



**SCHOOL OF PERFORMING & DIGITAL ARTS  
DEPARTMENT OF MEDIA ARTS**

# **POSTGRADUATE TAUGHT STUDENT HANDBOOK**

**MA Producing Film and Television**

2021/2022

## Disclaimer

This document was published in September 2021 and was correct at that time. The department\* reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of courses of study, to discontinue courses, or merge or combine courses if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

\* Please note, the term 'department' is used to refer to 'departments', 'Centres and Schools'. Students on joint or combined degree courses should check both departmental handbooks.

## Contents

<b>1</b>	<b>INTRODUCTION TO YOUR DEPARTMENT</b> .....	<b>4</b>
1.1	WELCOME .....	4
1.2	HOW TO FIND US: THE DEPARTMENT .....	4
1.3	MAP OF THE EGHAM CAMPUS .....	5
1.4	HOW TO FIND US: THE STAFF .....	6
1.5	HOW TO FIND US: THE SCHOOL OFFICE .....	7
1.6	STAFF RESEARCH INTERESTS .....	7
<b>2</b>	<b>SUPPORT AND ADVICE</b> .....	<b>7</b>
2.1	SUPPORT WITHIN YOUR SCHOOL .....	7
<b>3</b>	<b>COMMUNICATION</b> .....	<b>8</b>
3.1	NOTICE BOARDS .....	8
3.2	PERSONAL TUTORS .....	8
3.3	QUESTIONNAIRES .....	8
<b>4</b>	<b>TEACHING</b> .....	<b>8</b>
4.1	STUDY WEEKS .....	8
<b>5</b>	<b>DEGREE STRUCTURE</b> .....	<b>8</b>
5.1	DEPARTMENT SPECIFIC INFORMATION ABOUT DEGREE STRUCTURE .....	8
5.2	CHANGE OF COURSE .....	8
<b>6</b>	<b>FACILITIES</b> .....	<b>9</b>
6.1	FACILITIES AND RESOURCES WITHIN YOUR DEPARTMENT .....	9
6.2	THE LIBRARY .....	10
6.3	PHOTOCOPYING AND PRINTING .....	10
6.4	COMPUTING .....	11
<b>7</b>	<b>COURSEWORK ESSAYS AND DISSERTATION</b> .....	<b>11</b>
7.1	COURSEWORK ESSAY .....	11
7.2	THE DISSERTATION SUPERVISOR .....	12
7.3	FOOTNOTES .....	13
7.4	BIBLIOGRAPHY .....	13
7.5	REFERENCING STYLE .....	13
7.6	MARKING CRITERIA .....	14
<b>8</b>	<b>ASSESSMENT INFORMATION</b> .....	<b>29</b>
8.1	ANONYMOUS MARKING AND COVER SHEETS .....	29
8.2	SUBMISSION OF WORK .....	29
8.3	MARKING OF OVER-LENGTH WORK .....	29
8.4	WHAT TO DO IF THINGS GO WRONG – EXTENSIONS TO DEADLINES .....	29
8.5	SUPPORT AND EXAM ACCESS ARRANGEMENTS FOR STUDENTS REQUIRING SUPPORT .....	29
8.6	ACADEMIC MISCONDUCT - PLAGIARISM .....	30
<b>9</b>	<b>ENGAGEMENT REQUIREMENTS</b> .....	<b>30</b>
<b>10</b>	<b>HEALTH AND SAFETY INFORMATION</b> .....	<b>30</b>
10.1	CODE OF PRACTICE ON HARASSMENT FOR STUDENTS .....	30
10.2	LONE WORKING POLICY AND PROCEDURES .....	30
10.3	PRACTICALS .....	31
10.4	SPECIALIST EQUIPMENT .....	31
<b>11</b>	<b>DEPARTMENT CODES OF PRACTICE</b> .....	<b>31</b>
11.1	MEDIA ARTS HEALTH & SAFETY POLICY .....	32
11.2	MEDIA ARTS INFORMATION FOR STUDENTS .....	32
11.3	MEDIA ARTS FILMING AND ACTORS .....	32
11.4	MEDIA ARTS PRACTICAL SUBMISSION INSTRUCTIONS .....	32
11.5	MEDIA ARTS GUIDE TO FILMING ABROAD INSTRUCTIONS .....	32

11.6	MEDIA ARTS GUIDE TO WORKING WITH CHILD ACTORS OR CHILD SUBJECTS.....	32
11.7	MEDIA ARTS PRODUCTION BUDDY RISK ASSESSMENT .....	32

## 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

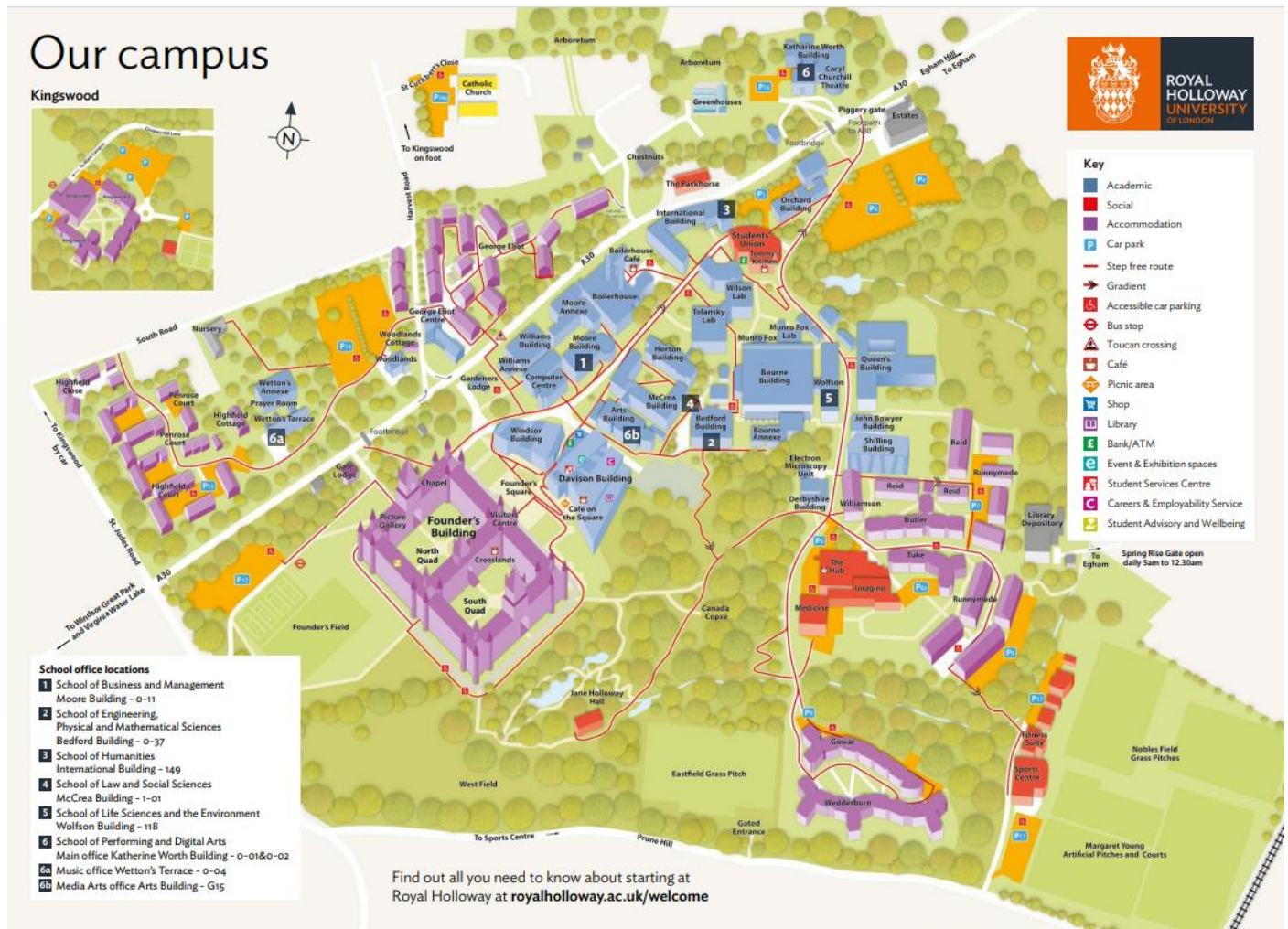
The Department of Media Arts is located on two sites. The academic offices are in the Arts Building. This can be found on the College campus map as building 16. The technical facilities can be found in the Media Arts Centre, which comprises the Williams Building and adjacent TV Studio. This can be found 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](mailto: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](mailto:Jen.Parker-Starbuck@rhul.ac.uk)

**Head of Department:** Barry Langford +44 (0)1784 443833 ABG11  
[B.Langford@rhul.ac.uk](mailto: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 Head of Production Facility <a href="mailto:Dan.Cayzer@rhul.ac.uk">Dan.Cayzer@rhul.ac.uk</a>	+44 (0)1784 443269	WS13
Helen Adams Studio Manager (P/T)/ Art & Design Technician (P/T) <a href="mailto:Helen.Adams@rhul.ac.uk">Helen.Adams@rhul.ac.uk</a>	+44 (0)1784 414461	WS18
Dale Gent Desktop Support Coordinator <a href="mailto:Dale.Gent@rhul.ac.uk">Dale.Gent@rhul.ac.uk</a>	+44 (0)1784 414671	WS16
Christopher Maher Media Arts Technician <a href="mailto:Christopher.Maher@rhul.ac.uk">Christopher.Maher@rhul.ac.uk</a>	+44 (0)1784 443845	WS17
Matt McGuinness Media Arts Technician <a href="mailto:Matthew.McGuinness@rhul.ac.uk">Matthew.McGuinness@rhul.ac.uk</a>	+44 (0)1784 443845	WS17
Tonderai Ratisai StoryFutures Academy Technician <a href="mailto:Tonderai.Ratisai@rhul.ac.uk">Tonderai.Ratisai@rhul.ac.uk</a>	+44 (0)1784 27 6082	SF Shilling Office
Sarah Peacock Art & Design Technician (P/T) <a href="mailto:Sarah.Peacock@rhul.ac.uk">Sarah.Peacock@rhul.ac.uk</a>	+44 (0)1784 414461	WS18
Aleks Rydzkowska Production Resources Coordinator <a href="mailto:Aleksandra.Rydzkowska@rhul.ac.uk">Aleksandra.Rydzkowska@rhul.ac.uk</a>	+44 (0)1784 443733	Equipment store
Neil Smith Interactive Media Technician <a href="mailto:N.Smith@rhul.ac.uk">N.Smith@rhul.ac.uk</a>	+44 (0)1784 414462	SF Shilling Office

**School Manager:** Louise Mackay +44 (0)1784 443532 KWB103  
[Louise.Mackay@rhul.ac.uk](mailto:Louise.Mackay@rhul.ac.uk)

**Student & Programme Administration Manager:** Jackie Marty +44 (0)1784 443916 KWBoo1  
[Jackie.Marty@rhul.ac.uk](mailto:Jackie.Marty@rhul.ac.uk)

<b>Helpdesk &amp; DDS Network Member</b>	Michael Masters <a href="mailto:PDA-school@rhul.ac.uk">PDA-school@rhul.ac.uk</a>	+44 (0)1784 276885	KWB001
<b>Information Consultant:</b> Emily Davison Building	Rachel White <a href="mailto:Rachel.White@rhul.ac.uk">Rachel.White@rhul.ac.uk</a>	+44 (0)1784 414017	Lower Ground

## 1.5 How to find us: the School office

The School office is located in room KWBo-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](http://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](mailto: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](mailto:george.guo@rhul.ac.uk). The Media Arts PGT lead is Mike Dormer: [mike.dormer@rhul.ac.uk](mailto: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](mailto:mike.dormer@rhul.ac.uk)

You must also contact the DDS (Founders West 143; tel: +44 (0)1784 276473; email: [disabilitydyslexia@royalholloway.ac.uk](mailto: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](mailto: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](mailto: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 Coursework Essays and Dissertation

### 7.1 Coursework essay

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

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

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

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

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

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

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

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

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

### **EXAMPLE: From Steve Neale 'Masculinity as spectacle'**

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

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

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

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

## **7.2 The dissertation supervisor**

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

Should you choose the Independent Media Project and Essay (MA5610) you will be assigned a supervisor with whom you will have regular tutorials, in person or over Skype. You are required to appraise your supervisor of your plans for shooting the Independent Project and will require permission should you choose to shoot overseas. You must provide the supervisor with Script, Cast and Crew Information, Call Sheets, Progress Reports, Budget, Schedule and must arrange a Pre-Production meeting with key members of your team, and

cast which your supervisor may attend. If you do not meet the pre-set, agreed deadlines you will be re-assigned to the Dissertation choice.

### 7.3 Footnotes

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

### 7.4 Bibliography

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

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

Ray, Robert. *A Certain Tendency of the Hollywood Cinema, 1930-80*. Princeton: Princeton UP, 1985

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

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

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

Gordon, Andrew. "It's Not Such a *Wonderful* Life: The Neurotic George Bailey" *The American*

*Journal of Psychoanalysis* 54 (1993): 219-233

Pells, Richard H. "Images of the Past: Popular Culture and Postwar America" *Prospects* 5 (1980): 439-455.

### 7.5 Referencing style

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

Bellour, R. (1975) 'Le blocage symbolique', *Communications* 23: 235—350.

Rodowick, D. N. (1982) 'The difficulty of difference', *Wide Angle*, 5: 4—15.

Willemen, P. (1981) 'Anthony Mann: looking at the male', *Framework*, 15—17: 16—20.

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

When referencing a book, then provide author, date, title, place of publication and publisher, thus:  
Ellis, J. (1982) *Visible Fictions*, London: Routledge

When referencing a chapter from an anthology, then provide author, date, editors of anthology, title of anthology, place of publication and publisher. You may wish to add page numbers as well:  
Flinn, Caryl (1998) 'Containing fire: performance in *Paris is Burning*', in Barry Keith Grant and Jeanette Sloniowski (eds) *Documenting the Documentary: Close Readings in Documentary and Video*, Detroit: Wayne State University Publishing

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

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

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

Interview with Tony Garnett World Productions London. 15<sup>th</sup> July 2005.

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

## 7.6 Marking criteria

**MA5601 - Role of Producer - 20 pts**

**MA5602 - Script Development - 20 pts**

**MA5603 - Production Management - 20 pts**

**MA5609 - International Media Business - 20 pts**

**MA5604 - Producing Workshop - 40 pts**

**MA5606 - Marketing and Media Law - 20 pts**

**MA5607 - Dissertation - 40 pts**

or

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

**TOTAL - 180 pts**

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

#### **Assessments - Role of Producer**

##### **1. Treatment (A) or Industry Essay (B) 100%**

###### **A. Treatment**

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

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

Exhibits understanding of the marketplace in choice of material and an ability to communicate creative and

conceptual ideas in an immediate and attractive manner.

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

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

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

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

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

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

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

**42 - 48% - Marginal fail**

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

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

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

**2. Industry Essay**

**82 - 100% - High Distinction – work of outstanding quality**

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

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

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



and coherent argument in a fluent style and should demonstrate good skills in marshalling appropriate evidence.

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

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

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

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

**42 - 48% - Marginal fail**

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

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

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

**2) MA5602 - Script Development - 20 pts**

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

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

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

The script report should be excellent in most respects. It should summarize the script in an engaging and succinct manner achieving a sense of the tone and style as well as the content of the piece. It should demonstrate a clear grasp of the aims of the script, the subject matter, its themes and concepts and show

an awareness of style/tone, characterization, and dialogue and story structure. It will show an understanding of the strengths and weaknesses of the script and will make some clear recommendations for improvement. There will be good loglines and the script report format will be adhered to. The language will be clear and will be accurate in areas of punctuation and spelling.

#### **62 - 68% - Merit**

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

#### **52 - 58% – Pass**

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

#### **42 - 48% - Work of an unsatisfactory standard**

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

#### **0 - 38% - Work of a Poor quality**

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

### **MA5603 - Production Management - 20 pts**

#### **Assessments - Production Management:**

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

#### **Assessment Criteria**

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

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

##### **72 - 78% Distinction- Work of excellent overall quality**

First Class work. Demonstrates a clear understanding, extensive knowledge of the assignment, focusing on

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

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

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

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

#### **52 - 58% Pass – Work of a satisfactory standard**

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

#### **42 - 48% - Marginal fail**

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

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

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

### **MA5609 - International Media Business - 20 pts**

#### **International Media Business Assessments:**

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

#### **1. In Class Oral Presentation – 20%**

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

Exceptional work and presentation. Realizes an outstandingly original concept of a highly professional presentation for a Film/TV funding plan. Reveals exceptional talent in the identification of accessible material and the ability to convey the essence a business plan in a vivid and memorable style. Shows an exceptional ability to convey the visual and audio medium in an oral presentation, demonstrating a highly creative grasp of the subject and concept in a coherent manner while retaining a focus on the primary commercial intent of the plan. Exhibits understanding of the marketplace in choice of material. The oral

pitch must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professionally viable. Is able to provide highly informed and focused answers to any questions, demonstrating not only a grasp of the project but also of the wider industry context.

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

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

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

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

**52 - 58% - Pass – 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 finance plan in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Is able to field any questions in a satisfactory manner.

**42 - 48% - Marginal Fail**

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

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

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

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

## **2. Essay – Finance Plan and Commentary – 80%**

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

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

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

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

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

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

### **52 - 58% - Pass – Work of a satisfactory standard**

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

### **42 - 48% - Marginal fail**

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

### **0 - 38% - Clear fail – Work of a 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; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a substandard command of the language by expressing ideas ineptly or obscurely.

## MA5604 - Producing Workshop - 40 pts

### AUTUMN TERM 20 pts

#### Assessments Producing Workshop:

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

#### 1. Studio Exercise and Portfolio

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

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

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

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

##### **62 - 68% - Merit - Work of a high standard**

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

##### **52 - 58% - Pass – 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 assignment and a realistic level of the creative intention of the task but may contain some reluctance, uncertainty or inconsistency in interacting within the crew. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Communication does not flow well within the team, but paperwork and schedule are fairly well presented.

##### **42 - 48% - Marginal Fail**

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

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

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

## **2. Treatment- 40%**

### **82 - 100% - High Distinction – Work of an outstanding Quality**

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

### **72 - 78% - Distinction - Work of excellent overall quality**

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

### **62 - 68% Merit – Work of high standard**

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

### **52 - 58% Pass – Work of a satisfactory standard**

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

### **42 - 48% - Marginal fail**

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

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

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

## **SPRING TERM 20 pts**

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

### **1. Assessment Criteria for Pitch Package**

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

Outstanding Work. The student must pitch their idea to an industry panel demonstrating exceptional skills in presentation, delivery and creativity. Original, imaginative and excellent concept of a highly professional



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

The supporting paperwork in the form of a presentation folder (Pitch Package) must contain all the required materials and be of an exceptional, professional level both creatively. and financially. It will demonstrate a highly intelligent grasp of what is needed to sell a creative media project in the marketplace and will provide outstanding exhibits as well as high level industry standard documents. The tone and style presented will be of a highly artistic and sophisticated level. The document must be grammatically perfect, impeccably presented with an excellent story that excels in its script and production viability.

#### **72 - 78% - Distinction – Work of a very high standard**

Excellent Work. The student must pitch their idea to an industry panel demonstrating impressive skills in presentation, delivery and creativity. Original, imaginative and strong concept of a professional presentation for a film/TV/Cross platform project. Reveals outstanding 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 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 professionally.

The supporting paperwork in the form of a presentation folder (Pitch Package) must contain all the required materials and be of an impressive level both creatively and financially. It will demonstrate an intelligent grasp of what is needed to sell a creative media project in the marketplace and will provide outstanding exhibits as well as high level industry standard documents. The tone and style presented will be of a highly artistic and sophisticated level. The document must be grammatically perfect, impeccably presented with an strong story that excels in its script and production viability.

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

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

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

The document must be grammatically perfect, impeccably presented with an excellent story that excels in its script and production viability.

#### **52 - 58% - Pass – 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 story in an accessible fashion. May lack a certain boldness or individuality, creating the overall effect of a bland or formulaic effort. Is able to field questions from the industry panel in a satisfactory manner.

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

folder and a reasonable attempt to present a professional presentation must be in evidence.

**42 - 48% - Marginal Fail**

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

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

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

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

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

**MA5606 - Media Law and Marketing - 20 pts**

**Assessments:**

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

**1. MEDIA LAW ESSAY**

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

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

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

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

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

Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary)

to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with flair and accuracy.

**52 - 58% - Pass – Work of a satisfactory standard**

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

**42 - 48% - Marginal Fail**

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

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

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

**1. MARKETING ESSAY**

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

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

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

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

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

Shows a clear understanding of the subject and tackles it effectively. Provides a well thought through account of the material, demonstrating good powers of analysis and interpretation, and revealing evidence of independent thought. Exhibits an ability to construct a clear argument backed up by relevant textual

evidence, bringing evidence of secondary reading (critical, theoretical, film/television industry commentary) to bear on the argument. Coherent structure and well presented with acceptable referencing and bibliography. Reveals an acceptable style and command of the language by expressing ideas with clarity and the mathematics are accurate.

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

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

**42 - 48% - Marginal fail**

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

**0 - 38% - Clear Fail – 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; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a sub-standard command of the language by expressing ideas ineptly or obscurely.

**MA5607 - Dissertation - 40 pts**

**1. Dissertation Marking Criteria:**

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

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

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

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

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

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

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

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

**42 - 48% - Marginal fail**

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

**0 - 38% - 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; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a sub-standard command of the language by expressing ideas ineptly or obscurely.

**MA5610 4opts**

**1. Independent Media Project and Reflective Essay 100%**

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

Outstanding Work. The student will have produced an original short film, TV or media project agreed upon by your supervisor that is of a very high standard demonstrating outstanding professional and creative skill. Original, imaginative and excellent execution of the script with highly professional production values. Reveals exceptional talent in the identification of material and creative talent. Demonstrates that the student has come in on time and in budget. Demonstrates imagination and skill in fundraising and marketing the project. Shows an exceptional ability to manage talent and a production. An outstanding Production Folder to accompany the completed work will demonstrate excellent production management and perfect paperwork. Supporting materials must be grammatically perfect, impeccably presented, fluent and confident with a sophisticated core that excels to the point of being professional. The 3,500 word essay will be of an excellent standard reflecting on the production with exceptional insight. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms coherently. It will demonstrate original thinking and a capacity to articulate complex production dynamics.

**72 - 100% - Distinction – Work of a very high quality**

Impressive Work. The student will have produced an original short film, TV or media project agreed upon by your supervisor that is of a high standard demonstrating solid professional and creative skill. Original and imaginative execution of the script with professional production values. Reveals great talent in the identification of material and creative talent. Demonstrates that the student has come in on time and in

budget. Demonstrates imagination and skill in fundraising and marketing the project. Shows an impressive ability to manage talent and a production. A comprehensive Production Folder to accompany the completed work will demonstrate excellent production management and paperwork. Supporting materials must be grammatically perfect, imaginatively presented, fluent and confident with a sophisticated core that excels. The 3,500 word essay will be of an excellent standard reflecting on the production with exceptional insight. Reveals an advanced command of the language by expressing ideas in clear, fluent prose and by using technical terms coherently. It will demonstrate original thinking and a capacity to articulate complex production dynamics.

#### **62 - 68% - Merit – Work of a high quality**

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

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

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

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

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

#### **42 - 48% - Marginal Fail**

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

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

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

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

#### **0 - 38% - 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; secondary reading is sketchy or undigested and is not used to illuminate the subject; reveals a sub-standard command of the language by expressing ideas ineptly or obscurely.

## 8 Assessment information

### 8.1 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](#).

### 8.2 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 “o” mark unless medical or appropriate other evidence is produced).

### 8.3 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.*

### 8.4 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.

### 8.5 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.

## 8.6 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.

## 9 Engagement Requirements

The [Attendance Monitoring webpage](#) provides more information about the attendance and engagement requirements.

## 10 Health and Safety Information

The [Health and Safety webpage](#) provides general information about our health and safety policies.

### 10.1 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](#).

### 10.2 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.

### 10.3 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.

### 10.4 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>.

## 11 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.

### **11.1 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>.

### **11.2 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>.

### **11.3 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.

### **11.4 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.

### **11.5 Media Arts Guide to Filming Abroad Instructions**

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

### **11.6 Media Arts Guide to Working with Child Actors or Child Subjects**

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

### **11.7 Media Arts Production Buddy Risk Assessment**

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