.	Little or no contribution to collaboration.
With identification and analysis of the professional context for your work.	Through identification of the professional context for your work.	With partial identification of the professional context for your work.	With little identification of the professional context for your work.	With little or no identification or understanding of the professional context for your work.
You have demonstrated clarity and confidence in the material presented using a range of strategies and media.	You have demonstrated a clarity of communication using a range of strategies and media.	There is an insufficient or confused content delivered with a limited range of strategies or media.	There is an insufficient and confused understanding of material and poor preparation.	There is no clarity or understanding of material and inadequate use of appropriate strategies or media.

Self Assessment

Unit X is about outwards facing collaboration and exploring the benefits of working with partners on live projects. This type of 'career learning' helps build your professional skills. Which of the following would you feel confident about adding to your CV?

- | | |
|--|--|
| <input type="checkbox"/> Teamwork | <input type="checkbox"/> Collaboration |
| <input type="checkbox"/> Communication | <input type="checkbox"/> Problem Solving |
| <input type="checkbox"/> Professionalism | <input type="checkbox"/> Organisation |
| <input type="checkbox"/> Leadership | <input type="checkbox"/> Self Belief |
| <input type="checkbox"/> Negotiation | <input type="checkbox"/> Time Keeping |
| <input type="checkbox"/> Pitching | <input type="checkbox"/> Creative Thinking |

Within Unit X we hope to grow your 'graduate attributes'. Please rank how confident you feel about the following 6 statements (and consider adding them to your CV).

<p>Digital Skills I am able to use digital tools to create and present my work.</p> <p>not at all confident very confident</p>	<p>Connection I am able to collaborate with others to share skills and develop awareness of my discipline in a wider context.</p> <p>not at all confident very confident</p>
<p>Interpersonal Skills I can communicate confidently demonstrating clarity, empathy, and listening skills.</p> <p>not at all confident very confident</p>	<p>Autonomy I can demonstrate initiative, be proactive, and reflect critically in response to opportunities and challenges.</p> <p>not at all confident very confident</p>
<p>Sustainability I can recognise the interplay of environment, social and economic systems that may challenge assumptions and norms of creative practice.</p> <p>not at all confident very confident</p>	<p>Enterprising I can solve problems using design methods and innovative approaches that generate creative insights into real world opportunities and challenges.</p> <p>not at all confident very confident</p>

Have Your Say

In the end of module survey

What's the point?

We know filling out another survey probably isn't how you want to spend your time, but here's the deal - your honest feedback can actually make a difference.

Think about those breakthrough moments in this module when everything clicked, and also those times when things were harder to follow. This is your chance to tell us what really worked for you and what needs to be clearer.

We're not looking for an essay - just your real thoughts, both positive and negative. Maybe that interactive activity helped you grasp a tough concept, or perhaps some content needed more explanation?

A few minutes of your time means we can keep the good stuff and improve the rest, making sure future students can learn effectively and access the content easily.

The end of module survey will appear on Moodle on Monday 31st March and will close on the 6th of April.



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