



DEPARTMENT OF MEDIA ARTS

# POSTGRADUATE TAUGHT STUDENT HANDBOOK

MA Documentary by Practice

2016/2017

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#### Disclaimer

This document was published in September 2016 and was correct at that time. The Department\* reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

\* Please note, the term 'Department' is used to refer to both 'Departments' 'Centres' and 'Schools'. Students on joint or combined degree programmes will need to use two departmental handbooks.

An electronic copy of this handbook can be found on your Departmental website <https://www.royalholloway.ac.uk/mediaarts/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

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

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

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

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

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

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

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

exhibition.

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

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

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

Victoria Mapplebeck, Helen Littleboy and Marc Isaacs who teach on the course, are all practicing Directors and Producers working in the UK and abroad. In addition there will be lectures and seminars from a range of visiting Directors such as Daisy Asquith, Adam Curtis, and Kim Longinotto. We will also have guest lectures from various commissioning editors such as Nick Fraser, (from BBC's prestigious feature documentary strand *Storyville*).

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

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

## 1.2 How to find us: the Department

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

Williams Building and adjacent TV Studio. This can be found on the College [campus map](#) as building 11.

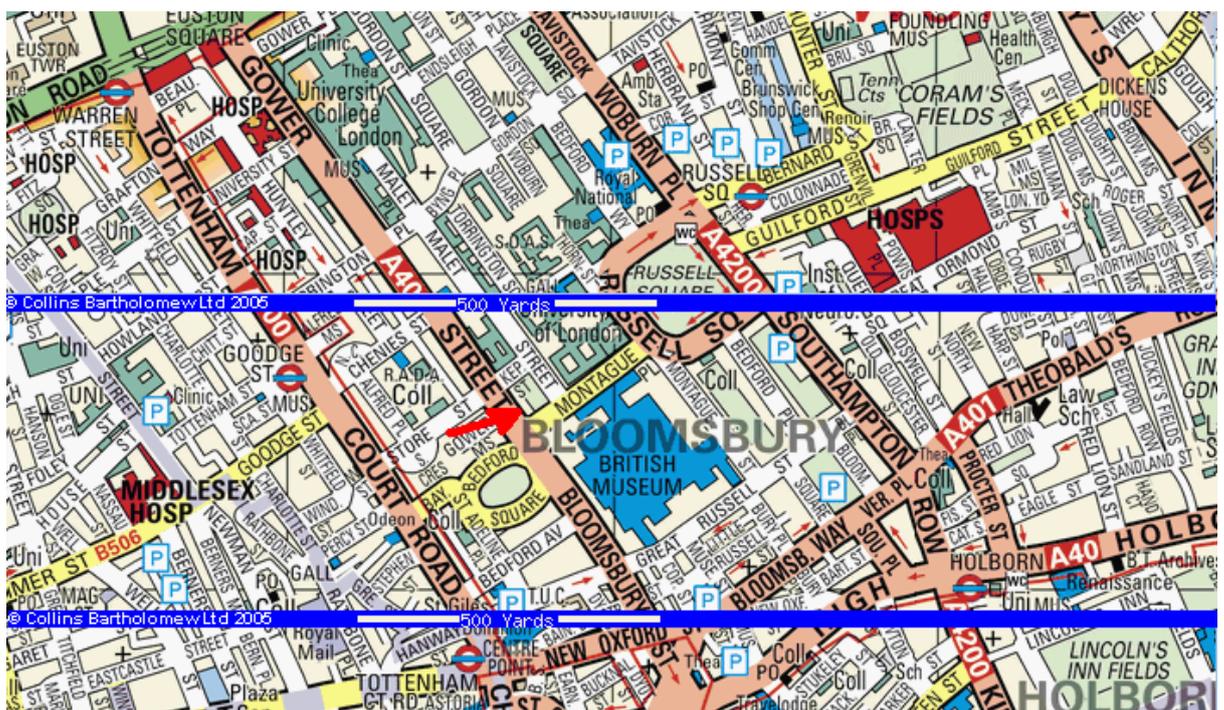
### 11 Bedford Square WC1

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

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

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

### Map of Bedford Square WC1



### 1.3 Map of the Egham campus

## Campus plan



Student parking is limited and a parking permit is required. This can be obtained via Security. You will need proof of insurance and ID before a permit will be issued.

## 1.4 How to find us: the staff

### CONTACT DETAILS

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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.

## 1.6 Staff research interests

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

## 2 Communication

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

Email to your College email address is routinely used and **you should check regularly** (at least daily) if any official communication has been sent to your email address. **Do not** ignore the email as it will be assumed that it will have been received by you within 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** <https://campus->

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

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

The 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/> and searching for **forwarding** (you may need to use IE browser to access this as the link does not work on some browsers). This process is very easy, but you do have to maintain your College account. When you delete a forwarded message from, say, Hotmail, it will not be deleted from the Royal Holloway account. **It is your responsibility to** log on to your College account occasionally and conduct some account maintenance or your account may become full and therefore will not forward messages.

If you send an email to a member of staff in the Department during term time you should normally receive a reply within 3-4 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. These are outside the Admin Office which is room AG14. At the end of each term student pigeonholes are cleared of accumulated mail which is then destroyed. Important information from Registry is often sent by

internal post and tutors sometimes return work to you via the pigeonholes so you are advised to check them regularly.

### 2.3 Telephone and postal address

It is **your responsibility** to ensure that your telephone number (mobile and landline) and postal address (term-time and forwarding) are kept up to date on the **student portal** (Campus Connect) <https://campus-connect.royalholloway.ac.uk/cp/home/displaylogin>. There are occasions when the Department needs to contact you urgently by telephone or send you a letter by post.

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

### 2.4 Notice boards

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 Advisers

A personal advisor is assigned to every student and for the students on the Documentary MA the person you need to contact is Gillian Gordon, her offices are in the Arts Building, ground floor room AG22 and she also has an office in Bedford Square. If she wish to see her you should contact her by email [Gillian.gordon@royalholloway.ac.uk](mailto:Gillian.gordon@royalholloway.ac.uk) . Meetings with personal advisors provide the normal 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.

### 2.6 Questionnaires

Questionnaires related to courses you are taking will be distributed to students at certain points in the course. These evaluations provide valuable feedback to the staff of the department and time you put into

filling them out is much appreciated. Each year issues raised in the questionnaires are taken into account when planning the following year's courses.

### 3 Teaching

#### 3.1 Dates of terms

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

You are expected to be in the UK and engaging with your studies during term time. 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 3.3below). 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 also supposed to be available to meet with staff after the official end of term should this be required, that is, during the summer vacation period.

#### 3.2 Reading weeks

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

#### 3.3 Attending classes and engaging with your studies

The College has a responsibility to ensure that all students are attending regularly and progressing with their studies. While it is essential that you attend all the compulsory learning activities related to your programme of study, the College recognises that emergencies may occur at any time throughout the year. In light of this, the 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 Advisor.

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](http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx) (<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>) stipulate that the amount of paid work undertaken by a student enrolled with the College on a full-time basis shall not exceed 20 hours per week during term time. No student may undertake paid work which may conflict with his/her responsibilities as a student of the College.

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

### 3.3.1 Your responsibilities in relation to attendance

Your responsibilities around attendance and engagement include:

- 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 will start at five minutes past the hour and finish five minutes before the hour. You will normally be marked absent if you turn up late without good reason.

### 3.3.2 Departments' responsibilities for monitoring attendance

The Media Arts Department will monitor your attendance at Lectures/Workshops/Seminars. 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:

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

### 3.3.3 College's responsibilities for monitoring attendance

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

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

### 3.3.4 Missing classes

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

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



**IN CONFIDENCE**

**NOTIFICATION OF ABSENCE FORM - SELF CERTIFICATION**  
(absence due to illness)

**Student details** \* Information which you must complete

\* Student Number 100  \* UG or PG UG  PG

\* Department  2<sup>nd</sup> Department (joint programmes)

\* First name  \* Family name

\* Degree programme  Year of study

**Absence details**

If you have been ill for more than 5 consecutive term-time days (excluding Saturdays and Sundays) a Formal Medical Certificate signed by the Health Centre or your GP is also required.

Period of absence (both dates inclusive) \* From  \* Until

\* I confirm that I have been suffering from (maximum 325 characters)

These circumstances did  did not  necessitate treatment by a medical practitioner

If you do not wish to disclose the nature of the illness on this form please submit such information in a sealed envelope, attach it to this form and tick this box

I have contacted my course tutor(s)/ leader(s) Yes  No

I have contacted my personal adviser Yes  No

If yes give name(s)

As a result of my illness I have missed the following class(es)\*\* and/or the following assessment(s) have been affected.

Date	Course code	**Classes missed and/or assessment(s) affected	Course title/topic/details	Course Tutor(s)/ leader(s)
		Please select		

\*\*A class is any learning and teaching session such as lectures, seminars, tutorials, workshops, field work, laboratories etc.

I confirm that the information provided on this form is to the best of my knowledge honest and accurate and that I have read and understood my responsibilities relating to this notification of absence.

\*Signed  \*Date

The information will be held by RHUL and processed by staff in the departments/schools in order to keep a record of student absences. The frequency of self-certified absences will be monitored and you may be requested to provide a doctor's medical certificate in multiple and sustained instances of self-certified illness.

**For Departmental use only:**  
I confirm that I have discussed this absence with the student:

Signed  Date

Date received

Absence up to and including 5 term-time days  Absence more than 5 term-time days

Formal Medical Certificate Required  Formal Medical Certificate received

Absence deemed acceptable  Absence deemed unacceptable

Email confirmation of receipt of notification sent

Other

**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) by phone 01784 414629 or email ([angela.godden@royalholloway.ac.uk](mailto:angela.godden@royalholloway.ac.uk))
- 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](mailto:angela.godden@royalholloway.ac.uk)
- 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.

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

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

Note:

- If you are absent for a prolonged period it is essential that you keep in touch with the Department (e.g. through regular emails with your Personal Advisor).
- The Department will monitor the frequency of self-certified absences and the Head of Department may request a doctor's medical certificate from you in the event of multiple and/or sustained instances of self-certified illness.
- The 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> for details of what constitutes 'acceptable' and 'unacceptable' circumstances relating to absence). If deemed unacceptable the absence will be recorded as such and will count against your minimum attendance level.

### 3.3.5 Missing an examination

In the event that you are unable to attend an exam (e.g. through reasons of sudden illness), it is essential that you notify Student Administration at the very earliest possibility. Wherever possible, please try to ensure you contact them via e-mail at [student-administration@rhul.ac.uk](mailto: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.

### 3.3.6 Consequences of failing to attend

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

Should it become apparent that there are no acceptable reasons for your non-attendance and/or general lack of engagement with your studies, the Department may issue you with a formal warning which can escalate to the termination of your registration at the College. You are strongly advised to read the guidance on the [formal warning](#) process and the consequences of receiving such a warning on <http://www.royalholloway.ac.uk/ecampus/academicsupport/formalwarnings/formalwarnings.aspx> and in the relevant [regulations](#). <http://www.royalholloway.ac.uk/ecampus/academicsupport/regulati>

[ons/home.aspx](#) .

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

### 3.3.7 Withdrawal of visa

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

Please see the College [Postgraduate Taught Regulations](#) (<http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx>)

## 4 Degree Structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, courses which make up the programme and any programme-specific regulations are set out in the programme specification available through <http://www.royalholloway.ac.uk/coursecatalogue/home.aspx> or <http://www.royalholloway.ac.uk/studyhere/progspeccs/home.aspx>

### 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 Libraries

There are 2 libraries on campus:

- **Founder's Library**, located on the South Side of Founder's Building, houses most language, literature, film, music and theatre material;
- **Bedford Library**, located up the hill from the Students' Union next to the History Department, houses science, social science and history material;
- **Senate House Library**, located at Senate House Malet St, London WC1E 7HU

Details, including further resources available, opening times and regulations, can be found online:

<http://www.royalholloway.ac.uk/library/home.aspx>

If you cannot find the specific items that you require in the libraries, it is possible to order items from other libraries by inter-library loan or to gain access to the Senate House Library or other university libraries. You can obtain further information on this by asking at the library helpdesks. The Information Consultant for Media Arts is Rachel Sleeman, who can be contacted at [rachel.sleeman@royalholloway.ac.uk](mailto:rachel.sleeman@royalholloway.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>

### 5.2 Photocopying, printing and computing

#### 5.2.1 Photocopying

The departmental photocopier is in constant use by office staff and lecturers. For this reason, we are unable to allow undergraduate students to use it. Instead you can use copier-printers (MFDs) located in the libraries, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available online:

<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. Once Bedford Square is open you will be able to copy and print using your RH cards.

### 5.2.2 Printing

Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the libraries and Computer Centre.

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

<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. Once Bedford Square is open again you will be given details on how and where you can print.

### 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

Written work of any kind, one of the criteria for assessment is clarity of expression and appropriate written style. If work is marred by poor spelling, punctuation, unclear expression, or does not conform to the Department's rules for presentation, it will be penalised. This penalty can

be up to 20% of the mark initially awarded, and you are strongly urged to check your work for correct grammar, spelling and style.

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

A commercial and critical disappointment on its initial release at the war's end, Frank Capra's *It's a Wonderful Life* (1946) has emerged in the subsequent half-century as a Christmas perennial and one of the definitive filmic representations of mythic small-town America. Often overlooked, however, in the annual celebration of family, community and the little man to which Capra's film has become consecrated is the ambivalence if not outright bleakness that actually colours its picture of George Bailey's 'wonderful life' in Bedford Falls. The film's exemplary tale of George's intervention in the lives around him can be taken as less an affirmation of core American values than a salutary reminder of how slender is the thread which separates that Norman Rockwell vision from its

*noir* Other, the infernal Potterville of George's nightmare vision: 'that almost everyone cried at the end suggested the audience's sense of how narrow the escape had been' (Ray 1985: 215). Yet that desperately fine balance of Utopia and dystopia - a problem rooted, as recent research has shown, in the contradictions of Capra's own biography (see McBride 1992) - is itself key to that potent ideological and affective charge to which the audience's tears bear witness. With its insistence on the individual citizen's integrity as the pivot of historical change and progress, and the allied depiction of George's albatross, the Bailey Building and Loan, as the crucial bulwark between the depredations of unbridled capitalism and the urban jungle of George's vision, *It's a Wonderful Life* places itself firmly in a tradition of American bourgeois populism. This populism has, as Zinn (1980) shows, characterised American political discourse since the colonial era, serving to buttress the existing structure of social and power relations by playing off an inclusive if forever illusory embourgeoisement against the extremism of both ends of the economic scale, and recalling the class anxieties and resentments so presciently espied by Tocqueville amongst the American bourgeoisie of the mid-nineteenth century:

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

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

## 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 Advisor to see whether the problem can be resolved informally, e.g. through mediation, changing supervisor. You should not wait until after you have received your final degree results to raise the matter as it is very difficult for the College to resolve such matters or take remedial action at that point

## 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, encyclopaedias, etc. The bibliography should be **single-spaced** and conform to the following style.

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

Ray, Robert. *A Certain Tendency of the Hollywood Cinema, 1930-80*.

Princeton: Princeton UP, 1985

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

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

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

Gordon, Andrew. "It's Not Such a *Wonderful* Life: The Neurotic George Bailey" *The American Journal of Psychoanalysis* 54 (1993): 219-233  
Pells, Richard H. "Images of the Past: Popular Culture and Postwar America" *Prospects* 5 (1980): 439-455.

## 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):

Bellour, R. (1975) 'Le blocage symbolique', *Communications* 23: 235—350.  
Rodowick, D. N. (1982) 'The difficulty of difference', *Wide Angle*, 5: 4—15.  
Willemsen, P. (1981) 'Anthony Mann: looking at the male', *Framework*, 15—17: 16—20.

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

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

Ellis, J. (1982) *Visible Fictions*, London: Routledge

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

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

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

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

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

Interview with Tony Garnett World Productions London. 15<sup>th</sup> 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>

## 6.6 Marking criteria

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

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

#### **Mark 80 -100% - (A High Distinction) - Work of outstanding quality**

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

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

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

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

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

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

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

### **70 - 79% - (A Distinction) Work of excellent overall quality**

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

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

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

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

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

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

### **60 - 69% Work that overall achieves a High Standard - A Merit**

The work is formally coherent, well executed and shows imagination.

The work demonstrates a good use of digital technology. It is of a professional standard in its concept and delivery. The background research and planning are significant

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

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

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

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

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

### **50 – 59 %; Work of an overall satisfactory standard**

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

weak.

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

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

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

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

#### **40 - 49%; Work of an unsatisfactory standard**

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

#### **0- 39% Work of very poor quality.**

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

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

#### **80 -100% - (A High Distinction) - Work of outstanding quality**

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

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

**Argument** – Candidates will demonstrate a complex and challenging

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

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

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

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

### **70- 79% - (A Distinction) Work of excellent overall quality**

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

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

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

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

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

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

### **60- 69% Work that overall achieves a High Standard - (A Merit)**

A strong evaluation and considered critique of the film from idea to

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

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

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

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

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

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

### **50 - 59 % ; Work of an overall satisfactory standard**

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

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

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

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

Candidates may have provided a satisfactory historical and critical

context, though it is likely this may be flawed or in need of further development. Work may also be under researched and planned.

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

**Fail; 40 - 49% ; Work of an unsatisfactory standard**

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

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

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

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

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

**Fail: 0 - 39% Work of very poor quality**

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

**MA5303 - Foundations of Production - 30% of the total degree mark**

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

**Section 2 - a one minute taster tape – 30% of the unit mark;**

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

**80 -100% - (A High Distinction) - Work of outstanding quality.**

A mark of 80% or higher is awarded when the candidate satisfies the requirements for a distinction, but to an outstanding degree, and has

produced work that is highly original and innovative.

## **1. Proposal**

### **Quality of Proposal**

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

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

### **Marketing and Development - Understanding the Marketplace**

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

### **Ethics, Compliance and Finance**

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

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

## **2. One minute Taster tape**

A taster tape of exemplary quality, selling both the concept and the content of the proposed film in a highly persuasive manner. It

demonstrates outstanding access to the proposed subject and is constructed with impressive skill to a high professional standard.

### **3. Live Pitch**

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

**70 - 79% - (A Distinction) Work of excellent overall quality.**

### **1. Proposal**

#### **Quality of Proposal**

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

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

#### **Marketing and Development - Understanding the Marketplace**

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

#### **Ethics, Compliance and Finance**

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

## **2. Taster tape**

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

## **3. Live Pitch**

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

## **60 - 69% Work that overall achieves a High Standard - A Merit**

### **1. Proposal**

#### **Quality of Proposal**

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

#### **Marketing and Development - Understanding the Marketplace**

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

#### **Ethics, Compliance and Finance**

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

relevant to the funding offered on the proposed commission.

## **2.Taster tape**

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

## **3.Live Pitch**

A very good live pitch delivered to time that engages the audience by presenting its ideas clearly, concisely and imaginatively. The pitch anticipates many of the commissioner/funder's potential questions and the candidate provides convincing responses to those put by examiners. The taster tape is used to good effect within a pitch that could be developed to a good professional standard.

## **50 – 59 % ; Work of an overall satisfactory standard**

### **1. Proposal**

#### **Quality of Proposal**

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

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

#### **Marketing and Development - Understanding the Marketplace**

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

#### **Ethics, Compliance and Finance**

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

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

## **2.Taster tape**

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

## **3.Live Pitch**

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

**40 - 49% ; Work of an unsatisfactory standard.**

## **1. Proposal**

### **Quality of Proposal**

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

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

### **Marketing and Development - Understanding the Marketplace**

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

### **Ethics, Compliance and Finance**

The candidate demonstrates an inadequate understanding of the

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

## **2.Taster tape**

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

## **3.Live Pitch**

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

## **0 - 39% Work of very poor quality.**

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

## **MA5304 Major Documentary Dissertation – 40% of total Degree Mark**

**Major Documentary Dissertation - 40% of the unit mark**  
**Film (A Documentary Video of 18- 20 minutes - 70% of the unit mark**

### **Major Documentary Film**

## **80 -100% - (A High Distinction) - Work of outstanding quality.**

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

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

**Creativity** - The candidate has taken exceptional, creative and innovative risks in form/and or content and succeeds in this approach.

There is an exemplary creative approach to visual and aural evocation / story telling

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

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

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

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

**70 - 79% - (A Distinction) Work of excellent overall quality.**

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

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

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

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

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

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

**60 - 69% Work that overall achieves a High Standard - A Merit**

The work is formally coherent, well executed and shows imagination. The work demonstrates a good use of digital technology. It is of a

professional standard in its concept and delivery. The background research and planning are significant

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

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

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

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

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

#### **50 – 59 % ; Work of an overall satisfactory standard**

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

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

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

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

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

#### **40 - 49% ; Work of an unsatisfactory standard.**

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

**0- 39% Work of very poor quality.**

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

**Major Documentary Production Paper**

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

**80 -100% - (A High Distinction) - Work of outstanding quality.**

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

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

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

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

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

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

**70- 79% - (A Distinction) Work of excellent overall quality.**

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

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

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

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

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

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

**60- 69% Work that overall achieves a High Standard - (A Merit)**

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

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

Candidates will demonstrate an effective understanding of a research question within their practice. Their arguments will be focussed and cohesive. The candidate will demonstrate a substantial understanding

and awareness of issues of methodology and evidence.

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

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

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

### **50 - 59 % ; Work of an overall satisfactory standard**

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

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

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

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

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

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

### **Fail; 40 - 49% Work of an unsatisfactory standard.**

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

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

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

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

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

**Fail: 0 - 39% Work of very poor quality.**

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

## 7 Assessment Information

### 7.1 Illness or other extenuating circumstances

Students are advised to carefully read the [Instructions to candidates](#) as well as the [Extenuating circumstances – Guidance for students](#).

Extenuating circumstances are defined as unforeseen *circumstances which are **outside a student's control** and which may **temporarily** prevent a student from undertaking an assessment or have a **marked/significant detrimental/adverse impact** on their ability to undertake assessment by coursework or examination to the standard normally expected.*

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

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

It is these short-term (temporary) circumstances that the College

normally regards as extenuating circumstances.

### **Inability to submit coursework**

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

### **Absence from an examination**

The Sub-board of Examiners may take the following into account when considering your results: if you miss an examination through unexpected illness, or other acceptable cause (events which are unpreventable and unforeseeable), if you commence an examination and have to leave due to acute illness or if you believe your performance on the day was seriously compromised by an unexpected and acute illness that you could not reasonably have been expected to have managed otherwise. You will, however, need to submit an **Extenuating Circumstances form** and have adequate supporting documentation in accordance with Appendix B of [Extenuating Circumstances – Guidance for students](#). You should also read the section **Illness & absences from an examination and departmental assessments and extenuating circumstances** in the [Instructions to Candidates](#) issued by Student Administration <http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx> for full details on how to inform your department about extenuating circumstances relating to missed examinations as well as the **deadline for submission of such information**.

### **Ongoing circumstances**

If you have ongoing circumstances that you believe are adversely affecting your performance during the year, these should be raised with your department and with the College's [Support and Advisory Services](#) as soon as possible so that strategies to help you manage the situation can be considered e.g. you have an illness that does not constitute a disability, a family member is ill and needs your support or you have suffered an adverse life event.

It may be that the circumstances are severely impacting on your ability to study by causing you to repeatedly miss scheduled teaching and/ or impacting on your ability to complete assessments at the designated time. If this is the case and there is not a reasonable method available to enable you to manage the situation, you may need to consider, in

consultation with your department and [Support and Advisory Services](#), whether it would not be in your best interests to interrupt until the issues have been resolved and you are able to fully commit to and benefit from your academic studies.

Ongoing adverse circumstances do not normally constitute extenuating circumstances as they are not unforeseen and in some cases are not unpreventable. There is therefore very little that the Sub-board can do, in terms of current College regulations, to mitigate such circumstances

Please read the [Extenuating circumstances – Guidance for students](#), in particular Section 5.

### **Support and exam access arrangements for disabled students and those in need of support**

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

If you have a disability or SpLD you must register with the [Disability and Dyslexia Services Office](#) for an assessment of your needs before support and exam access arrangements (‘reasonable adjustments’) can be put in place. There is a process to apply for special arrangements for your examinations. Disability and Dyslexia Services can discuss this process with you when they assess your needs. Please see the section [Students in need of support](#) (including disabled students) for further guidance about registering with the Disability and Dyslexia Services Office.

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

## **7.2 Submission of written work**

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 – 1<sup>st</sup> copy to be kept in the office as a record that you handed in the work and the 2<sup>nd</sup> 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 (including essays, videotapes, CD's, DVD's or any other material) **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.

You must mark any DVD/CD/tape material with the course number, your candidate number and the title of the piece, the duration and the date. Your onscreen credits should feature your candidate number instead of your name.

### 7.3 Extensions to deadlines

Extensions can only be granted by completing an extension application form (available from the Media Arts Faculty Administrator and from the Course Director), which has to be supported by the Course Director and agreed and signed by the Head of Department, 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 2016-17](https://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx) (<https://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>)

Please ensure that you are aware of the deadlines set by your department(s) and also the requirements to meet this deadline, e.g. whether you need to submit electronic and/ or paper copies for your submission to be deemed complete (see 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 on applying for an [extension to the deadlines](#) set, and the section for details on [submitting requests for extenuating circumstances](#) to be considered.

### 7.5 Anonymous marking and cover sheets

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

### 7.6 Penalties for over-length work

Work which is longer than the stipulated length in the assessment brief will be penalised in line with Section 13 (6) of the College's [Postgraduate Taught Regulations 2016-17](https://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx) (<https://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>)

## Section 13 (6)

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

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

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

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

\*eg. an awarded mark of 65% would be reduced to 55%.

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

### 7.7 Return of written coursework

The following College policy applies to the return of coursework:

Assessed work (other than formal examinations) 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.

### 7.8 Assessment offences

The College has regulations governing **assessment offences** which can be 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 Advisors or other members of staff in their department should they have any queries about what constitutes an assessment offence. The College treats assessment offences very seriously and misunderstanding about what constitutes an assessment offence will not be accepted as an excuse. Similarly extenuating circumstances cannot excuse an assessment offence. Students with extenuating circumstances which affect their ability to submit work should contact their departments about the possibility of an extension or other support.

## 7.9 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.

## 7.10 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**.

<http://www.royalholloway.ac.uk/ecampus/welfare/disabledstudents/home.aspx>

## 7.11 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** <http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

From September 2013 departments were permitted to offer PGT student's summer resits. If your department does this, you should stipulate this here.

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 Regulations.

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

## 7.12 Examination/assessment results

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

The Examinations & Assessments website is the place where you can access the "**Instructions to Candidates**" and details of the examinations **appeals** procedures. <http://www.royalholloway.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx>

## 8 Student Support

### 8.1 Non-academic related enquiries & support

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

### 8.2 Students in need of support (including students with special needs)

Your first point of reference for advice within the Department is the Department Manager Jackie Marty. 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 comprehensive Health Centre, a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of financial, career and other advice. Further details of each service can be found on the College web on the **Student Welfare** page: <http://www.royalholloway.ac.uk/ecampus/welfare/home.aspx>

If you have a disability or specific learning difficulty, it is important that you bring it to our attention as soon as possible. The Departmental Disability and Dyslexia Service (DDS) representative is (Name or post title). You must also contact the DDS (Founders West 143; tel: +44 (0)1784 276473; email: [disability-dyslexia@royalholloway.ac.uk](mailto:disability-dyslexia@royalholloway.ac.uk)) who will arrange for an assessment of needs to be carried out and will advise on appropriate sources of help. Further information is available on the College web on the **Support, health and welfare** page <http://www.royalholloway.ac.uk/ecampus/welfare/disabledstudents/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](http://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 Producing 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 welfare and academic issues. The Advice and Support Centre, situated on the first floor of the Students' Union, runs a confidential service that is independent from the College. Open 9.30am - 5pm, Monday – Friday, it operates an open door policy exclusively for students during term time. However, during vacation periods students should call to book an appointment. Full details can be found at [www.su.rhul.ac.uk/support](http://www.su.rhul.ac.uk/support)

## 8.6 Careers information

The College has a **careers advisory service**, housed in the Horton Building, which is open to any student during normal College hours.

<http://www.royalholloway.ac.uk/careers/home.aspx>

## 8.7 Non-academic policies

Please see the **Regulations and procedures** webpage

<http://www.students.royalholloway.ac.uk/study/read-our-college-regulations-and-procedures/> which includes information on non-academic policies, regulations, and codes of practice as well as the **Student Charter**.

<http://www.royalholloway.ac.uk/aboutus/governancematters/studentcharter.aspx>

## 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 Advisor or with another member of staff in the Department. We would hope that the majority of issues of this kind can be resolved by informal discussion. There are, however, procedures

that can be invoked in serious cases. These are set out in the **College Complaints Procedures** for students <http://www.royalholloway.ac.uk/ecampus/academicsupport/complaints/complaints.aspx> . You should raise your complaint **as soon as possible**.

If the complaint concerns an academic decision, there is an **academic appeals process**. Please note that an academic appeal can only be submitted once you have received your results via the College portal. Details of the **appeals procedures** and permitted grounds for appeal can be found on the following webpage <http://www.royalholloway.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx>

## 9 Health and Safety Information

### 9.1 Code of practice on harassment for students

This can be found on the student home pages under regulations and procedures <http://www.students.royalholloway.ac.uk/study/read-our-college-regulations-and-procedures/>

### 9.2 Lone working policy and procedures

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

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours. 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.**

#### **10.2.1.2 Media Arts Health & Safety Policy**

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

#### **10.2.1.3 Media Arts Filming and Actors**

The department takes very seriously the issue of providing actors with a copy of the film they worked on. They do not receive any payment

for their services except travel expenses and so this is least you can do. In the past, directors have neglected to do this and it reflects very badly on both them and the department. We will treat this in the manner that College treats those with unpaid fees or library fines – You will not be allowed to graduate until the deficit has been made good.

**10.2.1.4 Media Arts Audiovisual assessment submission instructions**

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

**10.2.1.5 Media Arts Guide to Filming Abroad instructions**

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

**10.2.1.6 Media Arts Guide to Filming with kids instructions**

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