SCHOOL OF PERFORMING & DIGITAL ARTS
DEPARTMENT OF MEDIA ARTS

POSTGRADUATE TAUGHT STUDENT HANDBOOK

MA Immersive Storytelling

2021/2022

Contents

1   Introduction to your department

1.1 Welcome

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

Welcome to the Department of Media Arts. We would like to extend a warm welcome to all our new students and to all students returning to us. To those new students, we hope that you will soon feel at home. Media Arts continues to grow steadily, with more facilities and new staff as well as new students this year. Working as a team we will strive to develop a creative and supportive working environment. Within the framework of the Media Arts programme you will be able to develop your potential, but this will require commitment, determination and inspiration.

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

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

1.2 How to find us: the Department

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

Central London Post Graduate Campus: Bedford Square & Senate/Stewart House, University of London:

All the teaching, except for technical workshops, will be at 11 Bedford Square, Bloomsbury, London WC1B 3RF and Senate/Stewart House University of London, Malet Street, London WC1E 7HU. The Bedford Square building is located in North East Bedford Square, on the corner of Montague Place and Gower Street. The entrance is in Montague Place. The nearest underground stations are Russell Square, Goodge St and Tottenham Court Rd. Senate and Stewart House are 100 metres east of the Bedford Square base in the main University of London building.

There is a common room for students in Bedford Square and a kitchen. There are also photocopying facilities (by arrangement with the Course Director). There is a computer room where you may print out material. Should you need to use a room for casting or a meeting please contact the Bedford Square Administrator: BedfordSquare@royalholloway.ac.uk
Term Time - Monday to Friday 9am to 9pm, Saturday 10am to 6pm
Out of Term - Monday to Friday 9am to 7pm, Saturday CLOSED

1.3 Map of the Egham campus
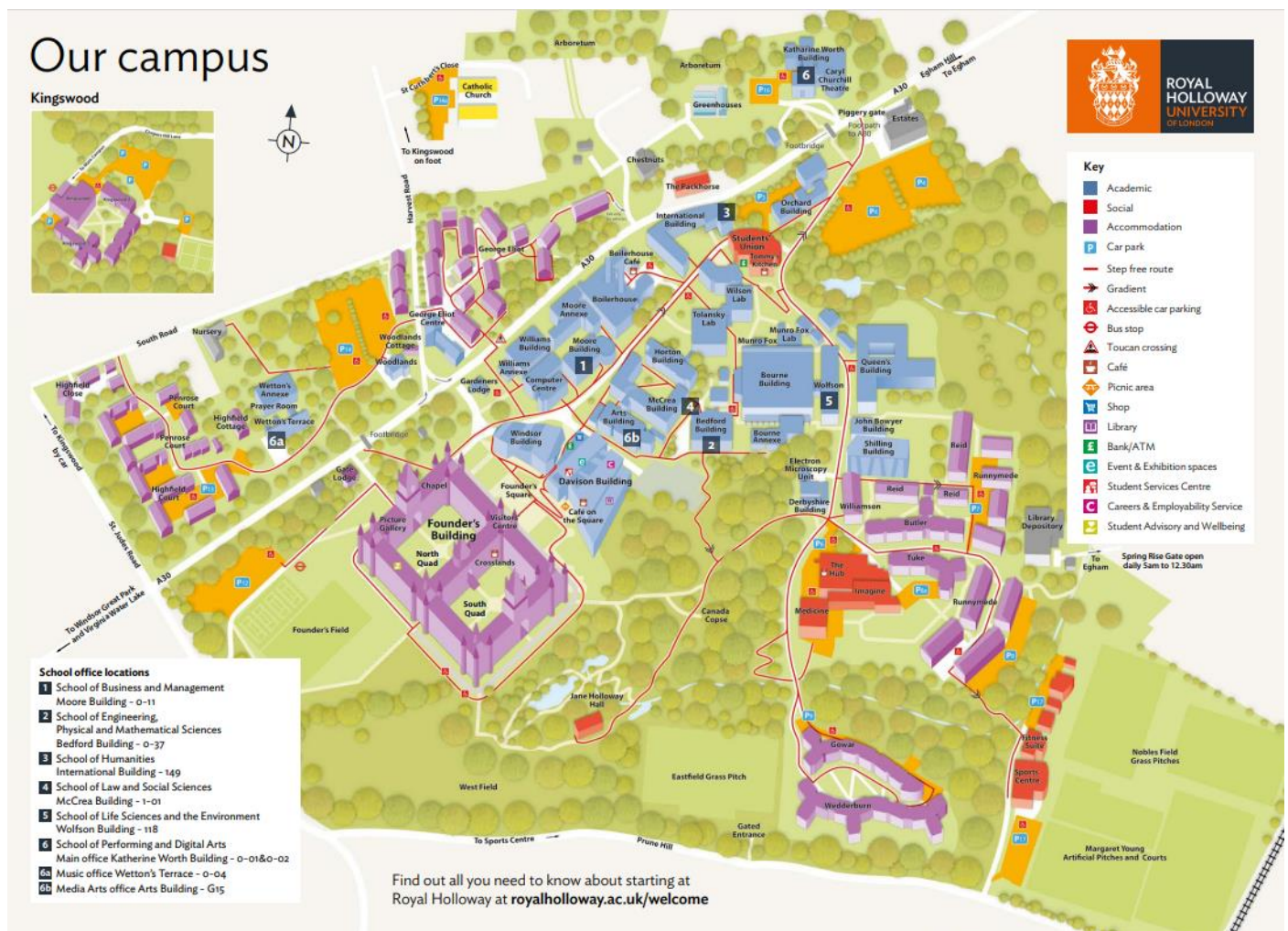
Please note, student parking is very limited and is not available if you live in Halls or within 1.5 miles of campus. If you do live more than 1.5 miles away or have a particular reason why you need to come to campus by car, you must apply for a parking permit. If you have a motorbike or scooter you must also register the vehicle with College. Find more information about the Parking Permit portal here.

1.4 How to find us: the staff

CONTACT DETAILS

Head of School: Jen Parker-Starbuck   +44 (0)1784 414106
                              KWB102   Jen.Parker-
Starbuck@rhul.ac.uk

Head of Department: Barry Langford   +44 (0)1784 443833
                              ABG11   B.Langford@rhul.ac.uk

Academic Staff:
A full list of academic staff and their contact details can be found here:
https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/media-arts/contact-us/?department=media+arts.

Technical Staff: Dan Cayzer   +44 (0)1784 443269
                              WS13
                              Head of Production Facility
                              Dan.Cayzer@rhul.ac.uk

                              Helen Adams   +44 (0)1784 414461
                              WS18
                              Studio Manager (P/T)/ Art & Design Technician (P/T)
                              Helen.Adams@rhul.ac.uk

                              Dale Gent   +44 (0)1784 414671
                              WS**16**   Desktop Support Coordinator
                              Dale.Gent@rhul.ac.uk

                              Christopher Maher   +44 (0)1784 443845
                              WS17   Media Arts Technician
                              Christopher.Maher@rhul.ac.uk

                              Matt McGuinness   +44 (0)1784 443845
                              WS17   Media Arts Technician
                              Matthew.McGuinness@rhul.ac.uk

                              Tonderai Ratisai   +44 (0)1784 27 6082   SF
Shilling   StoryFutures Academy Technician
                              Office
                              Tonderai.Ratisai@rhul.ac.uk

                              Sarah Peacock   +44 (0)1784 414461
                              WS18
                              Art & Design Technician (P/T)
                              Sarah.Peacock@rhul.ac.uk

Coordinator	Aleks Rydzkowska Equipment Aleksandra.Rydzkowska@rhul.ac.uk	+44 (0)1784 443733 Production Resources store
Shilling	Neil Smith Interactive Media Technician N.Smith@rhul.ac.uk	+44 (0)1784 414462 SF Office
School Manager:	Louise Mackay KWB103	+44 (0)1784 443532 Louise.Mackay@rhul.ac.uk
Student & Programme **Administration Manager:**	Jackie Marty KWB001	+44 (0)1784 443916 Jackie.Marty@rhul.ac.uk
Helpdesk & DDS Network 276885 **Member**	PDA-school@rhul.ac.uk	Michael Masters +44 (0)1784 KWB001
Information Consultant: Ground Emily Davison Building	Rachel White Rachel.White@rhul.ac.uk	+44 (0)1784 414017 Lower

1.5 How to find us: the School office

The School office is located in room KWB0-01 on the ground floor of the Katharine Worth Building. Opening hours are Mondays to Fridays between 09:00am and 5:00pm. The Helpdesk is your first point of contact for administrative queries.

If you have any issues relating to your ability to perform academically, please consult with your course tutor and/or your personal tutor. You can also contact Louise Mackay, School Manager or Jackie Marty, Student & Programme Administration Manager, if any academic or administrative issues arise for which you feel you would benefit from a private consultation. The college website provides much of the information that you will need, plus contact details, during your time with us: www.royalholloway.ac.uk/students.

1.6 Staff research interests

Details of all staff research interests can be found on the departmental website: https://www.royalholloway.ac.uk/mediaarts/research/home.aspx

2 Support and advice

2.1 Support within your School

The School Helpdesk is there to help you with any questions or concerns you might have about your studies. It is situated in room 0-01 of the Katharine Worth Building. Opening hours are 9:00am to 5:00pm in term time and 10:00am to 4:00pm during vacation. The Helpdesk can also be contacted via +44 (0)1784 276885 or pda-school@rhul.ac.uk. Depending on your query, the Helpdesk will answer your questions then and there, put you in touch with a colleague who can help, or find out the answer and get back to you.

Your first point of reference for advice within the Department is your personal tutor, or if you have a specific question about your class please contact the module convener. Inevitably, problems will sometimes arise that staff within the department are not qualified to deal with. The College offers a high level of student welfare support which includes a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of student wellbeing financial, career and other advice. There is also an NHS GP practice (the Health Centre) on campus located in Founder's East. Further details of each service can be found on the College web on the Student Welfare page: https://www.royalholloway.ac.uk/students/help-support/help-and-support.aspx.

George Guo is the School Director of Postgraduate Studies Taught and can be contacted with questions or any problems: george.guo@rhul.ac.uk. The Media Arts PGT lead is Mike Dormer: mike.dormer@rhul.ac.uk.

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

Name: Mike Dormer
Phone: 07973 333796
Email: mike.dormer@rhul.ac.uk

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

3 Communication

3.1 Notice boards

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

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

3.2 Personal Tutors

A personal tutor is assigned to every student and regular meetings are arranged by the advisors (at least once a term). These meetings will provide an opportunity for students to

discuss any matters of concern, whether relating to their academic progress or to other aspects of their life and work in the department. Personal Advisors have a duty of confidentiality about issues raised by their advisees. Your Advisor will have regular office hours which are usually displayed on their office door. You should email them in the first instance, they will arrange a date and time to see you.

3.3 Questionnaires

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

4 Teaching

4.1 Study weeks

Study weeks are not applicable to all Postgraduate Taught Programmes in Media Arts, unless advised by your course convenor.

5 Degree structure

5.1 Department specific information about degree structure

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

5.2 Change of course

Where provision is made for this in the programme specification, you may transfer to another programme,
subject to the following conditions being met before the point of transfer:

(a) you must satisfy the normal conditions for admission to the new programme;
(b) you must satisfy the requirements in respect of mandatory courses and progression specified for each stage of the new programme up to the proposed point of entry;
(c) the transfer must be approved by both the department(s) responsible for teaching the new programme and that for which you are currently registered.
(d) if you are a student with Tier 4 sponsorship a transfer may not be permitted by Tier 4 Immigration rules.
(e) you may not attend a new programme of study until their transfer request has been approved.

Further information about changing programmes is available in Section 8 of the Postgraduate Taught Regulations. If you hold a Tier 4 (General) student visa, there may be further restrictions in line with UKVI regulations.

6   Facilities

6.1 Facilities and resources within your department

For Media Arts practice-intensive courses we provide access to industry standard equipment as part of course teaching alongside the opportunity to utilize production kit for your own personal projects.

From the very start of the course, you will begin to gain practical experience using the department's excellent technical facilities in our Media Arts Centre, which offers:
- Production skills training with our creative technical team
- Exclusive 24-7 access to post-production facilities
- Dedicated media file server and local area network to save your edit work
- Location filming equipment loan service
- Television studio, with green screen , multi camera production gallery and artist green room
- Props, scenery and set furniture loans from the Art Department.
- Practice teaching room
- Dedicated digital studio space
- Specialized media labs for digital film editing, animation and visual effects, sound processing and video games design
- Ten individual edits suites, some offering 5.1 surround sound monitoring
- Vocal booth and connected sound suite
- Colour Grading Suite
- Student Production Office

Many of our production computers are available for remote access from anywhere in world via our VPN. Log in and control high end software from home.

Our technical support team plays an integral role in production skills training, drawing on an extensive range of experience gained though working in the creative industries and in education. We are here to provide expert advice and help you realize your creative vision.

Following the necessary skills training, you will be able to borrow film production equipment from our location store, including Sony FS7 cameras and Panasonic GH5 DSLR cameras among other models. These can be rigged out with remote follow focus units and remote monitor solutions. For sound there are boom microphone kits, Sennheiser radio microphones, Zoom F4 field recorders, Zoom H5 recorders. Light your productions with our range of professional lighting equipment, including Arri HMIs and 2k lamps, Fresnel kits, Dedo Lite kits, Kino fluorescent kits, C-stands, flags, and reflectors.

Our television studio can be used for single or multi-camera production, has a floor area of 108 sqm, and offers installed lighting grid, DMX control, cycloramas (chroma green, black, white), production gallery and green room. Our art and design technicians can assist you with your film's production design and advise on sourcing scenery, props and costumes. We keep a useful range of props in-house to lend out to productions.

 We provide 24-7 access to eighty networked creative workstations in our media labs and editing rooms, offering Adobe Creative Cloud, Avid Media Composer, Pro Tools, and other professional creative applications.

You can get started with the Media Arts Centre by logging into Moodle and finding the Media Arts Resource Support (MARS) course. This will explain how to sign up to our Media Arts Centre Agreement, what services we offer, how you can access them, and the rules you need to follow for using the technical support service. It also offers a range of useful resources for developing your practice skills.

If you have any technical support enquiries, please email MARS@rhul.ac.uk.

6.2 The Library

The Library is housed in the Emily Wilding Davison Building.

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

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

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

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

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

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

Senate House Library website

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

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

British Library website

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

 SCONUL website

6.3 Photocopying and printing

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

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

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

6.4 Computing

How to find an available PC

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

7 Assessment information

7.1 Anonymous marking and cover sheets

Do not put your name on any of your work. You should only use your candidate number which you can get from Campus Connect.

7.2 Submission of work

You must submit ALL work via Moodle/ Turnitin or Editshare (for visual work) on the Date and at the Time indicated on the assessment paper. You will be required to submit an electronic cover sheet for your assignments. Any work submitted after the deadline will be marked up as a late submission. It is a requirement of assessment that all submissions must be clearly labelled with your candidate number (instead of your name), the course code and course title and the title of your project.

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

7.3 Marking of over-length work

Work which is longer than the stipulated length in the assessment brief will be marked in line with Section 13, paragraph (6) of the College's Postgraduate Taught Regulations:

Section 13 (5)

Any work (written, oral presentation, film, performance) may not be marked beyond the upper limit set.

The upper limit may be a word limit in the case of written work or a time limit in the case of assessments such as oral work, presentations, films or performance. In the case of presentations, films or performance these may be stopped once they exceed.

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

Please refer to the Extensions Policy and guidance on the College's webpage about Applying for an Extension.

Please note: Not every assessment is eligible for an extension.

7.5 Support and exam access arrangements for students requiring support

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

If you have a disability or SpLD you must register with the Disability and Dyslexia Services Office for an assessment of your needs before adjustments, support and exam access arrangements (') can be put in place. There is a process to apply for special arrangements for your examinations – these are not automatically put in place. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see section 2 above for further guidance about registering with the Disability and Dyslexia Services Office.

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

7.6 Academic misconduct - 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.

8 Engagement Requirements

The Attendance Monitoring webpage provides more information about the attendance and engagement requirements.

9 Health and Safety Information

The Health and Safety webpage provides general information about our health and safety policies.

9.1 Code of practice on harassment for students

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

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

9.2 Lone working policy and procedures

The College has a 'Lone Working Policy and Procedure' that can be found here.

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

i)   lone working in the Media Arts Centre, for example when editing digital film. This type of work conducted by students is classified as a low risk activity (further guidance is available at: https://intranet.royalholloway.ac.uk/mediaarts/documents/pdf/2019-2020-tech-pdfs/using-the-media-arts-centre-post-production-facilities-kb180919.pdf);

ii)   lone working when conducting film and recording work. The health and safety risk is entirely dependent on the location and action and event being filmed, and has to be done via our Production Buddy system for each production. All students and staff are required to read and comply with the College's Health & Safety Policy, available on the following website:

https://intranet.royalholloway.ac.uk/mediaarts/documents/pdf/2019-2020-tech-pdfs/location-filming-code-of-practice-kb180919.pdf.

The Media Arts Health & Safety policy explains how the department implements the College policy at an operational level and you are required to read this in order to understand your responsibilities: http://www.rhul.ac.uk/mediaarts/documents/pdf/healthsafetypolicy.pdf.

Be advised you must observe the College smoking policy which, apart from specific exceptions, prohibits smoking inside or within 5 metres of any College building. This effectively prohibits smoking in the passageway between the Williams, Computer Centre and Moore buildings.

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

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

9.3 Practicals

You will be given health & safety training as an integral part of your practice skills work. Attendance on these training sessions is compulsory. Failure to attend will result in the use of equipment being prohibited.

Be aware that you will be legally responsible for implementing safe working practice during your productions, which will include meeting your obligations to protect members of the public and other parties when filming on or off campus.

The departmental Health & Safety Coordinator is able to offer advice and assistance in relation to health & safety management, including your own practice work. More information about the department's health & safety arrangements, including guides for your practice work, can be found on the following web pages: https://intranet.royalholloway.ac.uk/students/study/student-department-information/media-arts.aspx.

If you, or anyone else involved in your practical work, suffers an injury or experiences an incident that could have caused injury, you must report this as soon as possible using the form available on the Media Arts Skills Centre Moodle.

9.4 Specialist equipment

Some of the equipment and facilities you will use for media production have safety risks, which have been risk-assessed and various control measures have been defined to reduce the risks. A key element of this is training and supervision, which you will be given during the course, and we have also published a number of work method statements and guidance notes which can be found on the following website: https://intranet.royalholloway.ac.uk/students/study/student-department-information/media-arts.aspx.

10 Department codes of practice

Students are required to sign the Media Arts Centre Agreement when they register on the department's Production Buddy system. Please read the Agreement as this offers a useful explanation of what is available to you and how the Media Arts Centre operates.

The development of practice skills is an integral part of your learning, and you are expected to attend training sessions, which sometimes must be scheduled in addition to your timetabled classes, normally during the term when 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.

10.1   Media Arts Health & Safety Policy

See Media Arts website for up to date Health & Safety Policy: https://intranet.royalholloway.ac.uk/students/study/student-department-information/media-arts.aspx.

10.2   Media Arts Information for Students

See Media Arts website for important information for Students with regards to Technical Support: https://intranet.royalholloway.ac.uk/students/study/student-department-information/media-arts.aspx.

10.3   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.

10.4   Media Arts Practical Submission Instructions

Please sign up to the **Media Arts Resource Support (MARS)** course on Moodle and scroll down to the Practical Submissions section. You can then download the Practical Submission Guide. This will take you through all the steps needed to submit your films, audio etc, to the Edit Share submissions space
The Practical Submission Guide PDF has written instructions and links to short how to videos to help your submission go smoothly.

10.5   Media Arts Guide to Filming Abroad Instructions

https://intranet.royalholloway.ac.uk/students/study/student-department-information/media-arts.aspx.

10.6   Media Arts Guide to Working with Child Actors or Child Subjects
https://intranet.royalholloway.ac.uk/students/study/student-department-information/media-arts.aspx.

10.7   Media Arts Production Buddy Risk Assessment

https://intranet.royalholloway.ac.uk/students/study/student-department-information/media-arts.aspx.

11 MA Immersive Storytelling

Welcome to MA Immersive Storytelling!

This is an incredibly exciting time to be part of the immersive industry and the team at Royal Holloway are really looking forward to being part of your journey into immersive production. Together we'll explore this new storytelling world, drawing on knowledge and lessons from TV, film, games, radio and theatre, and adapting these forms using newly-developed techniques with immersive technology.

This is a one-year, full-time course. Classes will be taught in hands-on technical workshops, writers' labs, lectures and seminars.

11.1 Teaching staff

Mary Matheson (mary.matheson@rhul.ac.uk) will lead the course, supported by narrative specialists and technical experts within the immersive industry.

Duncan Speakman (Duncan.speakman@rhul.ac.uk) will oversee the narrative modules – Immersive Storytelling Form and Practice

Tonderai Ratisai (Tonderai.Ratisai@rhul.ac.uk), one of the StoryFutures technicians, will be supporting the MA Immersive Storytelling

11.2 Course Structure & Credits

The course is a 180 credit Masters, including the following mandatory modules:

Autumn Term

MA5408 Immersive Technologies	20 credits
MA5404 Immersive Storytelling Form & Practice 1	20 credits
PS5001 User-centred Design	20 credits

Spring Term

MA5405 Immersive Storytelling Form & Practice 2   20 credits

MA5401 Immersive Industries   20 credits

MA5409 Applied Immersive Technologies   20 credits

Summer Term

MA5403 Immersive Storytelling Final Project   60 credits

11.3 Reading List

Alexander, B., 2017. The New Digital Storytelling: Creating Narratives with New Media-- Revised and Updated Edition. ABC-CLIO.

Benford, S. *et al.* (2009) 'From interaction to trajectories: designing coherent journeys through user experiences', in. ACM, pp. 709–718.

Berger, J., 2008. Ways of seeing (Vol. 1). Penguin uK.

Bucher, John., 2018. Storytelling for Virtual Reality. Routledge

Burgess, J., & Green, J. (2013). YouTube: Online video and participatory culture. John Wiley & Sons.

Clark, Andy. Natural Born Cyborgs: Minds, Technologies and the Future of Human Intelligence. Oxford University Press, 2003.

Dyson, F. (2009) Sounding new media: Immersion and embodiment in the arts and culture, Sounding New Media: Immersion and Embodiment in the Arts And Culture.

Ekman, U. (ed.) Throughout: Art and Culture Emerging with Ubiquitous Computing. 2013th edn. London: MIT Press.

Hergenrader, Trent, Collaborative Worldbuilding for Writers and Gamers, 2019, Bloomsbury

Holt, J., 2018. Insights into teaching creativity in editing. Studies in Australasian Cinema, pp.1-13.

Holt, J. & Perren, A. [eds] (2009) Media Industries: History, Theory and Method. Chichester, West Sussex; Malden MA: Wiley Blackwell.

Holt, J. and Curtin, M. (eds) (2014) Distribution Revolution: Conversations about the future of Film and Television. University of California Press.

Jørgensen, K. (2007) 'On transdiegetic sounds in computer games', *Northern Lights*, 5(1), pp. 105–117.

Kim, J.H., 2004. Immersive story. A view of role-played drama. Beyond role and play: Tools, toys and theory for harnessing the imagination. Helsinki: Ropeconry.

Lambert, J., 2017. The Central Role of Practice in Digital Storytelling. In Digital Storytelling (pp. 21-26). Palgrave Macmillan, London.

Machon, J. (2013) Immersive Theatres. Basingstoke:Palgrave Macmillan.

Murray, J.H. and Murray, J.H., 2017. Hamlet on the holodeck: The future of narrative in cyberspace. MIT press.

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11.4 Course Modules & Assessments

11.4.1 MA5404 Immersive Storytelling Form and Practice 1

In this module, students develop their immersive storytelling practices, mastering research, writing and world-building techniques through learning the key principles of immersive production. It focuses on interactive and non-linear storytelling for immersive environments promoting user-centric narrative and world building.

Throughout the term, the students will be working towards writing their own treatment, learning the different methodologies required when creating an immersive production. The treatment will include visual representations of the concept and should place the work in the context of other contemporary immersive storytelling experiences and other genres, such as art, gaming, theatre or film.

Through the module students will develop a creative knowledge of a variety of storytelling techniques and processes for immersive projects that places these in the context of traditions from relevant screen media (film, television, games). They will gain a broad understanding of the group nature of immersive experience creation and how the roles played by the various parties, such as engineer, producer, writer, performer, subject and director shape and influence the screenplay.

Some sessions will be taught jointly with the MEng students in Labs exploring the agile process, with particular emphasis on learning the role of producer in immersive production.

LEARNING OUTCOMES

1.   Understand process of writing, development & storyboarding for immersive productions within the context of technological and budgetary constraints.

2.   Debate, critique and contextualise approaches to immersive narrative against traditions in film, television and interactive media.

3.   Provide professional actionable & clear feedback on story propositions for immersive.

4. Translate stories and story form (aesthetic/technical/technological) from other media to immersive.

5. Work independently to produce project treatments.

MODULE LECUTURER/TUTOR

Duncan Speakman (Duncan@Speakman@rhul.ac.uk)

COURSE DIRECTOR

Mary Matheson (mary.matheson@rhul.ac.uk)

Office Hours: Wednesday 2-5pm (Online @Teams)

TIMETABLE

Tuesdays 2pm-5pm (Lamarr Lab)

ASSESSMENTS

1. Lab Report: (40%) 1-2 pages per report (4 reports)

Submission deadline: 5pm Friday 10 December 2021

The Lab Report is a short, written report detailing what students have learned in four highlighted Lab sessions, held jointly with the MEng students. The highlighted sessions are: 1. Poster Session 2. User-Story Session 3. Sprint 1 4. Sprint 3. Students submit all four reports at the end of term. The lab reports should reflect on learnings, challenges and explain how they might use their learnings in their own practice.

2. Treatment: (60%) 10-15 pages OR 1-3 minutes OR 10 media artefacts

Submission Deadline: 5pm Friday 10 December 2021

Create a concept of an immersive experience showcasing how immersive techniques will be used for world-building and interactivity to enhance the narrative arc. Write either an original narrative or adapt an existing source material to an immersive experience. Write a synopsis, character development and storyline, showing how immersive techniques would be used to support the story. The treatment should show an understanding of the marketplace and how this work would sit in the immersive context.

ASSESSMENT CRITERIA

Lab Report

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

A mark of 82% or higher is awarded when the candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that betrays a thorough understanding of the highlighted Labs' topics.

The candidate demonstrates an outstanding grasp of the concepts conveyed during lab workshops, workflows and a superior understanding of how to rectify mistakes made in the Labs.

The candidate captures outstanding analysis across each of labs, including in-depth insight into the details of the technology, techniques and the agile process. An outstanding explanation of the pros and cons particular techniques is present and the student demonstrates an acute awareness of the use of user stories and immersive technology for the proposed project.
Students will show an exceptional ability to analyse shortcomings, with in-depth insight into how they might use any learnings in an industry setting.

The log is written in outstanding narrative style, with professional presentation.

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

The candidate demonstrates an excellent grasp of the concepts conveyed during lab workshops, workflows and an excellent understanding of how to rectify mistakes made in the Labs.

The candidate captures excellent analysis across each of labs, including in-depth insight into the details of the technology, techniques and the agile process. An excellent explanation of the pros and cons particular techniques is present and the student demonstrates and discerning awareness of the use of user stories and immersive technology for the proposed project.

Students will show an impressive ability to analyse shortcomings, with in-depth insight into how they might use any learnings in an industry setting.

The log is written in excellent narrative style, with superb presentation.

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

The candidate demonstrates a good grasp of the concepts conveyed during lab workshops, workflows and a good understanding of how to rectify mistakes made in the Labs.

The candidate captures good analysis across each of labs, including insight into the details of the technology, techniques and the agile process. A good explanation of the pros and cons particular techniques is present and the student demonstrates a good awareness of the use of user stories and immersive technology for the proposed project.

Students will show an admirable ability to analyse shortcomings, with significant insight into how they might use any learnings in an industry setting.

The log is written in good narrative style, with neat presentation.

52 – 58 % Pass (Work of an overall satisfactory standard)

The candidate demonstrates some grasp of the concepts conveyed during lab workshops, workflows and some understanding of how to rectify mistakes made in the Labs.

The candidate captures some analysis across each of labs, including insight into the details of the technology, techniques and the agile process. Some explanation of the pros and cons particular techniques is present and the student demonstrates an awareness of the use of user stories and immersive technology for the proposed project.
Students will show some ability to analyse shortcomings, with a degree insight into how they might use any learnings in an industry setting.

The log is written in satisfactory narrative style, with servicable presentation.

42 - 48% ; Marginal fail. (Work of an unsatisfactory standard).

Reveals an inadequate understanding of the Labs and how to compile a Lab log. The work has serious structural weaknesses and lacks significant research or planning. The candidate shows a poor grasp of the work completed and any learnings. There is little to no analysis on display, or awareness of methodologies used.

The Lab log is incomplete – Labs are missing and the work is unfinished.

0- 38% Clear Fail. (Work of very poor quality)

Fails. Work may be significantly under length, flawed or plaigarised. It may display the faults of the preceding category to a greater degree. Work is missing, Labs not completed.

Treatment

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

Outstanding Work. Creates an exceptional concept of an immersive experience showcasing how immersive techniques will be used for world-building and interactivity to enhance the narrative arc. Realizes an exceptional and original narrative concept or a superior adaptation of source material that is the equivalent of an outstanding professional project outline for an immersive experience. Shows the ability to write a stylish and attractive synopsis and reveals exceptional talent in the identification of accessible material and the ability to convey the essence of the narrative and characters in a vivid and memorable style. Shows an exceptional ability to convey how and why immersive techniques will be used to enhance and work with the narrative.
Exhibits understanding of the marketplace in choice of material and an outstanding ability to communicate creative and conceptual ideas in an immediate and attractive manner.

The treatment must be grammatically perfect, impeccably and imaginatively presented. In an industry setting, the treatment would stand out as worthy of production.

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

Creates an excellent concept of an immersive experience showcasing how immersive techniques will be used for world-building and interactivity to enhance the narrative arc. First class work that presents an original and imaginative choice of material in a clear and well executed fashion. Shows the ability to write a fluent and attractive synopsis and manages to express the conceptual thinking behind the choice of material as well as conveying the manner in which it will be transferred to an immersive experience in a coherent and imaginative fashion. Shows an excellent ability to convey how and why immersive techniques will be used to enhance and work with the narrative.
Exhibits understanding of the marketplace in choice of material and an excellent ability to communicate creative and conceptual ideas in an immediate and attractive manner. The style will be fluid with impeccable grammar and well presented. In an industry setting, the treatment would be considered for production.

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

Good work. Demonstrates an excellent grasp of how to write a treatment for an immersive experience. From the choice of the subject matter to the style in which the story is told, exhibits identifiable levels of originality and aptitude whilst maintaining the point of the exercise, which is to express the process of presenting an idea in a manner appropriate for an immersive experience. Is ambitious in tone, manner and expression with successful results. Shows above average perception of how to present their concept using immersion and/or interactivity, whilst ensuring the story remains paramount. Grammar and presentation are good. Would need a little work to be industry ready.

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

Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the story in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Mentions immersion but does not give full details of how this would be executed. Not quite ready for industry production.

42 - 48% - Marginal fail

Discloses an insufficient awareness of the format or intention of the assignment. Reveals inadequate grasp of the language and themes, narrative and characters remain undeveloped and therefore ineffective. No mention of how the treatment is for an immersive experience. Lacks the coherency necessary to consider it the basis of an immersive experience. Could not be presented in an industry setting.

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

Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format. Displays no adherence to the assignment and is irredeemably flawed and without any possibility of being the basis for an immersive experience. Could not be presented in an industry setting.

11.4.2 MA5408 Immersive Technologies

This module will give students and introduction to a range of immersive technology, with a view to learning the various technologies available to a creator in the immersive industry. They will learn the basics of 360 filming and editing, immersive sound production, game engine technology and 3D object and human capture.

By the end of the term, the students will acquire skills enabling them to produce a basic proof of concept covering one or several learning outcomes. The technical level of the proof of concept will be adjusted to the technical level of the students and it can go from building a simple 3D VR project in Unity to understanding how to communicate and work with technologists. The aim is for students to be given a solid grounding in immersive technology, enabling them to work with immersive technology in their future careers.

LEARNING OUTCOMES

1. Demonstrate a conceptual and practical understanding of 360 filming and editing

2. Demonstrate a conceptual and practical understanding of game engine technology

3. Demonstrate a conceptual and practical understanding of immersive audio technology

4. Demonstrate a conceptual and practical understanding of 3D object and human capture

5. Be self-directed to create a proof of concept example using a minimum of 2 immersive technology techniques learned during the module

6. Demonstrate an ability to self-critique work and the work of others.

COURSE DIRECTOR

Mary Matheson *(mary.matheson@rhul.ac.uk)*

Office Hours: Wednesday 2-5pm (Online @Teams)

TIMETABLE

Tuesdays 10am-1pm (Lamarr Lab)

ASSESSMENTS

1. Lab Log: (60%) 10 A4 pages written

Submission deadline: 10 December 2021 Midday

The lab log is a weekly log where students detail what they have learned in each lab, including a description of the processes, any challenges faced or successes gained. Students also reflect on how they might use the technology in their own practice and its place in the immersive industry.

2. Immersive Technologies Project: (40%) 1-5 mins

Submission deadline: 8 December 2021 5pm

Throughout the term the students are working towards creating a short proof of concept, using the immersive technology and methods taught in this module.
Students will be graded on their background research, planning as well as their experimental use of the technology. Creative risks and originality in how to use the technology is encouraged, along with primary goals of immersion and a critical awareness of the pipelines and workflows needed for a successful immersive technology project.

Assessment Criteria

Lab Log

82 -100% - High Distinction (Work of outstanding quality).
A mark of 82% or higher is awarded when the candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that betrays a thorough understanding of the weekly topics.
The candidate demonstrates an outstanding grasp of the concepts conveyed during lab workshops, workflows and a superior understanding of how to rectify mistakes made in the Labs.
The candidate captures outstanding analysis across each of labs, including in-depth insight into the details of the technology (both hardware and software) used and rationale for using that technology. An outstanding explanation of the pros and cons particular techniques is present and the student demonstrates an acute awareness of the use of this technology within the current immersive experiences.
Students will show an exceptional ability to analyse shortcomings, with in-depth insight into how they might use any learnings in an industry setting.
The log is written in outstanding narrative style, with professional presentation.

72 - 78% - Distinction (Work of excellent overall quality).
The candidate demonstrates an excellent grasp of the concepts conveyed during lab workshops, workflows and a strong understanding of how to rectify mistakes made in the Labs.

The candidate captures excellent quality analysis across each of labs, including detailed insight into the details of the technology (both hardware and software) used and rationale

for using that technology. An excellent explanation of the pros and cons particular techniques is present the student demonstrates an excellent awareness of the use of this technology within current immersive experiences.

Students will show an impressive ability to analyse shortcomings, with in-depth insight into how they might use any learnings in an industry setting.

The log is written in excellent narrative style, with superb presentation.

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

The candidate demonstrates a good grasp of the concepts conveyed during lab workshops, workflows and a decent understanding of how to rectify mistakes made in the Labs.

The candidate captures good quality analysis across each of labs, including a reasonable degree insight into the details of the technology (both hardware and software) used and rationale for using that technology. A good explanation of the pros and cons particular techniques is present and the student demonstrates a good awareness of the use of this technology within current immersive experiences.

Students will show an admirable ability to analyse shortcomings, with significant insight into how they might use any learnings in an industry setting.

The log is written in good narrative style, with neat presentation.

52 – 58 % Pass (Work of an overall satisfactory standard)

The candidate demonstrates a satisfactory grasp of the concepts conveyed during lab workshops, workflows and a degree of understanding of how to rectify mistakes made in the Labs.

The candidate captures satisfactory quality analysis across each of labs, including some insight into the details of the technology (both hardware and software) used and rationale for using that technology. A satisfactory explanation of the pros and cons particular techniques is present the student demonstrates an some awareness of the use of this technology within current immersive experiences.

Students will show some ability to analyse shortcomings, with a degree insight into how they might use any learnings in an industry setting.

The log is written in satisfactory narrative style, with servicable presentation.

42 - 48% ; Marginal fail. (Work of an unsatisfactory standard).

Reveals an inadequate understanding of the Labs and how to compile a Lab log. The work has serious structural weaknesses and lacks significant research or planning. The candidate shows a poor grasp of the work completed and any learnings. There is little to no analysis on display, or awareness of methodologies used.

The Lab log is incomplete – Labs are missing and the work is unfinished.

0- 38% Clear Fail. (Work of very poor quality)

Fails. Work may be significantly under length, flawed or plaigarised. It may display the faults of the preceding category to a greater degree. Work is missing, Labs not completed.

Immersive Technologies Project

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

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

Quality of Work - The work demonstrates an outstanding experimental use of immersive technology within a specific workflow to produce a compelling proof-of-concept. 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 the novel application of technology.

Professional Development - The work is an outstanding example of a prototype, suitable to be developed further at industry level for immersive production.

Audience engagement - The work engages the audience at a high level, with a notable degree of immersion achieved.

Critical Awareness The work reflects an in-depth awareness of the pipelines required to develop a proof-of- concept in this discipline.

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

The work demonstrates an excellent experimental use of immersive technology within a specific workflow to produce a robust proof of concept. 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 the novel application of technology.

The project is an excellent example of a prototype, suitable to be developed further at industry level for immersive production.

The work engages the audience impressively, with a great degree of immersion achieved.

The work demonstrates an in-depth awareness of the pipelines required to develop a proof of concept in this discipline.

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

The work is formally coherent, well executed and shows imagination. The work demonstrates a good experimental use of immersive technology within a specific workflow to produce a stable proof of concept. 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 the novel application of technology.

The work is a good example of a prototype; is suitable to be developed further for immersive production.

The work has the capacity to engage the with a good degree of immersion achieved.

The work demonstrates a good awareness of the pipelines required to develop a proof of concept in this discipline.

52 – 58 % Pass (Work of an overall satisfactory standard)

The project is generally coherent but conventional in its approach and shows some weakness. Immersive technology has been utilized in a satisfactory way, although the

candidate's attempts at a proof of concept may be underdeveloped. The background research and planning are adequate but some key areas may be weak.
The candidate has shown some engagement with the challenges of creative prototype development but the work needs further development.
The work addresses its audience with some degree of effective immersion achieved. May not be particularly original, perhaps tending to the routine or derivative.
The work would need revision to the workflow used to develop the proof of concept in the chosen discipline.

42 - 48% Marginal Fail (Work of an unsatisfactory standard.)
Reveals an inadequate understanding of the workflows required to develop a creative prototype and proves less than competent in deploying them. The work has serious technical weaknesses and lacks significant research or planning. The candidate shows a poor grasp of the pipeline for a proof of concept in this discipline. The work would not in its current state be suitable for building further towards production.

0- 38% Clear Fail (Work of very poor quality)
Fails. Work may be critically flawed on a technical level. It may display the faults of the preceding category to a greater degree. Has no clear potential suitability for further immersive production.

11.4.3 MA5401 Immersive Industries

In this module, students will study the creative/media industries from a business perspective, working in groups to respond to challenge led briefs that draw on real world industry live projects. It will cover the entire spectrum of the immersive industry – AR, VR, MR and AI, with the briefs themselves varying according to the needs/projects of the immersive production companies we work with.

We'll module will have a series of guest lectures from industry leaders/practitioners on subjects such as IP, ethics, audience insight, funding and distribution of immersive projects.

By the end of the module, students will have developed an understanding and appreciation of how creative productions are conceived, pitched and delivered within the contemporary creative industries. Students will also be introduced to a number of important industrially oriented research skills such as interviewing, market/demographic analysis, locating and interpreting legal documents, and archival research.

Students will gain a thorough knowledge of the emergent UK immersive economy within a global context, including the research and development (R&D) and business model challenges in the sector, institutions and working practices. They will develop the skills necessary to identify and respond to appropriate funding and financing opportunities for immersive productions.

Learning Outcomes:

1.   Demonstrate an understanding of the industrial and working practices of the UK's immersive industry in a global context

2.   Show advanced comprehension of the role of business models, funding sources, financing, regulation and policy in the digital creative industries and demonstrate how these shape creative decision making in the immersive industry.

3.   Creatively respond to such factors in applying understanding of industrial and working practices of the immersive industry to set briefs, funding calls and emergent markets as set out by immersive production companies selected by the course director

4.   Analyse specific digital creative industry case studies and explain how business models, funding sources, financing, regulation, policy and industry practices impact production.

5.   Work together with others, particularly across disciplines, to develop and present ideas for creative production.

Timetable: Tuesdays 2-5pm (Lamarr Lab)

Course leader: Mary Matheson *(mary.matheson@rhul.ac.uk)* Office Hours: Wednesdays 2-5pm on Teams

ASSESSMENTS

1.   **INDUSTRY REPORT:** (60%) This will be your industry brief assignment. Delivery will depend on the brief, but it will be a combination of written and visual work, along with a short presentation of the work to the company you are working with. You will be graded on your individual contribution as well as the final group output.

Deadline: 25 March 2021

2.   **COMPANY ASSESSMENT:** (40%) The company you work with will assess your work, according to their brief. Criteria to be decided once the briefs are confirmed.

Deadline: 25 April 2021

ASSSESSMENT CRITERIA

Industry Report

82 - 100% - High Distinction – Work of exceptional quality

Shows an exceptional understanding of the given industry brief and delivers an exceptional piece of work that would stand out in an industry setting. Demonstrates exceptional research, analysis of the given task and a sophisticated strategy and planning for their own work. Demonstrates a deep understanding of the subject area and a near comprehensive, precise grasp of the subject, addresses it directly and keeping it in focus throughout. Demonstrates significant originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct an exceptionally lucid and cogent piece of work, anchored in extensive and independent research.

Shows an exceptional ability to work under pressure to an industry brief in potentially changing and challenging circumstances. Works to an extremely high level individually and also as part of a team, encouraging others and demonstrating leadership within the team to ensure that the brief is delivered on time and to a professional level.

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

Shows an outstanding understanding of the given industry brief and delivers an outstanding piece of work that would stand up to scrutiny in an industry setting. Demonstrates outstanding research, analysis of the given task and a sophisticated strategy and planning for their own work. Demonstrates a deep understanding of the subject area and an extremely good grasp of the subject, addresses it directly and keeping it in focus throughout. Demonstrates originality in interpretation and analysis. Provides a sophisticated account of the material, revealing evidence of original thought. Demonstrates an ability to construct a lucid and cogent piece of work, anchored in extensive and independent research.

Shows an outstanding ability to work under pressure to an industry brief in potentially changing and challenging circumstances. Works to an very high level individually and also as part of a team, encouraging others and demonstrating leadership within the team to ensure that the brief is delivered on time and to a professional level.

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

Shows a very good understanding of the given industry brief and delivers a good piece of work that would need just a few tweaks to reach industry standard. Demonstrates very good research, analysis of the given task and good strategy and planning for their own work. Demonstrates a good understanding of the subject area and a very good grasp of the subject, addresses it directly and keeping it in focus throughout. Demonstrates some originality in interpretation and analysis. Provides a good account of the material, revealing evidence of some original thought. Demonstrates an ability to construct an very thorough piece of work, anchored in good and independent research.

Shows an ability to work under pressure to an industry brief in potentially changing and challenging circumstances. Works to a good level individually and also as part of a team to ensure that the brief is delivered on time and to a near-professional level.

52 - 58 % - Pass – Work of a satisfactory quality

Shows some understanding of the given industry brief and delivers a piece of work that would need some work before reaching industry standard. A passable level of research and analysis, which could have done with better planning and management of their own work. Ranges from a limited to a basic understanding of the subject and shows a reasonable competence in addressing it, delivering an acceptable account of the material which demonstrates some powers of analysis and interpretation. Demonstrates an adequate structure with arguments that may fall short of clarity and coherence and not be sufficiently supported by textual evidence.

Struggled to work under pressure, but still delivered to the brief. Worked with the team, giving a minimal amount of effort and support to others and to the project to ensure the brief is delivered.

42 - 48% - Marginal fail

Reveals an inadequate understanding of the subject and proves less than competent in addressing it and keeping it in focus; delivers a rudimentary or incomplete account of the material, which betrays poorly developed powers of analysis and interpretation; constructs arguments which tend to be muddled and incoherent, and which are rarely substantiated by textual evidence.

The brief is incomplete and fails to deliver it on time. Doesn't work with the team, despite fulfilling individual requirements. Delivers a brief that is far from adequate for industry.

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

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

No brief delivered and failure to participate in meetings with other team members/the industry clients.

Company Assessment Criteria to follow in Nov 2021

11.4.4 MA5405 Immersive Storytelling Form & Practice 2

This module will build on the skills learned in Immersive Storytelling Form and Practice 1. Students will continue to develop their immersive writing and treatment skills and begin to

form their own voice as an immersive creator, director or producer. The module will dig deeper into character development, narrative and story beats in immersive production.

Students will learn about the practicals of immersive production – budgeting, scheduling and pitching. They will learn how to research and produce a successful pitch for tender, grants or a particular job and will be working towards producing an industry-level pitch deck.

Students will continue to develop their skills working in Labs with MEng students, with an in-depth understanding of an agile development process as well as their role as producers/creators in development. This module also explores shared concepts around immersive production and world building with Drama students to develop the skills, tools and experience of directing actors for immersive production.

LEARNING OUTCOMES

1.   Understand process of writing, development & storyboarding for immersive productions within the context of technological and budgetary constraints.

2.   Demonstrate a comprehensive understanding of immersive techniques, applying this knowledge into their practical and written work.

3.   Apply knowledge of immersive techniques and demonstrate originality in the practical application of these techniques.

4.   Understand and demonstrate foundational skills in scheduling, budgeting and pitching for immersive.

5.   Be self-directed to work independently or in teams to produce a pitch for an immersive experience.

COURSE DIRECTOR

Mary Matheson *(mary.matheson@rhul.ac.uk)*

Office Hours: Wednesday 2-5pm (Online @Teams)

COURSE TUTOR/LECTURER

Duncan Speakman (duncan.speakman@rhul.ac.uk)

TIMETABLE

Tuesdays 2pm-5pm (Lamarr Lab)

ASSESSMENTS

1. Pitch Deck: (50%) 10-20 pages

The students pitch an immersive idea either as a team or as an individual to a panel demonstrating skills in presentation, delivery and creativity. The 10-page pitch must contain all the required materials (One-page summary, business rationale, project overview, visual style, user experience, production schedule, audience, finance plan and team) aimed at a professional level both creatively and financially.

Submission deadline: 25 March 5pm

2. Practical Exercise: (30%) 5-10 minutes

This is a practical exercise will be completed with Drama students. More details will be release in Nov. 2021 (Assessment Criteria also to follow in Nov. 2021)

Submission Deadline: 23 March 5pm

3. Lab Report: (20%) 1-2 pages (X4)

The Lab Report is a short, written report detailing what students have learned in four highlighted Lab sessions, held jointly with the MEng students. The highlighted sessions are: 1. Poster Session 2. User-Story Session 3. Sprint 1 4. Sprint 3. Students submit all four reports at the end of term. The lab reports should reflect on learnings, challenges and explain how they might use their learnings in their own practice.

Submission deadline: 23 March 5pm

ASSESSEMENT CRITERIA

Pitch Deck

82 - 100% - High Distinction – Work of exceptional quality
Outstanding Work. The student must pitch an idea either as a team or as an individual to a panel demonstrating exceptional skills in presentation, delivery and creativity. Original, imaginative and excellent concept of a highly professional presentation for an immersive project. Reveals exceptional talent in the identification of accessible material and the ability to convey the essence a business plan in a vivid and memorable style. Shows an exceptional ability to convey their immersive production in an oral presentation, demonstrating a highly creative grasp of the subject and concept in a coherent manner. The oral pitch must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professional.
The 10-page pitch must contain all the required materials (One-page summary, business rationale, project overview, visual style, user experience, production schedule, audience, finance plan and team) and be of an exceptional, professional level both creatively and financially. It will demonstrate a highly intelligent grasp of what is needed to sell an immersive project in the marketplace and will provide outstanding exhibits as well as high level industry standard details. The tone and style presented will be of a highly artistic and sophisticated level. The document must be grammatically perfect and impeccably

presented. Exceptional work with and for the team, ensuring the pitch is outstanding even amongst industry standards.

72 - 78% - Distinction – Work of a very high standard
Excellent Work. The student must pitch an idea either as a team or as an individual to a panel demonstrating impressive skills in presentation, delivery and creativity. Original, imaginative and strong concept of a professional presentation for an immersive project. Reveals outstanding talent in the identification of accessible material and the ability to convey the essence a business plan in a memorable style. Shows an impressive ability to convey the visual and audio medium in an oral presentation, demonstrating a very creative grasp of the subject and concept in a coherent manner. The oral pitch must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professional.
The 10-page pitch must contain all the required materials (One-page summary, business rationale, project overview, visual style, user experience, production schedule, audience, finance plan and team) and be of an excellent, professional level both creatively and financially. It will demonstrate an intelligent grasp of what is needed to sell an immersive project in the marketplace and will provide outstanding exhibits as well as high level industry standard details. The tone and style presented will be of a highly artistic and sophisticated level. The document must be grammatically perfect and impeccably presented. Excellent work within a team, offering support to others, leading as well as listening to others to ensure delivery of an excellent pitch.

62 - 68% - Merit – Work of a high standard
High level Work. Demonstrates an excellent grasp of the assignment and executes the oral presentation in a highly skilled manner. From the choice of the subject matter to the style in which the story is told, exhibits significant levels of originality and aptitude whilst maintaining the point of the exercise. Is ambitious in tone, manner and expression with successful results. Shows above average perception of the task. Grammar and presentation are excellent. Has an ability to answer any questions from the panel in a direct and concise manner.
The 10-page pitch must contain all the required materials (One-page summary, business rationale, project overview, visual style, user experience, production schedule, audience, finance plan and team) and be complete and of excellent quality both in its execution as well as its creative packaging. Great care must have gone into the choices of the creative team with a capacity to reflect on the marketplace coherently. Finance page must be excellent and accurate mathematically. The presentation must be original and represent creative thinking and an industry standard insight. Worked hard to support the team and collaborate with a high level of input.

52 - 58% - Pass – Work of a satisfactory standard
Competent Work. Shows an average understanding of the assignment and an acceptable level of competency in its execution and presentation. Demonstrates an ability to deliver within the definition of the format and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in conveying the immersive experience in an accessible fashion. May lack a certain boldness or individuality, creating

the overall effect of a bland or formulaic effort. Is able to field questions from the panel in a satisfactory manner.

The 10-page pitch must be complete with a reasonable standard of financials and creativity. It will demonstrate that the student has understood the exercise but has not fully developed the package with all the creative or financial elements essential to a successful project. There may be a lack of professional understanding and the presentation is not of an industry standard. Completed any team work expected to a competent level.

42 - 48% - Marginal Fail

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

The pitch is incomplete and /or the financials are incorrect. The story lacks originality and is not presented well. There is little thought or creativity put into the material and there is little or no understanding of the marketplace. The creative package is incomplete or does not make sense. The package is disorganized and badly laid out. There are grammatical and language errors. If in a team, failed to work in the team and collaborate on the task.

0 - 38 % Clear Fail – Work of a very poor standard

Risk of serious plagiarism to irredeemably poorly executed work wholly deficient in coherency or format.

Badly presented work with little consideration for the assignment and no understanding of the professional standards required. Has ignored the exercise and its requirements, without regard to creating a pitch for an immersive production. Refused to work with others if part of a team, or didn't complete tasks expected as part of the team. Unable to answer questions from the panel.

Lab Report

<u>82 -100% - High Distinction (Work of outstanding quality).</u>

A mark of 82% or higher is awarded when the candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that betrays a thorough understanding of the highlighted Labs' topics.

The candidate demonstrates an outstanding grasp of the concepts conveyed during lab workshops, workflows and a superior understanding of how to rectify mistakes made in the Labs.

The candidate captures outstanding analysis across each of labs, including in-depth insight into the details of the technology, techniques and the agile process. An outstanding explanation of the pros and cons particular techniques is present and the student demonstrates an acute awareness of the use of user stories and immersive technology for the proposed project.

Students will show an exceptional ability to analyse shortcomings, with in-depth insight into how they might use any learnings in an industry setting.

The log is written in outstanding narrative style, with professional presentation.

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

The candidate demonstrates an excellent grasp of the concepts conveyed during lab workshops, workflows and an excellent understanding of how to rectify mistakes made in the Labs.

The candidate captures excellent analysis across each of labs, including in-depth insight into the details of the technology, techniques and the agile process. An excellent explanation of the pros and cons particular techniques is present and the student demonstrates and discerning awareness of the use of user stories and immersive technology for the proposed project.

Students will show an impressive ability to analyse shortcomings, with in-depth insight into how they might use any learnings in an industry setting.

The log is written in excellent narrative style, with superb presentation.

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

The candidate demonstrates a good grasp of the concepts conveyed during lab workshops, workflows and a good understanding of how to rectify mistakes made in the Labs.

The candidate captures good analysis across each of labs, including insight into the details of the technology, techniques and the agile process. A good explanation of the pros and cons particular techniques is present and the student demonstrates a good awareness of the use of user stories and immersive technology for the proposed project.

Students will show an admirable ability to analyse shortcomings, with significant insight into how they might use any learnings in an industry setting.

The log is written in good narrative style, with neat presentation.

52 – 58 % Pass (Work of an overall satisfactory standard)

The candidate demonstrates some grasp of the concepts conveyed during lab workshops, workflows and some understanding of how to rectify mistakes made in the Labs.

The candidate captures some analysis across each of labs, including insight into the details of the technology, techniques and the agile process. Some explanation of the pros and cons particular techniques is present and the student demonstrates an awareness of the use of user stories and immersive technology for the proposed project.
Students will show some ability to analyse shortcomings, with a degree insight into how they might use any learnings in an industry setting.

The log is written in satisfactory narrative style, with servicable presentation.

42 - 48% ; Marginal fail. (Work of an unsatisfactory standard).

Reveals an inadequate understanding of the Labs and how to compile a Lab log. The work has serious structural weaknesses and lacks significant research or planning. The candidate shows a poor grasp of the work completed and any learnings. There is little to no analysis on display, or awareness of methodologies used.

The Lab log is incomplete – Labs are missing and the work is unfinished.

0- 38% Clear Fail. (Work of very poor quality)

Fails. Work may be significantly under length, flawed or plagiarised. It may display the faults of the preceding category to a greater degree. Work is missing, Labs not completed.

11.4.5 MA5409 Applied Immersive Technologies

This module will build on the technological knowledge and skills learned in Immersive Technologies from Term 1, enabling students to produce more advanced or experimental work, as they start to work towards producing their Term 3 Final Projects.

The module will cover core areas of immersive technologies: 360 filming and editing, immersive sound production, game engine technology and 3D object, 3D human capture, exploring how to use these technologies for both augmented and virtual reality. This Applied Immersive Technologies module will dig deeper into the various technologies, advancing the students' knowledge and skills so that they not only learn the advanced possibilities of immersive technology, but they put these new skills to practice in their proof of concept at the end of term.

This module will give students the technological knowledge and skills to develop their Final Project in Term 3.

LEARNING OUTCOMES

1. Demonstrate a comprehensive understanding of applied immersive technologies

2. Be self-directed to create a proof of concept using immersive using one or more immersive technologies

3. Demonstrate originality in the application of immersive technologies for their proof of concept

4. Demonstrate independence and originality when tackling and solving problems while building a proof of concept

5. Demonstrate and advanced ability to self-critique work within and critique the work of others

COURSE DIRECTOR

Mary Matheson *(mary.matheson@rhul.ac.uk)*

Office Hours: Wednesday 2-5pm (Online @Teams)

TIMETABLE

Tuesdays 10am-1pm (Lamarr Lab)

ASSESSMENTS

1. Lab Log: (40%) 10 A4 pages written

The lab log is a weekly log where students detail what they have learned in each lab, including a description of the processes, any challenges faced or successes gained. Students also reflect on how they might use the technology in their own practice and its place in the immersive industry.

Submission deadline: 25 March 5pm

2. Immersive Technologies Project: (60%) 1-5 mins

Building on the skills and knowledge from term one, students work towards creating a short proof of concept, using the immersive technology and new methods taught in this module. A higher percentage of the assessment reflects the emphasis on practice in this module. Students will be graded on their background research, planning as well as their experimental use of the technology. Creative risks and originality in how to use the technology is encouraged, along with primary goals of immersion and a critical awareness of the pipelines and workflows needed for a successful immersive technology project.

Submission deadline: 25 March 5pm

Assessment Criteria

Lab Log

82 -100% - High Distinction (Work of outstanding quality).
A mark of 82% or higher is awarded when the candidate satisfies the requirements for a distinction, but to an outstanding degree, and has produced work that betrays a thorough understanding of the weekly topics.
The candidate demonstrates an outstanding grasp of the concepts conveyed during lab workshops, workflows and a superior understanding of how to rectify mistakes made in the Labs.

The candidate captures outstanding analysis across each of labs, including in-depth insight into the details of the technology (both hardware and software) used and rationale for using that technology. An outstanding explanation of the pros and cons particular techniques is present and the student demonstrates an acute awareness of the use of this technology within the current immersive experiences.

Students will show an exceptional ability to analyse shortcomings, with in-depth insight into how they might use any learnings in an industry setting.

The log is written in outstanding narrative style, with professional presentation.

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

The candidate demonstrates an excellent grasp of the concepts conveyed during lab workshops, workflows and a strong understanding of how to rectify mistakes made in the Labs.

The candidate captures excellent quality analysis across each of labs, including detailed insight into the details of the technology (both hardware and software) used and rationale for using that technology. An excellent explanation of the pros and cons particular techniques is present the student demonstrates an excellent awareness of the use of this technology within current immersive experiences.

Students will show an impressive ability to analyse shortcomings, with in-depth insight into how they might use any learnings in an industry setting.

The log is written in excellent narrative style, with superb presentation.

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

The candidate demonstrates a good grasp of the concepts conveyed during lab workshops, workflows and a decent understanding of how to rectify mistakes made in the Labs.

The candidate captures good quality analysis across each of labs, including a reasonable degree insight into the details of the technology (both hardware and software) used and rationale for using that technology. A good explanation of the pros and cons particular techniques is present and the student demonstrates a good awareness of the use of this technology within current immersive experiences.

Students will show an admirable ability to analyse shortcomings, with significant insight into how they might use any learnings in an industry setting.

The log is written in good narrative style, with neat presentation.

52 – 58 % Pass (Work of an overall satisfactory standard)

The candidate demonstrates a satisfactory grasp of the concepts conveyed during lab workshops, workflows and a degree of understanding of how to rectify mistakes made in the Labs.

The candidate captures satisfactory quality analysis across each of labs, including some insight into the details of the technology (both hardware and software) used and rationale for using that technology. A satisfactory explanation of the pros and cons particular techniques is present the student demonstrates an some awareness of the use of this technology within current immersive experiences.

Students will show some ability to analyse shortcomings, with a degree insight into how they might use any learnings in an industry setting.

The log is written in satisfactory narrative style, with servicable presentation.

42 - 48% ; Marginal fail. (Work of an unsatisfactory standard).

Reveals an inadequate understanding of the Labs and how to compile a Lab log. The work has serious structural weaknesses and lacks significant research or planning. The candidate shows a poor grasp of the work completed and any learnings. There is little to no analysis on display, or awareness of methodologies used.

The Lab log is incomplete – Labs are missing and the work is unfinished.

0- 38% Clear Fail. (Work of very poor quality)

Fails. Work may be significantly under length, flawed or plaigarised. It may display the faults of the preceding category to a greater degree. Work is missing, Labs not completed.

Immersive Technologies Project

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

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

Quality of Work - The work demonstrates an outstanding experimental use of immersive technology within a specific workflow to produce a compelling proof-of-concept. 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 the novel application of technology.

Professional Development - The work is an outstanding example of a prototype, suitable to be developed further at industry level for immersive production.

Audience engagement - The work engages the audience at a high level, with a notable degree of immersion achieved.

Critical Awareness The work reflects an in-depth awareness of the pipelines required to develop a proof-of- concept in this discipline.

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

The work demonstrates an excellent experimental use of immersive technology within a specific workflow to produce a robust proof of concept. 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 the novel application of technology.

The project is an excellent example of a prototype, suitable to be developed further at industry level for immersive production.

The work engages the audience impressively, with a great degree of immersion achieved.

The work demonstrates an in-depth awareness of the pipelines required to develop a proof of concept in this discipline.

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

The work is formally coherent, well executed and shows imagination. The work demonstrates a good experimental use of immersive technology within a specific workflow to produce a stable proof of concept. 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 the novel application of technology.

The work is a good example of a prototype; is suitable to be developed further for immersive production.

The work has the capacity to engage the with a good degree of immersion achieved.

The work demonstrates a good awareness of the pipelines required to develop a proof of concept in this discipline.

52 – 58 % Pass (Work of an overall satisfactory standard)

The project is generally coherent but conventional in its approach and shows some weakness. Immersive technology has been utilized in a satisfactory way, although the candidate's attempts at a proof of concept may be underdeveloped. The background research and planning are adequate but some key areas may be weak.

The candidate has shown some engagement with the challenges of creative prototype development but the work needs further development.

The work addresses its audience with some degree of effective immersion achieved. May not be particularly original, perhaps tending to the routine or derivative.

The work would need revision to the workflow used to develop the proof of concept in the chosen discipline.

42 - 48% Marginal Fail (Work of an unsatisfactory standard.)

Reveals an inadequate understanding of the workflows required to develop a creative prototype and proves less than competent in deploying them. The work has serious technical weaknesses and lacks significant research or planning. The candidate shows a poor grasp of the pipeline for a proof of concept in this discipline. The work would not in its current state be suitable for building further towards production.

0- 38% Clear Fail (Work of very poor quality)

Fails. Work may be critically flawed on a technical level. It may display the faults of the preceding category to a greater degree. Has no clear potential suitability for further immersive production.

11.4.6 MA5403 Final Immersive Project

This is the final module of the MA Immersive Storytelling, where students draw on their studies throughout the preceding taught modules to develop an immersive Final Project that demonstrates their independence in terms or creativity, organisation, time management and productivity. It's a 60-unit final major project course in line with RHUL's other Media Arts Masters programmes.

This module will be taught through a combination of lectures, workshops, group supervisory sessions and two 1-1 tutorials. In this regard, the students will be supervised through the initial planning stages of their immersive production, as well as drawing on peer group work

for further support. Group work is intended to share learnings across the various disciplines and foster the team working skills necessary for entering the immersive industry.

This course aims to train students as creative storytellers in immersive production, enabling them to deploy strategic and creative decisions in the use of a range of platforms and technologies. As such, the Final Project will reflect the students' creativity and original concepts, creating a piece of work that stands as a proof of concept or final production that demonstrates a grasp of immersive storytelling and narrative.

The production folder and essay should be a written explanation of the production process, objectives of the work and learnings during production. It should also include a budget, schedule, staffing/crew requirements, sample script (if appropriate) and user testing feedback and learnings.

Successful completion of the course will enable students to develop individual creative practice in immersive story form and practice as well as respond to industry briefs and challenge-led calls.

LEARNING OBJECTIVES

1.   Demonstrate narrative, creative and technical working skills to produce a short immersive project.

2.   Work to a professional standard of creative practice, including developing and keeping to schedule, budget and collaborative agreements

3.   Respond to peer review, including dialogue with other disciplines, to create collaborative productions

4.   Apply entrepreneurial skills in fundraising and financing, talent and subject recruitment

5.   Understand how to respond to user testing and audience feedback in developing creative work in a commercial context

COURSE DIRECTOR

Mary Matheson (mary.matheson@rhul.ac.uk)

ASSESSMENTS

Final Immersive Project (70 %)

Length - 5-10 mins (depending on interactivity + presentation Q&A)

Due Date: 2 September 2022 (5pm)

Students produce a final piece of immersive work using immersive techniques and storytelling narratives. The work can be a proof of concept or a final immersive experience.

Essay + Production Folder (30%)

Length - 3000 words

Due Date: 2 September 2022 (5pm)

A reflective essay on the production process of the students' final project, including challenges and successes. The production folder should include all the documents expected in any production - a budget, schedule, staff/crew requirements, script (where appropriate).

ASSESSMENT CRITERIA

ESSAY & PRODUCTION FOLDER (30%)

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

An outstanding essay and production folder to accompany the completed immersive project will demonstrate outstanding production management and perfect paperwork. The essay will be of an outstanding standard reflecting on the production with exceptional insight.

Critique – An outstanding evaluation and considered critique of the production/proof of concept from concept to final production. The candidate will engage fully with the strengths and weakness of their production process. Candidates will also demonstrate an outstanding degree of insight into their own development both in terms of organizational skills and the production's place within the immersive market. It will demonstrate original thinking and a capacity to articulate complex production dynamics.

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

Immersive Storytelling – An outstanding explanation and understanding of how and why certain immersive techniques were used to support and enhance the narrative.

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

Research, Planning & Production – Outstanding evidence of research, planning and budget control including a flawless production schedule, budget and staff/crew details as would be expected on any professional immersive production. Includes details of the rationale behind both the budget and scheduling.

Quality of written English language and Presentation – Writes fluently about their vision for the project and demonstrates an outstanding understanding of the industry. Supporting materials must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professional. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms coherently.

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

An excellent essay and production folder to accompany the completed immersive project will demonstrate excellent production management and perfect paperwork. The essay will be of an excellent standard reflecting on the production with sophisticated insight.

Critique – An excellent evaluation and considered critique of the production/proof of concept from concept to final production. The candidate will engage well with the strengths and weakness of their production process. Candidates will also demonstrate an excellent degree of insight into their own development both in terms of organizational skills and the production's place within the immersive market. It will demonstrate original thinking and a capacity to articulate complex production dynamics.

Analysis – An excellent and insightful analysis of the conceptual evolution of the production, including an in-depth analysis of aesthetic styles and forms with an evaluation of how these enhanced the defining ideas of the production.

Immersive Storytelling – An excellent explanation and understanding of how and why certain immersive techniques were used to support and enhance the narrative.

Critical Context – An excellent and thorough reflection of the work within a historical and critical context - making reference to other immersive work.

Research, Planning & Production – Excellent evidence of research, planning and budget control including an immaculate production schedule, budget and staff/crew details as would be expected on any professional immersive production. Includes details of the rationale behind both the budget and scheduling.

Quality of written English language and Presentation – Writes fluently about their vision for the project and demonstrates an excellent understanding of the industry. Supporting materials must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professional. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms coherently.

62-68% (Merit) Work of high standard

A strong essay and production folder to accompany the completed immersive project will demonstrate high-quality production management and near-perfect paperwork. The essay will be of a high standard reflecting on the production with good insight.

Critique – A strong evaluation and thoughtful critique of the production/proof of concept from concept to final production. The candidate will engage with the strengths and weakness of their production process. Candidates will also demonstrate a good degree of insight into their own development both in terms of organizational skills and the production's place within the immersive market. It will demonstrate some original thinking and a capacity to articulate most production dynamics.

Analysis – A very good analysis of the conceptual evolution of the production, including a good analysis of aesthetic styles and forms with an evaluation of how these enhanced the defining ideas of the production.

Immersive Storytelling – A very good explanation and understanding of how and why certain immersive techniques were used to support and enhance the narrative.

Critical Context – A good reflection of the work within a historical and critical context - making reference to other immersive work.

Research, Planning & Production – Evidence of research, planning and budget control including a good production schedule, budget and staff/crew details as would be expected on any professional immersive production.

Quality of written English language and Presentation – Writes very well about their vision for the project and demonstrates a good understanding of the industry. Supporting materials have good grammar and presentation, with a few minor details to bring it up to industry standard.

52 – 58 % (Pass) Work of an overall satisfactory standard

A satisfactory essay and production folder to accompany the completed immersive project will demonstrate satisfactory production management and paperwork, which needs significant work to reach industry standard. The essay will be of a satisfactory standard reflecting on the production with some insight.

Critique – A satisfactory evaluation and critique of the production/proof of concept from concept to final production. The candidate will show some insights into their own development both in terms of organizational skills and the production's place within the immersive market. Some clear insights are missed by the candidate.

Analysis – A satisfactory analysis of the conceptual evolution of the production, with some ideas of how aesthetic styles and forms were used to enhance the defining ideas of the production.

Immersive Storytelling – A satisfactory explanation and understanding of how and why certain immersive techniques were used to support and enhance the narrative.

Critical Context – Some reflection of the immersive industry included, but more required to make a full critical analysis of their own work.

Research, Planning & Production –Production schedule, budget and staff/crew details need significant work to bring this to industry standard but must be complete to pass.

Quality of written English language and Presentation – It will be written in a competent but less than fluid style. There is an indication that some key elements of the process have not been fully undertaken or understood. The work must be complete to receive a pass.

42-48% (Marginal Fail) Work of an unsatisfactory standard

An unsatisfactory evaluation of the production from concept to delivery. The candidate shows very little evidence of knowledge and engagement with key techniques and narratives required for immersive production.

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 the immersive market and a lack of insight into their own achievements.

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

Candidates have shown a poor or non-existent understanding of 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.

0- 38% (Fail) Work of very poor quality

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

FINAL IMMERSIVE PROJECT (70%)

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

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

Quality of Work - Work of outstanding quality. The work demonstrates an outstanding use of immersive techniques to support the narrative/storytelling and is of a high professional standard in its concept and delivery.

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 audio evocation / story telling.

Professional Development - The production is outstanding, suitable to be developed further for immersive production/would stand out within the immersive industry setting.

Audience Engagement/Interactivity - The work engages the audience at an extremely complex, challenging and outstanding level. Where interactivity is relevant, the work is creative and engages the audience successfully.

Critical Awareness - The work reflects an in-depth awareness and engagement with immersive forms and modes of representation, demonstrating an outstanding knowledge of the immersive market and current industry standards.

Immersive Storytelling/Narrative - The candidate has demonstrated an outstanding capacity to manage the immersive storytelling form. There is a strong conceptual and/or narrative progression leading the user/viewer though the story, demonstrating an outstanding compositional strength, whether visual/audio.

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

Work of excellent quality. The work demonstrates an excellent use of immersive techniques to support the narrative/storytelling and is of a professional standard in its concept and delivery.

Quality of Work - Work of excellent quality. The work demonstrates an excellent use of immersive techniques to support the narrative/storytelling and is of a professional standard in its concept and delivery.

Creativity - The candidate has taken excellent creative and innovative risks in form/and or content and succeeds in this approach. There is an excellent creative approach to visual and audio evocation / storytelling.

Professional Development - The production is excellent, suitable to be developed further for immersive production/would sit comfortably in any industry setting.

Audience engagement/Interactivity - The work engages the audience at a complex, challenging and sophisticated level. Where interactivity is relevant, the work is creative and engages the audience successfully.

Critical Awareness - The work reflects an in-depth awareness and engagement with immersive forms and modes of representation, demonstrating a sophisticated knowledge of the immersive market and current industry standards.

Immersive Storytelling/Narrative - The candidate has demonstrated an excellent capacity to manage the immersive storytelling form. There is a strong conceptual and/or narrative progression leading the user/viewer though the story, demonstrating an excellent compositional strength, whether visual/audio.

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

The work is formally coherent, well executed and shows imagination. The work demonstrates a very good use of immersive production techniques to support the narrative. It is of near-professional standard in its concept and delivery.

Quality of Work - Work of high quality. The work demonstrates a very good use of immersive techniques to support the narrative/storytelling and needs minor work to reach a professional standard in its concept and delivery.

Creativity - The candidate has taken very good creative and innovative risks in form/and or content and mostly succeeds in this approach. There is a very good creative approach to visual and audio evocation / storytelling.

Professional Development - The production is very good, suitable to be developed further for immersive production/needs minor work to bring it to industry level.

Audience engagement/Interactivity - The work engages the audience at a high level. Where interactivity is relevant, the work is creative and engages the audience most of the time.

Critical Awareness - The work reflects a very good awareness and engagement with immersive forms and modes of representation, demonstrating a very good knowledge of the immersive market and current industry standards.

Immersive Storytelling/Narrative - The candidate has demonstrated a very good capacity to manage the immersive storytelling form. There is a very good conceptual and/or narrative progression leading the user/viewer though the story, demonstrating a very good compositional strength, whether visual/audio.

52 – 58 % (Pass) Work of an overall satisfactory standard

The project is generally coherent but conventional in its approach and shows some structural/ narrative weakness. Immersive techniques and narrative have been used in a satisfactory way but are underdeveloped or reveal an overall satisfactory knowledge of immersive production.

Quality of Work - Work of satisfactory quality. The work demonstrates some knowledge of immersive techniques to support the narrative/storytelling but would need significant work to reach a professional standard in its concept and delivery.

Creativity - The candidate has taken a conventional approach to the creative and narrative.

Professional Development - The production needs significant work to be of industry standard.

Audience engagement/Interactivity - The work engages the audience at times but needs significant work to achieve successful audience interactivity and/or engagement.

Critical Awareness – There is evidence of some critical awareness and with immersive forms and modes of representation, demonstrating some knowledge of the immersive market and current industry standards.

Immersive Storytelling/Narrative - The candidate has demonstrated a satisfactory capacity to manage the immersive storytelling form. The blending of immersive narrative with conceptual techniques would need significant work to reach industry standard.

42-48% (Marginal Fail) Work of an unsatisfactory standard

Does not pass but may be deemed eligible for re submission. Reveals an inadequate understanding of immersive production and the techniques used to produce an immersive narrative. The production has serious structural weaknesses and lacks significant research or planning. The candidate shows a poor grasp of immersive technology and little awareness of audiences or critical context. The work would not in its current state be suitable for immersive production.

0- 38% (Fail) Work of very poor quality

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

unacceptable. The presentation is extremely sub-standard and the content lacks any cohesiveness whatsoever.

ENDS