



DEPARTMENT OF MEDIA ARTS

**POSTGRADUATE TAUGHT
STUDENT HANDBOOK**

**MA DOCUMENTARY
BY PRACTICE**

2019/2020

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Department of Media Arts
Royal Holloway, University of London
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Disclaimer

This document was published in September 2018 and was correct at that time. The department* reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

* Please note, the term 'department' is used to refer to 'departments', 'Centres and 'Schools'. Students on joint or combined degree programmes will receive two departmental handbooks.

An electronic copy of this handbook can be found on the departmental website where it will be possible to follow the hyperlinks to relevant webpages.

<https://www.royalholloway.ac.uk/mediaarts/informationforcurrentstudents/home.aspx>

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1 Introduction to your department

1.1 Welcome

Welcome to Royal Holloway. Royal Holloway, University of London (hereafter 'the College') is one of the UK's leading research-intensive universities, with nineteen academic departments spanning the arts and humanities, social sciences and sciences.

Welcome to the Department of Media Arts. We would like to extend a warm welcome to all our new students and to all students returning to us. To those new students, we hope that you will soon feel at home.

Media Arts continues to grow steadily, with more facilities and new staff as well as new students this year. Working as a team we will strive to develop a creative and supportive working environment. Within the framework of the Media Arts programme you will be able to develop your potential, but this will require commitment, determination and inspiration.

This Student Handbook is intended to help you understand the organisational structure of the Media Arts programme, and locate the various buildings and facilities which make up the Department of Media Arts.

The Student Handbook is one way of providing information, which we hope will be helpful. The information in it is updated for each New Year, and aims to provide accurate information about the programme and its rules and procedures. If you have any suggestions for ways in which we might improve this handbook or our other mechanisms for communicating with you, please tell your personal advisor, or any other member of staff.

This is an exciting and dynamic time for Documentary Practice. In recent years there has been a renaissance in documentary, seeing huge developments in both technology and form. Film makers are exploring and expanding the notion of what documentary is and can be, across a variety of media platforms. Their films are being seen across a range of media from the cinema and broadcast television to fine art galleries and the internet

Royal Holloway offers a range of approaches to documentary through rigorous research and intellectual enquiry. Giving reign to curiosity is paramount as are new ways of 'looking' at the world. The University has one of the highest employability rates in the UK Universities and the Documentary by Practice MA is one of the few practical postgraduate courses that engages with a new culture of Documentary.

With access to the latest digital recording and editing equipment, and covering areas from authorship to authenticity, this course will offer an in-depth programme of creative production, taking the student from project development through to commissioning, composition and exhibition.

The majority of our projects are practice based. We provide excellent tuition in a range of documentary filmmaking techniques using the latest professional sound and camera equipment. The course also provides a creative and dynamic environment for students to find their own voice and to experiment with various documentary technologies and methods.

There is a component which examines the key aspects of documentary producing. Students graduate with a foundation of knowledge about the marketplace and industry links to help them finance to fund their first commission.

On graduating, students will have the essential skills for working in all aspects of documentary practice. Graduates from the course have gone on to careers in television, filmmaking, journalism, curating festivals, web, publishing, advertising and many others.

Victoria Mapplebeck, Helen Littleboy and Marc Isaacs who teach on the course, are all practicing Directors and Producers working in the UK and abroad. In addition, there will be lectures and seminars from a range of visiting Directors and commissioners.

Students from the course have had their course work screened at festivals such as The Sheffield International Documentary Film Festival, International Film Festival Amsterdam, The Chichester Film Festival, Docupolis in Barcelona, Doclands Festival, Dublin, Berlinale Talent Campus, Rushes Soho Shorts Film Festival, Portobello Film Festival, Paris Cinéma du Réel, Leipzig, Rotterdam.

These graduates have been nominated for and won many awards including, Exposures Student Film Festival, The Next Frame festival, *The One World Broadcasting Trust Award* and *The Jerwood First Cuts Documentary*. The latter is the most prestigious award of excellence in documentary film making amongst students of the UK's film and television schools.

1.2 How to find us: The Department

The Department of Media Arts is located on two sites. The academic and administrative offices can be found in the Arts Building. This can be found on the [College campus map](#) as building 16. The technical facilities can be found in the Media Arts Centre, which comprises the Williams Building and adjacent TV Studio. This can be found on the [College campus map](#) as building 11.

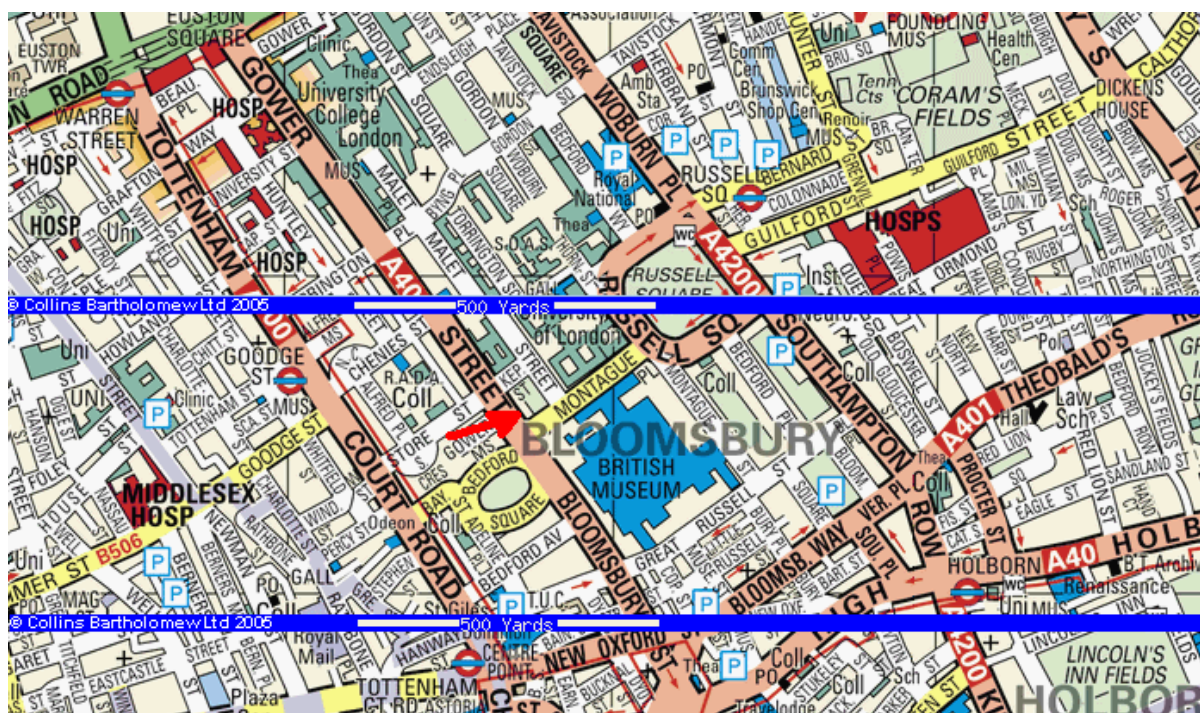
Bedford Square WC1

All the teaching, except for technical workshops, will be in 11 Bedford Square. The building is located on the North/East side of Bedford Square, on the corner of Montague Place and Gower Street. The entrance is in Montague Place. The nearest underground stations are Russell Square, Goodge St and Tottenham Court Rd.

There is a common room for students in Bedford Square and a kitchen. There are also photocopying facilities (by arrangement with the Course Director).

There is a computer room where you may print out material. Should you need to use a room for casting or a meeting please contact the Bedford Square Administrator: BedfordSquare@royalholloway.ac.uk

Map of Bedford Square WC1



1.4 How to find us: the staff

Staff Contact Details.

	Name/Email	Telephone	Location
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Head of Department:	Jonathan Powell jonathan.l.powell@royalholloway.ac.uk	01784 414335	AG14
Academic Staff: Arts Building	James Bennett James.bennett@royalholloway.ac.uk	01784 443940	
	Daniela Berghahn Daniela.berghan@royalholloway.ac.uk	01784 443838	AG21
	Manishita Dass Manishita.dass@royalholloway.ac.uk	01784 444034	AG4
	Rhys Davis Rhys.davis@royalholloway.ac.uk	01784 414110	AG10
	Mike Dormer Mike.dormer@royalholloway.ac.uk	01784 414684	AG22
	John Ellis John.ellis@royalholloway.ac.uk	01784 443831	AG16
	Adam Ganz Adam.ganz@royalholloway.ac.uk	01784 443147	AG20
	George Guo George.guo@royalholloway.ac.uk	01784 276216	AFo4
	Nick Hall Nick.hall@royalholloway.ac.uk	01784 276216	AG9
	John Hill John.hill@royalholloway.ac.uk	01784 414684	AFo8
	Chris Hogg Chris.hogg@rhul.ac.uk	01784443832	AG12
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	Mervyn Watson	01784444232	AFo4
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Helpdesk Staff:	Jackie Marty Senior Helpdesk Officer jackie.marty@royalholloway.ac.uk	01784 443916	G15
Tech Support Staff: Williams Building	Keith Buckman keith.buckman@royalholloway.ac.uk	01784 443269	Wo-13
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	Sarah Peacock sarah.peacock@royalholloway.ac.uk	01784 414461	Wo-18
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	Dale Gent dale.gent@rhul.ac.uk	TBC	TBC
	Matthew McGuinness matthew.mcguinness@rhul.ac.uk	TBC	TBC

1.5 How to find us: The Departmental office

The Department Office is located in the Arts Building, room G15.

1.6 Staff research interests

[https://pure.royalholloway.ac.uk/portal/en/organisations/department-of-media-arts\(98b6ceda-133d-4f03-8df1-fb0423a663b6\)/persons.html?filter=current](https://pure.royalholloway.ac.uk/portal/en/organisations/department-of-media-arts(98b6ceda-133d-4f03-8df1-fb0423a663b6)/persons.html?filter=current)

2 Support and advice

2.1 Student Charter

The College aims to bring all students into a close, harmonious relationship with each other and with the wider community. The **Student Charter** outlines how you can support the College in achieving these goals and also seeks to encourage you to act as an effective ambassador for the College, during your time as a student and later as part of the College's alumni

This Charter is not intended to constitute a binding agreement but is offered as a framework of aspirations, designed to be of benefit primarily to you as a student and to underpin the College's aim of ensuring that you have a highly enjoyable and rewarding experience during the course of your degree.

2.2 PGT Degree Regulations

The **Postgraduate Taught Regulations** set out the various standards that shape the regulatory framework of your Postgraduate Taught degree with the College. These include a variety of essential information, ranging from admissions to academic progression and examination. Some frequently used elements of the regulations are covered in this handbook.

2.3 Support within your department

Your first point of reference for advice within the Department is your Personal Adviser or Jackie Marty, Senior Helpdesk Officer. Inevitably, problems will sometimes arise that Jackie is not qualified to deal with. The College offers a high level of student welfare support which, includes a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of student wellbeing, financial, career and other advice. There is also an NHS GP practice (the Health Centre) on campus located in Founder's East. Further details of each service can be found on the College web on the [Student Welfare](#) page: <https://www.royalholloway.ac.uk/students/help-support/help-and-support.aspx>

George Guo is the Director of Post graduate Studies Taught and can be contacted with questions or any problems george.guo@rhul.ac.uk

If you have a disability or specific learning difficulty, it is important that you bring it to our attention as soon as possible. The Departmental Disability and Dyslexia Service (DDS) representative is

Name: Mike Dormer or Jackie Marty
Phone: 01784 443734
Email: mike.dormer@rhul.ac.uk or Jackie.marty@rhul.ac.uk

You must also contact the DDS (Founders West 143; tel: +44 (0)1784 276473; email: disability-dyslexia@royalholloway.ac.uk) who advise on appropriate sources of help. Further information is available on the College web on the [Support, health and welfare](#) page <https://www.royalholloway.ac.uk/students/help-support/disabilities-and-dyslexia/home.aspx>

2.4 Students' Union Royal Holloway University of London (SURHUL)

The Students' Union Royal Holloway University of London (SURHUL) is a registered charity (Registered No: 1141998) and actively represents the students of Royal Holloway University of London. SURHUL promotes your needs and interests by offering employment, participation, entertainment, support and advice, your clubs and societies, catering, transport, volunteering, campaigning and advocacy.

The SU **Advice and Support Centre**, situated on the first floor of the Students' Union, is a free service that offers you the opportunity to discuss any concerns you may have and receive impartial advice and information from the team of experienced and professional advisers. Open 9.30am - 5pm, Monday – Friday, it operates an open-door policy exclusively for students during term time. However, during vacation periods students should call to book an appointment.

Phone: 01784 24 6700
Email: helpdesk@su.rhul.ac.uk

[Find out more about the Students' Union](#)

2.5 Student-staff committee

We want to hear your views on the way the department operates. There is a student-staff committee on where students are represented. Course representatives are elected by you to represent your views and ultimately, to help improve the quality of education provided by the College.

The Students' Unions take the lead in training and supporting course representatives, working with the department and professional services to help you make as many positive changes as possible.

The Student- Staff Committee meets at least once a term and plays an important role in the department as a forum for airing student views. For more information see the [Course Reps](#) page on the SURHUL website.

You can use the Committee to raise any issues which concern students. Notices will appear on departmental notice boards giving details of forthcoming elections or the names of current representatives.

2.6 Student Services Centre

The Student Services Centre is located in the Davison Building and provides a single point of contact for all non-academic related queries including accommodation, fees, enrolment and graduation.

Phone: 01784 27 6641
Email: studentservices@royalholloway.ac.uk

[Find out more about the Student Services Centre](#)

2.7 Support Advisory & Wellbeing

The College offers a high level of student wellbeing support which includes triage and support through Student Wellbeing, a BACP accredited Counselling Service, dedicated disability & dyslexia support, financial and budgeting advice and support for international students. There is also access to an NHS run Health Centre on campus.

Phone: 01784 44 3394
Email: wellbeing@royalholloway.ac.uk

[Find out more about Support Advisory & Wellbeing](#)

2.8 Student Wellbeing

Student Wellbeing provides advice and guidance to all students on personal and emotional wellbeing, to assist you in maintaining a healthy balanced lifestyle and to support you from transition to university and then in the continuation of your studies towards graduation. The Student Wellbeing team actively encourages all members of the campus community to alert them to concerns or signs of vulnerability to enable proactive engagement with intervention.

Phone 01784 44 3395 / 44 3132 / 27 6757
Email: wellbeing@royalholloway.ac.uk

[Find out more about Student Wellbeing](#)

2.9 Disability & Dyslexia Services (DDS)

If you have a disability, long standing medical condition or specific learning difficulty, it is important that you bring it to the College's attention as soon as possible.

The College Disability & Dyslexia Services support dyslexic and disabled students and those with mental health or chronic medical conditions to demonstrate their academic abilities by arranging support packages, dyslexia assessments and study skills sessions.

Phone: 01784 27 6473
Email: disability-dyslexia@royalholloway.ac.uk

[Find out more about Disability & Dyslexia Services](#)

Your first point of contact for advice and guidance is your Disability & Dyslexia Services Network Member in your department:

Name: Marc Issacs, Victoria Mapplebeck or Jackie Marty
Phone: 01784 443005
Email: marc.issacs@rhul.ac.uk Victoria.mapplebeck@rhul.ac.uk or Jackie.marty@rhul.ac.uk

You may also contact George.guo@rhul.ac.uk who is PGT Director about any issues.

2.10 International Student Support Office (ISSO)

The International Student Support Office offers advice to international students on visa issues, working in the UK, opening a bank account, processing federal loans and police registration.

Phone: 01784 27 6168
Email: internationaladvice@royalholloway.ac.uk

[Find out more about the International Student Support Office](#)

2.11 Academic Skills Support

The Centre for the Development of Academic Skills, **CeDAS**, offers a variety of courses, workshops, 1:1 tutorials, online resources that aim to ensure all students at Royal Holloway reach their full academic potential in a range of areas, including academic writing, oral communication skills and maths and statistics.

Whatever your needs, CeDAS is there to ensure that you can perform to the best of your ability, whether it be through a workshop that introduces you to a crucial academic skill, a session within your department that focuses on writing in the discipline, a course that develops your confidence and competence in academic English language, or a 1:1 tutorial with a specialist to help you master a maths technique or sharpen your essay skills.

The Centre also oversees the Royal Holloway Proofreading Scheme, which enables postgraduate students to pay for an approved third-party proof-reader to identify surface error in final drafts. Please note that Royal Holloway does not permit the use of paid third-party proof-readers who are not part of this scheme.

The CeDAS Office can be found on the ground floor of the International Building, room INoo2, and you can follow them on Twitter: [@cedasrhul](https://twitter.com/cedasrhul).

2.12 IT Services Desk

The College IT Service Desk offers a range of support covering all aspects of IT services, such as email access, connecting to the College's wireless network, connecting devices such as iPads and making use of College

printing facilities. The IT Service Desk will also be able to provide expert advice and guidance on a range of more specific IT issues, should you experience any problems. They also offer a range of free software, including Microsoft Office 365, Sofos Antivirus, NVivo and SPSS.

Phone: 01784 41 4321
Email: itservicedesk@royalholloway.ac.uk
In person: Visit the IT support office in the Davison Library (ground floor)

[Find out more about IT Services](#)

3 Communication

It is vitally important that you keep in touch with us and we keep in touch with you. Members of staff will often need to contact you to inform you of changes to teaching arrangements, special preparations you may have to make for a class, or meetings you might be required to attend. You will need to contact members of the Department if, for example, you are unable to attend a class, or you wish to arrange a meeting with your Personal Tutor.

3.1 Email

The College provides an email address for all students free of charge and stores the address in a College email directory (the Global Address List). Your account is easily accessed, both on and off campus, via the campus-wide portal, [CampusNet](#), or direct via [Outlook.com](#).

We will routinely email you at your College address and you should **therefore check your College email regularly** (at least daily). We will not email you at a private or commercial address. Do not ignore emails from us. We will assume you have received an email within 48 hours, excluding Saturdays and Sundays.

If you send an email to a member of staff in the department during term time you should normally receive a reply within 3-4 working days of its receipt. Please remember that there are times when members of staff are away from College at conferences or undertaking research.

3.2 Post

All post addressed to you in the Media Arts department is delivered to the student pigeonholes (alphabetical by surname) outside G14, Arts Building. At the end of each term student pigeonholes are cleared of accumulated mail which is then destroyed. Important information from Academic Services is often sent by internal post and tutors sometimes return work to you via the pigeonholes so you are advised to check them regularly.

3.3 Your Contact Information

There can be occasions when the Department needs to contact you urgently by telephone or send you a letter by post. It is your responsibility to ensure that your telephone number (mobile and landline) and postal address (term-time and forwarding) are kept up to date. Further information about maintaining your contact information is available [here](#).

You can find out about how the College processes your personal data by reading the [Student Data Collection notice](#).

3.4 Notice boards

There are no official student notice boards in Egham or Bedford Square for Postgraduate Taught student. Information on classes etc. will be posted on Moodle and emailed out to you well in advance, but occasionally changes have to be made at short notice so please check your emails regularly.

It is your responsibility to check the times and venues of all class meetings and of any requirements (e.g. essay deadlines) relating to your courses, so, if in doubt, please ask!

3.5 Personal Tutors

[A personal advisor is assigned to every student and](#) regular meetings are arranged by the advisors (at least once a term). These meetings will provide an opportunity for students to discuss any matters of concern, whether relating to their academic progress or to other aspects of their life and work in the department. Personal Advisors have a duty of confidentiality about issues raised by their advisees. Your Advisor will have regular office hours which are usually displayed on their office door. You should email them in the first instance and they will arrange a date and time they can see you.

3.6 Questionnaires

Questionnaires related to courses you are taking will be distributed to students at certain points in the course. These evaluations provide valuable feedback to the staff of the department and time you put into filling them out is much appreciated. Each year issues raised in the questionnaires are taken into account when planning the following year's courses.

4 Teaching

4.1 Dates of terms

Term dates for the year are as follows.

Autumn term: Monday 24 September to Friday 14 December 2018

Spring term: Monday 14 January to Friday 29 March 2019

Summer term: Monday 29 April to Friday 14 June 2019

You are expected to be in the UK and engaging with your studies during term time. In the case of an emergency which requires you to leave the country and/ or miss lectures/ seminars/ practicals etc., you are expected to inform your department and fill in a Notification of Absence Form ([explained further below](#)). During the summer term, after the examination period, you are expected to attend all required academic activities organized by the department and to be available should you be required to meet with College staff for any reason.

4.2 Academic Timetable

Your individual student timetable will be available via the [Your Timetable](#) page on the Student Intranet. Log in with your College username and password and view your timetable via the system or download to a personal calendar. In September you will receive communications by email about exactly how to access and download your timetable, so keep any eye out for these. Timetables are subject to change during the course of the academic year, so you should check yours regularly, (as a minimum every few days) to ensure you are using the most up to date timetable. Any changes to your timetable that occur within two working days will be notified by email to your RHUL account, so please also check your emails regularly. All classes start on the hour. They end ten minutes before the hour to allow you to move between classes.

4.3 Study weeks

Not applicable to all Postgraduate Taught Programmes in Media Arts, unless advised by your course convenor.

5 Attending classes and engaging with your studies

The College has a responsibility to ensure that all students are attending classes regularly and progressing with their studies. We also have legal obligations placed on us under the Equality Act (2010), UK Visa and Immigration (UKVI) and Student Finance to ensure we monitor your attendance and engagement with studies.

Your regular attendance in class and consistent engagement with your studies are essential to your learning experience with the College. If you encounter difficulties with this, do please tell your tutor or another member of staff as soon as you can. The earlier you do so, the sooner we can provide the appropriate help. As such, failure to attend and/or absence without permission can result in serious consequences and may lead to disciplinary action, including the termination of your registration.

5.1 Attendance requirements

Your classes are the learning activities deemed essential to your programme of study. These could include a variety of different activities, including lectures, seminars, tutorials, workshops, field work, laboratory work, and meetings with your Personal Tutor.

While you are expected to attend all the classes related to your programme of study, the College understands that emergencies may occur at any time throughout the year. In light of this, the Media Arts Department has set a minimum attendance level at 80%. You should be aware that you may also study courses that have different and specific course attendance requirements, particularly if you are taking courses in another department, so it is essential that you check all programme and course handbooks to ensure you are fully aware of the requirements. You can find out more about attendance policy [here](#).

It is vital that you manage your time effectively, so that any paid employment, voluntary work, extracurricular activities or social commitments do not interfere with periods where you are required to attend classes. The [Postgraduate Taught Programme Regulations](#) stipulate that the amount of paid work undertaken by a student enrolled with the College on a full-time basis must not exceed 20 hours per week during term time. You may not undertake paid work which may conflict with your responsibilities as a student of the College. International students must ensure that any working restrictions, as stated on their visa, are also adhered to.

5.2 Adjustments to attendance requirements

If you believe that you will not be able to comply with the attendance requirements, you may request an adjustment in your case. This would only be permitted if you have good reason to ask for it and if adjustment would not compromise competence standards or your ability to reach the learning outcomes of your programme. Requests to consider an adjustment to attendance requirements will be treated case by case and discussed by the department with the Disability and Dyslexia Services (D&DS) and Academic Quality and Policy Office (AQPO).

5.3 Monitoring attendance

The Media Arts Department will monitor your attendance at Lectures and Workshops. It is your responsibility to complete any attendance register that is circulated and to make sure that your attendance has been noted. The activities at which your attendance is monitored may vary depending upon the discipline in which you are studying or the department in which you are taking courses in the case of electives, for example.

It is important that you attend all the learning activities related to your programme of study. Whilst attendance is compulsory at all learning activities, it is recognised that emergencies may occur at any time throughout the year and therefore as indicated above a minimum attendance requirement has been set.

It is your responsibility to make sure that your attendance has been recorded. It is also essential that you arrive at your classes in good time, as you will be marked absent if you turn up late without good reason. You will be contacted in the event that:

- i. you fail to attend for **two weeks** without providing notification of your absence;
- ii. you display a **pattern of absence** that the department feel is affecting or is likely to affect your work
- iii. you display a pattern of absence that the department feel is a cause for **concern over your wellbeing or may point to a disability which you may not have disclosed**.

5.4 Formal Warnings

Should it become apparent that there are no acceptable reasons for your non-attendance and/or general lack of engagement with your studies, the Department may issue you with a formal warning which can escalate to the termination of your registration at the College. You are strongly advised to read the guidance on the formal warning process and the consequences of receiving such a warning in section 17 of the [Postgraduate Taught regulations](#).

In situations where you are experiencing documented severe difficulties the Department and College will make every effort to support you and counsel you as to the best course of action. However, there may be cases where, although non-attendance is explained by an acceptable reason, your level of attendance falls to a level which compromises educational standards and/or your ability to reach the learning outcomes of the course. In such cases it will be necessary to implement disciplinary procedures as detailed above.

5.5 Withdrawal of visa

If you are sponsored by Royal Holloway on a Tier-4 (General) Student visa, should your registration at the College be terminated for non-attendance, general lack of engagement with your studies or any other disciplinary matter you will be reported to the UK Visa and Immigration (UKVI) and your Tier 4 (General) Student visa will be withdrawn. Alternatively, in line with the College's legal obligations to UKVI, if you fail to meet the requirement of your Tier 4 (General) Student visa, including attendance and completion of assessments, the College may terminate your student registration without following the disciplinary procedures outlined in the Academic Regulations. This decision would not be open to appeal as it is part of the College's obligations to the UKVI. Please see our [Postgraduate Taught Regulations](#).

5.6 Missing classes

If you face difficulty in attending any classes or undertaking an assessment it is very important that you inform the department as early as possible, giving the reasons for your non-attendance. The department will decide whether or not to authorise your absence. If you are experiencing such difficulties on an ongoing basis, please contact your Personal Tutor. In addition, an extensive range of additional support, guidance and advice is available from the College's Student [Advisory & Wellbeing teams](#). As explained in section 2 above, the Students' Union also operate an [Advice and Support Centre](#).

If you are unable to attend classes for whatever reason you must tell the department in which you are taking the course(s) in question and follow the [Notification of Absence Procedure](#). You must submit a Notification of Absence Form together with any supporting documentation either before your absence begins or within five working days of the end of the period of absence. The exact form to submit depends on the reason for your absence, as explained in the [on line guidance](#).

If you are absent for a prolonged period it is essential that you keep in touch with the Department (e.g. through regular emails with your Personal Tutor). The Department will monitor the frequency of self-certified absences and the Head of Department may request a doctor's medical certificate from you in the event of multiple and/or sustained instances of self-certified illness. If you are sponsored by Royal Holloway on a Tier-4 (General) Student visa please be aware that if you do not follow the process to submit a notification of

absence or have an acceptable reason for absence you are putting your Tier 4 visa at risk of withdrawal. Therefore, it is very important that you continue to communicate with the College through your Department and the Advisory & Wellbeing teams if you are struggling to attend.

5.7 Missing an examination

If you are unable to attend an exam (e.g. through reasons of sudden illness) then there are two steps to follow.

Step 1

You must notify the Student Services Centre at the earliest possibility. Wherever possible, please e-mail them at studentservices@royalholloway.ac.uk before the scheduled start of the exam with your name, student ID and confirmation of the exam that you are unable to attend. Please include a brief explanation within the email why you cannot attend the exam. The Student Services Centre will then forward this information to your department so that we are aware of your non-attendance.

Step 2

It is essential that you inform your department and Chair of the Sub-board of Examiners by completing the Extenuating Circumstances form. For further information, please refer to [section 8](#) below.

6 Degree Structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, courses which make up the programme and any programme-specific regulations are set out in the programme specification available through the [Programme Specification Repository](#).

6.1 Department Specific information about degree structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, courses which make up the programme and any programme-specific regulations are set out in the programme specification available through [Course Finder](#) or the [Programme Specification Repository](#).

6.2 Course registrations

You should register for 180 credits' worth of courses. While you may have the option of changing course unit registrations within the first two weeks after the start of teaching (excluding Welcome Week) subject to agreement from the department, once you have submitted assessment for the course, you may not replace it with another either in that term or in a subsequent term (e.g. Spring term). Any courses that you wish to take on an extracurricular basis (that is, as extra and not counting towards your degree) must be identified at the start of the academic year or before any assessment has been completed for the course.

6.3 Change of programme

You may apply to transfer from one programme to another within the common curriculum where provision is made for this in the programme specification.

Further information about changing programmes is available in Section 8 of the [Postgraduate Taught Regulations](#).

7 Facilities

7.1 The Library

The Library is housed in the **Emily Wilding Davison Building**.

Details, including Library Search, dedicated subject guides and opening times can be found online from the [Library home page](#).

The Ground Floor of the Library contains a High Use Collection which includes many of the books assigned for Postgraduate Taught courses. The rest of the Library collections are on the upper floors. There are plenty of study areas and bookable rooms to carry out group work, as well as many areas to work on your own. The Library contains a large number of PCs and has laptops to borrow on the ground floor to use in other study areas.

The Information Consultant for Media Arts is Rachel White, who can be contacted at Rachel.white@rhul.ac.uk.

The Library provides a range of training sessions designed to enhance your existing library and research skills. These are available in both class-based and self-study formats. For information on available sessions and to book a place, go to: <https://www.royalholloway.ac.uk/about-us/the-library/>

Senate House Library

This is the central library of the University of London, where you can borrow up to twelve books with a library ticket which you can obtain using your Royal Holloway College ID card

Address: Malet Street, London, WC1E 7HU
Phone: 020 7862 8461

[Senate House Library website](#)

The British Library

The British Library is the national collection and holds copies of all books published in the UK and Ireland, alongside an extensive collection from other countries. A Reader Pass will be issued subject to your need to see specific items in the collections. Royal Holloway theses are available via [Ethos](#), the British Library's electronic theses service which contains approximately 400 000 records of UK theses including 160,000 available for immediate download of the full text.

Address: 96 Euston Road, London, NW1 2DB
Phone: 020 7412 7000

[British Library website](#)

SCONUL access scheme

Royal Holloway participates in this national university access scheme which allows student to use other university libraries in the UK.

[SCONUL website](#)

7.2 Photocopying and Printing

The departmental printers and photocopier are reserved for staff use. Copier-printers (MFDs) for students are located in the Library, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available [here](#):

If you require copying to be done for a seminar presentation, you need to give these materials to your tutor to copy on your behalf. Please make sure that you plan ahead and give the materials to your tutor in plenty of time. Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the Library, and Computer Centre.

Students can copy at Senate House Library, but cannot use their RH Student cards, you will need to get a Senate House Library Card. You are able to copy using your RH cards at Bedford Square

7.3 Computing

There are ten open access PC Labs available on campus which you can use, including three in the Computer Centre. For security reasons access to these PC Labs is restricted at night and at weekends by a door entry system operated via your College card.

How to find an available PC

8 Coursework Essays and Dissertation

8.1 Coursework essay

Written work of any kind, one of the criteria for assessment is clarity of expression and appropriate written style. If work is marred by poor spelling, punctuation, unclear expression, or does not conform to the Department's rules for presentation, it will be penalised. This penalty can be up to 20% of the mark initially awarded, and you are strongly urged to check your work for correct grammar, spelling and style.

Essays, dissertations, etc., should be **typed** and **double-spaced**, with margins of **at least one inch** on all sides. Each new paragraph should be indented from the margin. Titles of films, books, and television programmes or series should be *italicised* or underlined; articles and individual TV episodes should be placed in double quotation marks (" "). References to critical texts, etc., are made by giving the author's surname, followed by the year of publication, in parentheses following the reference, e.g. (McBride 1992), see below; this refers the reader to an entry in your bibliography. Should there be more than one text written by the same author in the same year in your bibliography, they should be differentiated as: Smith 1985a, 1985b, etc. If your reference includes a direct quotation, you should add a page reference, e.g. (Ray 1985: 215), see below. Quotations of less than three lines should be integrated into the text; extended quotations (to be used sparingly) should be single-spaced blocks; indented from the rest of the text (see below). Always remember to proofread your work carefully before submitting it. Beware of **plagiarism**, which will mean automatic disqualification from the assessment or examination. Academic plagiarism is defined as knowingly passing off the work of others as your own, whether by direct quotation or paraphrase. Material used in one essay should not be duplicated in another so be careful when choosing your essay topics that you will not be in danger of wanting to use the same material in two or more essays; any duplication will be given a mark of zero.

A commercial and critical disappointment on its initial release at the war's end, Frank Capra's *It's a Wonderful Life* (1946) has emerged in the subsequent half-century as a Christmas perennial and one of the definitive filmic representations of mythic small-town America. Often overlooked, however, in the annual celebration of family, community and the little man to which Capra's film has become consecrated is the ambivalence if not outright bleakness that actually colours its picture of George Bailey's 'wonderful life' in Bedford Falls. The film's exemplary tale of George's intervention in the lives around him can be taken as less an affirmation of core American values than a salutary reminder of how slender is the thread which separates that Norman Rockwell vision from its *noir* Other, the infernal Pottersville of George's nightmare vision: 'that almost everyone cried at the end suggested the audience's sense of how narrow the escape had been' (Ray 1985: 215). Yet that desperately fine balance of Utopia and dystopia - a problem rooted, as recent research has shown, in the contradictions of Capra's own biography (see McBride 1992) - is itself key to that potent

ideological and affective charge to which the audience's tears bear witness. With its insistence on the individual citizen's integrity as the pivot of historical change and progress, and the allied depiction of George's albatross, the Bailey Building and Loan, as the crucial bulwark between the depredations of unbridled capitalism and the urban jungle of George's vision, *It's a Wonderful Life* places itself firmly in a tradition of American bourgeois populism. This populism has, as Zinn (1980) shows, characterised American political discourse since the colonial era, serving to buttress the existing structure of social and power relations by playing off an inclusive if forever illusory embourgeoisement against the extremism of both ends of the economic scale, and recalling the class anxieties and resentments so presciently espied by Tocqueville amongst the American bourgeoisie of the mid-nineteenth century:

men whose comfortable existence is equally far from wealth and poverty set immense value on their possessions. As they are still very close to poverty, they see its privations in detail and are afraid of them; nothing but a scanty fortune, the cynosure of all their hopes and fears, keeps them from it. (Tocqueville 1969: 636)

It is an attitude moreover entirely characteristic of Hollywood in the studio era.

8.2 The dissertation supervisor

Your department will assign you a dissertation supervisor who will oversee your work. In most cases students are happy with the supervisory relationship. However, there are occasions where for some reason the supervisory relationship does not work and breaks down. If this happens, you should speak as soon as possible with the Programme Director or your Personal Tutor to see whether the problem can be resolved informally, e.g. through mediation, changing supervisor. You should not wait until after you have received your final degree results to raise the matter as it is very difficult for the College to resolve such matters or take remedial action at that point.

8.3 Footnotes

You may use either footnotes (at the bottom of the page) or endnotes (at the end of the essay/chapter/entire dissertation, before the bibliography and appendices, if any). For lengthier work, footnotes are usually easier for the reader to follow. Since straightforward references are contained within the main body of the paper, notes should be reserved for longer commentary on secondary materials or other observations that you feel are peripheral or for other reasons best omitted from the paper itself.

8.4 Bibliography

All production papers, dissertations, etc., should include a bibliography. Do not cite household reference works such as dictionaries, encyclopedia's, etc. The bibliography should be single-spaced and conform to the following style.

For books provide the author, title, place of publication, publisher, and year of publication. Be sure to include names of translators, editors of editions, etc., as applicable (words such as Ltd, Inc, Publishers, may be omitted; University Press may be shortened to UP):

Ray, Robert. *A Certain Tendency of the Hollywood Cinema, 1930-80*. Princeton: Princeton UP, 1985

Tocqueville, Alexis de. *Democracy in America*. Trans. George Lawrence. Ed. J.P. Mayer. Garden City: Anchor/Doubleday, 1969

Zinn, Howard. *A People's History of the United States*. New York: Harper 1980.

For articles, provide the author, title of article, name of journal, volume number and year of the journal, and page references:

Gordon, Andrew. "It's Not Such a *Wonderful* Life: The Neurotic George Bailey" *The American*

Journal of Psychoanalysis 54 (1993): 219-233

Pells, Richard H. "Images of the Past: Popular Culture and Postwar America" *Prospects* 5 (1980): 439-455.

8.5 Referencing style

Please use the Harvard system. For books provide the author, date, title, place of publication, publisher. Be sure to include names of translators, editors of editions, etc., as applicable (words such as Ltd, Inc, Publishers, may be omitted; University Press may be shortened to UP):

Bellour, R. (1975) 'Le blocage symbolique', *Communications* 23: 235—350.

Rodowick, D. N. (1982) 'The difficulty of difference', *Wide Angle*, 5: 4—15.

Willemen, P. (1981) 'Anthony Mann: looking at the male', *Framework*, 15—17: 16—20.

For articles, provide the author, date, title of article, name of journal, volume and number of the journal, and page references, as above. :

When referencing a book, then provide author, date, title, place of publication and publisher, thus:
Ellis, J. (1982) *Visible Fictions*, London: Routledge

When referencing a chapter from an anthology, then provide author, date, editors of anthology, title of anthology, place of publication and publisher. You may wish to add page numbers as well:

Flinn, Caryl (1998) 'Containing fire: performance in *Paris is Burning*', in Barry Keith Grant and Jeanette Sloniowski (eds) *Documenting the Documentary: Close Readings in Documentary and Video*, Detroit: Wayne State University Publishing

If you use information from the Internet, cite the URL of the page, and give the date when you accessed the page. You should also state briefly what the website is:

HYPERLINK "http://www.royalholloway.ac.uk" <http://www.royalholloway.ac.uk/media-arts/>, Media Arts Department website, accessed on 12 July 2001.

If you have done interviews, reference them with the name of the interviewee. The place where you did the interview and the date of the interview.

Interview with Tony Garnett World Productions London. 15th July 2005.

If the interviews are confidential and you cannot reference them in this form, supply full details of them in an envelope with your assessed work. This will be handed to the external examiner for verification.

8.6 Marking criteria

MA5301 – From Idea to Screen - 30 % of the total degree mark

A)- Section 1 - A Ten minute documentary Video - 70 % of the unit

Mark 82 -100% - (A High Distinction) - Work of outstanding quality

A mark of 82% or higher is awarded when the candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that is highly original and innovative.

Quality of Work - Work of outstanding quality. The work demonstrates an outstanding use of digital technology and is of a professional standard in its concept and delivery. The background research and planning is exemplary

Creativity - The candidate has taken exceptional, creative and innovative risks in form/and or content and succeeds in this approach. There is an exemplary creative approach to visual and aural evocation / story telling

Professional Development - The film is outstanding, suitable to be developed further for film, television, gallery or online production

Audience engagement - The film engages the audience at a complex, challenging and sophisticated level.

Critical Awareness The work reflects an in depth awareness and engagement with documentary history and modes of representation.

Conceptual and Narrative Progression - The candidate has demonstrated an outstanding capacity to manage a longer length form. The film shows a sophisticated grasp of editing, of rhythm; compositional strength (visual and aural) There is strong conceptual and /or narrative progression within the film.

72 - 78% - (A Distinction) Work of excellent overall quality

Work of excellent quality. The work demonstrates an excellent use of digital technology and of a professional standard in its concept and delivery. The background research and planning is excellent.

The candidate has taken impressive, creative and innovative risks in form/and or content and succeeds in this approach. There is an excellent creative approach to visual and aural evocation / story telling

The film is excellent, suitable to be developed further for film, television, gallery or online production

The film engages the audience at a complex, challenging and sophisticated level.

The film demonstrates an in depth awareness and engagement with documentary history and modes of representation.

The candidate has demonstrated an impressive capacity to manage a short length form. The film shows an excellent grasp of editing, of rhythm; compositional strength (visual and aural) there is a strong conceptual and /or narrative progression within the film.

62 - 68% Work that overall achieves a High Standard - A Merit

The work is formally coherent, well executed and shows imagination. The work demonstrates a good use of digital technology. It is of a professional standard in its concept and delivery. The background research and planning are significant

The candidate has taken some significant, creative and innovative risks in form/and or content. There is a good creative approach to visual and aural evocation / story telling

The film is good; it is suitable to be developed further for film, television, gallery or online production

The film has the capacity to engage the audience at a complex, challenging and sophisticated level.

The film demonstrates a significant awareness and engagement with documentary history and modes of representation.

The candidate has demonstrated to a significant degree the ability to manage a longer length form. The film shows a good grasp of editing, of rhythm; compositional strength (visual and aural) there is a substantial conceptual and /or narrative progression within the film.

52 – 58 %; Work of an overall satisfactory standard

The film is generally coherent but conventional in its approach and shows some structural/ narrative weakness. Digital technology has been utilized in a satisfactory way, though the candidate's technical and production skills may be under developed. The background research and planning are adequate but some key areas may be weak.

There is evidence of a critical awareness and engagement with documentary modes of representation but this may not have been fully realised.

The candidate has shown some engagement with the challenges of working to a longer length form. There is a satisfactory grasp of editing, of rhythm; compositional strength (visual and aural) though this may need further development.

The film addresses its audience with some degree of effectiveness. May not be particularly original, perhaps tending to the routine or derivative.

The work would need substantial revisions to be suitable for film, TV, gallery or online Production.

42 - 48%; Work of an unsatisfactory standard

Reveals an inadequate understanding of the forms of the genre/medium and proves less than competent deploying them. The film has serious structural weaknesses and lacks significant research or planning. The candidate shows a poor grasp of digital technology and little awareness of audiences or critical context. The work would not in its current state be suitable for film, TV, gallery or online production.

o- 38% Work of very poor quality.

Work may be significantly under length or flawed. It may display the faults of the preceding category to a greater degree. Has no clear potential suitable for film, TV, gallery or online production.

Section 2 – Production Paper - no longer and no less than 2500 words - 30% of the Unit mark

82 -100% - (A High Distinction) - Work of outstanding quality

Critique – An outstanding evaluation and considered critique of the film from idea to screen. The candidate will engage fully with the strengths and weakness of their production process. Candidates will also demonstrate an impressive degree of insight into their own development as it has related to key theoretical and historical issues in documentary

Analysis – An outstanding and insightful analysis of the conceptual evolution of the film. Also an in depth analysis of aesthetic styles and forms with an evaluation of how these enhanced the defining ideas of the film.

Argument – Candidates will demonstrate a complex and challenging understanding of a research question within their practice. Their arguments will be intelligent, focussed and cohesive. The candidate will demonstrate a sophisticated understanding and awareness of issues of methodology and evidence.

Critical Context – An outstanding and challenging reflection of the work within a historical and critical context - making reference to documentary film and other relevant practices.

Research and Planning – Outstanding evidence of research – particularly within the context of documentary film

Quality of written English language and Presentation – The candidate will demonstrate excellent written English. They will have written to length, and used the correct form of referencing and citation.

72- 78% - (A Distinction) Work of excellent overall quality

An excellent evaluation and considered critique of the film from idea to screen. The candidate will engage fully with the strengths and weakness of their production process. Candidates will also demonstrate an impressive degree of insight into their own practice in relation to key theoretical and historical issues in Documentary

An articulate and complex analysis of the conceptual evolution of the film. Also an in depth analysis of aesthetic styles and forms with an evaluation of how these enhanced the defining ideas of the film.

Candidates will demonstrate a complex understanding of a research question within their practice. Their arguments will be challenging, focused and cohesive. The candidate will demonstrate an impressive understanding and awareness of issues of methodology and evidence.

An excellent and challenging reflection of the work within a historical and critical context - making reference to documentary film and other relevant practices.

Impressive evidence of research – particularly within the context of documentary film

The candidate will demonstrate excellent written English. They will have written to length, and used the correct form of referencing and citation.

62- 68% Work that overall achieves a High Standard - (A Merit)

A strong evaluation and considered critique of the film from idea to screen. The candidate will engage well with the strengths and weakness of their production process. Candidates will also demonstrate a substantial degree of insight into their own practice in relation to key theoretical and historical issues in documentary

An articulate and intelligent analysis of the conceptual evolution of the film. Also a substantial analysis of aesthetic styles and forms with an evaluation of how these enhanced the defining ideas of the film.

Candidates will demonstrate an effective understanding of a research question within their practice. Their arguments will be focused and cohesive. The candidate will demonstrate a substantial understanding and awareness of issues of methodology and evidence.

A coherent reflection of the work within a historical and critical context - making reference to documentary film and other relevant practices.

Substantial evidence of research – particularly within the context of documentary film

The candidate will demonstrate good written English. They will have written to length, and used the correct form of referencing and citation.

52 - 58 % ; Work of an overall satisfactory standard

A satisfactory evaluation of the film from idea to screen. There may be evidence of knowledge and engagement with key documentary issues within the work. However, there may be a more limited

understanding and insight and/or an inability to provide cohesive arguments or evidence.

The candidate has made some observations on the strengths and weakness of their production process, though they may need to further develop a sense of their own practice in relation to key theoretical and historical issues in documentary

The candidate may have written an overview of the conceptual evolution of the film. However there may be a lack of engagement with both the style and content of the film.

Candidates may have shown some understanding of a research question within their practice. Though they may have shown inconsistent engagement or understanding of issues of methodology and evidence.

Candidates may have provided a satisfactory historical and critical context, though it is likely this may be flawed or in need of further development. Work may also be under researched and planned.

The candidate may have shown satisfactory written English, though the writing may not be to length and the referencing and citation may not be accurate.

Fail; 42 - 48% ; Work of an unsatisfactory standard

A unsatisfactory evaluation of the film from idea to screen. The candidate shows very little evidence of knowledge and engagement with key documentary issues within the work.

The candidate has provided a poor /or non-existent critique concerning the strengths and weakness of their production process. There is a poor or non-existent location of the candidate's practice in relation to key theoretical and historical issues in documentary

The candidate demonstrates a lack of engagement with both the style and content of the film.

Candidates have shown a poor or non-existent understanding of a research question within their practice. They may have shown little or inconsistent engagement or understanding of issues of methodology and evidence.

The work may also be poorly researched and planned. The candidate may have shown poor written English. The writing may not be to length and the referencing and citation may not be accurate.

Fail: 0 - 38% Work of very poor quality

Ranges from serious Plagiarism to work seriously short in weight or work which displays the preceding category to a greater degree.

MA5303 – Ideas Factory: Foundations of Production - 30% of the total degree mark

Section 1 - A two page Documentary Proposal with an accompanying marketing/development plan and budget - 50% of the unit mark;

Section 2 - a one to two minute experimental film or sound work – 30% of the unit mark;

Section 3 - a five minute individual live pitch – 20% of the unit mark

82 -100% - (A High Distinction) - Work of outstanding quality.

A mark of 80% or higher is awarded when the candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that is highly original and innovative.

1. Proposal

Quality of Proposal

A proposal of outstanding quality. The concept of the film idea is innovative, and the formal approach is creative and engaging. The proposal is extremely well written. It is compelling and provides a detailed but concise summary of the film's aims and any subjects the filmmaker may collaborate with. The writer has also provided an impressive sense of the formal development of the film, exploring in detail current access to subjects, visual ideas and the potential conceptual and narrative arc of the project. The background research and planning are also exemplary.

The final proposal is professional enough to be submitted to the proposed TV commissioner or funding body.

Marketing and Development - Understanding the Marketplace

The marketing and development section of the proposal demonstrates an in depth and professional understanding of the current documentary marketplace. It is clear that the candidate has an exemplary knowledge of commissioning opportunities relevant to early career filmmakers. They will have considered fully the funding possibilities across all genres of documentary, including TV, cinema, interactive media and gallery commissions. The candidate will have used this knowledge of the UK and European marketplace to successfully plan how they will conceive, produce and sell their work within this industry.

Ethics, Compliance and Finance

It is evident that the candidate has an excellent knowledge and understanding of the compliance and ethical issues relevant to their documentary proposal. These could include, copyright /legal issues and risk assessment.

The candidate will have considered any ethical issues that are raised by the production, particularly if working with underage or vulnerable subjects. They will also have produced a professional and accurate budget. This budget will be well researched and relevant to the funding offered on the proposed commission.

2. One minute Taster tape

A taster tape of exemplary quality, selling both the concept and the content of the proposed film in a highly persuasive manner. It demonstrates outstanding access to the proposed subject and is constructed with impressive skill to a high professional standard.

3. Live Pitch

A first-rate pitch delivered to time which wins its audience by presenting the idea concisely with impressive clarity and innovation and correctly anticipates the majority of a commissioner/funder's potential questions. The candidate incorporates the taster tape skilfully and presents a well prepared and highly convincing argument in response to the examiners' questions. This excellent presentation is of a good industry standard.

72 - 78% - (A Distinction) Work of excellent overall quality.

1. Proposal

Quality of Proposal

A proposal of excellent quality. The concept of the film idea is innovative, and the formal approach is creative and engaging. The proposal is well written, providing a detailed but concise summary of the film's aims and any subjects the filmmaker may collaborate with. The writer has also provided a strong sense of the formal development of the film, exploring in detail current access to subjects, visual ideas and the potential conceptual and narrative arc of the project. The background research and planning are also excellent.

The final proposal is extremely well written and suitable to be submitted to the proposed TV commissioner or funding body.

Marketing and Development - Understanding the Marketplace

The marketing and development section of the proposal demonstrates an in depth and professional

understanding of the current documentary marketplace. It is clear that the candidate has an excellent knowledge of commissioning opportunities relevant to early career filmmakers. They will have considered fully the funding possibilities across all genres of documentary, including TV, cinema, interactive media and gallery commissions.

Ethics, Compliance and Finance

It is evident that the candidate has an excellent knowledge and understanding of the compliance and ethical issues relevant to their documentary proposal. They will also have produced a professional and accurate budget. This budget will be well researched and relevant to the funding offered on the proposed commission.

2. Taster tape

The taster tape is of an excellent standard and sells both the concept and the content of the proposed film persuasively. It demonstrates first-rate access to the proposed subject and is skilfully constructed to a professional standard.

3. Live Pitch

An excellent live pitch delivered to time that convinces the audience of the project's potential by presenting the idea clearly, concisely and with great imagination. The pitch anticipates the majority of the commissioner/funder's potential questions and skilfully incorporates the taster tape. The candidate is clearly very well prepared in response to the examiners' questions. This presentation is of industry standard.

62 - 68% Work that overall achieves a High Standard - A Merit

1. Proposal

Quality of Proposal

A very good proposal. The concept of the film idea is strong, and the formal approach is creative and engaging. The proposal is very well written, providing a detailed but concise summary of the film's aims and any subjects the filmmaker may collaborate with. The writer has also provided a good sense of the formal development of the film, exploring in detail current access to subjects, visual ideas and the potential conceptual and narrative arc of the project. The background research and planning are also good. The final proposal is strong enough to be developed for submission to the proposed TV commissioner or funding body.

Marketing and Development - Understanding the Marketplace

The marketing and development section of the proposal demonstrates an in depth and comprehensive understanding of the current documentary marketplace. It is clear that the candidate has a good knowledge of commissioning opportunities relevant to early career filmmakers. They will have considered the funding possibilities across all genres of documentary, including TV, cinema, interactive media and gallery commissions.

Ethics, Compliance and Finance

It is evident that the candidate has a good knowledge and understanding of the compliance and ethical issues relevant to their documentary proposal. They will also have produced a professional and accurate budget. This budget will be well researched and relevant to the funding offered on the proposed commission.

2. Taster tape

The taster tape is of a high standard and sells both the concept and the content of the proposed film with great competence. It demonstrates good access to the proposed subject and with some further development would be suitable for submission to the proposed TV commissioner or funding body.

3. Live Pitch

A very good live pitch delivered to time that engages the audience by presenting its ideas clearly, concisely and imaginatively. The pitch anticipates many of the commissioner/funder's potential questions and the

candidate provides convincing responses to those put by examiners. The taster tape is used to good effect within a pitch that could be developed to a good professional standard.

52 – 58 % ; Work of an overall satisfactory standard

1. Proposal

Quality of Proposal

The concept of the film idea may have potential, but would need further research and development. The candidate may have given a sense of the film's form, but may need to work on visualising the film's key themes. The proposal reads reasonably well but the candidate may need to strengthen the conceptual and formal development of the film idea. The background research and planning are adequate but may have benefited from more focus.

The final proposal would need further research and development before it is ready for submission to the proposed TV commissioner or funding body.

Marketing and Development - Understanding the Marketplace

The marketing and development section of the proposal demonstrates some understanding of the current documentary marketplace. The candidate has some knowledge of commissioning opportunities relevant to early career filmmakers, though key and relevant areas may have been omitted.

Ethics, Compliance and Finance

The candidate demonstrates some knowledge and understanding of the compliance and ethical issues relevant to their documentary proposal, though key areas may have underdeveloped or omitted.

The candidate may have produced an accurate budget, but it may also benefit from further research and development.

2. Taster tape

This work has potential and with work the taster tape might competently sell the proposed idea. There is some evidence of access to the proposed subject and with more development this could be suitable for submission to the intended TV commissioner or funding body.

3. Live Pitch

A satisfactory live pitch delivered roughly to time that would benefit from more work to improve the presentation of the idea. The pitch may have left the audience with some questions that could have been better anticipated by the candidate but he/she made a good attempt to provide the required information when examined. The taster tape was used to some effect but overall this pitch would require further work to reach a professional standard.

42 - 48% ; Work of an unsatisfactory standard.

1. Proposal

Quality of Proposal

The quality of the proposal is poor. The concept of the film is unsuccessful; it may be derivative or unrealistic in its aims. The candidate may have given little sense of the film's form. They may have failed to visualise the film or to provide any sense of the conceptual or narrative progression of the project. The candidate's background research and planning may be weak, which may have compromised their final coursework.

In its current form the proposal wouldn't be suitable for submission to the proposed TV commissioner or funding body.

Marketing and Development - Understanding the Marketplace

The marketing and development section of the proposal demonstrates a poor understanding of the current documentary marketplace. The candidate may have little knowledge of the commissioning opportunities relevant to early career filmmakers.

Ethics, Compliance and Finance

The candidate demonstrates an inadequate understanding of the compliance and ethical issues relevant to their documentary proposal. The candidate may have produced an inaccurate budget that has been poorly planned and researched.

2. Taster tape

This taster tape is of a poor standard and fails to present the concept and content of the proposed idea convincingly. There may be evidence that adequate access is not in place and in its current form, even with further development, this film would not be suitable for submission to the proposed TV commissioner or funding body.

3. Live Pitch

This was a disappointing live pitch that may have been delivered substantially over or under time, fails to make effective use of the taster tape and demonstrates poor planning and preparation. The pitch leaves many unanswered questions that could have been anticipated with better preparation. The pitch lacks imagination and fails to make a convincing argument for the idea. It falls well below the acceptable industry standard.

o - 38% Work of very poor quality.

Ranges from serious Plagiarism to work seriously short in weight or work, which displays the preceding category to a greater degree.

MA5304 Major Documentary Dissertation – 40% of total Degree Mark

Major Documentary Dissertation - 40% of the unit mark

Film (A Documentary Video of 18- 20 minutes - 70% of the unit mark

Major Documentary Film

82 -100% - (A High Distinction) - Work of outstanding quality.

A mark of 80% or higher is awarded when the candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that is highly original and innovative.

Quality of Work - Work of outstanding quality. The work demonstrates an outstanding use of digital technology and is of a professional standard in its concept and delivery. The background research and planning is exemplary

Creativity - The candidate has taken exceptional, creative and innovative risks in form/and or content and succeeds in this approach. There is an exemplary creative approach to visual and aural evocation / story telling

Professional Development - The film is outstanding, suitable to be developed further for film, television, gallery or online production

Audience engagement - The film engages the audience at a complex, challenging and sophisticated level.

Critical Awareness The work reflects an in depth awareness and engagement with Documentary History and modes of representation.

Conceptual and Narrative Progression - The candidate has demonstrated an outstanding capacity to manage a longer length form. The dissertation film shows a sophisticated grasp of editing, of rhythm; compositional strength (visual and aural) There is strong conceptual and /or narrative progression within the film.

72 - 78% - (A Distinction) Work of excellent overall quality.

Work of excellent quality. The work demonstrates an excellent use of digital technology and of a professional standard in its concept and delivery. The background research and planning is excellent.

The candidate has taken impressive, creative and innovative risks in form/and or content and succeeds in this approach. There is an excellent creative approach to visual and aural evocation / story telling

The film is excellent, suitable to be developed further for film, television, gallery or online production

The film engages the audience at a complex, challenging and sophisticated level.

The film demonstrates an in depth awareness and engagement with documentary history and modes of representation.

The candidate has demonstrated an impressive capacity to manage a longer length form. The film shows an excellent grasp of editing, of rhythm; compositional strength (visual and aural) there is a strong conceptual and /or narrative progression within the film.

62 - 68% Work that overall achieves a High Standard - A Merit

The work is formally coherent, well executed and shows imagination. The work demonstrates a good use of digital technology. It is of a professional standard in its concept and delivery. The background research and planning are significant

The candidate has taken some significant, creative and innovative risks in form/and or content. There is a good creative approach to visual and aural evocation / story telling

The film is good; it is suitable to be developed further for film, television, gallery or online production

The film has the capacity to engage the audience at a complex, challenging and sophisticated level.

The film demonstrates a significant awareness and engagement with documentary history and modes of representation.

The candidate has demonstrated to a significant degree the ability to manage a longer length form. The film shows a good grasp of editing, of rhythm; compositional strength (visual and aural) there is a substantial conceptual and /or narrative progression within the film.

52 – 58 % ; Work of an overall satisfactory standard

The film is generally coherent but conventional in its approach and shows some structural/ narrative weakness. Digital technology has been utilized in a satisfactory way, though the candidate's technical and production skills may be under developed. The background research and planning are adequate but some key areas may be weak.

There is evidence of a critical awareness and engagement with documentary modes of representation but this may not have been fully realised.

The candidate has shown some engagement with the challenges of working to a longer length form. There is a satisfactory grasp of editing, of rhythm; compositional strength (visual and aural) though this may need further development.

The film addresses its audience with some degree of effectiveness. May not be particularly original, perhaps tending to the routine or derivative.

The work would need substantial revisions to be suitable for film, TV, gallery or online production.

42 - 48% ; Work of an unsatisfactory standard.

Does not pass, but may be deemed eligible for re submission. Reveals an inadequate understanding of the forms of the genre/medium and proves less than competent deploying them. The film has serious structural weaknesses and lacks significant research or planning. The candidate shows a poor grasp of digital technology and little awareness of audiences or critical context. The work would not in its current state be suitable for film, TV, gallery or online production.

0- 38% Work of very poor quality.

Fails. Work may be significantly underlength or flawed. It may display the faults of the preceding category to a greater degree. Has no clear potential suitable for film, TV, gallery or online production.

Major Documentary Production Paper

Between **4,500** and **5,000** words (30% of the Unit mark)

82 -100% - (A High Distinction) - Work of outstanding quality.

Critique – An outstanding evaluation and considered critique of the film from idea to screen. The candidate will engage fully with the strengths and weakness of their production process. Candidates will also demonstrate an impressive degree of insight into their own development as it has related to key theoretical and historical issues in documentary

Analysis – An outstanding and insightful analysis of the conceptual evolution of the film. Also an in depth analysis of aesthetic styles and forms with an evaluation of how these enhanced the defining ideas of the film.

Argument – Candidates will demonstrate a complex and challenging understanding of a research question within their practice. Their arguments will be intelligent, focused and cohesive. The candidate will demonstrate a sophisticated understanding and awareness of issues of methodology and evidence.

Critical Context – An outstanding and challenging reflection of the work within a historical and critical context - making reference to documentary film and other relevant practices.

Research and Planning – Outstanding evidence of research – particularly within the context of documentary film

Quality of written English language and Presentation – The candidate will demonstrate excellent written English. They will have written to length, and used the correct form of referencing and citation.

72- 78% - (A Distinction) Work of excellent overall quality.

An excellent evaluation and considered critique of the film from idea to screen. The candidate will engage fully with the strengths and weakness of their production process. Candidates will also demonstrate an impressive degree of insight into their own practice in relation to key theoretical and historical issues in Documentary

An articulate and complex analysis of the conceptual evolution of the film. Also an in depth analysis of aesthetic styles and forms with an evaluation of how these enhanced the defining ideas of the film.

Candidates will demonstrate a complex understanding of a research question within their practice. Their arguments will be challenging, focused and cohesive. The candidate will demonstrate an impressive understanding and awareness of issues of methodology and evidence.

An excellent and challenging reflection of the work within a historical and critical context - making reference to documentary film and other relevant practices.

Impressive evidence of research – particularly within the context of documentary film

The candidate will demonstrate excellent written English. They will have written to length, and used the correct form of referencing and citation.

62- 68% Work that overall achieves a High Standard - (A Merit)

A strong evaluation and considered critique of the film from idea to screen. The candidate will engage well with the strengths and weakness of their production process. Candidates will also demonstrate a substantial degree of insight into their own practice in relation to key theoretical and historical issues in documentary

An articulate and intelligent analysis of the conceptual evolution of the film. Also a substantial analysis of aesthetic styles and forms with an evaluation of how these enhanced the defining ideas of the film.

Candidates will demonstrate an effective understanding of a research question within their practice. Their arguments will be focused and cohesive. The candidate will demonstrate a substantial understanding and awareness of issues of methodology and evidence.

A coherent reflection of the work within a historical and critical context - making reference to documentary film and other relevant practices.

Substantial evidence of research – particularly within the context of documentary film

The candidate will demonstrate good written English. They will have written to length, and used the correct form of referencing and citation.

52 - 58 % ; Work of an overall satisfactory standard

A satisfactory evaluation of the film from idea to screen. There may be evidence of knowledge and engagement with key documentary issues within the work. However, there may be a more limited understanding and insight and/or an inability to provide cohesive arguments or evidence.

The candidate has made some observations on the strengths and weakness of their production process, though they may need to further develop a sense of their own practice in relation to key theoretical and historical issues in documentary

The candidate may have written an overview of the conceptual evolution of the film. However there may be a lack of engagement with both the style and content of the film.

Candidates may have shown some understanding of a research question within their practice. Though they may have shown inconsistent engagement or understanding of issues of methodology and evidence.

Candidates may have provided a satisfactory historical and critical context, though it is likely this may be flawed or in need of further development. Work may also be under researched and planned.

The candidate may have shown satisfactory written English, though the writing may not be to length and the referencing and citation may not be accurate.

Fail; 42 - 48% Work of an unsatisfactory standard.

An unsatisfactory evaluation of the film from idea to screen. The candidate shows very little evidence of knowledge and engagement with key documentary issues within the work.

The candidate has provided a poor /or non-existent critique concerning the strengths and weakness of their production process. There is a poor or non-existent location of the candidate's practice in relation to key theoretical and historical issues in documentary

The candidate demonstrates a lack of engagement with both the style and content of the film.

Candidates have shown a poor or non-existent understanding of a research question within their practice. They may have shown little or inconsistent engagement or understanding of issues of methodology and evidence.

The work may also be poorly researched and planned. The candidate may have shown poor written English. The writing may not be to length and the referencing and citation may not be accurate.

Fail: 0 - 38% Work of very poor quality.

Ranges from serious Plagiarism to work seriously short in weight or work which displays the preceding category to a greater degree.

9 Assessment Information

9.1 Anonymous marking and cover sheets

Do not put your name on any of your work you should only use your candidate number which you can get from [Campus Connect](https://campus-connect.rhul.ac.uk/cp/home/displaylogin) <https://campus-connect.rhul.ac.uk/cp/home/displaylogin>

9.2 Submission of written work

You must submit ALL work on the Date and at the Time typed on the assessment paper. The Department submission time for all work is between 10am and 2pm. Any work submitted after 2pm will be marked up as a late submission.

You will complete a duplicate submission form – 1st copy to be kept in the office as a record that you handed in the work and the 2nd copy is retained by you. The submission of assessment work is exactly the same as sitting an examination. If you do not hand in your assessment on the date and the time stipulated, your work will not be accepted. The Admin Office will put all assessments into a box with receipts and these will be handed to the Convenor of the Course Unit.

You are advised to keep a copy of all work submitted for assessment **before** submitting the work to be assessed. It is a requirement of assessment that all submissions must be clearly labeled with your candidate number (instead of your name), the course code and course title and the title of your project.

Make sure that you check the **date and time** on the assessment paper. You must submit **all** components of the assessment for each unit. (For example, where a practical course unit assessment is formed by a project mark and production paper both elements should be submitted. Failure to do so will result in a "o" mark unless medical or appropriate other evidence is produced.

9.3 Stepped Marking

From September 2018, work submitted for assessment will be graded by using a set of marks with the pattern X2, X5 or X8. This means that a merit piece of work would be awarded 62%, 65% or 68%. This approach, which is called stepped marking, has been found to help in better aligning grades with marking criteria and

for providing greater clarity to students about the standard of their work and how close they are to lower and upper grade boundaries. For example a 62% represents a low merit, while a 68% indicates a high merit.

Assessed work which is quantitative (e.g. numerical or multiple-choice tests), where there are 'right or wrong' answers, e.g. language tests/ exercises and/ or where there is a detailed mark scheme under which each question is allocated a specific number of marks will be exempt from stepped marking.

9.4 Policy on the return of marked student work and feedback

The full policy on the return of marked student work and feedback is available [here](#).

Return of marked student work and feedback

All assessed work (other than formal examinations) should be returned with feedback within 20 working days of the submission deadline, except in cases where it is not appropriate to do so for exceptional and/ or pedagogic reasons. These may include the assessment of dissertations, final year projects, taped case studies, audio visual submissions, where the marking has been delayed due to staff illness and/ or where an extension to the submission deadline has been granted. The deadline for the return of the marked work with feedback will be made clear to students when they receive their assignments. In the event that the intended deadline cannot be met for reasons such as those listed, the revised deadline will be communicated to students as soon as possible.

Forms of feedback¹

Feedback should be available for all assessments/assignments, including dissertations, projects and examinations (see guidance below).

Feedback can be provided in a variety of formats. In addition to written/typed/on-line feedback on assignments, feedback can be audio/video recorded, provided verbally in classes/tutorials, etc. Feedback is typically provided by teachers on individual assignments, but can be an overview of the attainment of a group of students, for dissemination to students and possibly to Personal Tutors. Feedback can take the form of both comments relating to specific issues (e.g. marginal comments on written work), and general comments bringing the main points together.

Peer feedback can be a valuable activity for both provider and recipient in developing reflection and understanding.

Opportunities to compare feedback across a number of assessments should be provided to students periodically, e.g. through the Personal Tutor system.

Feedback should be clear about academic performance

The language used in feedback should explicitly match the assessment/marking criteria and attainment level descriptors, which should be provided to the students in advance of completing the assignment. Marking 'rubrics' can be helpful in many circumstances, while also recognising that it will not always be appropriate to deduce a mark mathematically from performance in each of the criteria.

Activities that help students to understand the assessment criteria in advance of being assessed can be

¹ **Reference:** David J. Nicol & Debra Macfarlane-Dick (2006) Formative assessment and self-regulated learning: a model and seven principles of good feedback practice, *Studies in Higher Education*, 31:2, 199-218, DOI: 10.1080/03075070600572090

extremely helpful. This might include self-assessment, peer-assessment, or assessing 'model' work.

Activities that help students to understand the feedback, for example group discussions, can also be extremely valuable.

Feedback should be constructive

Feedback should carry a respectful tone, and contain a balance of both affirmative and developmental comments. Affirmative comments foster confidence and identify good practices that should be continued. Developmental (feed-forward) comments should always be provided, and clearly identify attainable goals to improve performance in future assignments.

Feedback proformas etc. should be designed to ensure that 'feed-forward' comments, and other good practices, are included. The structure of the feedback might constitute a 'feedback sandwich'. Potentially negative feedback can be framed in a constructive way, for example by commenting on the merits of features that nonetheless warrant further development.

There should be careful consideration of the number of developmental comments in a piece of feedback, avoiding over-long lists, and identifying an attainable number of targeted actions to raise attainment from the current level in a structured feedback section. Comments on less central issues could be made elsewhere (e.g. marginal comments on written work).

Where an assignment has multiple markers, there should be explicit mechanisms to promote consistency in academic expectations, and in feedback approaches/volume.

Feedback timing

Assessment/feedback timings should be planned such that students receive feedback soon enough after the task for it to retain its relevance, and sufficiently in advance of upcoming related assignments to allow students to act upon the feedback.

Feedback should be returned within the College's stipulated maximum feedback deadline (with the exception of specifically exempted assignments), see first section above.

Students' use of feedback

Students should engage with the feedback provided on their assignments at the earliest possible opportunity, to ensure that they understand its relevance to their work, and that they can apply it to their subsequent assignments.

Students should take all of the opportunities provided to obtain and benefit from feedback on their work, and be aware that it may take many forms (e.g. written, verbal, recorded, on line, from peers).

The following College policy applies to the return of coursework:

9.5 Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification [Programme Specification Repository](#) (and also more generally in the [Postgraduate Taught Regulations](#)).

9.6 Examination results

Please see the [Examinations & Assessments](#) website for details of how you will be issued with your **results**.

The Examinations & Assessments website is the place where you can access the "[Instructions to Candidates](#)" and details of the examinations [appeals](#) procedures.

9.7 Penalties for late submission of work

Work submitted after the published deadline will be penalised in line with Section 13 (5) of the College's [Postgraduate Taught Regulations](#).

Please ensure that you are aware of the deadlines set by your department(s) and also the requirements to meet this deadline, e.g. whether you need to submit electronic and/ or paper copies for your submission to be deemed complete (see **Error! Reference source not found.** above).

Section 13 (5)

'In the absence of acceptable extenuating cause, late submission of work will be penalised as follows:

- *for work submitted up to 24 hours late, the mark will be reduced by ten percentage marks;**
- *for work submitted more than 24 hours late, the mark will be zero.'*

*eg. an awarded mark of 65% would be reduced to 55% and a mark of 42% would be reduced to 32%.

If you have had extenuating circumstances which have affected your ability to submit work by the deadline these should be submitted in writing, accompanied by any relevant documentary evidence, to your department(s). As with all extenuating circumstances it is the discretion of the examiners whether to accept these as a reason for having not submitted work on time. Please see the section for details on [submitting requests for extenuating circumstances](#) to be considered.

Work submitted after the published deadline will be penalised in line with Section 13, paragraph (5) of the College's [Postgraduate Taught Regulations](#).

Section 13 (5)

'In the absence of acceptable extenuating cause, late submission of work will be penalised as follows:

- *for work submitted up to 24 hours late, the mark will be reduced by ten percentage marks;*
- *for work submitted more than 24 hours late, the mark will be zero.'*

If you believe that you will be unable to submit coursework on time because of illness or other acceptable causes then you should apply for an extension to allow you to submit the work late without suffering a penalty. If you did not request an extension but then miss a deadline due to factors which have affected your ability to submit work on time, then you may submit a request for extenuating circumstances to be considered. Please note however that if you do so, you will have to provide convincing reasons why you had been unable to request an extension.

9.8 Penalties for over-length work

Work which is longer than the stipulated length in the assessment brief will be penalised in line with Section 13 (6) of the College's [Postgraduate Taught Regulations](#).

Section 13 (6)

Any work (written, oral presentation, film, performance) which exceeds the upper limit set will be penalised as follows

- (a) *for work which exceeds the upper limit by up to and including 10%, the mark will be reduced by ten percent of the mark initially awarded;*
- (b) *for work which exceeds the upper limit by more than 10% and up to and including 20%, the mark will be reduced by twenty percent of the mark initially awarded;*

- (c) *for work which exceeds the upper limit by more than 20%, the mark will be reduced by thirty percent of the mark initially awarded.*

The upper limit may be a word limit in the case of written work or a time limit in the case of assessments such as oral work, presentations or films.

In addition to the text, the word count should include quotations and footnotes. Please note that the following are excluded from the word count: candidate number, title, course title, preliminary pages, bibliography and appendices.

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- (c) *for work which exceeds the upper limit by more than 20%, the mark will be reduced by thirty percent of the mark initially awarded.*

The upper limit may be a word limit in the case of written work or a time limit in the case of assessments such as oral work, presentations or films.

In addition to the text, the word count should include quotations and footnotes. Please note that the following are excluded from the word count: candidate number, title, course title, preliminary pages, bibliography and appendices.

9.9 What to do if things go wrong – Extensions to deadlines

You are expected to manage your time appropriately and hand in your coursework assessments on time. However, unforeseeable or unpreventable circumstances may occasionally arise which prevent you from doing so. In this case you should apply for a deadline extension using the College's online extension application system. You can read the policy and guidance on extensions on the College's webpage about [Applying for an Extension](#).

This procedure ensures that all students are given the same opportunities. Late submissions must be accompanied by (a) a signed extension form, and (b) Doctor's certificate or other accepted evidence. Examples of circumstances which **may** be accepted if you apply for an extension include: serious prolonged illness or that of a member of your immediate family; death of a family member or a close friend; your severe personal or psychological problems. Examples of circumstances which **WILL NOT BE ACCEPTED** if you apply for an extension include: personal computer/printing problems; paid employment; job interview; misunderstanding of regulations; transport problems; holidays.

9.10 What to do if things go wrong – the "Extenuating Circumstances" process.

If you are unable to submit coursework because of unforeseeable or unpreventable circumstances then you should normally apply for an extension (see above) to allow you to submit the work late without suffering a penalty. If this proves impossible then you may apply for extenuating circumstances, which will be considered by the department after the main exam period in May.

Extenuating circumstances are defined as unforeseen *circumstances which are **outside a student's control** and which may **temporarily** prevent a student from undertaking an assessment or have a **marked/ significant detrimental/adverse impact** on their ability to undertake assessment by coursework or examination to the standard normally expected.* You can read more about them [here](#).

This means that such circumstances rarely occur. They are outside your control if they are:

- Unforeseeable - you would not have prior knowledge of the event (e.g. you cannot foresee whether you will be involved in a car accident);
- Unpreventable – you could not reasonably do anything in your power to prevent such an event (e.g. you cannot reasonably prevent a burst appendix.)

It is these short-term (temporary) circumstances that the College normally regards as extenuating circumstances. The policy is explained in full in the [Extenuating circumstances – Guidance for students](#).

Absence from an examination

Section 5 above explains what to do on the day you miss an examination. You should apply for extenuating circumstances if you miss an examination through unexpected illness or other acceptable cause; if you begin an examination and have to leave due to acute illness; or if you believe your performance on the day was seriously compromised by an unexpected and acute illness that you could not reasonably have been expected to have managed otherwise.

Applying for extenuating circumstances

If you apply for extenuating circumstances, you will need to supply a full explanation of your situation together with any supporting documentation. Before going ahead, you should check that your circumstances meet the criteria. These are explained in full in the [Extenuating circumstances – Guidance for students](#). You should also read the section **Illness & absences from an examination and departmental assessments and extenuating circumstances** in the [Instructions to Candidates](#) issued by Student Administration.

Ongoing circumstances

If you have ongoing circumstances that you believe are adversely affecting your performance during the year, these should be raised with your department and with the College's Student Advisory & Wellbeing teams as soon as possible. This will allow us to consider strategies that will help you manage the situation. Examples might be that you have an illness that does not constitute a disability, a close family member is ill and needs your support, or you have suffered an adverse life event.

It may be that the circumstances are severely affecting your ability to study by causing you to repeatedly miss scheduled teaching and/ or affecting your ability to complete assessments. If this is the case and there is no reasonable way to help you to manage the situation, then you may need to consider, in consultation with your department and Student Advisory & Wellbeing, if it would be in your best interests to interrupt until the issues have been resolved and you are able to fully commit to and benefit from your academic studies.

Ongoing adverse circumstances do not normally constitute extenuating circumstances as they are not unforeseen and in some cases may be preventable. As such, it is unlikely that the Sub-board will be able to take action to mitigate such circumstances. For further information, please read the [Extenuating circumstances – Guidance for students](#).

9.11 Support and exam access arrangements for students requiring support

Some students at the College may have a physical or mental impairment, chronic medical condition or a Specific Learning Difficulty (SpLD) which would count as a disability as defined by the Equality Act (2010) that is, "a physical or mental impairment which has a long-term and substantial effect on your ability to carry out normal day-to-day activities". It is for such conditions and SpLDs that [Disability and Dyslexia Services](#) can put in place adjustments, support and exam access arrangements. Please note that a "long-term" impairment is one that has lasted or is likely to last for 12 months or more.

If you have a disability or SpLD you must register with the [Disability and Dyslexia Services Office](#) for an assessment of your needs before adjustments, support and exam access arrangements (') can be put in place.

There is a process to apply for special arrangements for your examinations – these are not automatically put in place. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see section 2 above for further guidance about registering with the Disability and Dyslexia Services Office.

Please note that if reasonable adjustments, including exam access arrangements, have been put in place for you during the academic year, the Sub-board will not make further allowance in relation to your disability or SpLD.

9.12 What to do if you have difficulty writing legibly

It is College policy not to mark scripts which are illegible. If you anticipate that you may have difficulty in writing by hand which would lead to your scripts being illegible you should contact [Disability and Dyslexia Services](#). Please note the deadline for making an application for Examination Access Arrangements is in January each year. Therefore it is in your interest to contact DDS as soon as you are able in the Autumn Term in order that you have time to get any necessary evidence required for the application.

9.13 Academic Misconduct

The College regulations on academic misconduct (also known as assessment offences) can be found on the [Attendance and Academic Regulations page](#) of the student intranet.

Academic misconduct includes, but is not limited to plagiarism (see below), commissioning, duplication of work, (that is, submitting work for assessment which has already been submitted for assessment for the same or another course), falsification, impersonation, deception, collusion, (for example, group working would constitute collusion where the discipline or the method of assessment emphasises independent study and collective ideas are presented as uniquely those of the individual submitting the work), failure to comply with the rules governing assessment, including those set out in the 'Instructions to candidates'.

The Regulations set out some of the types of academic misconduct in more detail, the procedures for investigation into allegations of such offences and the penalties. Students are strongly encouraged to read these Regulations and to speak with their Personal Tutors or other members of staff in their department should they have any queries about what constitutes academic misconduct. The College treats academic misconduct very seriously and misunderstanding about what constitutes academic misconduct will not be accepted as an excuse. Similarly, extenuating circumstances cannot excuse academic misconduct.

What is Plagiarism?

'Plagiarism' means the presentation of another person's work in any quantity without adequately identifying it and citing its source in a way which is consistent with good scholarly practice in the discipline and commensurate with the level of professional conduct expected from the student. The source which is plagiarised may take any form (including words, graphs and images, musical texts, data, source code, ideas or judgements) and may exist in any published or unpublished medium, including the internet. Plagiarism may occur in any piece of work presented by a student, including examination scripts, although standards for citation of sources may vary dependent on the method of assessment.

Identifying plagiarism is a matter of expert academic judgement, based on a comparison across the student's work and on knowledge of sources, practices and expectations for professional conduct in the discipline. Therefore it is possible to determine that an offence has occurred from an assessment of the student's work alone, without reference to further evidence.

10 Careers information

The College's [Careers & Employability Service](#) is based in the Davison Building. The careers service run a

number of industry themed weeks and a range of standalone events during the academic year including a careers fair in October. Our events are open to all students. One to one appointments are available all through the year where you can talk over your career ideas or get your CV, cover letter or application checked. You can also book a practice, in person or video interview.

Our website and Careers Moodle has a wide range of help and information including interview skills, writing CVs and applications, assessment centres & psychometric tests. For more information about all Careers events and appointments visit their website or come along and speak to their friendly and helpful staff.

11 Complaints and academic appeals procedure

If you have a complaint relating to any aspect of the Department or its staff or to any academic or College matter, you should first discuss it informally with your Personal Tutor or with another member of staff in the Department. We would hope that the majority of issues of this kind can be resolved by informal discussion. There are, however, procedures that can be invoked in serious cases. These are set out in the [College Complaints Procedures](#) for students. You should raise your complaint **as soon as possible**.

If the complaint concerns an academic decision, there is an academic appeals process. Please note that an academic appeal can only be submitted once you have received your results via the College portal. Details of the appeals procedure and permitted grounds for appeal can be found on the [Academic Appeals webpage](#).

12 Health and Safety Information

The [Health and Safety webpage](#) provides general information about our health and safety policies.

12.1 Code of practice on harassment for students

The College is committed to upholding the dignity of the individual and recognises that harassment can be a source of great stress to an individual. Personal harassment can seriously harm working, learning and social conditions and will be regarded and treated seriously. This could include grounds for disciplinary action, and possibly the termination of registration as a student.

The College's [Code of Practice on personal harassment for students](#) should be read in conjunction with the [Student Disciplinary regulations](#) and the [Complaints procedure](#).

12.2 Lone working policy and procedures

The College has a 'Lone Working Policy and Procedure' that can be found [here](#).

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours. The Department and the type of work conducted by students is classified as a low risk activity and as such the following advice is relevant.

Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator or the College Health and Safety Office.

It is likely that most activities will take place on College premises. However, the principles contained in the above section will apply to students undertaking duties off campus.

13 Equal Opportunities Statement and College Codes of Practice

13.1 Equal opportunities statement

The University of London was established to provide education on the basis of merit above and without regard to race, creed or political belief and was the first university in the United Kingdom to admit women to its degrees.

Royal Holloway, University of London (hereafter 'the College') is proud to continue this tradition, and to commit itself to equality of opportunity in employment, admissions and in its teaching, learning and research activities.

The College is committed to ensure that:

- all staff, students, applicants for employment or study, visitors and other persons in contact with the College are treated fairly, have equality of opportunity and do not suffer disadvantage on the basis of race, nationality, ethnic origin, gender, age, marital or parental status, dependants, disability, sexual orientation, religion, political belief or social origins
- both existing staff and students, as well as, applicants for employment or admission are treated fairly and individuals are judged solely on merit and by reference to their skills, abilities qualifications, aptitude and potential
- it puts in place appropriate measures to eliminate discrimination and to promote equality of opportunity
- teaching, learning and research are free from all forms of discrimination and continually provide equality of opportunity
- all staff, students and visitors are aware of the Equal Opportunities Statement through College publicity material
- it creates a positive, inclusive atmosphere, based on respect for diversity within the College
- it conforms to all provisions as laid out in legislation promoting equality of opportunity.

13.2 Additional codes of practice

Headphones policy

All students are expected to supply and use their own headphones for location recording and use in our media labs. Your headphones should be of an appropriate type, normally:

- Closed-back type with sealed ear cups to offer effective insulation from outside noise (earplug type phones are unacceptable)
 - Durable and comfortable construction to allow extended usage time
 - Cable connection with straight lead of about 3 meters length
 - Must have an adapter to fit both 3.5 mm and 6.3 mm stereo jack sockets
 - 20 Hz – 20,000 Hz frequency response
 - No artificial tonal coloration or enhancement such as bass boost, or electronic noise cancellation
- We intend to carry a limited stock of Soundlab PX712 headphones that can be purchased from the Location Store for £13 a pair, but we are unable to guarantee continual availability.

You must bring your headphones to every practice session involving camera equipment, sound recording equipment or work in either of our media labs.

13.2.1.1 Media Arts Health & Safety Policy

See Media Arts website for up to date Health & Safety Policy –
<http://www.royalholloway.ac.uk/mediaarts/documents/pdf/healthsafetypolicy.pdf>

13.2.1.2 Media Arts Information for Students

See Media Arts website for important information for Students with regards to Technical Support - <https://www.royalholloway.ac.uk/mediaarts/informationforcurrentstudents/home.aspx>

13.2.1.3 Media Arts Filming and Actors

The department takes very seriously the issue of providing actors with a copy of the film they worked on. They do not receive any payment for their services except travel expenses and so this is least you can do. In the past, directors have neglected to do this and it reflects very badly on both them and the department. We will treat this in the manner that College treats those with unpaid fees or library fines – You will not be allowed to graduate until the deficit has been made good.

13.2.1.4 Media Arts Audiovisual assessment submission instructions

<https://www.royalholloway.ac.uk/mediaarts/documents/pdf/audiovisualassessmentsubmissioninstructions.pdf>

13.2.1.5 Media Arts Guide to Filming Abroad instructions

<https://www.royalholloway.ac.uk/mediaarts/documents/pdf/filmingabroadpolicy230415.pdf>

13.2.1.6 Media Arts Guide to Filming with kids instructions

<https://www.royalholloway.ac.uk/mediaarts/documents/pdf/working-with-children-policy-final-2016-17.pdf>

13.2.1.7 Media Arts Production Buddy Risk Assessment

<https://www.royalholloway.ac.uk/mediaarts/documents/pdf/production-buddy-manual-student.pdf>