



DEPARTMENT OF MEDIA ARTS

POSTGRADUATE TAUGHT STUDENT HANDBOOK

MA PRODUCING FILM & TELEVISION

2019/2020

Telephone +44 (0)1784 443734

Department of Media Arts
Royal Holloway, University of London
Egham Hill, Egham
Surrey TW20 0EX

Disclaimer

This document was published in September 2019 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>

Contents

| | | |
|----------|--|-----------|
| 1 | INTRODUCTION TO YOUR DEPARTMENT | 5 |
| 1.1 | WELCOME | 5 |
| 1.2 | HOW TO FIND US: THE DEPARTMENT | 6 |
| 1.3 | MAP OF THE EGHAM CAMPUS | 7 |
| 1.4 | HOW TO FIND US: THE STAFF | 8 |
| 1.5 | HOW TO FIND US: THE DEPARTMENTAL OFFICE | 9 |
| 1.6 | STAFF RESEARCH INTERESTS | 9 |
| 2 | SUPPORT AND ADVICE | 9 |
| 2.1 | STUDENT CHARTER | 9 |
| 2.2 | PGT DEGREE REGULATIONS | 10 |
| 2.3 | SUPPORT WITHIN YOUR DEPARTMENT | 10 |
| 2.4 | STUDENTS' UNION ROYAL HOLLOWAY UNIVERSITY OF LONDON (SURHUL) | 10 |
| 2.5 | STUDENT-STAFF COMMITTEE | 11 |
| 2.6 | STUDENT SERVICES CENTRE | 11 |
| 2.7 | SUPPORT ADVISORY & WELLBEING | 11 |
| 2.8 | STUDENT WELLBEING | 11 |
| 2.9 | DISABILITY & DYSLEXIA SERVICES (DDS) | 11 |
| 2.10 | INTERNATIONAL STUDENT SUPPORT OFFICE (ISSO) | 12 |
| 2.11 | ACADEMIC SKILLS SUPPORT | 12 |
| 2.12 | IT SERVICES DESK | 12 |
| 3 | COMMUNICATION | 13 |
| 3.1 | EMAIL | 13 |
| 3.2 | POST | 13 |
| 3.3 | YOUR CONTACT INFORMATION | 13 |
| 3.4 | NOTICE BOARDS | 14 |
| 3.5 | PERSONAL TUTORS | 14 |
| 3.6 | QUESTIONNAIRES | 14 |
| 4 | TEACHING | 14 |
| 4.1 | DATES OF TERMS | 14 |
| 4.2 | ACADEMIC TIMETABLE | 14 |
| 4.3 | STUDY WEEKS | 15 |
| 5 | ATTENDING CLASSES AND ENGAGING WITH YOUR STUDIES | 15 |
| 5.1 | ATTENDANCE REQUIREMENTS | 15 |
| 5.2 | ADJUSTMENTS TO ATTENDANCE REQUIREMENTS | 15 |
| 5.3 | MONITORING ATTENDANCE | 15 |
| 5.4 | FORMAL WARNINGS | 16 |
| 5.5 | WITHDRAWAL OF VISA | 16 |
| 5.6 | MISSING CLASSES | 16 |
| 5.7 | MISSING AN EXAMINATION | 17 |
| 6 | DEGREE STRUCTURE | 17 |
| 6.1 | DEPARTMENT SPECIFIC INFORMATION ABOUT DEGREE STRUCTURE | 17 |
| 6.2 | COURSE REGISTRATIONS | 17 |
| 6.3 | CHANGE OF PROGRAMME | 17 |
| 7 | FACILITIES | 17 |
| 7.1 | THE LIBRARY | 18 |
| 7.2 | PHOTOCOPYING AND PRINTING | 18 |
| 7.3 | COMPUTING | 19 |
| 8 | COURSEWORK ESSAYS AND DISSERTATION | 19 |
| 8.1 | COURSEWORK ESSAY | 19 |
| 8.2 | THE DISSERTATION SUPERVISOR | 20 |
| 8.3 | FOOTNOTES | 21 |
| 8.4 | BIBLIOGRAPHY | 21 |

| | | |
|-----------|---|-----------|
| 8.5 | REFERENCING STYLE | 21 |
| 8.6 | MARKING CRITERIA | 22 |
| 9 | ASSESSMENT INFORMATION | 36 |
| 9.1 | ANONYMOUS MARKING AND COVER SHEETS | 36 |
| 9.2 | SUBMISSION OF WRITTEN WORK..... | 36 |
| 9.3 | STEPPED MARKING..... | 36 |
| 9.4 | POLICY ON THE RETURN OF MARKED STUDENT WORK AND FEEDBACK..... | 37 |
| 9.5 | PROGRESSION AND AWARD REQUIREMENTS..... | 38 |
| 9.6 | EXAMINATION RESULTS | 38 |
| 9.7 | PENALTIES FOR LATE SUBMISSION OF WORK..... | 38 |
| 9.8 | PENALTIES FOR OVER-LENGTH WORK..... | 39 |
| 9.9 | WHAT TO DO IF THINGS GO WRONG – EXTENSIONS TO DEADLINES | 40 |
| 9.10 | WHAT TO DO IF THINGS GO WRONG – THE “EXTENUATING CIRCUMSTANCES” PROCESS. | 40 |
| 9.11 | SUPPORT AND EXAM ACCESS ARRANGEMENTS FOR STUDENTS REQUIRING SUPPORT | 41 |
| 9.12 | WHAT TO DO IF YOU HAVE DIFFICULTY WRITING LEGIBLY | 42 |
| 9.13 | ACADEMIC MISCONDUCT | 42 |
| 10 | CAREERS INFORMATION | 42 |
| 11 | COMPLAINTS AND ACADEMIC APPEALS PROCEDURE | 43 |
| 12 | HEALTH AND SAFETY INFORMATION | 43 |
| 12.1 | CODE OF PRACTICE ON HARASSMENT FOR STUDENTS..... | 43 |
| 12.2 | LONE WORKING POLICY AND PROCEDURES..... | 43 |
| 13 | EQUAL OPPORTUNITIES STATEMENT AND COLLEGE CODES OF PRACTICE | 43 |
| 13.1 | EQUAL OPPORTUNITIES STATEMENT | 43 |
| 13.2 | ADDITIONAL CODES OF PRACTICE | 44 |

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 academic year, and aims to provide accurate information about the programme, 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.

A Message from the Course Director, Mike Dormer.

Welcome to the Department of Media Arts MA programme in Producing Film and Television, Royal Holloway, University of London.

Congratulations on being selected for this highly competitive and unique programme. You are now part of the Royal Holloway family as well as its professional network.

Now, more than ever, creative producers are in demand. We are in a rapidly growing and constantly changing industry that demands elastic minds and skills. RHUL offers an outstanding programme which combines the craft skills of producing with a solid grounding in business and entrepreneurship. Strategic government and industry reports have highlighted learning both creative and business skills as being the most effective means of preparing producers for the industry. The multi-faceted nature of production demands a professional all-rounder and that is what we hope you will grow into through your experience at RHUL.

Royal Holloway is known as a pioneering centre for the study of producing and we hope that you will contribute to the growing body of research and theory in the field. Our strong ties with the film and television industries place us at the centre of new ideas and innovation. We hope that you will expand your knowledge and develop your potential by participating in both your studies and the wider cultural environment of London.

During the Autumn Term Professor Jonathan Powell will again be teaching 'Role of the Producer'. Professor Powell is a highly experienced industry executive and Drama producer, former BBC1 Controller and Head of Drama at the BBC and Carlton TV. In the Spring Term Emmy, BAFTA and RTS award winner John Chapman will be teaching 'Script Development'. I will be teaching "Producing Workshop" as well as being Course Director and supervising Dissertations and the Independent Media Project.

I am an active Executive Producer and Producer having both directed and produced many hundreds of hours of television and film. I have worked in both drama and documentary, produced TV with the BBC, ITV, Channel 4 and Sony Pictures in London as well as working with independent production companies. I have worked in every aspect of production and now have a great deal of interest in cross platform narratives. My specialism is Factual Drama and many of my more recent films have been in this area. I look forward to sharing my experiences with you over the coming year. If you want more details here is a link to my IMDb page https://www.imdb.com/name/nm0233806/?ref=nr_sr_1?ref=nr_sr_1

As the course is based in Central London we have access to many industry guest lecturers who will be joining us on a regular basis.

Prof. Powell and I are always available to you and you are free to contact us at any time. Office hours are flexible. Please do not hesitate to come to us with any concern.

This is a demanding programme. You will need to commit all your time and mind to it. If you work hard and stay focused it will be easy.

I hope that you will have an enjoyable and inspiring year. We look forward to getting to know each and every one of you.

All the best,

Mike

1.2 How to find us: The Department

The Department of Media Arts is located on two sites. The academic offices and dedicated administrative support are 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 WC1B 3RF

All the teaching, except for technical workshops, will be at 11 Bedford Square, Bloomsbury, London WC1B 3RF. The building is located in North East 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.

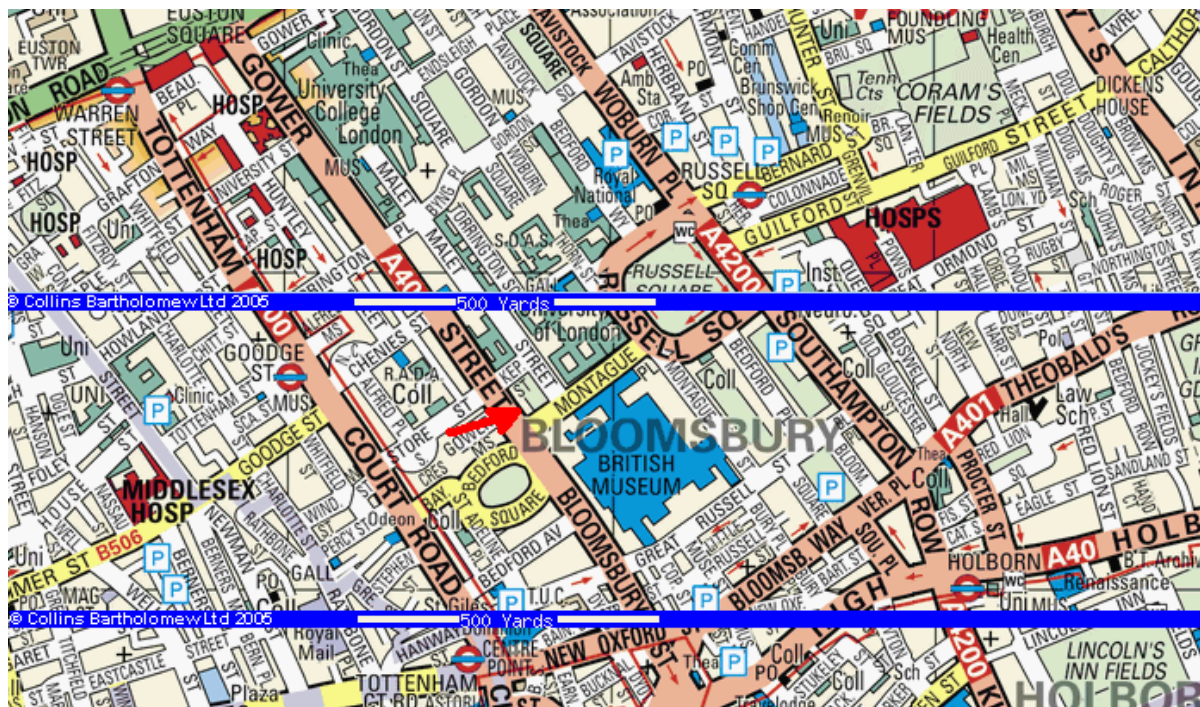
There is a common room for students in Bedford Square and a kitchen. There are also photocopying facilities (by arrangement with the Course Director).

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

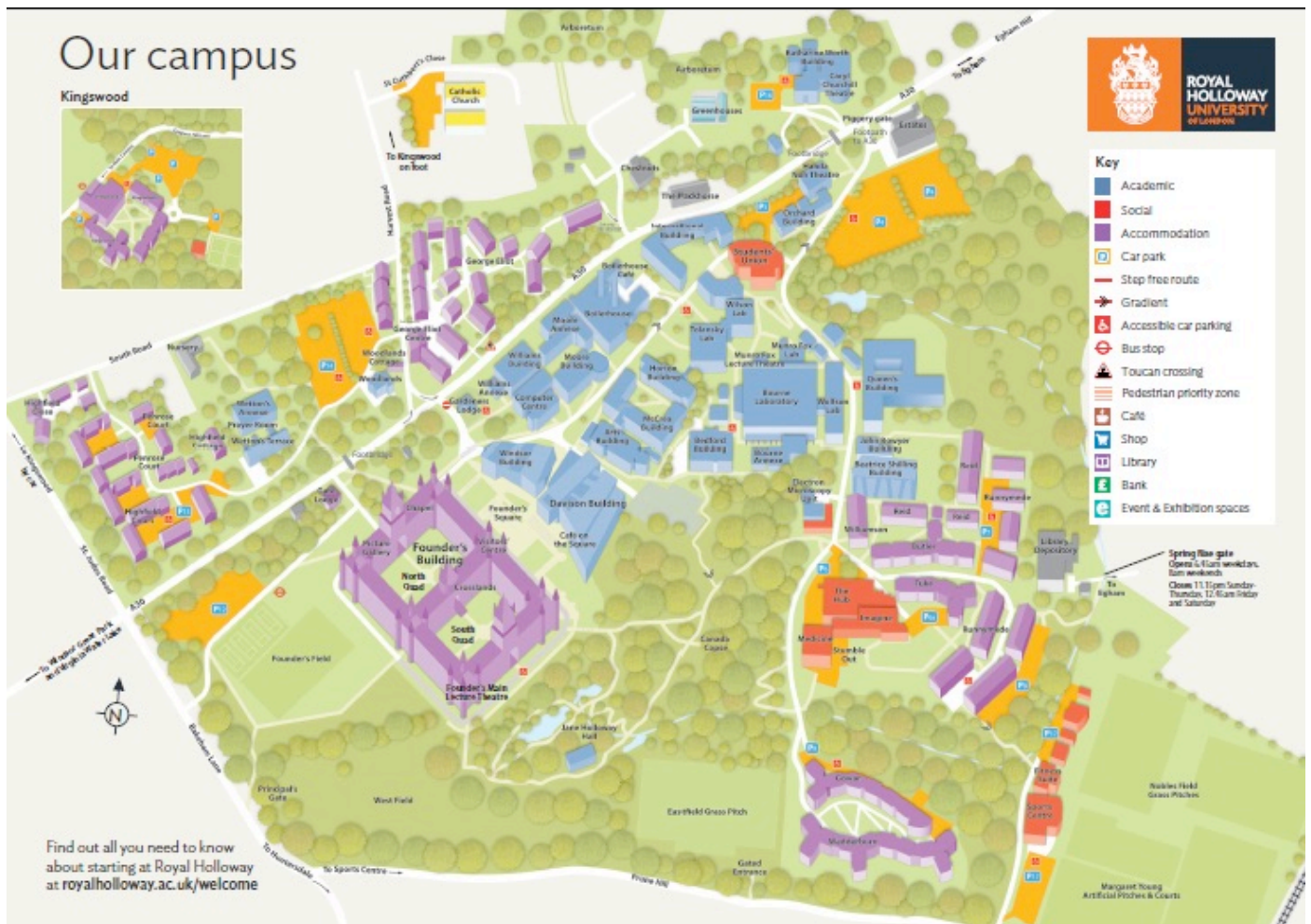
Term Time - Monday to Friday 9am to 9pm, Saturday 10am to 6pm

Out of Term - Monday to Friday 9am to 7pm, Saturday CLOSED

Map of Bedford Square WC1



1.3 Map of the Egham campus



Please note, student parking is very limited and is not available if you live in Halls or within 1.5 miles of campus. If you do live more than 1.5 miles away or have a particular reason why you need to come to campus by car, you must apply for a parking permit. If you have a motorbike or scooter you must also register the vehicle with College. Find more information about the Parking Permit portal [here](#). **DO NOT** just drive onto campus and park. An Automatic Number Plate Recognition (ANPR) system is operating and you will receive a Penalty Charge Notice (PCN).

1.4 How to find us: the staff

Staff Contact Details.

| | Name/Email | Telephone | Location |
|---|---|--------------|----------|
| Head of School: | Jen Parker-Starbuck Jen.parker-starbuck@rhul.ac.uk | 01784 414106 | KWB102 |
| 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 |
| | Marc Isaacs Marc.isaacs@royalholloway.ac.uk | 01784 443919 | AG02 |
| | JP Kelly Jp.kelly@royalholloway.ac.uk | 01784 443005 | AF12 |
| | Barry Langford b.langford@royalholloway.ac.uk | 01784 443833 | AG11 |
| | Nick Lee Nick.lee@rhul.ac.uk | TBC | AFo4 |
| | Jacob Leigh Jacob.leigh@royalholloway.ac.uk | 01784 414121 | AG5 |
| | Ivan Levene Ivan.levene@royalholloway.ac.uk | 01784 443839 | AG19 |
| | Helen Littleboy Helen.littleboy@royalholloway.ac.uk | 01784 443919 | AG2 |
| | Victoria Mapplebeck Victoria.mapplebeck@royalholloway.ac.uk | 01784 414412 | AG2 |
| | Steven Marchant Steven.marchant@royalholloway.ac.uk | 01784 276376 | AFo7 |
| | Mandy Merck Mandy.merck@royalholloway.ac.uk | 01784 414456 | AG7 |
| | Amanda Murphy Amanda.murphy@royalholloway.ac.uk | 01784 414412 | |

| | | | |
|---|--|--------------|-------|
| | Gail Pearce G.pearce@royalholloway.ac.uk | 01784 414334 | AG17 |
| | John Roberts John.roberts@royalholloway.ac.uk | 01784 443941 | AG6 |
| | Richard Wright Richard.wright@rhul.ac.uk | 01784 443832 | AG12 |
| | Alfie Bown alfie.bown@rhul.ac.uk | 01784 414457 | AG9 |
| | Maeve O'Connell Maeve.O'connell@rhul.ac.uk | 01784 443845 | G24 |
| | Brandon Wade brandon.wade@rhul.ac.uk | TBC | TBC |
| | Armando Garcia armando.garcia@rhul.ac.uk | TBC | AG9 |
| | Mervyn Watson | 01784444232 | AFo4 |
| School Manager | Louise MacKay louise.mackay@rhul.ac.uk | 01784 443532 | KWB |
| 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 |
| | Helen Adams helen.adams@royalholloway.ac.uk | 01784 414461 | Wo-18 |
| | Sarah Peacock sarah.peacock@royalholloway.ac.uk | 01784 414461 | Wo-18 |
| | Neil Smith n.smith@royalholloway.ac.uk | 01784 414462 | Wo-16 |
| | Nancy Jones nancy.jones@rhul.ac.uk | 01784443722 | Wo-29 |
| | 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 Helpdesk 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>

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 443916
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>

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

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: Mike Dormer or Jackie Marty
Phone: 01784 443916
Email: mike.dormer@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 IN002, 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 essential 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.

Email to your College email address is routinely used and **you should check regularly** (at least daily) if any official communication has been sent to your email address. **Do not** ignore the email as it will be assumed that it will have been received by you within 48 hours, excluding Saturdays and Sundays.

You should also make a habit of checking the student pigeonholes in the Department

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 tutor 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, they will arrange a date and time to 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 considered 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 23 September to Friday 13 December 2019

Spring term: Monday 13 January to Friday 27 March 2020

Summer term: Monday 27 April to Friday 12 June 2020

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 conflicts 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 Stavroula Kiritsi, who can be contacted at stavroula.kiritsi@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

You are required to deliver Film and Video Production Work in HD to the designated folder on Media Arts Server. You will have to come to Egham to submit this work as it is in the Williams Building.

You should keep in mind that you will be required to finance your film and video projects. Royal Holloway provides a certain level of technical equipment plus post production facilities, but you must raise the money for food, transportation, props, costumes, set design and actor costs.

Each project has its own unique budget so it will be up to you to budget and finance based on what is realistic. The university does not get involved in disputes between students on these issues.

You will be given an Assessment Paper for all assessed work in Media Arts, specifying the practical assignment or written work which is expected of you in each of the courses you are taking, and the deadline for submission of work. You should consult your course tutor if there is any aspect of the assessment which is unclear to you

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. Students should always hand in two copies of each assessment and should also retain a copy in electronic form in case there are problems with the hard copies.

Titles of films, books, and television programmes or series should be *italicised*; articles and individual TV episodes should be placed in single quotation marks ('...'), double quotation marks ("...") being reserved for quotes within quotes. 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.

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.

Your essay or dissertation must be within the maximum and minimum word-length specified in the assessment paper. The length of essays includes all quotations, footnotes, headings etc, but not your bibliography.

EXAMPLE: From Steve Neale 'Masculinity as spectacle'

... Raymond Bellour's article on *North by Northwest* (Bellour 1975) is the only example that springs readily to mind. Bellour's article follows in some detail the Oedipal trajectory of Hitchcock's film, tracing the movement of its protagonist, Roger Thornhill (Cary Grant) from a position of infantile dependence on the mother to a position of 'adult', 'male' and heterosexual masculinity, sealed by his marriage to Eve Kendall (Eva Marie Saint) and by his acceptance of the role and authority of the father. However, the article is concerned as much with the general workings of a classical Hollywood film as it is with the specifics of a set of images of masculinity.

The image is a source both of narcissistic processes and drives, and, inasmuch as it is other, of object-orientated process and drives:

Mulvey discusses the male star as an object of the look but denies him the function of an erotic object. Because Mulvey conceives the look to be essentially active in its aims, identification with the male protagonist is only considered from a point of view which associates it with a sense of omnipotence, of assuming control of the narrative. She makes no differentiation between identification and object choice in which sexual aims may be directed toward the male figure from the point of view of an economy of masochism (Rodowick 1982: 8)

Given Rodowick's argument, it is not surprising either that 'male' genres and films constantly involve sado-masochistic themes, scenes, and phantasies or that male heroes can at times be marked as the object of an erotic gaze. These are both points I wish to discuss below. However, it is worth mentioning here that they have also been discussed in Paul Willemen's article 'Anthony Mann: looking at the male'. Willemen argues that spectacle and drama in Mann's films tend both to be structured around the look at the male figure: 'The viewer's experience is predicated on the pleasure of seeing the male "exist" (that is walk, move, ride, fight) in or through cityscapes, landscapes or, more abstractly, history. And on the unquiet pleasure of seeing the male mutilated (often graphically in Mann) and restored through violent brutality' (Willemen 1981: 16)

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.

Should you choose the Independent Media Project and Essay (MA5610) you will be assigned a supervisor with whom you will have regular tutorials, in person or over Skype. You are required to appraise your supervisor of your plans for shooting the Independent Project and will require permission should you choose to shoot overseas. You must provide the supervisor with Script, Cast and Crew Information, Call Sheets, Progress Reports, Budget, Schedule and must arrange a Pre-Production meeting with key members of your team, and cast which your supervisor may attend. If you do not meet the pre-set, agreed deadlines you will be re-assigned to the Dissertation choice.

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.

Willemsen, 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

MA5601 - Role of Producer - 20 pts

MA5602 - Script Development - 20 pts

MA5603 - Production Management - 20 pts

MA5609 - International Media Business - 20 pts

MA5604 - Producing Workshop - 40 pts

MA5606 - Marketing and Media Law - 20 pts

MA5607 - Dissertation - 40 pts

or

MA5610 - Independent Media Project & Essay – 40 pts

TOTAL - 180 pts

MA5601 - The Role of the Producer - 20 pts

Assessments- Role of Producer

1. Treatment (A) or Industry Essay (B)

A. Treatment

82 - 100% - Distinction – Work of an outstanding quality

Outstanding Work. Realizes an exceptional and original narrative concept or a superior adaptation of source material that is the equivalent of an outstanding professional treatment for film or television. Shows the ability to write a stylish and attractive synopsis and reveals exceptional talent in the identification of accessible material and the ability to convey the essence of the narrative and characters in a vivid and memorable style. Shows an exceptional ability to convey the visual and audio medium of film or television in the written word, demonstrating a highly creative grasp of the subject in a coherent manner while retaining stylistic focus on the primary commercial intent of the document.

Exhibits understanding of the marketplace in choice of material and an ability to communicate creative and conceptual ideas in an immediate and attractive manner.

Clear and original choices of creative team. The treatment must be grammatically perfect, impeccably and

imaginatively presented.

72 – 78% - Work of an excellent overall quality

First class work that presents an original and imaginative choice of material in a clear and well executed fashion. Shows the ability to write a fluent and attractive synopsis and manages to express the conceptual thinking behind the choice of material as well as conveying the manner in which it will be transferred to the screen in a coherent and imaginative fashion. The choices of the creative team will be appropriate, informed and viable with elements of originality. The whole will be expressed with a degree of presentational skill and will, show an awareness of the marketplace. The style will be fluid with impeccable grammar and well presented.

62 - 68% - Merit – Work of a high standard

Good work. Demonstrates an excellent grasp of the assignment and executes it in a skilled manner. From the choice of the subject matter to the style in which the story is told, exhibits identifiable levels of originality and aptitude whilst maintaining the point of the exercise, which is to express the process of presenting an idea in a manner appropriate for the screen film or television idea. Is ambitious in tone, manner and expression with successful results. Shows above average perception of the task. Grammar and presentation are good.

52 - 58% - Pass. Work of a Satisfactory standard

Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the story in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort.

42 - 48% - Marginal fail

Discloses an insufficient awareness of the format or intention of the assignment. Reveals inadequate grasp of the language and themes, narrative and characters remain undeveloped and therefore ineffective. Lacks the coherency necessary to consider it the basis of a project for film or television.

0 - 38% - Fail – Work of a very poor quality

Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. Displays no adherence to the assignment and is irredeemably flawed and without any possibility of being the basis for a script for film or television.

2. Industry Essay

82 - 100% - Distinction – work of outstanding quality

Shows a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. It should show significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in extensive and independent research. Brings a broad range of secondary reading/research (critical, theoretical, film/television industry commentary) to bear on argument. Coherent structure, in depth reading, excellent presentation with referencing and bibliography of an exemplary standard. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms properly.

72 – 78% - Distinction – Work of excellent overall quality

The work should be outstanding in most respects and may contribute some creative or original thought. It should demonstrate a mature, accurate grasp of the issues raised by the question or brief as well as an excellent knowledge of appropriate texts. It should show evidence of independent research as well as knowledge of appropriate techniques and relevant conceptual perspectives. It should conduct a sustained and coherent argument in a fluent style and should demonstrate good skills in marshaling appropriate evidence.

62 - 68% - Merit

Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with clarity.

52 - 58% - Pass

Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fall short of clarity and coherence and not be sufficiently supported by textual evidence. Affords some evidence of secondary reading being brought to bear on the subject together with anything from a limited to an acceptable bibliography. Reveals a fair but limited command of the language and a range of writing styles from adequate to sketchy.

42 - 48% - Marginal fail

Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading being brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms incorrectly or not at all.

0 - 38% - Fail – very poor quality work

Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a substandard command of the language by expressing ideas ineptly or obscurely.

2) MA5602 - Script Development - 20 pts**82 - 100% - Distinction – Work of an outstanding quality**

Outstanding work which would be acceptable at a professional level in either the film or television industry. Demonstrates a clear, lucid and comprehensive grasp of the subject matter of the given screenplay in its overarching themes and concepts. Shows an incisive ability to analyze the structure of a screenplay and break it down into its component parts with an advanced appreciation of tone, narrative and character. It will clearly analyze its strengths and weaknesses and exhibits a clear and creative ability to make constructive suggestions and comments on areas which might be improved. Writes a clear, readable and nuanced synopsis which reveals the story and captures the writer's voice. Demonstrates the ability to encapsulate the story crisply and write bold imaginative log lines. Flawlessly presented, written with clarity and fluency with comprehensively accurate language and grammar. Free of spelling or punctuation mistakes and adhering to the script report format.

72 – 78% - Distinction – Work of excellent overall quality

The script report should be excellent in most respects. It should summarize the script in an engaging and succinct manner achieving a sense of the tone and style as well as the content of the piece. It should demonstrate a clear grasp of the aims of the script, the subject matter, its themes and concepts and show an awareness of style/tone, characterization, and dialogue and story structure. It will show an understanding of the strengths and weaknesses of the script and will make some clear recommendations for improvement. There will be good loglines and the script report format will be adhered to. The language will be clear and

will be accurate in areas of punctuation and spelling.

62 - 68% - Merit

A script report which is well presented and shows an understanding of the themes and concepts of the given script. A good analysis of the structure of the script with some constructive remarks as to possible improvements. Clear analysis of character, narrative and structure. There may be less depth in the critical comments than in work deemed to be a Distinction. A readable synopsis which reveals the main elements of the story in a comprehensive fashion. Good log lines and short synopsis. The report should be well presented and written with clear prose with few errors of language and grammar. Adheres to the script report format.

52 - 58% – Pass

Adequate presentation and competent attempts at analysis. It will demonstrate evidence that it has appreciated and expressed the themes of the given screenplay and broken it down into its component parts. Some evidence of ability to evaluate narrative, structure and character. A basic synopsis which sets down the story of the script in a readable fashion. Adequate log lines and short synopsis. The writing should be understandable but may contain errors of spelling and grammar. Adheres to the main requirements of the script report format.

42 - 48% - Work of an unsatisfactory standard

Poorly presented and lacking in an ability to express the themes of the given screenplay. Little evidence of an understanding of structure, narrative and character, and inadequate attempts to break down the script into its component parts. Poorly written synopses which do not fully express the narrative of the script. A writing style which is difficult to comprehend and contains substantial errors in grammar and punctuation. Substantial deviations from the requirements of the script report format.

0 - 38% - Work of a Poor quality

Work which may be under length, incomplete and poorly written and presented. Shows a lack of application and little evidence of having reflected the learning of the course in the finished work.

MA5603 - Production Management - 20 pts

Assessments - Production Management

- 1. Production Folder for Low Budget Feature Film or Drama Pilot – Introduction, Budget, Schedule, Cash-flow and Research– 70% and 2. Exam 30%**

Assessment Criteria

82 - 100% Distinction – work of outstanding quality

Demonstrates a comprehensive and deep understanding of the complex assignment, which requires combined skills in math, organization, factual and technical accuracy, mastering a complicated computer program and immaculate presentation as well as a creative and managerial vision of how the project will be produced. Well-structured analysis of all aspects of the calculations is detailed, incisive and extensive. Has the skills required to adhere to the formats required and deliver a formal and flawless budget, schedule and cash flow of a professional standard. Includes documentation and a side paper detailing the rationale behind the both the budget and scheduling. Writes fluently about their vision for the project and demonstrates an outstanding understanding of the industry. Introduction is clear, well-written and researched. Demonstrates insight and a professional level of skill.

72 - 78% Distinction- work of excellent overall quality

First Class work. Demonstrates a clear understanding, extensive knowledge of the assignment, focusing on the details required for a coherent completion of a budget and schedule. Generally effective presentation, illustrating the medium is understood and consistently deployed. Form and content demonstrate consistency in mathematical, technical and analytical skills and may prove to be suitable as a professional document. Clear sighted accompanying document conveys the strategy supporting the budget and schedule. Introduction is clear, well-written and researched. Excellent research and vision are essential.

The work reflects the realities of the budget, genre and limitations/demands of the script. The schedule demonstrates clear thinking regarding actor's availability, production design preparation and the use of locations. Are the notes fully explanatory and do they demonstrate that the student has understood the factors that drive the schedule? Have the location findings been clearly documented in the notes?

62 - 68% Merit – work of high standard

Good work. Demonstrates an excellent grasp of the assignment and executes it in a skilled manner. Is ambitious in the delivery of the budget and schedule, with successful results. Shows above average perception of the task and presents a mathematically coherent budget and compatible, workable schedule. Presents a side document supporting the reasons for the choices taken in the schedule and financial rationale behind the budget.

52 - 58% Pass – work of a satisfactory standard

Demonstrates an acceptable understanding of the assignment and competency in its execution. Shows a basic understanding and knowledge and has an adequate grasp of the software. Lacks a certain amount of confidence in areas such as calculations, plausibility and presentation. Side document supporting decisions made is competent and production choices are clear. Would require more attention to detail and more work in order for the assignment to be considered a viable professional document.

42 - 48% - Marginal fail

Does not pass but may be deemed eligible for re-submission. Does not adhere sufficiently to prescribed format and does not demonstrate understanding of the intended end result of the assignment. Clearly does not understand the purpose of the exercise and the necessary detail required. Lacks confidence in all areas necessary to deliver a competent and usable budget and schedule. Errors in calculating and lacking a coherent structure, this assessment, including the supporting document detailing the rationale, would require a considerable amount of work to be eligible for re-submission

0 - 38%– Fail – work of very poor quality

Fails without opportunity for re-submission. Reveals no understanding of the subject and fails to address the question in any significant manner. The information is either non-existent or full of errors and remains irrelevant to the assignment. The result is incomplete, illogical and wholly unacceptable on every level. The danger from serious plagiarism is unacceptable. The presentation is extremely sub-standard and the content lacks any cohesiveness whatsoever.

MA5609 - International Media Business - 20 pts

International Media Business Assessments:

- 1. In Class Oral Presentation 20%**
- 2. Essay / International Media Business 80%**

1.Oral Presentation – 20%

82 - 100% Distinction – Work of an outstanding quality

Exceptional work and presentation. Realizes an outstandingly original concept of a highly professional presentation for a Film/TV funding plan. Reveals exceptional talent in the identification of accessible material and the ability to convey the essence a business plan in a vivid and memorable style. Shows an exceptional ability to convey the visual and audio medium in an oral presentation, demonstrating a highly creative grasp of the subject and concept in a coherent manner while retaining a focus on the primary commercial intent of the plan. Exhibits understanding of the marketplace in choice of material. The oral pitch must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professionally viable. Is able to provide highly informed and focused answers to any questions, demonstrating not only a grasp of the project but also of the wider industry context.

72 - 78% - Distinction. Work of an excellent overall quality

First class work that presents an original choice of material in a clear, disciplined and well executed fashion. A talented presentation that shows the ability to present high quality material in an accessible fashion whilst conveying the essence of the international funding plan in a memorable manner. Demonstrates a creative, mathematical and practical grasp of the subject in a coherent way and shows an appreciation for the marketplace in the choices made to present. The oral presentation will be grammatically excellent, well presented, confident and you will be able to answer any questions in a comprehensive and well informed fashion.

62 - 68% - Merit

Good Work. Demonstrates an excellent grasp of the assignment and executes the oral presentation in a skilled manner. From the choice of the project to the style in which the plan is explained, exhibits some levels of originality and aptitude whilst maintaining the point of the exercise, which is to sell a business idea. Is ambitious in tone, manner and expression with mainly successful results. Shows above average perception of the task. Grammar and presentation good. Has an ability to answer any questions in a direct and concise manner.

52 - 58% - Pass

Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution and presentation. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the finance plan in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Is able to field any questions in a satisfactory manner.

42 - 48% - Fail

Discloses an insufficient awareness of the format or intention of the assignment. Reveals inadequate grasp of the language and themes, the plan and supporting visuals remain undeveloped and therefore ineffective. Lacks the coherency necessary to consider it the basis of a business plan. Is unable to provide consistently satisfactory answers to any questions.

0 - 38% - Fail

Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. Displays no adherence to the assignment and is irredeemably flawed and without any possibility of being the basis for a film or television funding plan. Unable to answer any or all questions relating to the plan.

Not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a substandard command of the language by expressing ideas ineptly or obscurely.

2. Essay – Finance Plan and Commentary

82 - 100% Distinction – work of an outstanding quality

Shows a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. It should show significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in extensive and independent research. Brings a broad range of secondary reading/research (critical, theoretical, film/television industry commentary) to bear on argument. Coherent structure, in depth reading, excellent presentation with referencing, bibliography and exhibits of an exemplary standard. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms properly. Is mathematically correct in terms of sales estimates, box office estimates, international funding information, etc. Generally, of a professional standard.

72 – 78% Distinction – Work of excellent overall quality

The work should be outstanding in most respects and may contribute some creative or original thought. It should demonstrate a mature, accurate grasp of the issues raised by the question or brief as well as an excellent knowledge of appropriate texts. It should show evidence of independent research as well as knowledge of appropriate techniques and relevant conceptual perspectives. It should conduct a sustained and coherent argument in a fluent style and should demonstrate good skills in marshaling appropriate evidence. It is vital that the mathematics is accurate. Has potential to withstand professional scrutiny.

62 - 68% - Merit

Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with clarity and the mathematics are accurate.

52 - 58% - Pass

Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fall short of clarity and coherence and not be sufficiently supported by textual evidence. Affords some evidence of secondary reading being brought to bear on the subject together with anything from a limited to an acceptable bibliography. Reveals a fair but limited command of the language and a range of writing styles from adequate to sketchy.

42 - 48% - Marginal fail

Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading being brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms and mathematics incorrectly or not at all.

0 - 38% - Clear fail

Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a substandard command of the language by expressing ideas ineptly or obscurely.

MA5604 - Producing Workshop - 40 pts

AUTUMN

Assessments Producing Workshop:

1. Studio Exercise – 60%
2. Treatment – 40%

1. Studio Exercise

72 - 100% Distinction

Outstanding Work. Displays an outstanding ability to function on the set and during post production, equivalent to a professional standard. Reveals exceptional talent in making sensible decisions under pressure. Shows an exceptional ability to communicate and be a team player in the crew. Understands the visual and audio medium of film, demonstrating a highly creative grasp of actual production in a coherent manner while retaining stylistic focus on the primary commercial intent of the film. The execution of the production exercise must be impeccably performed with a sophistication that excels in communication. Demonstrates a creative and inspired approach to problem solving and time management. The production is delivered on schedule.

62 - 68% Merit

Excellent Work. Demonstrates an excellent grasp of the assignment and executes the production exercise in a highly skilled manner. Exhibits significant levels of competence and aptitude whilst maintaining the point of the exercise, which is to function within a crew on set. Is ambitious in manner and skilled at communicating. Shows above average perception of the task and adheres to the shooting and delivery schedule.

52 - 58% Pass

Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution. Demonstrates an ability to deliver within the definition of the assignment and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in interacting within the crew. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Communication does not flow well within the team, but paperwork and schedule are fairly well presented.

42 - 48% Marginal Fail

Discloses an insufficient awareness of the intention of the assignment. Reveals inadequate grasp of the expectations of production and is therefore ineffective within the crew. Is unprepared for production and lacks the ability to function within the team. Unsatisfactory behavior threatens the viability of the overall production. The schedule is not met. Incomplete work.

0 - 38% Fail

Irredeemably unprepared and/or destructive attitude poses a threat to the communal exercise. Displays no adherence to the assignment or responsibility to fellow crew members. Fails to deliver on schedule and on material. Incomplete work.

2. Treatment- 40%

82 - 100% Distinction

Outstanding Work. Realizes an either outstandingly original narrative concept or a superior adaptation of source material that is the equivalent of a professional treatment for film, television or cross-platform projects. Reveals exceptional talent in the identification of material and the ability to convey the essence of the narrative and characters in a vivid and memorable style. Shows an exceptional ability to convey the visual and audio medium of film in the written word, demonstrating a highly creative grasp of the subject in a coherent manner while retaining stylistic focus on the primary commercial intent of the document.

Exhibits understanding of the marketplace in choice of material. The treatment must be grammatically perfect, impeccably presented with a sophisticated story that excels in its script and production viability.

72 - 78% Work of excellent overall quality

First class work. Demonstrates an excellent grasp of the assignment and executes it in a highly skilled manner. From the choice of the subject matter to the style in which the story is told, exhibits significant levels of originality and aptitude whilst maintaining the point of the exercise, which is to sell a film, television or cross-platform idea. Has a capacity for visual storytelling and is ambitious in tone, manner and expression with successful results. Shows above average perception of the task. Grammar and presentation are excellent.

62 - 68% Merit – Work of high standard

Good work. Demonstrates an excellent grasp of the assignment and executes it in a skilled manner. From the choice of the subject matter to the style in which the story is told, exhibits identifiable levels of originality and aptitude whilst maintaining the point of the exercise, which is to express the process of presenting an idea in a manner appropriate for the screen film, television or cross platform idea. Is ambitious in tone, manner and expression with successful results. Understands the marketplace. Shows above average perception of the task. Grammar and presentation are good.

52 - 58% Pass – Work of a satisfactory standard

Shows an average understanding of the assignment and an acceptable level of competency in its execution. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the story in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Has some understanding of the market and the format of a treatment.

42 - 48% - Marginal fail

Discloses an insufficient awareness of the format or intention of the assignment. Reveals inadequate grasp of the language and themes, narrative and characters remain undeveloped and therefore ineffective. Lacks the coherency necessary to consider it the basis of a project for film or television. Weak language and presentation skills.

0 - 38% - Fail – Work of very poor quality

Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. Displays no adherence to the assignment and is irredeemably flawed and without any possibility of being the basis for a script for film, television or cross-platform project.

SPRING

Pitch Package – Pitch to Industry Panel, Treatment, Budget, Finance Plan, Creative Team, Talent, Chain of Title, Time Line, Marketing Plan, Sizzle Reel and/or Images that represent the Creative Vision, Director's Statement – 100%

1. Assessment Criteria for Pitch Package

72 - 100% Distinction

Outstanding Work. The student must pitch their idea to an industry panel demonstrating exceptional skills in presentation, delivery and creativity. Original, imaginative and excellent concept of a highly professional presentation for a film/TV/Cross platform project. Reveals exceptional talent in the identification of accessible material and the ability to convey the essence a business plan in a vivid and memorable style. Shows an exceptional ability to convey the visual and audio medium in an oral presentation, demonstrating a highly creative grasp of the subject and concept in a coherent manner. The oral pitch must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professionally.

The supporting paperwork in the form of a presentation folder (Pitch Package) must contain all the required materials and be of an exceptional, professional level both creatively. and financially. It will demonstrate a highly intelligent grasp of what is needed to sell a creative media project in the marketplace and will provide

outstanding exhibits as well as high level industry standard documents. The tone and style presented will be of a highly artistic and sophisticated level. The document must be grammatically perfect, impeccably presented with an excellent story that excels in its script and production viability.

62 - 68% Merit

Excellent Work. Demonstrates an excellent grasp of the assignment and executes the oral presentation in a highly skilled manner. From the choice of the subject matter to the style in which the story is told, exhibits significant levels of originality and aptitude whilst maintaining the point of the exercise. Is ambitious in tone, manner and expression with successful results. Shows above average perception of the task. Grammar and presentation are excellent. Has an ability to answer any questions from the industry panel in a direct and concise manner.

The Pitch Package must be complete and of excellent quality both in its execution as well as its creative packaging. Great care must have gone into the choices of the creative team with a capacity to reflect on the marketplace coherently. All financial documents must be excellent and accurate mathematically. The presentation must be original and represent creative thinking and an industry standard insight. The document must be grammatically perfect, impeccably presented with an excellent story that excels in its script and production viability.

52 - 58% Pass

Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution and presentation. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the story in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Is able to field questions from the industry panel in a satisfactory manner.

The Pitch Package must be complete with a reasonable standard of financials and creativity. It will demonstrate that the student has understood the exercise but has not fully developed the package with all the creative or financial elements essential to a successful project. There may be a lack of professional understanding and the presentation is not of an industry standard. All assigned documents must be in the folder and a reasonable attempt to present a professional presentation must be in evidence.

42 - 48% Marginal Fail

Discloses an insufficient awareness of the format of a pitch or intention of the assignment. Reveals inadequate grasp of the language and themes, narrative and characters remain undeveloped and therefore ineffective. Lacks the coherency necessary to consider it the basis of a project for film or television. Is unable to provide consistently satisfactory answers to the questions from the industry panel.

The Pitch Package is incomplete and /or the financials are incorrect. The story lacks originality and is not presented well. There is little thought or creativity put into the material and there is little or no understanding of the marketplace. The creative package is incomplete or does not make sense. The package is disorganized and badly laid out. There are grammatical and language errors.

0 - 38 % Fail – Very poor work

Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. Displays no adherence to the assignment and is irredeemably flawed and without any possibility of being the basis for a script for film or television. Unable to answer questions from the industry panel.

The Pitch Package - Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. Badly presented work with little consideration for the assignment and no understanding of the professional standards required. Has ignored the exercise and its requirements.

MA5606 - Media Law and Marketing - 20 pts

Assessments:

1. Media Law essay 50%

2. Marketing essay 50%

1. MEDIA LAW ESSAY

82 - 100%. A Distinction – work of an outstanding quality

Shows a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. It should show significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in extensive and independent research. Brings a broad range of secondary reading/research (critical, theoretical, film/television industry commentary) to bear on argument. Coherent structure, in depth reading, excellent presentation with referencing and bibliography of an exemplary standard. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms properly. Generally, of a professional standard.

72 – 78% Distinction – Work of excellent overall quality

The work should be outstanding in most respects and may contribute some creative or original thought. It should demonstrate a mature, accurate grasp of the issues raised by the question or brief as well as an excellent knowledge of appropriate texts. It should show evidence of independent research as well as knowledge of appropriate techniques and relevant conceptual perspectives. It should conduct a sustained and coherent argument in a fluent style and should demonstrate good skills in marshalling appropriate evidence. Has potential to withstand professional scrutiny.

62 - 68% - Merit

Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with flair and accuracy.

52 - 58% - Pass

Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fall short of clarity and coherence and not be sufficiently supported by textual evidence. Affords some evidence of secondary reading being brought to bear on the subject together with anything from a limited to an acceptable bibliography. Reveals a fair but limited command of the language and a range of writing styles from adequate to sketchy.

42 - 48% - Marginal Fail

Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading being brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms and mathematics incorrectly or not at all.

0 - 38% - Fail – very poor work

Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or

consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a substandard command of the language by expressing ideas ineptly or obscurely.

1. MARKETING ESSAY

82 - 100% - Distinction – work of outstanding quality

Shows a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. It should show significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in extensive and independent research. Brings a broad range of secondary reading/research (critical, theoretical, film/television industry commentary) to bear on argument. Coherent structure, in depth reading, excellent presentation with referencing and bibliography of an exemplary standard. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms properly. Is mathematically correct in terms of sales estimates, box office estimates, etc. Generally, of a professional standard.

72 – 78% - Distinction – Work of excellent overall quality

The work should be outstanding in most respects and may contribute some creative or original thought. It should demonstrate a mature, accurate grasp of the issues raised by the question or brief as well as an excellent knowledge of appropriate texts. It should show evidence of independent research as well as knowledge of appropriate techniques and relevant conceptual perspectives. It should conduct a sustained and coherent argument in a fluent style and should demonstrate good skills in marshalling appropriate evidence. It is vital that the mathematics is accurate. Has potential to withstand professional scrutiny.

62 - 68% - Merit

Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with clarity and the mathematics are accurate.

52 - 58% - Pass

Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fall short of clarity and coherence and not be sufficiently supported by textual evidence. Affords some evidence of secondary reading being brought to bear on the subject together with anything from a limited to an acceptable bibliography. Reveals a fair but limited command of the language and a range of writing styles from adequate to sketchy.

42 - 48% - Marginal fail

Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading being brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms and mathematics incorrectly or not at all.

0 - 38% - Fail

Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight;

powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a sub-standard command of the language by expressing ideas ineptly or obscurely.

MA5607 - Dissertation - 40 pts

1. Dissertation Marking Criteria:

82 - 100% - Distinction – work of an outstanding quality

Shows a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. It should show significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in extensive and independent research. Brings a broad range of secondary reading/research (critical, theoretical, film/television industry commentary) to bear on argument. Coherent structure, in depth reading, excellent presentation with referencing and bibliography of an exemplary standard. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms properly.

72 – 78% - Distinction – Work of excellent overall quality

The work should be outstanding in most respects and may contribute some creative or original thought. It should demonstrate a mature, accurate grasp of the issues raised by the question or brief as well as an excellent knowledge of appropriate texts. It should show evidence of independent research as well as knowledge of appropriate techniques and relevant conceptual perspectives. It should conduct a sustained and coherent argument in a fluent style and should demonstrate good skills in marshalling appropriate evidence.

62 - 68% - Merit

Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with clarity.

52 - 58 % - Pass

Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fall short of clarity and coherence and not be sufficiently supported by textual evidence. Affords some evidence of secondary reading being brought to bear on the subject together with anything from a limited to an acceptable bibliography. Reveals a fair but limited command of the language and a range of writing styles from adequate to sketchy.

42 - 48% - Marginal fail

Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading being brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms incorrectly or not at all.

0 - 38% - Fail

Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed;

knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a sub-standard command of the language by expressing ideas ineptly or obscurely.

MA5610

1. Independent Media Project and Essay– 40 pts

72 - 100% Distinction

Outstanding Work. The student will have produced an original short film, TV or media project agreed upon by your supervisor that is of a very high standard demonstrating outstanding professional and creative skill. Original, imaginative and excellent execution of the script with highly professional production values. Reveals exceptional talent in the identification of material and creative talent. Demonstrates that the student has come in on time and in budget. Demonstrates imagination and skill in fundraising and marketing the project. Shows an exceptional ability to manage talent and a production. An outstanding Production Folder to accompany the completed work will demonstrate excellent production management and perfect paperwork. Supporting materials must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professional. The 3500 word essay will be of an excellent standard reflecting on the production with exceptional insight. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms coherently. It will demonstrate original thinking and a capacity to articulate complex production dynamics.

62 - 68% Merit

Excellent Work. Demonstrates excellent production capability and has presented a very good complete short film, TV or media project. From the choice of the subject matter to the style in which the story is told, exhibits significant levels of originality and aptitude whilst maintaining the point of the exercise. Demonstrates fund-raising ability. Is ambitious in tone, manner and expression with successful results. Shows above average perception of the task. Demonstrates very good skills in management and choice of creative team. The Production Folder is complete with all paperwork well presented and complete. All financial documents must be excellent and accurate mathematically. The 3500 word essay must be grammatically perfect, impeccably presented with excellent insight and a clear understanding of the complexities of production and script development. The essay has been written with candour, is well structured and demonstrates professional capabilities.

52 - 58% Pass

Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in the execution of a film/TV or media project. Demonstrates an ability to deliver but the project is not of a high creative standard, nor are the production values substantial. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. There may be poor production management or a lack of coherency in the storytelling and execution of the film. There may be little to no fundraising or marketing of the project or no evidence of it.

The 3500 essay is complete and represents an account of the production process without significant insight or originality. There is an indication that some key elements of the process have not been fully undertaken or understood. It will be written in a competent but less than fluid style.

The Production Folder is average but does demonstrate competency. The Production Folder must be complete with a reasonable standard of financials and industry acceptable paperwork. It must demonstrate that the student has understood the exercise but has not fully developed the package with all the creative or financial elements essential to a successful project. There may be a lack of professional understanding or failure to manage the team and process to a successful end. The work must be complete to receive a Pass.

42 - 48% Marginal Fail

Reveals inadequate grasp of the skills needed to produce a short project. The work is incomplete or has been abandoned. The essay is minimally realized with little insight or clarity. The students had not understood some of the key elements involved in media production.

There may be evidence that certain production precautions have not been taken or permissions fully completed.

It delivers a rudimentary or incomplete account of the production process, reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms incorrectly or not at all.

The Production Folder is incomplete and /or the financials are incorrect. The folder is disorganized and badly laid out. There are grammatical, mathematical and language errors.

0 - 38% Fail

Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. The work is not delivered on time for assessment and is incomplete or abandoned. The essay is incomplete or not delivered. It is incoherent or unreadable. There is no Production Folder or no adherence to the assignment. Has ignored the exercise and its requirements. The student has ignored Health and Safety requirements, endangered cast and crew or done serious damage.

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>

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 9.30am and 12pm. Any work submitted after 12pm 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 labelled 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 "0" mark unless medical or appropriate other evidence is produced.

9.3 Stepped Marking

Work submitted for assessment will be graded 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 align grades with marking criteria and provide greater clarity for 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 assignment 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/markings 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 recognizing 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 extremely helpful. This might include self-assessment, peer-assessment, or assessing 'model' work.

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

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

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.'*

*e.g. 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.

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.

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 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 throughout 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 children 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>