DEPARTMENT OF DRAMA, THEATRE AND DANCE

UNDERGRADUATE STUDENT HANDBOOK

2016/2017

Department of Drama, Theatre and Dance
Disclaimer

This document was published in September 2016 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 both ‘Departments’ ‘Centres’ and ‘Schools’. Students on joint or combined degree programmes will need to use two departmental handbooks.

An electronic copy of this handbook can be found on your departmental website (www.royalholloway.ac.uk/drama) where it will be possible to follow the hyperlinks to relevant webpages.
Contents

INTRODUCTION TO THE DEPARTMENT ............................................................................. 5

1.1 WELCOME .................................................................................................................. 5
1.2 HOW TO FIND US: THE DEPARTMENT .................................................................. 5
1.3 HOW TO FIND US: THE STAFF ............................................................................... 8
STAFF WITH SPECIAL RESPONSIBILITIES: .................................................................. 9
1.4 HOW TO FIND US: THE DEPARTMENT OFFICE ...................................................... 10
1.5 TEACHING AND RESEARCH AT ROYAL HOLLOWAY .......................................... 11
1.6 POSTGRADUATE STUDY AND TEACHING IN THE DEPARTMENT ....................... 11
1.7 STAFF RESEARCH INTERESTS ................................................................................. 12

2 COMMUNICATION ....................................................................................................... 13

2.1 EMAIL ...................................................................................................................... 13
2.2 POST ....................................................................................................................... 14
2.3 TELEPHONE AND POSTAL ADDRESS .................................................................... 14
2.4 NOTICE BOARDS ..................................................................................................... 14
2.5 PERSONAL ADVISERS ............................................................................................ 15
2.6 FOUNDATION TUTORIALS ..................................................................................... 15
2.7 QUESTIONNAIRES ................................................................................................... 15
2.8 SPACE ..................................................................................................................... 15

3 TEACHING .................................................................................................................. 16

3.2 READING WEEKS ...................................................................................................... 17
3.3 ATTENDING CLASSES AND ENGAGING WITH YOUR STUDIES .............................. 17
  3.3.1 Your responsibilities in relation to attendance ....................................................... 18
  3.3.2 Departments’ responsibilities for monitoring attendance ..................................... 19
  3.3.3 College’s responsibilities for monitoring attendance .......................................... 19
  3.3.4 Missing classes ................................................................................................... 20
  3.3.7 Withdrawal of visa .............................................................................................. 23

4 DEGREE STRUCTURE .................................................................................................. 24

4.1 THE DEGREE ........................................................................................................... 24
4.3 CHANGE OF PROGRAMME ...................................................................................... 27
4.4 EXCHANGE PROGRAMMES .................................................................................... 27

5 FACILITIES ............................................................................................................... 28

5.1 LIBRARIES ............................................................................................................... 28
5.2 PHOTOCOPYING, PRINTING AND COMPUTING .................................................... 28
  5.2.1 Photocopying ...................................................................................................... 28
  5.2.2 Printing ................................................................................................................ 28
  5.2.3 Computing .......................................................................................................... 29
5.3 ARCHIVES ............................................................................................................... 29
5.4 ROOM BOOKING ...................................................................................................... 29
5.5 VIDEO & AUDIO GUIDELINES FOR PERFORMANCE, ASSESSMENT AND PRESENTATIONS ................................................................................................................. 31

6 COURSEWORK ESSAYS AND DISSERTATION ........................................................ 33

6.1 COURSEWORK ESSAY ............................................................................................ 33
6.2 THE DISSERTATION .................................................................................................. 33
6.3 CHOICE OF DISSERTATION TOPIC ....................................................................... 33
6.4 THE DISSERTATION OR SPECIAL PROJECT SUPERVISOR .................................... 34
6.5 CONTENT OF DISSERTATION / SPECIAL PROJECT .............................................. 34
6.6 PRESENTATION ......................................................................................................... 34
6.7 REFERENCING AND BIBLIOGRAPHY .................................................................... 34
6.8 FOOTNOTES .............................................................................................................. 36
6.9 ILLUSTRATIONS ....................................................................................................... 36
6.10 APPENDICES .......................................................................................................... 36
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.11</td>
<td>Word count</td>
<td>36</td>
</tr>
<tr>
<td>6.12</td>
<td>Marking criteria</td>
<td>36</td>
</tr>
<tr>
<td>6.13</td>
<td>Marking criteria for practical work</td>
<td>38</td>
</tr>
<tr>
<td>6.14</td>
<td>Seminar presentations</td>
<td>40</td>
</tr>
<tr>
<td>6.15</td>
<td>Practical write-ups</td>
<td>41</td>
</tr>
<tr>
<td>---------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>7</td>
<td>Assessment information</td>
<td>43</td>
</tr>
<tr>
<td>7.1</td>
<td>Illness or other extenuating circumstances</td>
<td>43</td>
</tr>
<tr>
<td>7.2</td>
<td>Submission of written work</td>
<td>45</td>
</tr>
<tr>
<td>7.3</td>
<td>Extensions to deadlines</td>
<td>45</td>
</tr>
<tr>
<td>7.4</td>
<td>Penalties for late submission of work</td>
<td>46</td>
</tr>
<tr>
<td>7.5</td>
<td>Anonymous marking and cover sheets</td>
<td>47</td>
</tr>
<tr>
<td>7.6</td>
<td>Penalties for over-length work</td>
<td>47</td>
</tr>
<tr>
<td>7.7</td>
<td>Return of written coursework</td>
<td>48</td>
</tr>
<tr>
<td>7.8</td>
<td>Assessment offences</td>
<td>48</td>
</tr>
<tr>
<td>7.8.1</td>
<td>Plagiarism</td>
<td>49</td>
</tr>
<tr>
<td>7.9</td>
<td>Marking of illegible scripts</td>
<td>49</td>
</tr>
<tr>
<td>7.10</td>
<td>Progression and award requirements</td>
<td>49</td>
</tr>
<tr>
<td>7.11</td>
<td>Examination results</td>
<td>50</td>
</tr>
<tr>
<td>---------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>8</td>
<td>Student support</td>
<td>51</td>
</tr>
<tr>
<td>8.1</td>
<td>Non-academic related enquiries &amp; support</td>
<td>51</td>
</tr>
<tr>
<td>8.2</td>
<td>Students in need of support (including disabled students)</td>
<td>51</td>
</tr>
<tr>
<td>8.3</td>
<td>Academic skills support</td>
<td>51</td>
</tr>
<tr>
<td>8.4</td>
<td>Student-staff committee</td>
<td>52</td>
</tr>
<tr>
<td>8.5</td>
<td>Students’ union</td>
<td>52</td>
</tr>
<tr>
<td>8.6</td>
<td>Learning resources: library, IT, photocopying and printing</td>
<td>52</td>
</tr>
<tr>
<td>---------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>9</td>
<td>Health and safety information</td>
<td>54</td>
</tr>
<tr>
<td>9.1</td>
<td>Code of practice on harassment for students</td>
<td>54</td>
</tr>
<tr>
<td>9.2</td>
<td>Lone working policy and procedures</td>
<td>54</td>
</tr>
<tr>
<td>9.3</td>
<td>Field trips</td>
<td>54</td>
</tr>
<tr>
<td>9.4</td>
<td>Specialist equipment</td>
<td>55</td>
</tr>
<tr>
<td>9.5</td>
<td>Children in the department</td>
<td>55</td>
</tr>
<tr>
<td>---------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>10</td>
<td>Equal opportunities statement and college codes of practice</td>
<td>56</td>
</tr>
<tr>
<td>10.1</td>
<td>Equal opportunities statement</td>
<td>56</td>
</tr>
<tr>
<td>10.2</td>
<td>College codes of practice</td>
<td>56</td>
</tr>
<tr>
<td>---------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>11</td>
<td>Appendix A</td>
<td>57</td>
</tr>
<tr>
<td>11.1</td>
<td>Departmental style guide: examples</td>
<td>57</td>
</tr>
<tr>
<td>11.2</td>
<td>Missing information</td>
<td>59</td>
</tr>
<tr>
<td>11.3</td>
<td>In-text citations and quotations</td>
<td>59</td>
</tr>
<tr>
<td>11.4</td>
<td>Ellipses</td>
<td>60</td>
</tr>
<tr>
<td>11.5</td>
<td>Authors who use ellipsis points</td>
<td>61</td>
</tr>
<tr>
<td>11.6</td>
<td>Quoting an author quoted or cited by another author</td>
<td>62</td>
</tr>
<tr>
<td>11.7</td>
<td>A note on quotation marks</td>
<td>62</td>
</tr>
<tr>
<td>11.8</td>
<td>Reputable web sources</td>
<td>63</td>
</tr>
</tbody>
</table>
Introduction to the Department

1.1 Welcome

We are delighted to welcome you to Royal Holloway and we look forward to working with you to build on the success of this internationally-recognised theatre department.

Royal Holloway’s Department of Drama, Theatre and Dance places particular importance in our work on reaching out beyond the conventional limits of a university drama degree. We have very strong connections with the theatre industry and you will get many opportunities to work with visiting practitioners both here and in London. Being only 40 minutes by train from London, one of the great theatre cities in the world, is one of the unique assets of Royal Holloway’s drama degrees and we urge you to make good use of that resource. The more theatre and dance you see, the better your frame of reference for your own work. You will find that many of your lecturers are themselves successful, professional theatremakers; when you work here, you are often working with practitioners involved in some of the most exciting theatre work of the time.

The course reaches out in other ways. We have great strength in applied theatre, which involved reaching out to local communities, youth groups, schools, prisons, and the elderly to find new forms of theatre that will capture and explore their experiences. Our courses reach out historically and geographically; you will have opportunities to explore theatre from the third century BCE to the present day, and from Australia, South-East Asia, Africa, the Americas, East and Western Europe and the UK. We also aim to reach out across the boundaries of the discipline to consider how our work can be illuminated by partnering with colleagues in other disciplines – philosophy, music, geography, psychology, and others – and also to explore how theatre might illuminate other areas of life.

We hope you have a rewarding time studying at Royal Holloway’s Department of Drama, Theatre and Dance, and we look forward to working with you.

1.2 How to find us: the Department

The Department of Drama, Theatre and Dance is located primarily in the Katharine Worth building on the opposite side of Egham Hill to the main Royal Holloway campus. This can be found on the College campus map (see p. 7) as building 74. The Department also has spaces on the main campus, including the Handa Noh Theatre, the Boilerhouse Theatre and its adjacent spaces. Students will find themselves making use of central spaces, such as lecture theatres, but also Royal Holloway’s distinctive grounds and its famous buildings. Map of the Egham campus
Student parking is limited and a parking permit is required. This can be obtained via Security. You will need proof of insurance and ID before a permit will be issued.
1.3 How to find us: the staff

You can contact staff members in one of three ways:

- call in to see your personal advisor during his/her office hour (these will be posted on student noticeboards);
- by email (all staff addresses can be found using the global address list on the college email system);
- by leaving a note in the staff pigeonholes located in the main foyer.

## CONTACT DETAILS

<table>
<thead>
<tr>
<th>Academic Members of Staff</th>
<th>Office</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Melissa Blanco-Borelli</td>
<td>Lodge5</td>
<td><a href="mailto:melissa.blanco@rhul.ac.uk">melissa.blanco@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Senior Lecturer in Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Menaka Bora</td>
<td>KWB010</td>
<td></td>
</tr>
<tr>
<td>Postdoctoral Research Fellow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Emma Brodzinski</td>
<td>Lodge3</td>
<td><a href="mailto:e.brodzinski@rhul.ac.uk">e.brodzinski@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Senior Lecturer in Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professor Matthew Cohen</td>
<td>KWB104</td>
<td><a href="mailto:matthew.cohen@rhul.ac.uk">matthew.cohen@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Professor of International Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Emma Cox</td>
<td>KWB108</td>
<td><a href="mailto:emma.cox@rhul.ac.uk">emma.cox@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Senior Lecturer in Drama and Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professor Helen Gilbert</td>
<td>n/a</td>
<td><a href="mailto:helen.gilbert@rhul.ac.uk">helen.gilbert@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Professor of Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Lynette Goddard</td>
<td>KWB114</td>
<td><a href="mailto:l.p.goddard@rhul.ac.uk">l.p.goddard@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Reader in Drama and Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Georgina Guy</td>
<td>KWB109</td>
<td><a href="mailto:georgina.guy@rhul.ac.uk">georgina.guy@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Lecturer in Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Bryce Lease</td>
<td>Lodge2</td>
<td><a href="mailto:bryce.lease@rhul.ac.uk">bryce.lease@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Senior Lecturer in Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Dick McCaw</td>
<td>KWB111</td>
<td><a href="mailto:dick.mccaw@rhul.ac.uk">dick.mccaw@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Senior Lecturer in Drama and Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Elaine McGirr</td>
<td>KWB102</td>
<td><a href="mailto:Elaine.mcgirr@rhul.ac.uk">Elaine.mcgirr@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Reader in Theatre History Head of Department</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Chris Megson</td>
<td>KWB105</td>
<td><a href="mailto:chris.megson@rhul.ac.uk">chris.megson@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Reader in Drama and Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professor Helen Nicholson</td>
<td>KWB115</td>
<td><a href="mailto:h.nicholson@rhul.ac.uk">h.nicholson@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Professor of Drama and Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Sophie Nield</td>
<td>KWB112</td>
<td><a href="mailto:sophie.nield@rhul.ac.uk">sophie.nield@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Senior Lecturer in Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr David Overend</td>
<td>KWB111</td>
<td><a href="mailto:david.overend@rhul.ac.uk">david.overend@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Lecturer in Drama and Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Position</td>
<td>Office</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Dr Prarthana Purkayastha</td>
<td>Senior Lecturer in Dance</td>
<td>Lodge 1</td>
</tr>
<tr>
<td>Professor Dan Rebellato</td>
<td>Professor of Contemporary Theatre</td>
<td>n/a</td>
</tr>
<tr>
<td>Professor Elizabeth Schafer</td>
<td>Professor of Drama &amp; Theatre Studies</td>
<td>KWB110</td>
</tr>
<tr>
<td>Will Shuler</td>
<td>Teaching Fellow</td>
<td>KWB011</td>
</tr>
<tr>
<td>Dr Ashley Thorpe</td>
<td>Senior Lecturer in Drama</td>
<td>KWB116</td>
</tr>
<tr>
<td>Nik Wakefield</td>
<td>Teaching Fellow</td>
<td>KWB011</td>
</tr>
<tr>
<td>Libby Worth</td>
<td>Senior Lecturer in Drama and Theatre</td>
<td>KWB106</td>
</tr>
<tr>
<td>Angela Krzeminski</td>
<td>Department Manager</td>
<td>KWB103</td>
</tr>
<tr>
<td>Linda Luck</td>
<td>UG Faculty Administrator (Mon-Tues)</td>
<td>KWB002</td>
</tr>
<tr>
<td>Emma Ward</td>
<td>UG Faculty Administrator (Wed-Fri)</td>
<td>KWB002</td>
</tr>
<tr>
<td>Ally Williams</td>
<td>PG Faculty Administrator</td>
<td>KWB002</td>
</tr>
<tr>
<td>Bruce Asher</td>
<td>Digital Media Technician</td>
<td>KWB007</td>
</tr>
<tr>
<td>Sean Brennan</td>
<td>Production Manager</td>
<td>KWB008</td>
</tr>
<tr>
<td>Nicola Hewitt-George</td>
<td>Design Technician</td>
<td>KWB012</td>
</tr>
<tr>
<td>Daniel Jones</td>
<td>Production Technician</td>
<td>KWB007</td>
</tr>
<tr>
<td>Natalie Jones</td>
<td>Theatre Electrician</td>
<td>KWB007</td>
</tr>
</tbody>
</table>

### Administrative Staff

- **Angela Krzeminski**
  - Department Manager
  - KWB103
  - angela.krzeminski@rhul.ac.uk

- **Linda Luck**
  - UG Faculty Administrator (Mon-Tues)
  - KWB002
  - drama.UGAdministrators@rhul.ac.uk

- **Emma Ward**
  - UG Faculty Administrator (Wed-Fri)
  - KWB002
  - drama.UGAdministrators@rhul.ac.uk

- **Ally Williams**
  - PG Faculty Administrator
  - KWB002
  - ally.williams@rhul.ac.uk

### Technical Staff

- **Bruce Asher**
  - Digital Media Technician
  - KWB007
  - bruce.asher@rhul.ac.uk

- **Sean Brennan**
  - Production Manager
  - KWB008
  - s.brennan@rhul.ac.uk

- **Nicola Hewitt-George**
  - Design Technician
  - KWB012
  - nicola.hewitt-george@rhul.ac.uk

- **Daniel Jones**
  - Production Technician
  - KWB007
  - daniel.jones@rhul.ac.uk

- **Natalie Jones**
  - Theatre Electrician
  - KWB007
  - natalie.jones@rhul.ac.uk

**Staff with special responsibilities:**

- **Study Abroad Programme Co-ordinator: Matthew Cohen**
  
The Study Abroad Co-ordinator acts as an admissions tutor, course co-ordinator, and advisor for all visiting students. They also coordinate applications from students from the department, through the Erasmus-
Socrates scheme, to study abroad for a year.

- **Chair of Examiners: Elizabeth Schafer**
  The Chair of Examiners is responsible for the administration of all formal assessments, adjudication on extensions, moderation of marks, and final examiners’ meetings. The Chair of Examiners also chairs meetings related to Exams offenses. You should see the Chair of Examiners if you are concerned about administrative aspects of the assessment of your degree.

- **Access Co-ordinator: Will Shuler (Autumn Term) Emma Brodzinski (Spring Summer)**
  If you have a disability that affects your work and you’d like us to know about it, do make an appointment to see your personal advisor or AccessCo-ordinator to discuss how to register your disability with College to ensure you get the support and reasonable adjustment you need.

- **Academic Co-ordinator/Director of Teaching: Emma Cox**
  If you have a problem with your registration, wish to change degree programme, or need to interrupt your studies, you should see the Academic Co-ordinator.

- **Head of First Year: Will Shuler**
- **Head of Second Year: Sophie Nield**
- **Head of Third Year: David Overend**
- **Production Manager: Sean Brennan**
  If you have an enquiry about the use of performance spaces for production work, you should contact the Production Manager.

- **Production Technician: Daniel Jones**
  The student room booking time is Friday 1:00pm-2:00pm, when Daniel will book for the following Monday to Sunday inclusive; the timetable is posted on Mondays.

1.4 **How to find us: the Departmental office**

The Departmental office is located in room KWB0-02 on the ground floor of the Katharine Worth Building. Opening hours are Mondays to Fridays between 10.00am and 4:00pm. Linda Luck and Emma Ward the Undergraduate Faculty Administrators, are your first point of contact for all administrative queries. **Please note that they are available to assist with your queries from 10:00-12.30 and 13.30-16.00; therefore all queries should wait until this time if possible.** In emergencies you can leave a message with Ally Williams, the Postgraduate Faculty Administrator.

If you have any issues relating to your ability to perform academically, please consult with your course tutor and/or your personal advisor. You can also
contact Angela Krzeminski, the Department Manager, in KWB103, if any academic or administrative issues arise for which you feel you would benefit from a private consultation. The college website provides much of the information that you will need, plus contact details, during your time with us: [www.royalholloway.ac.uk/students](http://www.royalholloway.ac.uk/students).

### 1.5 Teaching and Research at Royal Holloway

Royal Holloway’s Department of Drama, Theatre and Dance ranked in the top 5 Drama departments in the 2015 Research Excellence Framework, which assesses the quality of research in UK higher education institutions. All members of academic staff are active researchers who, in addition to teaching in the department and contributing to its administration and management, work year-round researching, writing, and creating books, articles, and theatrical projects.

A core element of our approach to teaching in the department is a very close relationship between academic staff research and teaching: that is, we teach material on which we are working as researchers. As your degree progresses, you will get to know us and our research and creative interests very well.

### 1.6 Postgraduate Study and Teaching in the Department

In addition to the B.A. programme in which you are enrolled, the department runs Master of Arts (M.A.) and Ph.D. programmes; in any year there are approximately 90 postgraduate students in the department. The teaching staff are responsible for teaching the M.A. programmes and supervising PhD students, in addition to teaching the undergraduate curriculum. You will encounter the postgraduate students in various contexts during your undergraduate years at Royal Holloway.

The M.A. is a taught, year-long programme with three specialist strands including [MA Playwriting](http://www.royalholloway.ac.uk/students), [MA Directing](http://www.royalholloway.ac.uk/students) and [MA in Contemporary Performance Practices](http://www.royalholloway.ac.uk/students). Some of the M.A. degree programmes involve the creation of production projects, culminating in an M.A. season in Summer Term. First-year students provide technical support to the M.A. season, and M.A. students often recruit performers for their productions from the undergraduate cohort.

The Ph.D. is an intensive research degree in which candidates work closely with several members of academic staff on a dedicated research project. Many of our Ph.D. students come to the department having already established careers in theatre, academia, and other fields, and all of them have undergraduate and Master’s degrees. Some of our Ph.D. students teach on undergraduate courses, most frequently as seminar leaders on first-year courses, and sometimes as teachers of honours (second- and third-year) courses.
You can read more about our research students and their interests here: http://pure.royalholloway.ac.uk/portal/en/organisations/department-of-drama-and-theatre_1d1e8c5a-afec-4fbe-9989-ff5b3dc3a770/persons.html

The department has a strong tradition of undergraduate students continuing on to our M.A. and Ph.D. programmes. Discounted tuition and bursaries are available for our graduates. If you have an interest in continuing to study with us, please consult your tutors and/or the Director of Graduate Studies.

Director of Graduate Studies: Dr Melissa Blanco Borelli melissa.blanco@rhul.ac.uk
Postgraduate Administrator: Ally Williams ally.williams@rhul.ac.uk

1.7 Staff research interests

Detailed information on staff profiles and interests can be found online at https://www.royalholloway.ac.uk/dramaandtheatre/aboutus/Departmental Map.aspx
2 Communication

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

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 2 working days.

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

2.1 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 [student portal](https://campus-connect.rhul.ac.uk/cp/home/displaylogin) (Campus Connect) or direct via [Outlook.com](http://outlook.com/). **Email to this address will be used routinely for all communication with students.** Email may be used for urgent communication and by course tutors to give or confirm instructions or information related to teaching so it is important that you build into your routine that you **check your emails once a day.** Email communications from staff and all the Faculty Administrators should be treated as important and read carefully.

The College provides a number of PC Labs around Campus for student use, and you can also use your own laptop/smart phone etc., so the Department expects you to check your email regularly. It is also important that you regularly clear your College account of unwanted messages or your in-box may become full and unable to accept messages. **Just deleting messages is not sufficient; you must clear the ‘Sent Items’ and ‘Deleted Items’ folders regularly. It is your responsibility to make sure your College email account is kept in working order.** If you have any problems contact the [IT Service Desk](http://itservicedesk.rhul.ac.uk/)

The Department of Drama, Theatre and Dance will only use the address in the College Global Address List and **does not** use private or commercial email addresses, such as Hotmail or Gmail. Students who prefer to use commercial email services are responsible for making sure that their College email is diverted/forwarded to the appropriate commercial address.
Detailed instructions on how to forward mail can be accessed by visiting http://help.outlook.com/ and searching for forwarding (you may need to use IE browser to access this as the link does not work on some browsers). This process is very easy, but you do have to maintain your College account. When you delete a forwarded message from, say, Hotmail, it will not be deleted from the Royal Holloway account. It is your responsibility to log on to your College account occasionally and conduct some account maintenance or your account may become full and therefore will not forward messages.

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

2.2 Post

All post addressed to students in Drama is delivered to the student pigeonholes (alphabetical by surname) in the Katharine Worth Building. At the end of each term student pigeonholes are cleared of accumulated mail which is then destroyed. Important information from Registry is often sent by internal post and tutors sometimes return work to you via the pigeonholes so you are advised to check them regularly.

2.3 Telephone and postal address

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 on the student portal (Campus Connect) https://campus-connect.royalholloway.ac.uk/cp/home/displaylogin

There are occasions when the Department needs to contact you urgently by telephone or send you a letter by post.

The Department does not disclose students’ addresses and telephone numbers to anybody else (including relatives and fellow students) without the student’s specific permission to do so.

2.4 Notice boards

The official student notice boards are on the walls in Katharine Worth Building.

Every effort is made to post notices relating to class times etc. well in advance, but occasionally changes have to be made at short notice and in that case email will be used.

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

Each student is allocated a personal advisor – a member of the permanent teaching staff. Advisors are there for you to see if you have any questions or concerns about the programme or if you need to talk through any other situations/ circumstances that may affect your studies.

2.6 Foundation Tutorials

All first year students take part in the Foundational Tutorial programme, details of which can be found on the timetable. These take place every two or three weeks in Autumn and Spring term and cover a range of topics designed to equip students for success in their degree. Foundation Tutorial content and preparation tasks are detailed on Moodle.

2.7 Questionnaires

Towards the end of the Autumn and then Spring Term you will be asked to fill out a course questionnaire for each course you take. This is completely anonymous and will ask for your thoughts and opinions on various aspects of the module.

2.8 Space

Please note that eating, drinking and smoking are not permitted in any of the department’s teaching spaces. In addition to this, the special flooring in the Boilerhouse, Rehearsal Studio 1 and the Noh Theatre (when the protective coverings have been removed) means that shoes must not be worn in these rooms, and furniture must never be used.
3 Teaching

3.1 Dates of Terms

Term dates can be found on the College website http://www.royalholloway.ac.uk/aboutus/collegecalendar/home.aspx

You are expected to be in the UK and engaging with your studies during term time, including Reading Weeks. In the case of an emergency which requires you to leave college and/or miss scheduled teaching time, you are expected to keep your department informed and fill in a Notification of Absence Form (see Error! Reference source not found. below). During the summer term, after the summer examination period, you are expected to attend all required academic activities organized by your department(s) and to be available should you be required to meet with College staff for any reason.

Autumn Term: Monday 19 September to Friday 9 December 2016

Spring Term: Monday 9 January to Friday 24 March 2017

Summer Term: Monday 24 April to Friday 9 June 2017

AUTUMN TERM 2016

Week 1 (Welcome Week) Monday 19 September
Week 2 (Teaching begins) Monday 26 September
Week 3 Monday 3 October
Week 4 Monday 10 October
Week 5 Monday 17 October
Week 6 Monday 24 October
Week 7 (Reading Week) Monday 31 October
Week 8 Monday 7 November
Week 9 Monday 14 November
Week 10 Monday 21 November
Week 11 Monday 28 November
Week 12 Monday 5 December
End of term Friday 9 December

SPRING TERM 2017

Week 17 (Teaching begins) Monday 9 January
3.2 Reading weeks

Although there is no structured teaching during these weeks, students are expected to be available for rescheduled classes, compulsory workshops, rehearsals and project work. In addition, as essay deadlines often fall in week 7, reading week provides an opportunity to concentrate on essays without the pressures of class preparation and attendance. Classes which have been cancelled during the first half of term may be rescheduled for Reading Week. Failure to attend the rescheduled class will be counted as an absence.

3.3 Attending classes and engaging with your studies

The College has a responsibility to ensure that all students are attending regularly and progressing with their studies. While it is essential that you attend all the compulsory learning activities related to your programme of study, the College recognises that emergencies may occur at any time throughout the year. In light of this, the Department of Drama, Theatre and Dance 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.
Your regular attendance in class and consistent engagement with your studies are fundamental requirements of your learning experience with the College. 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 (see 00). Your ‘classes’ are any learning or teaching activity deemed essential to your programme of study. The term is used to encompass a variety of different activities, including lectures, seminars, tutorials, workshops, field work, laboratory work, and meeting your Personal Advisor.

It is vital that you manage your time effectively, so that paid employment, voluntary work, extracurricular activities and/or social commitments do not interfere with periods where you are required to attend classes. With regard to paid employment during the course of your programme of study with the College, the Undergraduate Regulations (http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx) stipulate that the amount of paid work undertaken by a student enrolled with the College on a full-time basis shall not exceed 20 hours per week during term time. No student may undertake paid work which may conflict with his/her responsibilities as a student of the College.

If you face difficulty in attending any classes or undertaking an assessment it is very important that you inform the department(s) in which you are studying as early as possible, citing the reasons for your non-attendance. The department will make a decision on whether or not to authorize your absence. If you are experiencing such difficulties on an ongoing basis, please contact your Personal Adviser or Year Tutor. In addition, an extensive range of additional support, guidance and advice is readily available from the College’s Student Advisory Service (https://www.royalholloway.ac.uk/ecampus/welfare/home.aspx). The Students’ Union also have a Support and Advice Centre, which can be found here http://www.su.rhul.ac.uk/advice/.

3.3.1 Your responsibilities in relation to attendance

Your responsibilities around attendance and engagement include:

- undertaking all assigned preparatory work in advance of the class meeting
- attending all classes necessary for the pursuit of your studies (including lectures, seminars, practical and personal tutorials);
- undertaking all summative and formative assessment requirements for your courses;
- attending all meetings and other activities as required by the department(s) in which you are studying;
- where you experience any form of difficulty in attending classes, for whatever reason, contacting the department(s) in which you
are studying to notify them of your circumstances at the earliest possibility.

You are expected to fully engage in your classes, undertaking any reading, research or further preparation identified between these sessions alongside punctual attendance. It is essential that you make suitable arrangements for travel to your classes and plan to arrive in good time, as teaching will start at five minutes past the hour and finish five minutes before the hour. You will normally be marked absent if you turn up late without good reason.

3.3.2 Departments’ responsibilities for monitoring attendance

The Department of Drama, Theatre and Dance will monitor your attendance at lectures, seminars, workshops and rehearsals. 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.

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.

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**.

3.3.3 College’s responsibilities for monitoring attendance

The College has a number of important obligations in relation to monitoring your attendance and engagement, including legal responsibilities under the Equality Act (2010). As a result, the College may adjust the attendance requirement for your programme but will only do this when such adjustment does not compromise competence standards or your ability to reach the learning outcomes of your programme. Any need to adjust attendance requirements will be treated case by case and discussed by the department with the Disability and Dyslexia Services (DDS) and Academic Quality and Policy Office (AQPO).

The College also has obligations places on it by UK Visas and Immigration (UKVI) (see 0 below).
3.3.4 Missing classes

If you are unable to attend College for whatever reason you must advise the department in which you taking the course(s) in question and complete the relevant Notification of Absence Form, which is available online.

https://www.royalholloway.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx

Figure 1 - Notification of Absence Form – Absence Due to Illness

This must be submitted to the relevant department(s) together with the relevant supporting documentation either before your absence or within five working days of the end of the period of absence.

You should ensure:

a. that you advise the department(s) departmental office and your course tutor.
b. that you complete the Notification of Absence Form, copies of which are also available from the Health Centre.
c. that you submit the paperwork to your department(s) either before your absence or within FIVE working days of the end of the
period of absence. Failure to do so may result in the absence being counted as unacceptable and counting against the minimum attendance level. The form can either be emailed or handed into the department office.

d. that you meet any departmental requirements concerning notification of absence or request for leave of absence as you may be required to meet formally with an academic tutor.

This table shows the documentation that is required should you be absent for any reason.

<table>
<thead>
<tr>
<th>Reason for absence</th>
<th>Documentation required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illness up to and including 5 consecutive term-time days (excluding Saturdays and Sundays)</td>
<td>Completed Notification of Absence Form – Self Certification</td>
</tr>
<tr>
<td>Illness for more than 5 consecutive term-time days (excluding Saturdays and Sundays)</td>
<td>Completed Notification of Absence Form - Self Certification plus Formal Medical Certification signed by the Health Centre, your GP or hospital consultant</td>
</tr>
<tr>
<td>Unrelated to sickness</td>
<td>Notification of Absence Form plus supporting evidence</td>
</tr>
<tr>
<td>Leave of absence request</td>
<td>Notification of Absence Form plus any departmental requirement must be met</td>
</tr>
</tbody>
</table>

Note:
- 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 Advisor).
- 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.
- The department(s) in which you are studying are responsible for monitoring your attendance and engagement, and deciding whether a period of absence is deemed acceptable or unacceptable (for further information please refer to the online guidance http://www.rhul.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx for details of what constitutes 'acceptable' and 'unacceptable' circumstances relating to absence). If deemed unacceptable the absence will be recorded as such and will count against your minimum attendance level.

3.3.5 Missing an examination
In the event that you are unable to attend an exam (e.g. through reasons of sudden illness), it is essential that you notify Student Administration at the very earliest possibility. Wherever possible, please try to ensure you contact them via e-mail at student-administration@rhul.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 outlining the reasons for the non-attendance.

This notification will then be forwarded by Student Administration to your department so that they are aware of your non-attendance.

Please note, this notification is not a substitute for formally notifying your department of Extenuating Circumstances. It is essential that you inform your department(s) and Chair of the Sub-board of Examiners by completing the Extenuating Circumstances form. For further information, please refer to the website https://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/extenuatingcircumstances.aspx.

In the event that you do not complete the Extenuating Circumstances form, your department(s) will be unable to consider the reasons for your non-attendance at your departmental Sub-Board of Examiners.

3.3.6 Consequences of failing to attend

As indicated in 3.3.2 above the Department may contact you if there are concerns about your attendance.

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 on http://www.royalholloway.ac.uk/ecampus/academicsupport/formalwarnings.aspx and in the relevant regulations. http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx.

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.
Missing a performance or presentation impacts the whole group under assessment and students who fail to attend will not be automatically offered an alternative assessment unless extenuating circumstances are submitted and accepted as appropriate by the department.

### 3.3.7 Withdrawal of visa

If you are in receipt of a [Tier-4 (General) Student Visa](http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx) sponsored by Royal Holloway, it is a requirement of your Visa that you attend classes and complete assessments. This is also a requirement of the College's academic regulations. The College has a legal responsibility to report any student admitted to the College on a student visa who does not appear to be in attendance to UK Visas and Immigration (UKVI). Therefore if you fail to meet UKVI visa requirements and/or fail to respond to informal and formal warnings from the College in this regard you could have your sponsorship withdrawn, your Visa cancelled and your registration with the College terminated. The termination of registration due to a breach in Visa requirements is conducted independently of the College's formal warning process and the decision is not open to appeal.

Please see the College Undergraduate Regulations ([http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx](http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx))
4 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 http://www.royalholloway.ac.uk/coursecatalogue/home.aspx or http://www.royalholloway.ac.uk/studyhere/progspecs/home.aspx

4.1 The Degree

Theatre studies, as a university subject, has transformed over the sixty-five years since it was first introduced in Britain at Bristol University in 1947. Some of the most dramatic transformations have taken place over the last two decades, and at Royal Holloway we have been keen to ensure that the degree reflects the current state of thinking across the discipline, giving you an introduction to the leading edge of research and practice in drama, theatre and dance. We have undertaken a recent revision of the curriculum structure in response to college-wide and national changes in higher education regarding progression and development, as well as to responses of students to the degree over several years.

Our degrees in Drama and Dance offer specialist teaching and training in a very broad range of topics, modes, periods and cultures of theatre and performance making. The course aims to bring together critical and creative exploration, the rigorous use of evidence, analysis and argument in one complementing the rigorous exercise of imagination, play, insight and experience in the other. The department numbers several successful theatre and performance makers amongst its staff and creative work – whether that is through performing, devising new work, creative writing, theatre design and directing, and more – is at the heart of our curriculum.

We also aim to reach out across to other subjects, making Drama and Dance at Royal Holloway truly inter-disciplinary subjects, which involve exploring, alongside theatre itself, philosophy, psychology, geography, the sciences, sociology, politics, media, music and creative writing. Our courses are informed by the cutting edge research of our academic staff and visiting lecturers, with content that is refreshed every year. Some courses are taught by visiting theatre practitioners and playwrights who offer invaluable industry perspectives.

The Curriculum offers four strands or ‘ways in’ to making and understanding theatre. **Theatre & Performance-Making** introduces some key approaches to creative theatre work in the Department, exploring devising, workshop, and rehearsal techniques, before employing these ideas and others in a project studying and practising the work of a particular theatremaker or company. At the second year level, students specialise in studying a particular area of
theatre practice, such as devising, physical theatre, puppet theatre, voice and movement, directing, playwriting, theatre design and more.

**Theatre & Text** explores the place of text and writing in theatre, from play to performance; at the second year, particular periods, cultures, or communities of theatre writing are examined. Each year culminates with a performance text demonstrating the knowledge gained about the particular forms and practices studied.

**Theatre & Culture**, meanwhile, offers, at first-year level, an introduction to thinking more broadly about performance as a means of exploring the wider culture – geographically, politically, globally – testing the complex overlaps between performance and culture, identity and place. At second-year level, students have an opportunity to explore a particular case study in which these dynamics can be seen working.

**Theatre & Ideas**, draws from other disciplines to explore how theatre and other fields of intellectual enquiry can mutually enlighten each other. In the second year, focussed ‘case studies’ allow in-depth exploration of the interplay between the theatre and an ‘idea,’ from ecology to the body, from the history of acting to that of gender.

At first- and second- year level, all courses are assessed through creative and critical work. We see these methods as mutually informing and complementary. Developing your critical skills can valuable inform your work as a practitioner and greater creative exploration can valuably inform your critical work.

The second year is the time to develop and pursue more specialised interests. In the second year, students choose their programme of courses from options housed under four umbrellas, named according to the same principle as the first year: **Theatre & Performance Making**, **Theatre & Text**, **Theatre & Culture** and **Theatre & Ideas**. Under each of these umbrellas, a range of innovative courses is offered, such as Acting for Camera, Dance Theatre, Site Based Performance, Greek Tragedy, Contemporary British Black & Asian Theatre, The Idea of Casting, The Idea of Money. Single honours students take one course from each strand, while joint honours students may select from different combinations of two, depending on their programme of study.

In their third and final year, students have the opportunity to study a huge range of options that cover all aspects of theatre, historically, culturally, philosophically, artistically and politically. In the autumn term, single honours students select one each from a number of practice-based Advanced Options, and seminar-based Advanced Options. Joint honours students may choose one or two of these courses, depending on their programme structure. The content of these courses typically changes each year, and is always informed by lecturers’ latest research. Examples of courses that may run as practice-based Advanced Options include: Performing Celebrity: The
Early Actress; Applied Theatre; Intercultural Performance Training; and Modern European Directors. Examples of courses that may run as seminar-based Advanced Options include Love Gender Sexuality on Stage & Screen; Asylum Seekers in the 21st Century: Theatre, Film and Activism; Film, Space, History; and Race Relations in Theatre Film & Television.

All single honours Final Year students, and joint honours by choice, undertake the **Final Year Group Project** in spring term. This practical strand represents the creative capstone of the degree. Guided by tutors, students form small companies and produce their own work for public performance. As well as being assessed formally, students are given the opportunity to present their work to the Department, industry guests, and the public at the annual Finalists’ Festival in late March.

In the spring term of their final year, students undertake a large-scale and ambitious culmination of their work on the degree in the form of a **Dissertation** or a **Special Project**. Students undertaking a Dissertation may choose to pursue their project via taught or independent supervised methods, depending on their own preference and learning needs.

The Dissertation allows you to develop your own research question in depth and to write an extended piece of academic work in an area of your own interest. The Special Project allows you to reach out beyond the conventions of the academic dissertation and the public performance and to produce an output that communicates to other practitioners or publics while enabling you to develop your research, thinking and critical analysis to degree level. Examples include (but are not restricted to) the following: web-based guide; a costume design portfolio; a blog; a resource pack; a play script; a group-edited journal or book; a seminar; an installation; a portfolio of reviews. The range and quality of work produced by our finalists is always impressive. Whichever option you choose, we eagerly anticipate the chance to share your original creative and critical work.

### 4.2 Course registrations

You can only register for four course units in each academic year (this excludes courses which are being resat). There are no course options for first year students. Course options for second and third year are selected during the spring term. While you have the option of applying to change courses during Welcome Week, please note that this is subject to agreement from the department. A course change form will be circulated to students prior to the start of the academic year. 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.
4.3 Change of programme

You are **only** permitted to change programmes up to a maximum of three weeks after the start of teaching (excluding Welcome Week) with the following exceptions:

- if the change is only in degree pathway title, which does not affect the course units taken and you are still taking the correct course units (worth 120 credits in total) as detailed in the relevant programme specification;
- if the change does affect the course units taken and you have to pick up an extra half unit in the Spring term but you would be taking the correct course units as detailed in the relevant programme specification and would have no less than 120 credits.

Any student who wishes to change degree at the end of the first year (e.g. from a joint honours programme to single honours) to move directly into the second year must have achieved a 2.1 average for their first year.

4.4 Exchange Programmes

The College offers students the opportunity to study abroad for a year through the International Exchange programme and the Erasmus programme. Students are able to apply to study abroad in Europe or at one of 28 International institutions in the USA, Canada, Australia, New Zealand, Hong Kong, Korea, Japan and Singapore, either as an integral part of their degree programme or as an additional year of study. Further details on participating in such programmes and restrictions placed on students in different departments are available at [https://www.royalholloway.ac.uk/international/studyabroadandexchanges/outgoing/home.aspx](https://www.royalholloway.ac.uk/international/studyabroadandexchanges/outgoing/home.aspx).
5 Facilities

5.1 Libraries
There are 2 libraries on campus:

- **Founder's Library**, located on the South Side of Founder's Building, houses most language, literature, film, music and theatre material;
- **Bedford Library**, located up the hill from the Students’ Union next to the History Department, houses science, social science and history material;

Details, including further resources available, opening times and regulations, can be found online: [http://www.royalholloway.ac.uk/library/home.aspx](http://www.royalholloway.ac.uk/library/home.aspx)

If you cannot find the specific items that you require in the libraries, it is possible to order items from other libraries by inter-library loan or to gain access to the Senate House Library or other university libraries. You can obtain further information on this by asking at the library helpdesks. The Information Consultant for the Department of Drama, Theatre and Dance is Rachel Sleeman, who can be contacted at Rachel.Sleeman@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:

[http://www.royalholloway.ac.uk/library/helpandsupport/findinginformation.aspx](http://www.royalholloway.ac.uk/library/helpandsupport/findinginformation.aspx)

5.2 Photocopying, printing and computing

5.2.1 Photocopying
The departmental photocopier is in constant use by office staff and lecturers. For this reason, we are unable to allow undergraduate students to use it. Instead you can use copier-printers (MFDs) located in the libraries, 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 online:

[http://www.royalholloway.ac.uk/library/usingourlibraries/photocopyingandprinting.aspx](http://www.royalholloway.ac.uk/library/usingourlibraries/photocopyingandprinting.aspx)

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.

5.2.2 Printing

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 libraries and Computer Centre.

Departmental staff are unable, in any circumstances, to print anything out on your behalf. Copier-printers (MFDs) are located across the campus in the PC labs, libraries and Computer Centre. Further information on printing is available online: https://www.royalholloway.ac.uk/it/printing/home.aspx

5.2.3 Computing

The Computer Centre provides a range of IT training sessions designed to enhance your current IT skills. These are available in both class-based and self-study formats and successful completion of the course is rewarded by a College IT Skills certificate. To participate in these sessions, go to: http://www.royalholloway.ac.uk/it/training/home.aspx

5.3 Archives

The College Archive Service is a valuable resource for Drama students. The Archive contains the institutional records of Bedford and Royal Holloway Colleges, as well as a wealth of information on student life over its 150-year history. This includes information on student productions and societies. The Service holds several theatre collections: the Gay Sweatshop, Half Moon and Red Shift Theatre Companies and the Coton Collection of dance and ballet material from 1930 - 1960.

The reading room is open Monday to Friday by appointment - please email archives@rhul.ac.uk or call 01784 443814 to make an appointment or to ask for advice. More information on the collections and service, including a research resource guide can be found here: www.rhul.ac.uk/archives/.

5.4 Room Booking

Out of class rehearsal space is available to students to book for all class related or Student Workshop rehearsals. Students wishing to book a room within the Department of Drama, Theatre and Dance must follow the guidelines laid out below. Failure to follow these guidelines can result in rehearsal room booking privileges being taken away.

- Rehearsal spaces are booked during term-time on Fridays between 13:00 and 14:00 at room KWB007. Please note this is the only opportunity to book rehearsal spaces, and it must be completed in person – e-mails or telephone calls will not be accepted. There is a strict pecking order; postgraduate and finalist students have first choice of times and locations, followed by second and first year students studying within the Department of Drama, Theatre and Dance. Student Workshop and Student Union societies are required to wait until all academic course requests have been made.
• The person who books a room or space for an out-of-hours rehearsal session is automatically responsible for that room or space and must be present for the duration of the rehearsal.

• A keynote will be issued for relevant buildings. The keynote must be taken to the Security Office in Founders Building and exchanged for the appropriate Drama department building key or swipe card. The responsible person will leave their student card with the Security department as a deposit; this will be returned once the key or swipe card has been given back to the Security Office at the end of the rehearsal session.

• In exceptional circumstances a keynote will be issued for use at the Department of Drama, Theatre and Dance Administration Office - the student card will be retained as a deposit.

• KEYS MUST BE RETURNED TO THE OFFICE FROM WHICH THEY WERE COLLECTED, AND UNDER NO CIRCUMSTANCES ARE KEYS TO BE GIVEN TO ANYONE OTHER THAN THE PERSON NAMED ON THE KEYNOTE.

• The student who has been issued a key or swipe card to a Department of Drama, Theatre and Dance building is responsible for ensuring that at the end of the rehearsal session all relevant doors and windows are locked; all lights turned off; curtains closed and – where relevant – alarms set.

• All Department of Drama, Theatre and Dance buildings are locked down at 18.00 on weekday evenings (performance schedules permitting). During the weekend, all external doors are locked and must remain locked until Monday morning when the Security department attend. This means that external doors are not to be wedged open under any circumstances.

• On weekday evenings all people attending a rehearsal session must be in the Katharine Worth building by 18:00.

• People who smoke must close the external doors and stand a minimum 5 meters distance from the building.

• All Department of Drama, Theatre and Dance teaching, rehearsal and performance spaces are no eating, drinking or smoking rooms. Unlike other college departments, the Department of Drama, Theatre and Dance strictly enforce and regularly monitor this ruling.

• All rehearsal spaces must be left in a clean and tidy state with any litter picked up and chairs stacked neatly against the wall. Whiteboards must not be drawn on and furniture must not be moved between
rooms. The Department of Drama, Theatre and Dance welcome ‘before and after’ photographs and recommend that room bookers do this as proof of the condition spaces have been found or left in.

- Audio visual equipment is installed in Department of Drama, Theatre and Dance rehearsal spaces – under no circumstances is this to be switched on or used.

- At the time of booking students must clearly state which production or project the rehearsal space will be used for. Occupancy levels must not be exceeded - the room booker must inform the member of staff how many students will be attending the rehearsal, and also if props or scenic items are being brought into the Katharine Worth building.

- During weekend rehearsals a key note is issued to the first group or person scheduled to rehearse in the Katharine Worth building. Subsequent rehearsal groups are expected to use the telephone numbers displayed in the window by the back door to access the Katharine Worth building.

Respecting the performance space is an important part of developing a professional approach to theatre practice. Use of these spaces is closely monitored by the technical department, and, if students break any of these regulations, we will withdraw their right to use them.

5.5 Video & Audio Guidelines for Performance, Assessment and Presentations

Students wanting to use any form of digital media in a performance, assessment or presentation must first bring all audio and/or video files to the Digital Media Technician for inspection, approval and - where necessary – conversion at least one working day before the performance, assessment or presentation. The Digital Media Technician is located in Katharine Worth Building 007. Phone: (01784 44) 3937. E-mail: Bruce.Asher@royalholloway.ac.uk

The Digital Media Technician organises at least two Digital Studio Open Sessions each week during term time; this generally increases with demand as the term progresses. Opening times and booking procedures are displayed on the technical department’s notice board (opposite room KWB007)

The majority of students are comfortable with creating their own digital media for use in performance, though the Digital Media Technician will be on hand to offer assistance, and must be consulted prior to playback. Preferred formats are:

Audio: .mp3, .wav, .ogg (~48k bit rate)
Video: .mp4 (h.264)
Students must meet with the Digital Media Technician at least ten working days before any video or audio files are required for presentation or playback. However, all students are encouraged to meet with the Digital Media Technician as early as possible when creating audio or video files for advice and suggestions.

Any audio or video files that are burnt to a disc by the Digital Media Technician will be given to the student for safe keeping in a protective sleeve to minimise the risk of scratch damage.

Departmental computers and DVD players are the only devices that digital media can be played back on during performances or presentations within the department. Students will NOT be permitted to connect their personal MP3 players or laptops to departmental projectors, DVD players or audio and video mixing desks, though removable media approved by the Digital Media Technician (e.g. AV-scanned USB sticks) are permitted to be used with departmental computers.
Coursework Essays and Dissertation

Coursework essay

For most courses, you will choose which essay to write from a list provided by the course tutor. However, if, during the course, you have begun thinking of another topic that you would like to write about, you should discuss it with your tutor. Essay topics have to be approved by the teaching staff, which takes time, so please ensure you discuss your proposed topic at least two weeks before you plan to write the essay.

When writing an essay, you should remember that, in most circumstances, you are expected to advance an argument by gathering evidence in support of your case, drawing on a range of primary and secondary sources, taking account of alternative views where appropriate, and writing with clarity, precision and rigour.

The dissertation

The dissertation is a major piece of work intended as an independent research project undertaken at the initiative of undergraduate students in their final year. It is important that this be a substantial and significant piece of research, not just a review of published literature. Students having completed the dissertation will have

- extended their research skills in drama and theatre studies,
- developed a degree of intellectual independence,
- produced a substantial piece of research in the area of drama and/or theatre studies.

If you choose to do a dissertation, you will be assigned 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 Academic Coordinator/Director of Undergraduate Studies or your Personal Advisor 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.

Choice of dissertation topic

The dissertation is envisaged as developing out of a course the student has already taken or is committed to take in their final year. It can also allow the student to explore an area of theatre and performance studies not explicitly represented in the curriculum, but capable of being supported by a member of staff. It must not substantially duplicate essays written for other courses. The
dissertation should combine traditional academic research with analysis of practice (e.g., discussion of a production, rehearsal practice, etc.).

It is possible for students to incorporate practice-based research (e.g., conducting workshops, writing a play or devising a stand-up comedy routine, creating model boxes or masks, making a solo puppet or mask play, directing a play off-campus) into their special project option. The special project is thus particularly suitable for students who wish to do independent practical work that does not fit into the model of group process incorporated into the Group Performance.

6.4 The dissertation or special project supervisor

The convenor assigns supervisors to students on the basis of the proposals submitted at the end of the autumn term of the third year. The supervisor is a member of the undergraduate teaching staff all of whom are well qualified to oversee a range of topics and advise on composition. Students are expected to arrange initial meetings with their assigned supervisors in the spring term, having begun their research over the autumn.

6.5 Content of dissertation / special project

It is usually the case that a dissertation resembles in style and structure an academic journal article, but this is not necessarily the case, and alternative modes of presentation can be equally appropriate. All matters of referencing and regulations regarding plagiarism, etc., follow normal departmental procedures. It is not the supervisor’s job to be a proof-reader, but supervisors can provide indicative suggestions about grammar, syntax and style as appropriate.

The special project will have a practical outcome but also have a written component which should follow the same guidelines as a dissertation.

6.6 Presentation

Essays must be double-spaced, in a legible size 12 font, and all pages should be numbered. Always make sure that you indent each new paragraph: relying on extra spacing without indentation often obscures where a new paragraph begins. We encourage you to print on both sides of paper to save resources.

6.7 Referencing and bibliography

When you write essays, you must include a bibliography at the end showing what you have read, and in the body of the essay you must indicate the precise source of any information and ideas not your own, even if you are paraphrasing them. Such referencing enables the reader to engage with
your argument fully, enhances the authority of your claims, and also protects you from an accusation of plagiarism. As writer-lecturer John Biggam notes, “‘Referencing as a skill is incredibly important. If you get into the habit of always referencing, you are not only acknowledging your source, but also showing that you have skills of accuracy, are able to be consistent and methodical, and have the ability [to check] one source against another’” (qtd in Huma Qureshi, ‘A cut and paste affair’, Guardian 18 April 2009, Work sec.: 9).

In order to fulfill their purpose, bibliographies and citations must present the required information in a consistent and precise form. Bibliographical entries must be consistent, so that the reader can understand what kind of source you are using and can find it if they want to consult it too. In-text citations must be precise, so that the reader can understand exactly where the dividing line is between your ideas and those of your sources. For these reasons, in-text citations must always give page references whenever you are using other people’s words or ideas, while your bibliography should always list all the pages that an article or a chapter covers, not just those pages from which you have quoted or taken ideas.

Many different styles of referencing have been developed to meet the needs of specific disciplines. The Department favours the Modern Language Association referencing system, commonly known as MLA, which is the one most widely used in the arts and humanities (Joint Honours students who have been taught a different system in their other department may use this system, provided they do so meticulously and correctly). It is very important that you follow the standard format for each kind of entry, which makes it easy for the reader both to assess the nature of your sources and to access them. Just imagine if you opened a telephone directory to find some entries with the name first, some with the phone number first, some with the address first – and some information, such as house numbers or area codes, missing altogether. That is what it is like to provide non-standard documentation in an essay.

MLA documentation style acknowledges sources by giving, in parentheses in the body of your essay, the author’s surname and the page(s) to which you are referring; full bibliographical details are included in a list of Works Cited or of Works Consulted at the end of the essay. (A list of Works Consulted shows all the sources you have used, not just those you have cited.) These lists are presented in alphabetical order of authors’ surnames. We strongly recommend that you purchase the MLA Handbook for Writers of Research Papers, 8th ed. (2016), which contains invaluable advice about evaluating sources, avoiding plagiarism, conducting research, and using correct punctuation; it also allows you to access additional resources at www.mlahandbook.org.

A sample bibliography and other information about quoting and referencing correctly are available in Appendix A of this handbook (page 57), but a fuller
guide to MLA style can be found on the 'Academic Style' web-page referred to above.

6.8 Footnotes
MLA does not use footnotes to give bibliographical information; they should be used only to offer information and explanations that are inappropriate to include in the body of your essay or that evaluate sources. Footnotes should be single-spaced, clearly demarcated from the text, and numbered sequentially throughout each essay or chapter. Footnotes rather than endnotes are strongly preferred, if your word-processing package permits.

6.9 Illustrations
Illustrations may be used if appropriate, but they must be integrated into the argument, rather than included simply as extras. Please ensure that they are given proper titles and numbers and that the source is indicated.

6.10 Appendices
Statistical, documentary, and other appendices should follow the main text, but only if needed and if fully discussed within the substantive text.

6.11 Word count
A word count should be entered on the cover sheet. It should include the whole of your text, including any footnotes/endnotes and quotations. Please remember that in some word-processing programmes you have to do a separate word count for the footnotes and add it to the word count for the main text. The word count does not include the title sheet, bibliography, illustrations (with brief identifying captions), tables of data (not including discussion), and appendices.

6.12 Marking criteria
All of your assessed work is marked on a scale of 0-100. The following guidelines show how you are expected to arrive at these marks and should help to clarify what is expected of you in your work.

First-class work (70% or above) should be outstanding and show creative or original thought. It should demonstrate an accurate grasp of the issues raised by the question or brief, as well as an excellent knowledge of appropriate texts, techniques, and relevant theoretical perspectives. The essay should conduct a sustained, coherent argument in a style that is fluent and should demonstrate excellent skills in marshalling appropriate evidence. A first-class essay will contain almost no errors of punctuation, grammar, or spelling.

Because this band is so wide, the following criteria apply within the band:

90% and above: the essay is highly lucid in style and outstanding in its
originality: a genuine contribution to knowledge meriting publication in current or revised form in an academic journal.

80-89%: the essay presents a rigorous and sophisticated analysis with a high degree of originality/independent thought, is lucidly and gracefully written, and contains no significant errors in spelling, syntax, and punctuation.

70-79%: the essay presents a cogently argued analysis that shows an excellent grasp of its material, is lucidly written, and contains no serious errors in spelling, syntax, and punctuation.

Upper second-class work (60%-69%) is likely to demonstrate some creativity and originality or breadth and depth of response. It is likely to present ideas with a sense of analysis, reflection and coherence. The style of written expression and the presentation of ideas will usually be well executed. In this classification, thoughtful work that is well written or well-presented could compensate for a narrowness in the range of issues addressed. Work in this class should include material that is largely relevant and should generally be well constructed, with a good standard of grammar and syntax. A 2.1 essay may contain some errors of punctuation, grammar or spelling, but they will not impede understanding.

Borderline upper-second/lower second-class work shows that the candidate has grasped the issues raised by the question or brief. Some thought will have been given to marshalling relevant evidence and material and to developing ideas. There will be some focus in the work, although received ideas may be repeated or described rather than critically interrogated. This grade might alternatively be awarded where the quality of the argument is mitigated by clear weaknesses in written expression, e.g., a detailed answer, with considerable insights, marred by a lack of fluency, poor organisation of material or persistent grammatical or syntactical irregularities.

Lower second-class work (50%-59%) gives some evidence that the main thrust of the question or brief is recognised. There is a partial recognition of issues and the material presented has some focus with a sense of direction. There is some understanding of the need to construct an argument, although this may not be fully sustained or relevant. Received ideas may be acknowledged but not interrogated. This class is also appropriate where much of the content seems worthy of a higher grade but where poor organisation, syntax, grammar, etc., obscure meaning. A 2.2 essay may contain occasional serious errors of punctuation, grammar or spelling that will obstruct the sense, interrupt the flow of the essay, create unhelpful ambiguities, or lead to sentences that are hard to understand and need to be reread.
Third-class work (40%-49%) makes an attempt to answer the question or fulfil the brief, but without understanding its implications. It may be characterised by some use of materials studied, although such attempts will only endorse or repeat ideas rather than support or extend them. The work may also be descriptive, brief, and/or repetitive, without a clear focus. Problems with written expression and use of grammar, syntax and spelling may impede readers' understanding. A third-class essay may contain consistent serious errors of punctuation, grammar, or spelling that render sections of the essay incomprehensible.

Failure (39% or below) is likely to show that the candidate has not understood central ideas or presented material relevant to the question or brief. Any written work is superficial, with little or no evidence of the candidate having studied the work set for the course.

6.13 Marking Criteria for Practical Work

These are general guidelines describing the criteria for the assessment of courses that have practice as their focus and that involve some kind of practical outcome; individual practical courses may modify the guidelines as appropriate. There are two main areas in which you are assessed in practical courses: your commitment to the group or individual task and your achievement.

- Your commitment will be assessed through your team-work and your responsibility in regard to research, regular practice of skills learnt, and personal preparation for practical tasks set.
- Your achievement will be assessed by your ability to apply the course material (practical and theoretical) within relevant tasks or projects, your creativity and original contribution to the practical application of course material, your ability to work in a group, your own personal development within the course practice, and, where a performance piece is required, the coherence of the piece in relation to the course concerns.

A written report or critical appraisal is often required in relation to practical work, showing an in-depth understanding of the course material and the coherence of the practical work in relation to the overall course. Your ability to analyse and assess practical work is an important requirement.

First-class work (70% or above) should show a high quality of creativity and/or an original contribution to the practical work. It should demonstrate a clear understanding of the theories examined by the course and of appropriate texts. In practical work, it should show an outstanding ability to apply the theory and practice explored within the required brief. The ability to work in a team is an essential requirement. Any critical appraisal should show a comprehensive analysis and assessment of the practice in relation to the
course material.

Because this band is so wide, the following criteria apply within the band:

**First-class grade descriptors for practical work**

- **90% and above:** the practice is profoundly original with a high degree of accomplishment in all respects: a piece of work of a professional standard meriting public presentation in current or revised form.
- **80-89%:** the practice is very accomplished technically, sophisticated in style, original and imaginatively realised, with no significant technical errors.
- **70-79%:** the practice is coherent and imaginative, with an excellent grasp of its material, technically accomplished, with no serious technical errors.

**Upper second-class work (60% - 69%)** shows creativity and originality. The work may show breadth and depth of response, which could compensate for some weaknesses in the coherence of practical work in relation to course concerns. The practical work in this category may show a thorough understanding of course concerns and an excellent group commitment, although it may be partially developed in performance. There may also be considerable skill in performance practice. To achieve this classification, a critical appraisal demonstrating analytical rigour and thoughtful reflection would also be necessary.

**Borderline upper second/lower second-class work** shows that the candidate has understood the practical concerns of the course. Some understanding of ideas and ability to apply them to practical work will be recognised. Ideas presented usually show some coherence and will be executed with some skill. In some cases this mark will be awarded where, although the practical work has been well achieved, the general guidelines of the assessment criteria have not been met in full, e.g., inability to work in a group, uneven commitment to practical work, a critical appraisal that is sound but lacks sustained coherence of argument.

**Lower second-class work (50% - 59%)** shows that a portion of the course material has been absorbed; there will be some understanding of the central ideas in practice. Some practical work will have a relevance to the course work, and there is some relevant individual creativity. If the practical work is limited in execution or coherence, and in the case of performance, under-rehearsed, this mark will also apply. The critical appraisal will be adequate but not thorough and will demonstrate a partial rather than full grasp of course objectives.

**Third-class work (40% - 49%)** makes an attempt to undertake the practical work and/or complete the brief. There will be a limited understanding of the
course concerns. It may be characterised by some explanation of the practical ideas explored on the course; key exercises may be understood on a superficial level, but it is unlikely that they will be taken on and extended. Key weaknesses in practical work, such as lack of attendance, limited commitment to the group, or laziness within practice, will be taken into account. Critical appraisal is likely to be descriptive rather than reflective, with limited focus or analysis. Work at this level may show some awareness of the need to pay attention to grammar or matters of presentation.

**Fail (39% or below)** represents a very limited ability to recognise the issues represented by the practical brief. It may show some evidence of commitment to the course practice but a clear inability to use this work within the given practical assignment(s). The practical work may show that there is a very partial understanding of the relevance of the practical brief. The work may be derivative with very little evidence of the candidate having studied the work set for the course or having absorbed the practical work explored in tutor-led sessions.

### 6.14 Seminar Presentations

Some courses require you to present your work orally as part of a seminar. Sometimes you will be asked to do this individually, sometimes in a group. The form of this presentation will vary, but you should always bear in mind that the usual demands of an essay to be clear, interesting, accurate, and original are just as applicable here – perhaps even more so. Here are a few suggestions that might help you to achieve this result:

- **Try talking from notes.** Reading a written essay word for word is not usually a good idea: it is easy to speak too quickly or to drift into a monotone and so lose contact with your audience.

- **Try to vary the presentation of material by using video extracts, practical demonstrations, and PowerPoint presentations, where appropriate.** You might also see if there are moments where you can build in direct interaction with your listeners (but don’t underestimate the time this may take).

- **Think carefully about the structuring of the material.** Present the material in a logical order, signposting where the presentation is going, and make sure each point is pertinent and as clearly expressed as possible.

- **Always be aware that you are lecturing to people at the same level as yourself:** what lectures and presentations have you got most out of and why? Try to learn from other people’s successes (and failures!).

- **Take the time-limit seriously;** you may well be penalised for going over it. Rehearse the presentation out loud, building in time for repetitions and questions.
If you are working in a group, it is particularly important to think ahead and arrange meetings in good time. To ensure that the presentation runs smoothly, make sure you rehearse the handovers between different speakers in the group.

6.15 Practical write-ups

You will often be required to submit a piece of written work to accompany practical work. This writing can take several forms, the main types of which are outlined below. Individual tutors will also give you specific guidance on the kind of writing you are required to do, and if you are not sure what kind of work is expected of you, you should clarify this with your tutor.

**Practical research essay**

This essay should be considered a traditional academic one, in which your practice is a key piece of research in preparation for the essay (but you may well be expected also to read books and articles). You will usually be expected to structure the piece around a question that the essay is answering, and the essay should follow a logical argument, using your own practical experiences as example and evidence. Characteristically, you might find it useful to refer to other kinds of practical theatre work to situate your own experiences in a wider context. A bibliography will normally be expected.

**Process Log**

The Process Log is a tool for helping students learn how to document their practice, and to develop time-management, project management, research and collaboration skills. The critical reflection element (part 2) allows students to demonstrate their learning and develop their skills in self-assessment and peer review. It is neither a defense of the performance nor an itemisation of the student’s individual contribution, but rather a critical reflection the lessons learned from the process as a whole.

**Practical workbook**

The workbook provides a chance to demonstrate some of the materials used along the way. Characteristically, a design workbook may contain photographs, photocopies, stencils, notes and sketches that were part of the research you did. A writer’s workbook may contain notes, drafts, fragments of dialogue, visual and verbal scraps from other sources, images, automatic writing, etc. A physical performer’s workbook may contain images, workshop plans, comments on workshops, notes, sketches, and verbal impressions of other practitioners’ work and your own, etc. Both may also include digital and online documentation. The workbook is as much a creative document as it is a piece of analysis.
7 Assessment Information

7.1 Illness or other extenuating circumstances
Students are advised to carefully read the Instructions to candidates as well as the Extenuating circumstances – Guidance for students.

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.

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

- Unforeseeable - you would not have prior knowledge of the event (e.g. you cannot foresee that 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.

Inability to submit coursework

If you are unable to submit coursework through unexpected illness or other acceptable cause (i.e. events which are unpreventable and unforeseeable) it is assumed that you will request an extension to the submission deadline from your department. In order for an extension to be granted you will need to provide the department with adequate documentation in accordance with the guidance in Appendix B of the Extenuating Circumstances – Guidance for students. The decision on whether to grant an extension rests with your department.

Absence from an examination

The Sub-board of Examiners may take the following into account when considering your results: if you miss an examination through unexpected illness, or other acceptable cause (events which are unpreventable and unforeseeable), if you commence 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. You will, however, need to submit an Extenuating Circumstances form and have adequate supporting documentation in accordance with Appendix B of 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 http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx for full details on how to inform your department about extenuating circumstances relating to missed examinations as well as the deadline for submission of such information.

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 Support and Advisory Services as soon as possible so that strategies to help you manage the situation can be considered e.g. you have an illness that does not constitute a disability, a family member is ill and needs your support or you have suffered an adverse life event.

It may be that the circumstances are severely impacting on your ability to study by causing you to repeatedly miss scheduled teaching and/or impacting on your ability to complete assessments at the designated time. If this is the case and there is not a reasonable method available to enable you to manage the situation, you may need to consider, in consultation with your department and Support and Advisory Services, whether it would not 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 are not unpreventable. There is therefore very little that the Sub-board can do, in terms of current College regulations, to mitigate such circumstances.

Please read the Extenuating circumstances – Guidance for students, in particular Section 5.

Support and exam access arrangements for disabled students and those in need of 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 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 support and exam access arrangements (‘reasonable adjustments’) can be put in place. There is a process to apply for special arrangements for your examinations. Disability and Dyslexia Services can discuss this process with you when they assess your needs. Please see the section Students in need of support (including disabled students) 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 normally make further allowance in relation to your disability or SpLD.

7.2 Submission of written work

Work to be assessed is submitted electronically via Moodle and, if required by your tutor, in hard copy to the departmental office. The submission time for Moodle takes precedent over the hard copy. Assessments that are received after the required time for Moodle submission will be considered late.

The steps you have to take in order to submit an electronic copy of assessed assignments are described in detail on the Moodle page ‘Avoiding Plagiarism’ under ‘My Courses’. Your work is sent to the Joint Information Services Committee (JISC) Plagiarism Detection Site (PDS) for comparison with the contents of that system’s databank and is returned to the markers at Royal Holloway annotated to show any matching text and its source(s). The purpose of this step is not to detect plagiarism – we do not expect it to occur and would be very disappointed to discover that it had – but to help the markers to check that you are referencing quoted material appropriately.

7.3 Extensions to deadlines

Extensions are granted only for medical reasons or for personal circumstances such as bereavement, not for reasons such as time management or problems with technology. The responsibility for adjudicating on extensions lies in the hands of the Chair of the Sub-board of Examiners, in consultation with the Head of Department, Academic Coordinator, and Heads of Year. Formal meetings to discuss applications for extensions take place in week 8 of the Autumn Term, weeks 2 and 8 of the Spring Term, and week 2 of the Summer Term. You can apply for extensions for no more than two pieces of work in any term.

Extensions before the deadline

If you think that you need an extension for a piece of work, then you should submit your application for an extension by the end of the week before the meeting in which you want your case to be considered (e.g., by the end of week 7 of the Autumn Term). You will need to supply the following documentation:
• the extension request form (available from the Undergraduate Faculty Administrators);
• a brief written statement offering the reasons for the application;
• supporting documentation, such as certification from the health centre or counseling service.

You will be informed of the decision by email following the meeting. You may be invited to discuss the decision and the process with one of the members of staff present at the meeting, and we will offer any help that we can. It is your responsibility to complete the work by the revised submission date. We will try to set a realistic deadline for completion, which means that you will not fall behind in other courses. You should hand in your work to the Departmental Office by the new date.

**Extensions after the deadline**

If you think that you have a genuine case for an extension (and you should seek the advice of your personal advisor or course tutor about this), you may submit your work late and apply retrospectively for an extension. The Chair of Examiners will consider at the next formal meeting whether or not this work can be marked. **Personal advisors cannot grant extensions**, but they can offer advice on how to apply for an extension. This would normally involve the following steps:

- complete outstanding essays as far as possible in the time available to you;
- present full details and documentation of the situation for the next meeting.

**7.4 Penalties for late submission of work**

Work submitted after the published deadline will be penalised in line with Section (13)(4) of the College’s Undergraduate Regulations 2016-17 (https://www.royalholloway.ac.uk/ecampus/academiciansupport/regulations/home.aspx)

Please ensure that you are aware of the deadlines set by your department(s) and also the requirements to meet this deadline, e.g. whether you need to submit electronic and/ or paper copies for your submission to be deemed complete (see submission of written work above).

Section (13)(4)

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

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

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

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

7.5 Anonymous marking and cover sheets

All summative coursework is submitted and marked anonymously. Performance and seminar presentations are necessarily not marked anonymously, as are written evaluations used to moderate a performance piece. In order to help this process and ensure that you receive back the correct essay, we ask you to print and complete an anonymous essay cover sheet.

For electronic submissions to Turnitin, you must:

- append the coversheet as the first page of your essay (download the coversheet, and then paste your essay to the bottom of the form. You will then need to save and rename the final file).
- use the following format when naming the file you wish to upload (This will ensure anonymity and minimise mistakes in uploading):
  
  candidatenumber_coursecode_assessmentnumber

7.6 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)(5) of the College’s Undergraduate Regulations 2016 -17 https://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx:

Section 13 (5)

Work which exceeds the upper word limit set will be penalised as follows:

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

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

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.

7.7 Return of written coursework
The following College policy applies to the return of coursework:

Assessed work (other than formal examinations) will be returned within 4 weeks of the submission deadline, except in cases where it is not appropriate to do so for academic reasons. The deadline for the return of marked work will be made clear to students when they receive their assignments. In the rare event that the intended deadline cannot be met, the revised deadline will be communicated to students as soon as possible.

7.8 Assessment offences
The College has regulations governing assessment offences which can found on the following webpage:
http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx

Assessment offences include, but are not limited to plagiarism (see 7.8.1 below), duplication of work, that is, submitting work for assessment which has already been submitted for assessment in the same or another course, falsification, 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 assessment offences 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 Advisors or other members of staff in their department should they have any queries about what constitutes an assessment offence. The College treats assessment offences very seriously and misunderstanding about what constitutes an assessment offence will not be accepted as an excuse. Similarly extenuating circumstances cannot excuse an assessment offence. Students with extenuating circumstances
which affect their ability to submit work should contact their departments about the possibility of an extension or other support.

7.8.1 Plagiarism

Definition of 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.

7.9 Marking of illegible scripts

It is College policy not to mark scripts which are illegible. If you anticipate that you may have difficulty in handwriting scripts which would lead to your scripts being illegible you should contact Disability and Dyslexia Services. [Disability and Dyslexia Services](https://www.royalholloway.ac.uk/ecampus/welfare/disabilityanddyslexiaservices/home.aspx)

7.10 Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification ([http://www.royalholloway.ac.uk/coursecatalogue/home.aspx](http://www.royalholloway.ac.uk/coursecatalogue/home.aspx)) and also more generally in the Undergraduate Regulations ([http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx](http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx)).

For details on the requirements for degree classification please see the section on the Consideration for the Award in the Undergraduate Regulations.
7.11 Examination results

Please see the Examinations & Assessments website http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/home.aspx for details of how you will be issued with your results. http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/results.aspx

The Examinations & Assessments website is the place where you can access the “Instructions to Candidates” and details of the examinations appeals procedures. http://www.rhul.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx
8 Student Support

8.1 Non-academic related enquiries & support

The Student Services Centre is located in the Windsor Building and provides a single point of contact for all non-academic related queries including accommodation, fees and funding, enrolment and graduation. For further details please visit http://www.royalholloway.ac.uk/ssc

8.2 Students in need of support (including disabled students)

Your first point of reference for advice within the Department is your personal tutor or Head of Year. Inevitably, problems will sometimes arise that your personal tutor or Head of Year is not qualified to deal with. The College offers a high level of student welfare support which includes a comprehensive Health Centre, a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of financial, career and other advice. Further details of each service can be found on the College web on the Student Welfare page: http://www.royalholloway.ac.uk/ecampus/welfare/home.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 Disability and Dyslexia Services Office (DDS) representative is Will Shuler (Autumn)/Emma Brodzinski (Spring & Summer). You must also contact the DDS (Founders West 143; tel: +44 (0)1784 276473; email: disability-dyslexia@royalholloway.ac.uk) who will arrange for an assessment of needs to be carried out and will advise on appropriate sources of help. Further information is available on the College web on the DDS Support, health and welfare page https://www.royalholloway.ac.uk/students/help-support/disabilities-and-dyslexia/home.aspx

8.3 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 students to pay for an approved third-party proofreader to identify surface errors in final drafts. Please note that Royal Holloway does not permit the use of paid third-party proofreaders 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. Further details can be found on the CeDAS webpages: www.royalholloway.ac.uk/cedas.

8.4 Student-staff committee

There is a student-staff committee on which both taught and research students are represented. The Committee meets three times each year and plays an important role in the Department as a forum for airing student views. For constitution see committee’s handbook under Compliance/Governance http://www.rhul.ac.uk/iquad/collegepolicies/home.aspx

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.

8.5 Students’ Union

The Students’ Union offers a wide range of services and support, from entertainment and clubs/societies to advice on welfare and academic issues. The Advice and Support Centre, situated on the first floor of the Students’ Union, runs a confidential service that is independent from the College. 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. Full details can be found at www.su.rhul.ac.uk/advice

8.6 Learning resources: library, IT, photocopying and printing

Moodle

Moodle is a Virtual Learning Environment on campus, where students can access online materials for their courses. All courses in the Department of Drama, Theatre and Dance have a Moodle presence. If you have any queries that you cannot resolve yourself, please e-mail them to Moodle-support@rhul.ac.uk, where they will be logged into a help-desk system to ensure the most efficient handling of the enquiry. Please supply as much of the following information as possible when e-mailing Moodle Support:

- name of student/staff with enquiry
- CC username
- e-mail address
- title of the course
- code number of the course
- nature of problem
- user’s operating system and web browser

Enquiries will then be directed to the person best able to respond to the query. All enquiries will be monitored to ensure that an answer is given to the staff/student involved.

8.7 Careers information

The College has a careers advisory service, housed in the Horton Building, which is open to any student during normal College hours.
http://www.royalholloway.ac.uk/careers/home.aspx

8.8 Non-academic policies

Please see the College Regulations and Procedures webpage
http://www.students.royalholloway.ac.uk/study/read-our-college-regulations-and-procedures/ which includes information on non-academic policies, regulations, and codes of practice as well as the Student Charter. This can also be found on the following webpage
http://www.royalholloway.ac.uk/aboutus/governancematters/studentcharter.aspx

8.9 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 Advisor 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
https://www.royalholloway.ac.uk/ecampus/academicsupport/complaints/complaints.aspx
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 procedures and permitted grounds for appeal can be found on the following webpage
http://www.rhul.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx
9 Health and Safety Information

9.1 Code of practice on harassment for students
This can be found on the student home pages under College regulations and procedures http://www.students.royalholloway.ac.uk/study/read-our-college-regulations-and-procedures/

9.2 Lone working policy and procedures

The College has a ‘Lone Working Policy and Procedure’ that can be found at http://www.royalholloway.ac.uk/iquad/services/healthandsafety/policiesandprocedures/loneworking.aspx

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. Responsibilities for using rehearsal spaces out of hours are detailed elsewhere in this handbook, but the following advice is also relevant:

- Lone working is permitted, but it is good practice to ensure that a second person is aware of the first person’s location and that they have access to means of communication.
- It is recommended that the second person could be a relative/friend who knows where the first person is located and approximate time of return. Relevant details should be exchanged (e.g., campus number and security telephone number).
- Inspections/risk assessments of the work area are by the Departmental Health and Safety Co-ordinator to ensure that hazards have been identified, risks controlled and provisions for emergencies are in place (e.g., escape routes open, fire-fighting equipment, first aid etc.).

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.

9.3 Field trips

On some of your courses you will be required to go off-campus, to attend a performance, or to work in a specific non-college location or with a particular community group. This is an important part of your learning and a chance to make good use of the enviable opportunities and resources available to you.

While we do not anticipate you being asked to take part in very risky activities off-site, be aware that all activities carries some level of risk and you
should ensure your own safety by using common sense and exercising discretion.

If you are planning independent work off-site as part of your studies, you must complete a risk assessment in consultation with the course tutor and/or the technical manager. You can find more information about how to carry out a risk assessment here: www.rhul.ac.uk/iquad/services/healthandsafety/policiesandprocedures/riskassessment.aspx

9.4 Specialist equipment

To fulfill departmental health and safety procedures when you are participating in workshop/production activities, you must wear safety footwear. ALL first-year students are required to purchase safety footwear at the start of the Autumn Term. Please note that it is important you keep your safety footwear right up until your final year (don’t sell them after your first year!).

9.5 Children in the department

The College requires that children shall at all times be the responsibility of and under the supervision of an adult. Students with children must not bring their children into the Department of Drama, Theatre and Dance without first consulting the Departmental Health and Safety Co-ordinator (Production Manager).
Equal Opportunities Statement and College Codes of Practice

10.1 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.

10.2 College codes of practice

These are available on the College intranet.
www.royalholloway.ac.uk/Registry/OnlineStudentHandbook/Regulations.html
11 Appendix A
Departmental style guide: examples

11.1 Sample Works Cited


Note: if you include two or more works by the same author, instead of repeating the name, you need only type three hyphens and a full stop after the first entry. If, for example, the author wrote the first two works but edited the third and translated the fourth, the format is as follows:

Megson, Chris.
---.
---, ed.
---, trans.

11.2 Missing information

If a book fails to include necessary bibliographical information, use the following abbreviations for the information you cannot give:


If you know the missing information even though it is not published in the book, include it in square brackets to show that comes from you rather than from the source itself: London: U of Nowhere P, [2005]. If you are unsure about the accuracy of information you supply yourself, add a question mark: London: U of Nowhere P, [2005?].

(Note: MLA style abbreviates ‘University’ as ‘U’ and ‘Press’ as ‘P’ in bibliographical entries.)

11.3 In-text citations and quotations

Suppose you were writing an essay about women and medieval drama, and you used these two paragraphs from Katie Normington’s book Gender and Medieval Drama (listed in the sample bibliography above) as one of your sources:

Records are, however, useful in re-evaluating women’s participation in production aspects of medieval drama. The records reveal that women did serve as stagehands and as audience members. It is these records which should prompt us to re-examine the involvement which women had with shaping the production and reception of medieval dramatic activity.

Women’s backstage duties included preparing the performance space, ensuring the welfare of actors, making props, costumes, banners and maintaining properties. Medieval records show that women received
payment for a wide variety of tasks, although some of these entries are vague and without status, sometimes no more than ‘a woman to help in the kechyn’. It is my argument that these tasks reflected both women’s attachment to the home and their lack of public status. The tasks that they generally undertook needed minimal attendance at rehearsal and, simultaneously, afforded them little increased public visibility. The range of activities that women practiced was piecemeal and mirrored their status within the medieval work place. (Normington 41-42)

Long quotations like these should be **indented at both left and right** and do not take quotation marks (to indent in Word, highlight a paragraph, click ‘format’ on the toolbar followed by ‘paragraph’, and then adjust the left and right indentation about 2 cms or 0.8” ). The parenthetical reference to author and page numbers, which in indented quotations follows the full stop, indicates that the reader will find the full details of this source under ‘Normington’ in the bibliography and that the material quoted is from pages 41 and 42. However, if you were using the two sources by Normington listed in the sample bibliography given above, you would need to identify which one this is by adding a short version of the title – e.g., (Normington, Gender 41-42) as opposed to (Normington, “Reviving” 135).

Although long quotations are sometimes necessary, it is best to quote selectively, using only those parts relevant to your analysis, and to integrate them into your own sentences. Short quotations of fewer than four lines should not be indented: they are signalled by the use of single quotation marks at beginning and end. For instance, you might write the following sentence: According to Normington, “[m]edieval records show that women received payment for a wide variety of [production] tasks” (41). Here the full stop occurs after the parenthetical reference, which is part of the sentence. Note that you do not need to repeat the name of the author if you have already indicated it, and note also that you can use square brackets to make your own insertions into a quotation, whether it is a change of case or tense to fit in with your own syntax or the addition of a word that contextualises or clarifies the quotation. Remember that quotations are always indicated either by the use of quotation marks or by indentation, never by the use of italics.

**11.4 Ellipses**

You can also omit irrelevant words from a quotation by inserting three ellipsis dots in their place. For instance, you might write the following sentence: According to medieval records, “women received payment for a wide variety of tasks, . . . [such as providing] ‘help in the kechyn’” (Normington 41-42); in this particular case, you also need to add your own words in square brackets so that the sentence structure is correct. Note that it is not necessary
to signal that you have omitted words from the beginning of the quotation: the lower case letter at the start of the quotation indicates that the beginning of the quoted sentence has been cut. Also note that when a quotation contains a quotation, the latter takes double quotation marks within the single ones, as in the example above.

You need to indicate that you have omitted words from the end of a quotation only if your omissions would lead a reader to think the quoted sentence is still complete. For instance, you might write the following sentence: Normington says that “The tasks that [women] generally undertook needed minimal attendance at rehearsal . . .” (42). If it is clear you are using only a phrase, there is no need to include the ellipsis dots at the end of the quotation. For instance, you might write the following sentence: Women were paid “for a wide variety of tasks” (Normington 41).

Finally, remember that it is essential to indicate your source even when you are not quoting directly. For instance, you might write the following sentence: Records indicate that medieval women participated in production work (Normington 41-42). Even though you are paraphrasing your source, you must reference it.

11.5 Authors who use ellipsis points

If you are quoting an author who uses ellipsis points, you need to distinguish them from any ellipses of your own, either by putting your ellipsis points into square brackets or by adding an explanation in parentheses following the quotation. For example, in Caryl Churchill’s play The Skriker (London: Nick Hern Books, 1994), the eponymous character has the following speech:

Yes some fateful . . . So that when we met it wasn’t for the first time. You felt that. Some people are meant to be together. I’d walk out of meetings because of this overpowering . . . I’d accelerate to fifty on a short block up to a red light. Anything that wasn’t you my eyes veered off. I couldn’t sleep, of course, not that sleep’s my best – do you sleep? (46)

Suppose you wanted to quote only some of this speech, in a sentence of your own as follows: The Skriker tells Lily “that when we met it wasn’t for the first time. [ . . . ] Some people are meant to be together. I’d walk out of meetings because of this overpowering . . . I’d accelerate to fifty on a short block up to a red light. [ . . . ]” (46). In this case, the ellipsis points in square brackets indicate that you are omitting words, while the ones without square brackets indicate the ellipsis points are in Churchill’s original text. Alternatively, you could write the sentence in this way: The Skriker tells Lily “that when we met it wasn’t for the first time. . . . Some people are meant to be together. I’d walk out of meetings because of this overpowering . . . I’d accelerate to fifty on a short block up to a red light. . . .” (46; 2nd ellipsis in original). Remember to include full stops as well as ellipsis points, as appropriate.
11.6 Quoting an author quoted or cited by another author

Sometimes you may find an author quoting material from another author that is useful to your analysis. For example, on page 29, Normington’s *Gender and Medieval Drama* quotes from P. J. P. Goldberg’s *Women, Work and Life Cycle* that women “became a more conspicuous part of the post-plague labour force.” If you wanted to use or quote this information, you would not cite Goldberg’s book, as you did not consult it; instead, you would have to indicate that the information comes from Goldberg’s book via Normington’s. Your in-text citation would therefore look like this: P. J. P. Goldberg notes that women “became a more conspicuous part of the post-plague labour force” (qtd in Normington 29). You might also use the following kind of formulation: women ‘became a more conspicuous part of the post-plague labour force’ (P. J. P. Goldberg qtd in Normington 29). Both citations give the reader enough information to track down the original source.

In the previous example, ‘qtd’ is the abbreviation for ‘quoted’, which indicates that Normington has directly quoted Goldberg’s words. Sometimes, however, authors cite or paraphrase material from another author rather than quote it directly. For example, on p. 19, Normington’s *Gender and Medieval Drama* refers to Kathleen Ashley’s article entitled “Medieval Courtesy Literature”, noting that “Ashley suggests that the versatility of the cycles formed part of the cultural code of exchange that occurred in the upper ranking parts of society”. If you wanted to use this point, you might write something like the following: It seems “that the versatility of the cycles formed part of the cultural code of exchange that occurred in the upper ranking parts of society” (Kathleen Ashley ctd. in Normington 19). Here, ‘ctd.’ stands for ‘cited’, indicating that, although you are quoting from Normington, the idea comes from Ashley via Normington’s paraphrase of it. You would use the same in-text citation if you yourself paraphrased the idea, as in the following sentence: It has been suggested that the cycles’ versatility was part of the upper-class “cultural code of exchange” (Kathleen Ashley ctd. in Normington 19). Please note, however, that if you directly quote even a short phrase, such as “cultural code of exchange”, you should use quotation marks to indicate it.

11.7 A note on quotation marks

American sources, including the *MLA Handbook*, follow American practice, which is: double quotation marks (“ ”) for quotations and titles of essays, etc., with single quotation marks (‘ ’) for quotations used within quotations. Common British practice is: single quotation marks (‘ ’) for quotations and titles of essays, etc., with double quotation marks (“ ”) for quotations used within quotations. You will not be penalised for using one system rather than another, as long as you use it consistently.
11.8 Reputable web sources

Students should note that the on-line encyclopedia Wikipedia is not a reliable source: its entries often contain many errors of fact. The MLA Handbook, sec. 1.6, offers valuable advice about evaluating the trustworthiness of both print and Internet sources.