Disclaimer

This document was published in September 2017 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 https://www.royalholloway.ac.uk/mediaarts/informationforcurrentstudents/home.aspx where it will be possible to follow the hyperlinks to relevant webpages.
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1. Introduction to the Department

1.1 Welcome

A Message from the Course Director, Gillian Gordon.

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

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

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

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

This year Professor Jonathan Powell will be teaching ‘Role of the Producer’, ‘Script Development’ as well as supervising Dissertations and the Independent Media Project. Professor Powell is a highly experienced industry executive and Drama producer, former BBC1 Controller and Head of Drama at the BBC and Carlton TV. I will be teaching “Producing Workshop” as well as being the Course Director and supervising Dissertations and the Independent Media Project.

I am an active Producer, and Script Consultant. I have worked in Script Development in Hollywood, produced TV with the BBC and ITV in London as well as smaller independent companies. I have worked in every aspect of production and now have a great deal of interest in cross platform narratives. My research areas are Refugee Film-making, Screenwriting and Dreams. I am also a qualified psychodynamic psychotherapist and business coach. I look forward to sharing my experiences with you over the coming year.

As always we are lucky enough to have many industry guest lecturers who will be joining us on a weekly basis.

Prof. Powell and I are always available to you and you are free to contact us at any time. Office hours are flexible. Please do not hesitate to come to us with any concern.
This is a demanding programme. You will need to commit all your time and mind to it. If you work hard and stay focused it will be easy.

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

All the best,

Gillian

1.2 How to find us: the Department

Royal Holloway Main Campus at Egham

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

11 Bedford Square WC1

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

There is a common room for students in Bedford Square and a kitchen. There are also photocopying facilities.

There is a computer room where you may print out material. Should you need to use a room for casting or a meeting please contact Angela.godden@rhul.ac.uk

The opening hours for Bedford Square are as follows:

Term Time - Monday to Friday 9am to 9pm, Saturday 10am to 6pm
Out of Term - Monday to Friday 9am to 7pm, Saturday CLOSED
Map of Bedford Square WC1
1.3 Map of the Egham campus

Student parking is limited and a parking permit is required. This can be obtained online via [http://royalholloway.firstparking.co.uk](http://royalholloway.firstparking.co.uk).
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1.5 How to find us: the Departmental office

The department office is located in AG15 on the ground floor of the Arts Building at Egham and the Senior Faculty Administrator’s office is next door in Room AG14. It is normally open between 9am and 4pm. Letters may be left there for members of staff and this is where to deliver your assessment, unless arrangements have been made for the course director to take delivery personally in Bedford Square. Any student, who wishes to, may make an appointment to see the Media Arts Head of Department by going to the Media Arts Office or by telephoning the Office.

In Bedford Square, the administrator’s office is situated on the ground floor near the main entrance. The administrator is responsible for services in the building. The Department: practical information

1.6 Staff research interests

http://pure.rhul.ac.uk/portal/en/organisations/department-of-media-arts_98b6ceda-133d-4f03-8df1-fb0423a663b6.html

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 Tutor.

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

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

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 (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](#).

The Media Arts Department 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/](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. Please ensure you log on to your College account regularly 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 3-4 working days of its receipt. Please remember that there are times when members of staff are away from College at conferences or undertaking research.

### 2.2 Post

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

### 2.3 Telephone and postal address

Please 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). 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

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

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

2.5 Personal Tutors

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

2.6 Questionnaires

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

3 Teaching

3.1 Dates of terms

Term dates can be found on the College website here.

You are expected to be in the UK and engaging with your studies during term time. In the case of an emergency which requires you to leave the country and/ or miss lectures/ seminars/ practical’s etc., you are expected to keep your department informed and fill in a Notification of Absence Form (see 3.3 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. Furthermore, as Master’s programmes run for one calendar year from September to September you are required to engage with your studies and be available to meet with staff after the end of the Summer Term until your programme end date in September. For Master’s programmes there is no summer vacation period.
3.2 Academic Timetable

Your individual timetable is available to see online via Campus Connect. You can download this to a personal calendar if you wish. You should check your timetable regularly as it links to the live Timetabling system, so will update automatically to reflect any changes. Timetable changes within two working days will be notified by email to your RHUL account. You will receive separate communications by email and on Campus Connect about exactly how to access and download your timetable.

3.3 Reading weeks

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

3.4 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 understands that emergencies may occur at any time throughout the year. In light of this, the Media Arts Department has set a minimum attendance level at 80%. You should be aware that you may also study courses that have different and specific course attendance requirements, particularly if you are taking courses in another department, so it is essential that you check all programme and course handbooks to ensure you are fully aware of the requirements.

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 3.3.6 below). 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 meetings your Personal Tutor.

It is vital that you manage your time effectively, so that any paid employment, voluntary work, extracurricular activities or social commitments do not interfere with periods where you are required to attend classes. With regard to paid employment during the course of your programme of study with the College, the Postgraduate Taught Regulations 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 Tutor or Year Tutor. In addition, an extensive range of additional support, guidance and advice is readily available from the College’s Welfare & Wellbeing services (Academic Services Directorate) (https://www.royalholloway.ac.uk/students/help-support/help-and-support.aspx). The Students’ Union also operate an Advice and Support Centre, details on which can be found here http://www.su.rhul.ac.uk/advice/.

3.4.1 Your responsibilities in relation to attendance

Your responsibilities around attendance and engagement include:

- attending all classes necessary for the pursuit of your studies (including lectures, seminars, practicals 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 starts on the hour and finishes at ten minutes before the hour. You will be marked absent if you turn up late without good reason.

3.4.2 Departments’ responsibilities for monitoring attendance

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

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

You will be contacted in the event that:

- you fail to attend for two weeks without providing notification of your absence;
- 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.

3.4.3 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 & Policy Office (AQPO).

The College also has obligations places on it by UK Visas and Immigration (UKVI) – (see 3.3.7 below).

3.4.4 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 departments(s) 01784 414629 or email (angela.godden@royalholloway.ac.uk) department to add how they want this done – direct email to tutor or to departmental office or ..]

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. [This documentation should be submitted by email to angela.godden@royalholloway.ac.uk Departments to complete whether this should be emailed to or completed, signed and delivered to the departmental 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. [Requests should be made in writing to the Programme Convenor. Departments can add to this where applicable]
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 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 Tutor).
- The Department will monitor the frequency of self-certified absences and the Head of Department may request a doctor’s medical certificate from you in the event of multiple and/or sustained instances of self-certified illness.
- The departments 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](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.

### 3.4.5 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 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 will be unable to consider the reasons for your non-attendance at your departmental Sub-Board of Examiners.

3.4.6 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 and in the relevant regulations.

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

3.4.7 Withdrawal of visa

If you are sponsored by Royal Holloway on a Tier-4 (General) Visa, should your registration at the College be terminated for non-attendance or a general lack of engagement with your studies, you will be reported to the UKVI and your Tier 4 visa will be withdrawn.

Alternatively, in line with the College’s legal obligations to UKVI, if you fail to meet the requirement of your Tier 4 visa to attend classes and complete assessments, the College may terminate your student registration without following the disciplinary procedures outlined in the Academic Regulations and the decision is not open to appeal.

Please see the College Postgraduate Taught Regulations.

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 Course Finder or the Programme Specification Repository.
4.1 Course Registrations

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

5 Facilities

5.1 The Library

The Library is housed in the Emily Wilding Davison Building.

Details, including Library Search, dedicated subject guides and opening times can be found online from the library home page: http://www.royalholloway.ac.uk/library/home.aspx

The Ground Floor of the Library contains a High Use Collection bringing together much of the course reading into one area. The rest of the library collections are on the upper floors. There are plenty of study areas and bookable rooms to carry out group work as well as many areas to work on your own. The Library contains a large number of PCs and has laptops to borrow to use in other study areas.

If you cannot find the specific items that you require in the library, it is possible order an Inter-Library Loan or to gain access to the online resources of Senate House Library as well as access to use the library's physical collections or other university libraries. You can obtain further information on this here: https://www.royalholloway.ac.uk/library/usingourlibraries/otherlibraries/using-other-libraries.aspx. The Information Consultant for Media Arts is Rachel White, who can be contacted at rachel.white@rhul.ac.uk

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

You can also use Senate House Library, located at Senate House Malet St, London WC1E 7HU

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 postgraduate students to use it. You can use copier-printers (MFDs) located in the Library, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available online: https://www.royalholloway.ac.uk/it/printing/home.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.

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

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 Library 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, the Library, and Computer Centre. Further information on printing is available online: http://www.royalholloway.ac.uk/it/printing/home.aspx

Students can use the printers in Senate House Library. They can add credit to their Senate House Library card. You will be given details on how and where you can print at Bedford Square.

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

6 Coursework Essays and Dissertation

6.1 Coursework essay

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

You should keep in mind that you will be required to finance your film and video projects. Royal Holloway provides a certain level of technical equipment and post production facilities, but you must raise the money for food, transportation, props, costumes, set design and actor costs.
Each project has its own unique budget so it will be up to you to budget and finance based on what is realistic. The university does not get involved in disputes between students on these issues.

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

Essays, dissertations, etc., should be typed and double-spaced, with margins of at least one inch on all sides. Each new paragraph should be indented from the margin. Students should always hand in two copies of each assessment and should also retain a copy in electronic form in case there are problems with the hard copies.

Titles of films, books, and television programmes or series should be italicised; articles and individual TV episodes should be placed in single quotation marks (‘...’), double quotation marks (“...”) being reserved for quotes within quotes. References to critical texts, etc., are made by giving the author’s surname, followed by the year of publication, in parentheses following the reference, e.g. (McBride 1992), see below; this refers the reader to an entry in your bibliography. Should there be more than one text written by the same author in the same year in your bibliography, they should be differentiated as: Smith 1985a, 1985b, etc. If your reference includes a direct quotation, you should add a page reference, e.g. (Ray 1985: 215), see below.

Quotations of less than three lines should be integrated into the text; extended quotations (to be used sparingly) should be single-spaced blocks; indented from the rest of the text (see below). Always remember to proofread your work carefully before submitting it.

Material used in one essay should not be duplicated in another so be careful when choosing your essay topics that you will not be in danger of wanting to use the same material in two or more essays; any duplication will be given a mark of zero.

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

**EXAMPLE:** From Steve Neale ‘Masculinity as spectacle’

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

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

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

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

6.2 The dissertation supervisor

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

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

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

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

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


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


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

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

When referencing a book, then provide author, date, title, place of publication and publisher, thus:

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

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


If you have done interviews, reference them with the name of the interviewee. The place where you did the interview and the date of the interview.
Interview with Tony Garnett World Productions London. 15th July 2005.

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

Guidelines on Audiovisual Citation: [http://bufvc.ac.uk/projects-research/avcitation](http://bufvc.ac.uk/projects-research/avcitation)

### 6.6 Marking criteria

- **MA5601** - Role of Producer - 20 pts
- **MA5602** - Script Development - 20 pts
- **MA5603** - Production Management - 20 pts
- **MA5609** - International Media Business - 20 pts
- **MA5604** - Producing Workshop - 40 pts
- **MA5606** - Marketing and Media Law - 20 pts
- **MA5607** - Dissertation - 40 pts

or

- **MA5610** - Independent Media Project & Essay – 40 pts

**TOTAL** - 180 pts

**MA5601** - The Role of the Producer - 20 pts
Assessments - Role of Producer

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

A. Treatment

80-100% - Distinction – Work of an outstanding quality
Outstanding Work. Realizes an exceptional and original narrative concept or a superior adaptation of source material that is the equivalent of an outstanding professional treatment for film or television. Shows the ability to write a stylish and attractive synopsis and reveals exceptional talent in the identification of accessible material and the ability to convey the essence of the narrative and characters in a vivid and memorable style. Shows an exceptional ability to convey the visual and audio medium of film or television in the written word, demonstrating a highly creative grasp of the subject in a coherent manner while retaining stylistic focus on the primary commercial intent of the document.

Exhibits understanding of the marketplace in choice of material and an ability to communicate creative and conceptual ideas in an immediate and attractive manner. Clear and original choices of creative team. The treatment must be grammatically perfect, impeccably and imaginatively presented.

70 – 79% - Work of an excellent overall quality
First class work that presents an original and imaginative choice of material in a clear and well executed fashion. Shows the ability to write a fluent and attractive synopsis and manages to express the conceptual thinking behind the choice of material as well as conveying the manner in which it will be transferred to the screen in a coherent and imaginative fashion. The choices of the creative team will be appropriate, informed and viable with elements of originality. The whole will be expressed with a degree of presentational skill and will, show an awareness of the marketplace. The style will be fluid with impeccable grammar and well presented.

60-69% - Merit – Work of a high standard
Good work. Demonstrates an excellent grasp of the assignment and executes it in a skilled manner. From the choice of the subject matter to the style in which the story is told, exhibits identifiable levels of originality and aptitude whilst maintaining the point of the exercise, which is to express the process of presenting an idea in a manner appropriate for the screen film or television idea. Is ambitious in tone, manner and expression with successful results. Shows above average perception of the task. Grammar and presentation are good.

50-59% - Pass. Work of a Satisfactory standard
Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the story in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort.
40-49% - Marginal fail
Discloses an insufficient awareness of the format or intention of the assignment. Reveals inadequate grasp of the language and themes, narrative and characters remain undeveloped and therefore ineffective. Lacks the coherency necessary to consider it the basis of a project for film or television.

0-39% - Fail – Work of a very poor quality
Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format.
Displays no adherence to the assignment and is irredeemably flawed and without any possibility of being the basis for a script for film or television.

2. Industry Essay

80 -100% - Distinction – work of outstanding quality
Shows a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. It should show significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in extensive and independent research. Brings a broad range of secondary reading/research (critical, theoretical, film/television industry commentary) to bear on argument. Coherent structure, in depth reading, excellent presentation with referencing and bibliography of an exemplary standard. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms properly.

70 – 80% - Distinction – Work of excellent overall quality
The work should be outstanding in most respects and may contribute some creative or original thought. It should demonstrate a mature, accurate grasp of the issues raised by the question or brief as well as an excellent knowledge of appropriate texts. It should show evidence of independent research as well as knowledge of appropriate techniques and relevant conceptual perspectives. It should conduct a sustained and coherent argument in a fluent style and should demonstrate good skills in marshaling appropriate evidence.

60-69% - Merit
Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with clarity.
50-59% - Pass
Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fall short of clarity and coherence and not be sufficiently supported by textual evidence. Affords some evidence of secondary reading being brought to bear on the subject together with anything from a limited to an acceptable bibliography. Reveals a fair but limited command of the language and a range of writing styles from adequate to sketchy.

40-49% - Marginal fail
Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading being brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms incorrectly or not at all.

0-40% - Fail – very poor quality work
Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a substandard command of the language by expressing ideas ineptly or obscurely.

2) MA5602 - Script Development - 20 pts

80-100% - Distinction – Work of an outstanding quality
Outstanding work which would be acceptable at a professional level in either the film or television industry. Demonstrates a clear, lucid and comprehensive grasp of the subject matter of the given screenplay in its overarching themes and concepts. Shows an incisive ability to analyze the structure of a screenplay and break it down into its component parts with an advanced appreciation of tone, narrative and character. It will clearly analyze its strengths and weaknesses and exhibits a clear and creative ability to make constructive suggestions and comments on areas which might be improved. Writes a clear, readable and nuanced synopsis which reveals the story and captures the writer’s voice. Demonstrates the ability to encapsulate the story crisply and write bold imaginative log lines. Flawlessly presented, written with clarity and fluency with comprehensively accurate language and grammar. Free of spelling or punctuation mistakes and adhering to the script report format.
70 – 79% - Distinction – Work of excellent overall quality
The script report should be excellent in most respects. It should summarize the script in an engaging and succinct manner achieving a sense of the tone and style as well as the content of the piece. It should demonstrate a clear grasp of the aims of the script, the subject matter, its themes and concepts and show an awareness of style/tone, characterization, and dialogue and story structure. It will show an understanding of the strengths and weaknesses of the script and will make some clear recommendations for improvement. There will be good loglines and the script report format will be adhered to. The language will be clear and will be accurate in areas of punctuation and spelling.

60- 69% - Merit
A script report which is well presented and shows an understanding of the themes and concepts of the given script. A good analysis of the structure of the script with some constructive remarks as to possible improvements. Clear analysis of character, narrative and structure. There may be less depth in the critical comments than in work deemed to be a Distinction. A readable synopsis which reveals the main elements of the story in a comprehensive fashion. Good log lines and short synopsis. The report should be well presented and written with clear prose with few errors of language and grammar. Adheres to the script report format.

50-59% – Pass
Adequate presentation and competent attempts at analysis. It will demonstrate evidence that it has appreciated and expressed the themes of the given screenplay and broken it down into its component parts. Some evidence of ability to evaluate narrative, structure and character. A basic synopsis which sets down the story of the script in a readable fashion. Adequate log lines and short synopsis. The writing should be understandable but may contain errors of spelling and grammar. Adheres to the main requirements of the script report format.

40-49% - Work of an unsatisfactory standard
Poorly presented and lacking in an ability to express the themes of the given screenplay. Little evidence of an understanding of structure, narrative and character, and inadequate attempts to break down the script into its component parts. Poorly written synopses which do not fully express the narrative of the script. A writing style which is difficult to comprehend and contains substantial errors in grammar and punctuation. Substantial deviations from the requirements of the script report format.

0-39% - Work of a Poor quality
Work which may be under length, incomplete and poorly written and presented. Shows a lack of application and little evidence of having reflected the learning of the course in the finished work.

MA5603 - Production Management - 20 pts

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

Assessment Criteria

80-100% Distinction – work of outstanding quality
Demonstrates a comprehensive and deep understanding of the complex assignment, which requires combined skills in math, organization, factual and technical accuracy, mastering a complicated computer program and immaculate presentation as well as a creative and managerial vision of how the project will be produced. Well-structured analysis of all aspects of the calculations is detailed, incisive and extensive. Has the skills required to adhere to the formats required and deliver a formal and flawless budget, schedule and cash flow of a professional standard. Includes documentation and a side paper detailing the rationale behind the both the budget and scheduling. Writes fluently about their vision for the project and demonstrates an outstanding understanding of the industry. Introduction is clear, well-written and researched. Demonstrates insight and a professional level of skill.

70-79% Distinction- work of excellent overall quality
First Class work. Demonstrates a clear understanding, extensive knowledge of the assignment, focusing on the details required for a coherent completion of a budget and schedule. Generally effective presentation, illustrating the medium is understood and consistently deployed. Form and content demonstrate consistency in mathematical, technical and analytical skills and may prove to be suitable as a professional document. Clear sighted accompanying document conveys the strategy supporting the budget and schedule. Introduction is clear, well-written and researched. Excellent research and vision are essential.

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

60-69% Merit – work of high standard
Good work. Demonstrates an excellent grasp of the assignment and executes it in a skilled manner. Is ambitious in the delivery of the budget and schedule, with successful results. Shows above average perception of the task and presents a mathematically coherent budget and compatible, workable schedule. Presents a side document supporting the reasons for the choices taken in the schedule and financial rationale behind the budget.

50-59% Pass – work of a satisfactory standard
Demonstrates an acceptable understanding of the assignment and competency in its execution. Shows a basic understanding and knowledge and has an adequate grasp of the software. Lacks a certain amount of confidence in areas such as calculations, plausibility and presentation. Side document supporting decisions made is competent and
production choices are clear. Would require more attention to detail and more work in order for the assignment to be considered a viable professional document.

40-49% - Marginal fail
Does not pass but may be deemed eligible for re-submission. Does not adhere sufficiently to prescribed format and does not demonstrate understanding of the intended end result of the assignment. Clearly does not understand the purpose of the exercise and the necessary detail required. Lacks confidence in all areas necessary to deliver a competent and usable budget and schedule. Errors in calculating and lacking a coherent structure, this assessment, including the supporting document detailing the rationale, would require a considerable amount of work to be eligible for re-submission.

0-39 – Fail – work of very poor quality
Fails without opportunity for re-submission. Reveals no understanding of the subject and fails to address the question in any significant manner. The information is either nonexistent or full of errors and remains irrelevant to the assignment. The result is incomplete, illogical and wholly unacceptable on every level. The danger from serious plagiarism is unacceptable. The presentation is extremely substandard and the content lacks any cohesiveness whatsoever.

MA5609 - International Media Business - 20 pts

International Media Business Assessments:

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

1. Oral Presentation – 20%

70-100% Distinction – Work of an outstanding quality
Exceptional work and presentation. Realizes an outstandingly original concept of a highly professional presentation for a Film/TV funding plan. Reveals exceptional talent in the identification of accessible material and the ability to convey the essence a business plan in a vivid and memorable style. Shows an exceptional ability to convey the visual and audio medium in an oral presentation, demonstrating a highly creative grasp of the subject and concept in a coherent manner while retaining a focus on the primary commercial intent of the plan. Exhibits understanding of the marketplace in choice of material. The oral pitch must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professionally viable. Is able to provide highly informed and focused answers to any questions, demonstrating not only a grasp of the project but also of the wider industry context.

70-79% - Distinction. Work of an excellent overall quality
First class work that presents an original choice of material in a clear, disciplined and well executed fashion. A talented presentation that shows the ability to present high quality material in an accessible fashion whilst conveying the essence of the international funding plan in a memorable manner. Demonstrates a creative, mathematical and practical grasp.
of the subject in a coherent way and shows an appreciation for the market place in the choices made to present. The oral presentation will be grammatically excellent, well presented, confident and you will be able to answer any questions in a comprehensive and well informed fashion.

**60-69% - Merit**
Good Work. Demonstrates an excellent grasp of the assignment and executes the oral presentation in a skilled manner. From the choice of the project to the style in which the plan is explained, exhibits some levels of originality and aptitude whilst maintaining the point of the exercise, which is to sell a business idea. Is ambitious in tone, manner and expression with mainly successful results. Shows above average perception of the task. Grammar and presentation good. Has an ability to answer any questions in a direct and concise manner.

**50-59% - Pass**
Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution and presentation. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the finance plan in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Is able to field any questions in a satisfactory manner.

**40-49% - Fail**
Discloses an insufficient awareness of the format or intention of the assignment. Reveals inadequate grasp of the language and themes, the plan and supporting visuals remain undeveloped and therefore ineffective. Lacks the coherency necessary to consider it the basis of a business plan. Is unable to provide consistently satisfactory answers to any questions.

**0-39% - Fail**
Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. Displays no adherence to the assignment and is irredeemably flawed and without any possibility of being the basis for a film or television funding plan. Unable to answer any or all questions relating to the plan.

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

80 -100% Distinction – work of an outstanding quality
Shows a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. It should show significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in extensive and independent research. Brings a broad range of secondary reading/research (critical, theoretical, film/television industry commentary) to bear on argument. Coherent structure, in depth reading, excellent presentation with referencing, bibliography and exhibits of an exemplary standard. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms properly. Is mathematically correct in terms of sales estimates, box office estimates, international funding information, etc. Generally, of a professional standard.

70 – 80% Distinction – Work of excellent overall quality
The work should be outstanding in most respects and may contribute some creative or original thought. It should demonstrate a mature, accurate grasp of the issues raised by the question or brief as well as an excellent knowledge of appropriate texts. It should show evidence of independent research as well as knowledge of appropriate techniques and relevant conceptual perspectives. It should conduct a sustained and coherent argument in a fluent style and should demonstrate good skills in marshaling appropriate evidence. It is vital that the mathematics is accurate. Has potential to withstand professional scrutiny.

60-69% - Merit
Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with clarity and the mathematics are accurate.

50-59% - Pass
Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fall short of clarity and coherence and not be sufficiently supported by textual evidence. Affords some evidence of secondary reading being brought to bear on the subject together with anything from a limited to an acceptable bibliography. Reveals a fair but limited command of the language and a range of writing styles from adequate to sketchy.
40-49% - Marginal fail
Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading being brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms and mathematics incorrectly or not at all.

0-40% - Clear fail
Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a substandard command of the language by expressing ideas ineptly or obscurely.

MA5604 - Producing Workshop - 40 pts

AUTUMN

Assessments Producing Workshop:

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

1. Studio Exercise

70-100% Distinction
Outstanding Work. Displays an outstanding ability to function on the set and during post production, equivalent to a professional standard. Reveals exceptional talent in making sensible decisions under pressure. Shows an exceptional ability to communicate and be a team player in the crew. Understands the visual and audio medium of film, demonstrating a highly creative grasp of actual production in a coherent manner while retaining stylistic focus on the primary commercial intent of the film. The execution of the production exercise must be impeccably performed with a sophistication that excels in communication. Demonstrates a creative and inspired approach to problem solving and time management. The production is delivered on schedule.

60-69% Merit
Excellent Work. Demonstrates an excellent grasp of the assignment and executes the production exercise in a highly skilled manner. Exhibits significant levels of competence and aptitude whilst maintaining the point of the exercise, which is to function within a crew on set. Is ambitious in manner and skilled at communicating. Shows above average
perception of the task and adheres to the shooting and delivery schedule.

**50-59% Pass**
Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution. Demonstrates an ability to deliver within the definition of the assignment and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in interacting within the crew. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Communication does not flow well within the team, but paperwork and schedule are fairly well presented.

**40-49% Marginal Fail**
Discloses an insufficient awareness of the intention of the assignment. Reveals inadequate grasp of the expectations of production and is therefore ineffective within the crew. Is unprepared for production and lacks the ability to function within the team. Unsatisfactory behavior threatens the viability of the overall production. The schedule is not met. Incomplete work.

**0-39% Fail**
Irredeemably unprepared and/or destructive attitude poses a threat to the communal exercise. Displays no adherence to the assignment or responsibility to fellow crew members. Fails to deliver on schedule and on material. Incomplete work.

**2. Treatment- 40%**

**80-100% Distinction**
Outstanding Work. Realizes an either outstandingly original narrative concept or a superior adaptation of source material that is the equivalent of a professional treatment for film, television or cross-platform projects. Reveals exceptional talent in the identification of material and the ability to convey the essence of the narrative and characters in a vivid and memorable style. Shows an exceptional ability to convey the visual and audio medium of film in the written word, demonstrating a highly creative grasp of the subject in a coherent manner while retaining stylistic focus on the primary commercial intent of the document. Exhibits understanding of the marketplace in choice of material. The treatment must be grammatically perfect, impeccably presented with a sophisticated story that excels in its script and production viability.

**70-79% Work of excellent overall quality**
First class work. Demonstrates an excellent grasp of the assignment and executes it in a highly skilled manner. From the choice of the subject matter to the style in which the story is told, exhibits significant levels of originality and aptitude whilst maintaining the point of the exercise, which is to sell a film, television or cross-platform idea. Has a capacity for visual storytelling and s ambitious in tone, manner and expression with successful results. Shows above average perception of the task. Grammar and presentation are excellent.
60-69% Merit – Work of high standard
Good work. Demonstrates an excellent grasp of the assignment and executes it in a skilled manner. From the choice of the subject matter to the style in which the story is told, exhibits identifiable levels of originality and aptitude whilst maintaining the point of the exercise, which is to express the process of presenting an idea in a manner appropriate for the screen film, television or cross platform idea. Is ambitious in tone, manner and expression with successful results. Understands the marketplace. Shows above average perception of the task. Grammar and presentation are good.

50 to 59% Pass – Work of a satisfactory standard
Shows an average understanding of the assignment and an acceptable level of competency in its execution. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the story in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Has some understanding of the market and the format of a treatment.

40-49% - Marginal fail
Discloses an insufficient awareness of the format or intention of the assignment. Reveals inadequate grasp of the language and themes, narrative and characters remain undeveloped and therefore ineffective. Lacks the coherency necessary to consider it the basis of a project for film or television. Weak language and presentation skills.

0-39% - Fail – Work of very poor quality
Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. Displays no adherence to the assignment and is irredeemably flawed and without any possibility of being the basis for a script for film, television or cross-platform project.

SPRING

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

1. Assessment Criteria for Pitch Package

70-100% Distinction
Outstanding Work. The student must pitch their idea to an industry panel demonstrating exceptional skills in presentation, delivery and creativity. Original, imaginative and excellent concept of a highly professional presentation for a film/TV/Cross platform project. Reveals exceptional talent in the identification of accessible material and the ability to convey the essence a business plan in a vivid and memorable style. Shows an exceptional ability to convey the visual and audio medium in an oral presentation, demonstrating a highly creative grasp of the subject and concept in a coherent manner. The oral pitch must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professionally.
The supporting paperwork in the form of a presentation folder (Pitch Package) must contain all the required materials and be of an exceptional, professional level both creatively and financially. It will demonstrate a highly intelligent grasp of what is needed to sell a creative media project in the marketplace and will provide outstanding exhibits as well as high level industry standard documents. The tone and style presented will be of a highly artistic and sophisticated level. The document must be grammatically perfect, impeccably presented with an excellent story that excels in its script and production viability.

**60-69% Merit**
Excellent Work. Demonstrates an excellent grasp of the assignment and executes the oral presentation in a highly skilled manner. From the choice of the subject matter to the style in which the story is told, exhibits significant levels of originality and aptitude whilst maintaining the point of the exercise. Is ambitious in tone, manner and expression with successful results. Shows above average perception of the task. Grammar and presentation are excellent. Has an ability to answer any questions from the industry panel in a direct and concise manner.

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

**50-59% Pass**
Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution and presentation. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the story in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Is able to field questions from the industry panel in a satisfactory manner.

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

**40-49% Marginal Fail**
Discloses an insufficient awareness of the format of a pitch or intention of the assignment. Reveals inadequate grasp of the language and themes, narrative and characters remain undeveloped and therefore ineffective. Lacks the coherency necessary to consider it the basis of a project for film or television. Is unable to provide consistently satisfactory
answers to the questions from the industry panel.

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

0-39% Fail – Very poor work
Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. Displays no adherence to the assignment and is irredeemably flawed and without any possibility of being the basis for a script for film or television. Unable to answer questions from the industry panel.

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

MA5606 - Media Law and Marketing - 20 pts

Assessments:

1. Media Law essay  50%
2. Marketing essay  50%

1. MEDIA LAW ESSAY

80 -100%. A Distinction – work of an outstanding quality
Shows a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. It should show significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in extensive and independent research. Brings a broad range of secondary reading/research (critical, theoretical, film/television industry commentary) to bear on argument. Coherent structure, in depth reading, excellent presentation with referencing and bibliography of an exemplary standard. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms properly. Generally, of a professional standard.

70 – 80% Distinction – Work of excellent overall quality
The work should be outstanding in most respects and may contribute some creative or original thought. It should demonstrate a mature, accurate grasp of the issues raised by the question or brief as well as an excellent knowledge of appropriate texts. It should show evidence of independent research as well as knowledge of appropriate techniques and relevant conceptual perspectives. It should conduct a sustained and coherent
argument in a fluent style and should demonstrate good skills in marshaling appropriate evidence. Has potential to withstand professional scrutiny.

60-69% - Merit
Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with flair and accuracy.

50-59% - Pass
Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fall short of clarity and coherence and not be sufficiently supported by textual evidence. Affords some evidence of secondary reading being brought to bear on the subject together with anything from a limited to an acceptable bibliography. Reveals a fair but limited command of the language and a range of writing styles from adequate to sketchy.

40-49% - Marginal Fail
Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading being brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms and mathematics incorrectly or not at all.

0-39% - Fail – very poor work
Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a substandard command of the language by expressing ideas ineptly or obscurely.

1. MARKETING ESSAY

80 -100% - Distinction – work of outstanding quality
Shows a deep understanding of the subject area and a near comprehensive, precise grasp
of the subject, addresses it directly and keeping it in focus throughout. It should show
significant originality in interpretation and analysis. Provides a sophisticated account of
the material, revealing evidence of original thought. Demonstrates an ability to construct
an exceptionally lucid and cogent argument, anchored in extensive and independent
research. Brings a broad range of secondary reading/research (critical, theoretical,
film/television industry commentary) to bear on argument. Coherent structure, in depth
reading, excellent presentation with referencing and bibliography of an exemplary
standard. Reveals an advanced command of the language by expressing ideas in clear,
fluent prose and by using technical terms properly. Is mathematically correct in terms of
sales estimates, box office estimates, etc. Generally, of a professional standard.

70 – 80% - Distinction – Work of excellent overall quality
The work should be outstanding in most respects and may contribute some creative or
original thought. It should demonstrate a mature, accurate grasp of the issues raised by
the question or brief as well as an excellent knowledge of appropriate texts. It should
show evidence of independent research as well as knowledge of appropriate techniques
and relevant conceptual perspectives. It should conduct a sustained and coherent
argument in a fluent style and should demonstrate good skills in marshaling appropriate
evidence. It is vital that the mathematics is accurate. Has potential to withstand
professional scrutiny.

60-69% - Merit
Shows a clear understanding of the subject and tackles it effectively. Provides a well
thought through account of the material, demonstrating good powers of analysis and
interpretation, and revealing evidence of independent thought. Exhibits an ability to
construct a clear argument backed up by relevant textual evidence, bringing evidence of
secondary reading (critical, theoretical, film/television industry commentary) to bear on
the argument. Coherent structure and well presented with acceptable referencing and
bibliography. Reveals an acceptable style and command of the language by expressing
ideas with clarity and the mathematics are accurate.

50-59% - Pass
Ranges from a limited to a basic understanding of the subject and shows a reasonable
competence in addressing it, delivering an acceptable account of the material which
demonstrates some powers of analysis and interpretation. Demonstrates an adequate
structure with arguments that may fall short of clarity and coherence and not be
sufficiently supported by textual evidence. Affords some evidence of secondary reading
being brought to bear on the subject together with anything from a limited to an
acceptable bibliography. Reveals a fair but limited command of the language and a range
of writing styles from adequate to sketchy.

40-49% - Marginal fail
Reveals an inadequate understanding of the subject and proves less than competent in
addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the
material, which betrays poorly developed powers of analysis and interpretation;
constructs arguments which tend to be muddled and incoherent, and which are rarely
substantiated by textual evidence; affords almost no evidence of secondary reading being
brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms and mathematics incorrectly or not at all.

**0-39% - Fail**  
Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a sub-standard command of the language by expressing ideas ineptly or obscurely.

**MA5607 - Dissertation - 40 pts**

1. **Dissertation Marking Criteria:**

**80 -100% - Distinction – work of an outstanding quality**  
Shows a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. It should show significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent argument, anchored in extensive and independent research. Brings a broad range of secondary reading/research (critical, theoretical, film/television industry commentary) to bear on argument. Coherent structure, in depth reading, excellent presentation with referencing and bibliography of an exemplary standard. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms properly.

**70 – 79% - Distinction – Work of excellent overall quality**  
The work should be outstanding in most respects and may contribute some creative or original thought. It should demonstrate a mature, accurate grasp of the issues raised by the question or brief as well as an excellent knowledge of appropriate texts. It should show evidence of independent research as well as knowledge of appropriate techniques and relevant conceptual perspectives. It should conduct a sustained and coherent argument in a fluent style and should demonstrate good skills in marshaling appropriate evidence.

**60-69% - Merit**  
Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing
ideash with clarity.

50-59 % - Pass
Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fail short of clarity and coherence and not be sufficiently supported by textual evidence. Affords some evidence of secondary reading being brought to bear on the subject together with anything from a limited to an acceptable bibliography. Reveals a fair but limited command of the language and a range of writing styles from adequate to sketchy.

40-49% - Marginal fail
Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence; affords almost no evidence of secondary reading being brought to bear on the subject; reveals an unsatisfactory command of the language by expressing ideas with habitual clumsiness and lack of clarity, by using technical terms incorrectly or not at all.

0-39% - Fail
Ranges from serious plagiarism to work seriously short in weight or work which displays the faults of the preceding category in a graver form. The subject is poorly understood and not properly addressed; knowledge of the subject is plainly deficient and evidence of due preparation for the assignment slight; powers of analysis and interpretation are elementary and unreliable; arguments are badly muddled or consistently incoherent and not backed up by textual reference; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a sub-standard command of the language by expressing ideas ineptly or obscurely.

MA5610

1. Independent Media Project and Essay– 40 pts

70-100% Distinction
Outstanding Work. The student will have produced an original short film, TV or media project agreed upon by your supervisor that is of a very high standard demonstrating outstanding professional and creative skill. Original, imaginative and excellent execution of the script with highly professional production values. Reveals exceptional talent in the identification of material and creative talent. Demonstrates that the student has come in on time and in budget. Demonstrates imagination and skill in fundraising and marketing the project. Shows an exceptional ability to manage talent and a production. An outstanding Production Folder to accompany the completed work will demonstrate excellent production management and perfect paperwork. Supporting materials must be
grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professional. The 3500 word essay will be of an excellent standard reflecting on the production with exceptional insight. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms coherently. It will demonstrate original thinking and a capacity to articulate complex production dynamics.

**60-69% Merit**
Excellent Work. Demonstrates excellent production capability and has presented a very good complete short film, TV or media project. From the choice of the subject matter to the style in which the story is told, exhibits significant levels of originality and aptitude whilst maintaining the point of the exercise. Demonstrates fund-raising ability. Is ambitious in tone, manner and expression with successful results. Shows above average perception of the task. Demonstrates very good skills in management and choice of creative team. The Production Folder is complete with all paperwork well presented and complete. All financial documents must be excellent and accurate mathematically. The 3500 word essay must be grammatically perfect, impeccably presented with excellent insight and a clear understanding of the complexities of production and script development. The essay has been written with candor, is well structured and demonstrates professional capabilities.

**50-59% Pass**
Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in the execution of a film/TV or media project. Demonstrates an ability to deliver but the project is not of a high creative standard, nor are the production values substantial. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. There may be poor production management or a lack of coherency in the storytelling and execution of the film. There may little to no fundraising or marketing of the project or no evidence of it.

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

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

**40-49% Marginal Fail**
Reveals inadequate grasp of the skills needed to produce a short project. The work is incomplete or has been abandoned. The essay is minimally realized with little insight or clarity. The students had not understood some of the key elements involved in media production.
There may be evidence that certain production precautions have not been taken or permissions fully completed.

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

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

0-39% Fail
Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. The work is not delivered on time for assessment and is incomplete or abandoned. The essay is incomplete or not delivered. It is incoherent or unreadable. There is no Production Folder or no adherence to the assignment. Has ignored the exercise and its requirements. The students and ignored Health and Safety requirements and has endangered cast and crew or done serious damage.

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 the [Extenuating Circumstances – Guidance for students](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx). 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](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx) and have adequate supporting documentation in accordance with [Extenuating Circumstances – Guidance for students](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx). You should also read the section **Illness & absences from an examination and departmental assessments and extenuating circumstances** in the [Instructions to Candidates](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx) issued by Student Administration 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 [Welfare & Wellbeing services (Academic Services Directorate)](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx) 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 [Welfare & Wellbeing services (Academic Services Directorate)](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx), 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 may be preventable. As such, it is unlikely that the Sub-board will be able to take action to mitigate such circumstances. For further information, please read the [Extenuating circumstances – Guidance for students](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx).

**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 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 you register with them. 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

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

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

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

Make sure that you check the date and time on the assessment paper. You must submit all components of the assessment for each unit. (For example, where a practical course unit assessment is formed by a project mark and production paper both elements should be submitted. Failure to do so will result in a “0” mark unless medical or appropriate other evidence is produced.

### 7.2 Extensions to deadlines

Extensions can only be granted by completing an extension application form (available on the Media Arts Website under information for students)
which has to be supported by the Course Director. Once you have completed the form you should send it to angela.godden@rhul.ac.uk and she will forward to the Head of Department for him to consider, this will then lodged in the Media Arts office. This procedure ensures that all students are given the same opportunities. Late submissions must be accompanied by (a) a signed extension form, and (b) Doctor’s certificate or other accepted evidence. Examples of circumstances which may be accepted if you apply for an extension include: serious prolonged illness or that of a member of your immediate family; death of a family member or a close friend; your severe personal or psychological problems. Examples of circumstances which will not be accepted if you apply for an extension include: personal computer/printing problems; paid employment; job interview; misunderstanding of regulations; transport problems; holidays.

7.4 Penalties for late submission of work

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

Please ensure that you are aware of the deadlines set by your department(s) and also the requirements to meet this deadline, e.g. whether you need to submit electronic and/or paper copies for your submission to be deemed complete (see 7.2 above).

Section 13 (5)

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

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

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

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

7.3 Anonymous marking and cover sheets

Do not put your name on any of your work you should only use your candidate number which you can get from Campus Connect; https://campus-connect.rhul.ac.uk/cp/home/displaylogin
7.4 Penalties for over-length work

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

Section 13 (6)

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

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

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

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

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

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

7.5 Return of written coursework

The following College policy applies to the return of coursework:

Assessed work (other than formal examinations) should 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 should be made clear to students when they receive their assignments. In the event that the intended deadline cannot be met, the revised deadline must be communicated to students as soon as possible.

7.6 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 7.9 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 Tutors 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.

7.7 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.

7.8 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 the Disability and Dyslexia Services. Please note the deadline for making an application for Examination Access Arrangements is in January each year. Therefore it is in your interest to contact DDS as soon as you are able in the Autumn Term in order that you have time to get any necessary evidence required for the application.

7.9 Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification (http://www.rhul.ac.uk/coursecatalogue/home.aspx) and also more generally in the Postgraduate Taught Regulations.

For details on the requirements governing the level of award please see the section on the Consideration and Classification of Candidates for the Award in the Postgraduate Taught
7.10 Examination/assessment results

Please see the Examinations & Assessments website for details of how you will be issued with your results.

The Examinations & Assessments website is the place where you can access the Instructions to Candidates and details of the examinations appeals procedures.

8 Student Support

8.1 Non-academic related enquiries & support

The Student Services Centre is located in the Emily Wilding Davison 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 Adviser or Jackie Marty, Department Manager. Inevitably, problems will sometimes arise that Jackie is not qualified to deal with. The College offers a high level of student welfare support which, includes a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of student wellbeing, financial, career and other advice. There is also an NHS GP practice (the Health Centre) on campus located in Founder’s East. Further details of each service can be found on the College web on the Student Welfare page:
https://www.royalholloway.ac.uk/students/help-support/help-and-support.aspx

If you have a disability or specific learning difficulty, it is important that you bring it to our attention as soon as possible. The Departmental Disability and Dyslexia Service (DDS) representative is Dr J P Kelly You must also contact the DDS (Founders West 143; tel: +44 (0)1784 276473; email: disability-dyslexia@royalholloway.ac.uk) who advise on appropriate sources of help. Further information is available on the College web on the Support, health and welfare page https://www.royalholloway.ac.uk/students/help-support/disabilities-and-dyslexia/home.aspx

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 error 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 taught students are represented. For constitution see committee’s handbook under Compliance/Governance http://www.royalholloway.ac.uk/iquad/collegepolicies/home.aspx

The Committee meets three times each year and plays an important role in the Department as a forum for airing student views.

The Programme Director will ask for people to sit on this committee on behalf of MA Documentary students at the beginning of the academic year. You can use the Committee to raise any issues which concern students.

8.5 Students’ Union

The Students’ Union offers a wide range of services and support, from entertainment and clubs/societies to advice on housing 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/support.

8.6 Careers Information

The College has a Careers & Employability Service, housed in the Emily Wilding Davison Building, which is open to any student during normal College hours. http://www.royalholloway.ac.uk/careers/home.aspx

8.7 Non-academic policies

Please see the Regulations and Procedures webpage which includes information on non-academic policies, regulations, and codes of practice as well as the Student Charter.
8.8 Complaints and academic appeals procedure

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

If the complaint concerns an academic decision, there is an academic appeals process. Please note that an academic appeal can only be submitted once you have received your results via the College portal. Details of the appeals procedures and permitted grounds for appeal can be found on the following webpage.

9 Health and Safety Information

9.1 Code of practice on harassment for students

This can be found on the student home pages under the Your Responsibilities as a Student section of the webpage.

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/lone working.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. The Department and the type of work conducted by students is classified as a low risk activity and as such the following advice is relevant.

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

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

10 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

10.2.1.1 Media Arts Centre code of practice

The development of practice skills is an integral part of your learning and you are expected to attend training sessions, which sometimes have to be scheduled in addition to your timetabled classes, normally during the term when particular training needs are identified. These sessions are often run by the Media Arts Centre staff and are not to be considered as optional. Any absences will disrupt classes and the progress of everyone’s skills development, so you must attend when training is scheduled or if your course tutor has asked you to attend a particular event. You will be unable to borrow items of course equipment or use the Centre’s facilities until you have been trained to use them.
We are, incidentally, an Apple Approved Training Centre for Education (AATCe). In addition to the training that we run during your practice classes, we run supplementary courses to prepare you for Apple Pro Apps exams, which we advertise on a regular basis. The actual training is provided for free to Media Arts students, but we do have to make a charge in advance to recover the cost of the examination fee and supplying the course manual. This training offers the means of achieving an industry-recognized standard of skill in operating such applications as Final Cut Pro, Soundtrack Pro, etc.

### Headphones policy

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

- Closed-back type with sealed ear cups to offer effective insulation from outside noise (earplug type phones are unacceptable)
- Durable and comfortable construction to allow extended usage time
- Cable connection with straight lead of about 3 meters length
- Must have an adapter to fit both 3.5 mm and 6.3 mm stereo jack sockets
- 20 Hz – 20,000 Hz frequency response
- No artificial tonal coloration or enhancement such as bass boost, or electronic noise cancellation

We intend to carry a limited stock of Soundlab PX712 headphones that can be purchased from the Location Store for £13 a pair, but we are unable to guarantee continual availability.

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

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10.2.1.2 Media Arts Health & Safety Policy


10.2.1.3 Media Arts Information for Students

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

10.2.1.4 Media Arts Filming and Actors

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

10.2.1.5 Media Arts Audiovisual assessment submission instructions

10.2.1.6 Media Arts Guide to Filming Abroad instructions

10.2.1.7 Media Arts Guide to Filming with kids instructions

10.2.1.8 Media Arts Production Buddy Risk Assessment