

## PROGRAMME SUMMARY

### BA Media and Communications 510014A

In order to gain the award of BA Media and Communications you will need to study the following courses:

#### First Year

##### Theory

MC51002A	Media History & Politics	AUT	15 cr
MC51005A	Culture and Cultural Studies	SPR	15 cr
MC51006B	Key Concepts and Debates in Media	SPR	15 cr
MC51007A	Representation and Textual Analysis	AUT	15 cr
MC51010B	Introduction to Media and Technology	SPR	15 cr
		<i>Theory Total</i>	<b>75cr</b>

##### Practice

MC51003A	Media Practice induction	AUT	15cr
MC51004A	Media Production - Option 1	SPR	30cr
		<i>Practice Total</i>	<b>45cr</b>
		<i>Year Total</i>	<b>120cr</b>

#### Second Year

##### Theory

MC52003B	Communications, Psychology, Experience	AUT	15 cr
MC52005B	Culture, Society & the Individual	SPR	15 cr
MC52013A	Media, Economy and Society	SPR	15 cr
MC52014A	Intellectual Foundations of Social Theory	AUT	15 cr
		<i>Theory Total</i>	<b>60cr</b>

##### Practice

MC52006A	Media Production - Option 2	AUT	30cr
MC52007A	Media Production - Specialisation	SPR	30cr
		<i>Practice Total</i>	<b>60cr</b>
		<i>Year Total</i>	<b>120cr</b>

#### Third Year

##### Theory

Any combinations of the following to a total of 2 course units:

MC53003A (Spr)	MC53021B (Aut)	MC53023B (Aut)	
MC53031A (Aut)	MC53038A (Aut)	MC53039A (Spr)	
MC53040B (Aut)	MC53045A (Spr)	MC53046A (Aut)	
MC53048A (Spr)	MC53049A (Spr)	MC53051A (Aut)	
MC53052A (Aut)	MC53053A (Aut)	MC53054A (Spr)	each 15cr
MC53001A (Dissertation Aut & Spr)			30cr
		<i>Theory Total</i>	<b>60cr</b>

##### Practice

MC53034A	Media Final Production/Portfolio	AUT & SPR	60cr
		<i>Practice Total</i>	<b>60cr</b>
		<i>Year Total</i>	<b>120cr</b>

The following individual course descriptions give details of assessment including submission dates for all of the above courses. Submission dates are also given on page 6 of this handbook. Exact dates for 'sit-down exams' (MC51005A and MC52005B) will be distributed later in the year.

## Theory Courses

Please note that locations and times may be subject to change due to circumstances beyond our control. We will always contact you as soon as we can to notify you of any change.

- MC51002A Media History and Politics** **15 credits**  
 Historical development of the British media, and their role in the development of modern Britain. Changes in the content and structure of the media in relation to social and political change. Examination, in historical context, of some key debates about the relationship of the media to society.
- Autumn Term** Lecture: 10.00 Wed 5 October **NAB LG02**  
**Course Leader** *James Curran*  
**Coursework** One 1,500-2,000 word essay to be handed in  
 16 November 2011  
**Examination** One 2,000 word essay to be handed in  
 05 January 2011
- MC51005A Culture and Cultural Studies** **15 credits**  
 Introduction to debates around the term 'culture', including questions of 'high' and 'mass' culture, and the development of British cultural studies. It looks at the 'moment' of Cultural Studies and the way in which ideas of 'resistance' and hegemony developed out of work on subcultures. It also explores understandings of culture based on experiences of gender, age and race and begins to examine audience-based approaches to cultural activity.
- Spring Term** Lecture: 13.00 Monday 9 January **NAB LG02**  
**Course Leader** *Lucia Vodanovic*  
**Coursework** One 1,500-2,000 word essay to be handed in  
 20 February 2012  
**Examination** One 2 hour unseen examination in summer term
- MC51006B Key Debates in Media Studies** **15 credits**  
 This course focuses on important debates concerning media power and mediated identity and examines the different traditions and disciplines that have contributed to media analysis in this area. It looks at the roles played by ideology, politics and audiences in the making of meaning and requires students to use a critical perspective in the analysis of specific media texts and media events.
- Spring Term** Lecture: 10.00 Wednesday Jan 11 **NAB LG02**  
**Course Leader** *Liz Moor*  
**Coursework** One 1,500 word essay to be handed in  
 22 February 2012  
**Examination** One 2,000 word essay to be handed in  
 26 April 2012

**MC51007A Representation and Textual Analysis 15 credits**  
 The course focuses on the formal address of media texts in order to examine the ways in which they make meaning. Issues concerning narrative, realism, stars and image, fiction and documentary are examined with the aim of developing skills in the analysis of a range of media texts.  
**Autumn Term** Lecture: 09.00 Monday 3 October **NAB LG02**  
**Course Leader** *Kay Dickinson*  
**Coursework** Plan for project of up to 1,000 words to be handed in 14 November 2011  
**Examination** One 2,000 word project to be handed in 05 January 2012

**MC51010B Introduction to Media and Technologies 15 credits**  
 What is the role of media and technology in cultural and social change? How do media affect us as bodily, psychic and social beings? How do digital technologies interact with older, analogue media and media-content? How do new media technologies connect to personal and group identity, social experience, political community, social and economic power, and the circulation of information within and across cultures? These are the questions we shall pursue in this course, exploring the relationship between media and technologies - both old and new - in diverse areas of culture and society.  
**Spring Term** Lecture: 14.00 Tuesday 10 January **NAB LG02**  
**Course Leader** *Pasi Valiaho*  
**Coursework** One 1000 word project to be handed in 21 February 2012  
**Examination** One 2000 word project to be handed in 26 April 2012

**MC52003B Communications, Psychology and Experience 15 credits**  
 This course will examine the place of 'experience' in thinking about our self-formation. It will extend the usefulness of the concept of subjectivity for exploring certain themes and issues which might include: personality and the rise of celebrity culture, the psychologisation of everyday life, emotional branding and promotional culture, mental health and the media, make-over culture, and how to begin to understand the complex relationships between sexuality, class, race and gender in relation to the performative force of communication practices such as magazines, film and television.  
**Autumn Term** Lecture: 12.00 Monday 3 October **NAB LG02**  
**Course Leader** *Lisa Blackman*  
**Examination** One 3,000 word essay to be handed in 06 January 2012

**MC52005B Culture, Society and the Individual 15 credits**  
 This course focuses on the formation of subjectivity in the context of huge social and political change and the growth of individualisation. The course, in particular, examines the consequences of individualisation: what kind of 'subjects' are we now becoming? How does the ethos of individualisation operate in the context of globalisation? What does the term 'precarious lives' mean? What are the unequal consequences of individualisation for women, for young people, for ethnic minorities? Who are the winners and the losers of the 'network society'? The course moves between sociology and cultural and media studies also providing plenty of opportunity to examine case studies in more depth and to engage with new research in these areas.  
**Spring Term** Lecture 13.00 Thursday 12 January **NAB LG02**  
**Course Leader** *Angela McRobbie*  
**Examination** One 2 hour seen examination in the summer term

**MC52013A Media, Economy and Society 15 credits**  
 This course will build on issues pertaining to media industries and debates in the field introduced in year 1 and take them to a more sophisticated level. We will consider a range of concepts and theoretical approaches, which offer ways of explaining and understanding the nature and development of media in society. We will ask how and in what ways the media industries might influence the nature and processes of democracy and consider debates about the public sphere; global media economies, the roles and activities of staff employed by culture producing organisations; the relevance of regulation and the national and transnational dynamics which characterise cultural production.  
**Spring Term** Lecture: 09.00 Monday 09 January **NAB LG02**  
**Course Leader** *Richard Smith*  
**Examination** One 3,000 word project to be handed in 26 April 2012

**MC52014A Intellectual Foundations of Social Theory 15 credits**  
 This course will investigate central issues in social theory as they relate to questions of media, communication and culture. It provides a theoretical map on which to locate some of the key issues confronted in media, communication and cultural studies. Each session will address a specific cultural or media-related phenomenon that is connected to the sociological topic under discussion. We will therefore investigate a range of issues including 'McDonaldisation', branding, reality television, contemporary music, celebrity and spectacle and the formation of the nation state.  
**Autumn Term** Lecture: 10.00 Thursday 6 October **NAB LG02**  
**Course Leader** *Des Freedman*  
**Seminar Leaders** *Onur Komurcu, Zoë Pilger*  
**Examination** One 3,000 word essay to be handed in 06 January 2012

**MC53001A Dissertation (1 paper)**

**30 credits**

The dissertation is based on individual research into a topic of the student's own choice. It consists of an 8-10,000 word critical investigation that draws on relevant literature, employs appropriate methodologies and sustains a coherent and contextualised argument. The dissertation requires the student to conceptualise, plan and write an analysis of a specific topic that is based on original research and that makes an original contribution to the field. The topic will be approved by the Department, and the research and writing will be supervised by a member of the Department.

**Supervisor** By arrangement.

**Examination** One 8,000 - 10,000 word Dissertation to be handed in to the Department by 30 April 2012

**Please note:** Students wishing to do a dissertation will be asked in the Spring Term of the Second Year to submit a proposal outlining the main aims of their research and the methods of study. The decision to permit the dissertation will be based on the clarity and manageability of the topic proposed, the availability of suitable supervisory expertise along with an assessment of the student's record in examinations, in meeting coursework deadlines and in generally organising their workload.

**Dissertation learning outcomes**

By the end of the course, students will be able to:

1. Demonstrate the ability to conduct a substantive piece of individual research.
2. Formulate appropriate research questions.
3. Deploy a variety of applied research methodologies.
4. Reflect on the themes and issues arising from the relevant literature and relate them to the chosen research questions.
5. Make an original contribution to the chosen area of study.
6. Demonstrate the ability to present the research in a clear and structured fashion that draws upon sound writing and referencing skills.

**Please see notice boards for further dissertation arrangements.**

**MC53003A Political Economy of the Mass Media**

**15 credits**

Different perspectives on the relationship between ideological and economic power, with reference to mass media. Comparison of culturalist interpretations with studies emphasising the role of the state, media ownership, advertising and market structures as forms of media control. Media representations in relation to debates over the construction and mediation of meaning and audiences' response to these.

**Spring Term** Lecture 12.00 Tuesday 12 January **NAB LG01**

**Course Leader** *James Curran*

**Examination** One 4,000 word essay to be handed in 27 April 2012

**MC53021B Structure of Contemporary Political Communications 15 credits**  
 This course examines contemporary political communication through the mass media, in its national and international contexts. The lectures will explore the history of political communication, looking at questions of media ownership and regulation, party political and election broadcasts, news bias and the agenda setting role of the media. These issues will be illustrated by examples from the British, American and international political systems. Themes covered include: Public opinion and the public sphere, controlling and managing news agendas, political marketing, spin, propaganda and persuasion, war and the media, celebrity politics and e-democracy.  
**Autumn Term** Lecture 10.00 Monday 3 October **MRB Scr #1**  
**Course Leader** *Aeron Davis*  
**Examination** One 4,000 word essay to be handed in  
 06 January 2012

**MC53031A Media, Ethnicity and Nation 15 credits**  
 This course will examine how 'ethnicities' and 'nations' are constructed within the media. Our aim will be three-fold: 1) to analyse how the media constructs 'ethnicity' and 'nations' over time 2) to reflect on the role of the media in shaping nations and ethnicities 3) to explore the ways in which formations of ethnicity and nationhood affect practices. We will not only examine a range of contemporary media forms, but we will also situate these forms in relation to longer histories of Western imperialism, from the mid-nineteenth century onwards. Our task in mapping this 'history' as a 'history of the present' is to explore how contemporary racial and national formations (ideas about 'Britishness', 'whiteness', and so on) exist in a complex and intimate relationship to much longer histories of empire. The course will introduce you to key concepts in Black Cultural Studies and Postcolonial Studies, including: colonial discourse, colonial fantasy, othering, hybridity and diaspora. We will also pay attention to the intersection between race, ethnicity and other social relations, including gender, sexuality and class.  
**Autumn Term** Lecture 13.00 Monday 03 October **MRB Scr #1**  
**Course Leader** *Sara Ahmed*  
**Examination** One 4,000 word essay to be handed in  
 06 January 2012

**MC53038A Music as Communication and Creative Practice 15 credits**  
 The course will focus on music and sounds as forms of communication. It emphasises how musical meanings conveyed and understood and how this is mediated through the cultures and technologies of production, recording and consumption. We will consider how music communicates mood and meaning, now only through associated imagery and the lyrical content of songs, but as sound. How for example do we recognise that music means love, anger, sadness, terror or patriotism? We will also think about the processes that link production, circulation and consumption, as well as explore the ways that music connects with individual and collective identities.  
**Autumn Term** Lecture 09.00 Friday 7 October **NAB LG02**  
**Course Leader** *Julian Henriques*  
**Examination** One 4,000 word essay to be handed in  
 06 January 2012

**MC53039A Embodiment & Experience****15 credits**

This course will examine the place of the 'body' in contemporary social and cultural theory taking a number of case studies as examples. In recent years across a range of academic disciplines, from sociology, anthropology, cultural studies and psychology there has been a move away from approaching the body as a pre-given biological entity, to explore the ways in which cultural signs and codes mediate our relationships to our bodies. This work has emerged for example in relation to debates about cyberspace, eating disorders, transexuality, health and illness, the emotions, and new forms of spirituality. This course will review these debates, working through the above examples, to explore to what extent we need to talk about embodiment rather than the body in any fixed way.

**Spring Term** Lecture 10.00am Monday 09 January **MRB Scr#1**

**Course Leader** *Lisa Blackman*

**Examination:** One project based 3,000 word examined essay and a 1,000 word journal for assessment to be handed in 27 April 2012

**MC53040B Strategies in World Cinema****15 credits**

Examining films produced within the majority world/non-G-8 countries of Latin America, Africa and Asia, this course adopts an inquisitive and critical stance on how "world cinema" is defined. The film material and the consumer cultures that circulate around it will be addressed according to three guiding themes: global(ised) economies, activism and populism. The analyses will be driven by a range of interdisciplinary debates on how different forms of colonisation are absorbed into and interrogated by such movies' fluctuating national, transnational, industrial, institutional, distributional and aesthetic contexts. The early weeks will concentrate on how mobile, transnational capital shapes "world cinema", paying particular attention to overseas funding stipulations, trade protectionism, the role of film festivals, the tactics employed by break-through hits, and the ways in which cinema interconnects with other industries, such as tourism. After that, there will be sessions devoted to branches of cinema that forthrightly aim to thwart some of the inequalities set in motion by trade liberalism and (neo-)colonialism. Here the emphasis will be on the perceived scope for revolutionary praxis, the role intellectuals and filmmakers might play in overturning social injustice and the various movements to "indigenize" movie production. Lastly, the course will interrogate notions of "the popular" by thinking through what it means for Latin American, African and Asian films to appeal to a broad fan base, either in their countries of production or overseas. Here "the popular" often becomes a complex fusion of economic, political and even mythic concerns. Readings for this course will be drawn mostly from a work by thinkers who situate themselves within the majority/non-G-8 world, either as film theorists and practitioners, or, more generally, as postcolonial philosophers and activists.

**Autumn Term** Lecture 10.00am Monday 09 January **NAB LG02**

**Course Leader** *Kay Dickinson*

**Examination** One 4,000 word essay to be handed in 06 January 2012

**MC53045A Cinema and Society**

**15 credits**

This course looks at the rise of visual culture from the inception of cinema to the present day. Beginning with its founding myth, the historic screening of Lumiere's *Arrival of the Train* in 1895 at The Grand Café, and ending with a study of the place of popular film in our lives today, we will explore the various ways in which the moving image affected consciousness. While one is always, to some extent, theorizing when it comes to making claims for the effects of film, ideas that have developed alongside the cinema have illuminating historical and cultural markings. We will study such early theorists as Jean Epstein (France 1897-1953), Walter Benjamin (Germany 1892-1940), Siegfried Kracauer (Germany, 1889-1966) whose ideas have grown in significance since their writings were first published. We will also consider anew theorists like Eisenstein and Bazin whose work has suffered from over simplification throughout the years. Inquiry into technologies of sound, sex, and race will guide us through a look at cinema in our present, ever-changing situation. Parallel to film theory, the course will provide essential film viewing, with a screening of a classic film each week, to aid our understanding of film history and aesthetics.

**Spring Term** Lecture 09.00 Friday 13 January **NAB LG01**  
**Course Leader** *Rachel Moore*  
**Examination** One 4,000 word essay to be handed in  
 27 April 2012

**MC53046A Media, Law and Ethics**

**15 credits**

Knowledge and skills to avoid the transgression of defamation and contempt and other principal media laws in the UK, the USA and Australia; An appreciation and ability to critically apply principles of ethical conduct in all fields of the media; A critical understanding of the cultural, social and political context of media law making and professional regulation; A critical appreciation of alternative methods of media law and those factors contributing to self-regulation by media practitioners.

**Autumn Term** Lecture 16.00 Tuesday 4 October **NAB LG01**  
**Course Leader** *Tim Crook*  
*(seminars are on Wednesdays)*  
**Examination** One 4,000 word essay to be handed in  
 06 January 2012



**MC53048A Media, Ritual and Contemporary Public Cultures 15 credits**

The aim of this course is to explore how the media operate as a focus of ritual action, symbolic hierarchies, and symbolic conflict, introducing a range of relevant theoretical perspectives and applying them to specific themes from public life. The course begins with a general introduction to debates on the media's social impacts (integrative or otherwise). Key theoretical concepts are then outlined: sacred and profane, symbolic power, ritual, boundary, and liminality (two lectures). Specific themes relating to the media's contribution to public life and public space are then explored: celebrity and ordinariness; fandom and media pilgrimages; media events and public ritual; mediated self-disclosure (from talk shows to the Webcam); 'reality' television and everyday surveillance; and the media and symbolic protest (total six lectures). The course concludes with a review of ethical questions arising from the media's role in public life and public space.

**Spring Term** Lecture 10.00 Thursday 12 January **NAB LG01**  
**Course Leader** *Nick Couldry*  
**Seminar Leader** *Veronica Barassi*  
**Examination** One 4,000 word essay to be handed in  
27 April 2012

**MC53049A Screen Cultures 15 credits**

Screens are now a dominant presence and interface in culture in a number of suggestive ways. First, public space is characterised by screens of information, advertising and surveillance. Second, the spectacular scale of the cinematic screen is giving way to the micro screens of a personalised and mobile life-style. Third, the discrete identity of media objects is increasingly lost to a convergence within the computer terminal. This course explores our relationship to these transformations, the ways in which our bodies are re-positioned by screens, our modes of expression and communication are affected, and our experience of time and space is reworked. These issues are examined through the work of Marc Auge and his concept of non-place, Paul Virilio's theories of an accidental culture of immediacy and speed, and Lev Manovich's idea of the computer screen as a layered interface which we access as randomly as we do memories. The course requires students to critically reflect on their own relationship to screen cultures, relationships that may be productive, poetic and arbitrary as much as they are disciplined, rationalised and controlled.

**Spring Term** Lecture 10.00 Tuesday 20 January **MRB Scr#1**  
**Course Leader** *Pasi Valiaho*  
**Examination** 4,000 words in total: one piece of work to be  
handed in week five, one week seven and final  
essay to be handed in 27 April 2012

**MC53051A After New Media 15 Credits**  
 This course builds on, and challenges, existing approaches to media by tracing the transition from debates on new media to debates on mediation. 'Mediation' takes us from a more spatial, black-boxed approach to separate media, and separate aspects of the media (production, content, reception) towards a more temporal approach, which is often invoked but rarely developed. The course will ask what it means to study 'the media' as a complex process, which is simultaneously economic, social, cultural, psychological and technical.  
**Autumn Term** Lecture 10.00 Thursday 7 October **NAB LG01**  
**Course Leader** Sarah Kember  
**Examination** One 4,000 word essay to be handed in  
 06 January 2012

**MC53052A Representing Reality 15 Credits**  
 This course will explore the documentary form from the combined perspectives of Screen Studies and Visual Anthropology. It will consider documentary production in its various social and historical contexts and across different distribution platforms (from the cinema to the art gallery), and deal with current debates about documentary ethics and aesthetics. Taught by a range of Lecturers from the Media & Communications and Anthropology Departments, it will encompass both Anglophone and international (including Chinese) documentary traditions, and historical examples from the early Soviet avant-garde to contemporary 'reality' TV.  
**Autumn Term** Lecture 09.00 Thursday 6 October **NAB LG01**  
**Course Leader** Tony Dowmunt/Rachel Moore  
**Examination** One 4,000 word essay to be handed in  
 06 January 2012

**MC53053A Future Developments in Screen and Film Theory: 15 Credits**  
**The Magic and the Real**  
 How is Screen and Film Studies changing? This course will introduce final year students to new developments in the discipline. Historically, Screen and Film Studies has emerged as Film Studies has moved to include other screen-based media, such as television, computer-based narratives and so on. The proliferation of media vehicles for delivering films (from videotape to DVD, the internet, and even mobile phones) has led to questioning the assumptions underlying Film Studies. Put simply, what is 'cinema' if it is no longer celluloid projected in movie theatres? Does 'cinema' include other screen-based media such as television, the Internet, video games, installation art and so more?  
 In this course, we return to the origins of the idea and practice of cinema in a fascination with *the real* and *the magical*. Historians of the cinema conventionally associate its appeal with two "fathers": the Lumière Brothers and Georges Méliès. The Lumières are associated with documentary and realism, and Méliès with magic films and fantasy. Those fascinations continue beyond celluloid to reality TV and surveillance cameras, for instance, in the case of the real and digital special effects and other forms of screen fantasy in the case of the magical. By examining the real and the magical in their various screen incarnations, we hope to achieve a better understanding of the range

of Screen and Film Studies, in terms of objects, approaches, and issues. Fundamental to our work is the recognition that the real and the magical are not mutually exclusive and oppositional on screen—reality versus fantasy—but that they are inter-dependent: the magic of bringing the screen to life, with all the complex questions about subjectivity, presence, and prosthesis that phrase implies.

**Autumn Term**      Lecture 13.00 Thursday 6 October  
**Course Leader**    *Chris Berry*  
**Examination**      One 4,000 word essay to be handed in  
06 January 2011

**MC53054A Promotional Culture** **15 Credits**

This course looks at the rise of promotional culture (public relations, advertising, marketing and branding) and promotional intermediaries and their impact on society. The first part of the course will discuss the history of promotional culture and will offer some conflicting theoretical approaches with which to view its development. These include: professional/industrial, economic, political economy, post-Fordist, audience, consumer society, risk society, and postmodern perspectives. The second part will look at specific case areas of promotional culture. These are in: commodities and services, popular media and culture, celebrities and public figures, politics, civil society, and financial markets. In each of these areas questions will be asked about the influence of promotional practices on the production, communication and consumption of ideas and products as well as larger discourses, fashions/genres and socio-economic trends.

**Spring Term**      Lecture 10.00 Monday 09 January      **NAB LG01**  
**Course Leader**    *Aeron Davis*  
**Examination**      One 4,000 word essay to be handed in  
27 April 2012

**Lecture Locations**

**NAB LG01**            New Academic Building Screening Room  
**NAB LG02**            New Academic Building Lecture Theatre  
**MRB Scr #1**          Media Research Building Screen #1

**Check notice boards for seminar locations.**

## Theory coursework through the year

Most theory courses run for a term. Courses will have 10 sessions. Lectures are given each week and are usually followed up with a seminar on the same day where issues can be explored in greater detail. Revision sessions and revision tutorial hours may be arranged in the first two weeks of the summer term for those courses with sit-down exams.

### Lectures

Lectures form the backbone of most theory courses in the department and are an essential part of the courses. You will get more out of the lectures and the accompanying seminars if you can do some reading in the area beforehand.

You should arrive at lectures on time (even those at 9.00am!) and you will find it helpful to write up your notes afterwards so that you can use the material when you come to revise. If you have problems with any course of lectures, arrange to see the course leader concerned during his/her *Tutorial Hour*.

### Seminars

Lectures are normally followed by seminars. In the seminars, a seminar leader will help you to explore the ideas raised in the lecture and lead discussion on questions raised. A good seminar depends on a number of things, but one of the most important is student preparation. You will have been given reading to do and you may be asked to do a presentation or think about key questions.

**Don't stay silent** in the seminar if you do not understand what is being said. If you speak up, you will find that others may feel the same. At the same time, don't try and dominate all the time available. Listen to what others have to say. Learning involves sharing knowledge and building on what other people contribute.

### Attendance

**Attendance is compulsory for all seminars.**

It is clearly in your own interest to always quickly inform the Undergraduate Secretary on **020 7919 7639 or 7698** or by email to [media-ug@gold.ac.uk](mailto:media-ug@gold.ac.uk), if you are unable through illness, or other severe domestic difficulty, to attend any lecture or seminar.

If you are sick for more than 6 days (including Saturdays and Sundays), or miss an assessment or examination deadline, you must provide a written explanation together with a medical certificate.

You can be withdrawn from the programme if you fail to attend your courses.

Please note these extracts from general regulations:

8.2 Students failing to notify the **appropriate office of the central administration** within two weeks of their last date of attendance shall be liable for payment of fees in full and shall not be eligible for any refund of fees paid.

9.7 Students who absent themselves totally for more than two weeks from their programme and have not supplied a medical certificate or other evidence acceptable to the College to cover such an absence shall be deemed to have withdrawn from the College.

10.3 Students failing to notify the **appropriate office of the central administration** of making a change to or interrupting a programme within two weeks of that change being effective or their last date of attendance shall be liable for payment of fees in full and shall not be eligible for any refund of fees paid.

The Department carefully monitors student attendance on a weekly basis.

If no satisfactory explanation is given for absences, the Senior Tutor, Richard Smith will put you on probation.

**If you are having problems with any course, talk to the course leader or your Personal Tutor. Please don't just 'drop out'. We're here to help.**

### **Seminar Reading**

Copyright arrangements mean that we do not always provide a weekly piece of reading for each seminar. On some courses you are advised that you should buy a 'set book' which will be used throughout the course; first year students may be asked to buy a 'reader' which will be useful for a number of courses in the first two years. On other courses, photocopied material will be provided.

**There will not be enough multiple copies of set books in the library and the purchase of recommended books is essential for your study.** We know that students are very short of money but it really is not possible to do a degree course without buying some books.

For each course you will be given a course outline. This will give the programme of lectures and make suggestions for reading. You are encouraged to read widely and should not just stick to the required reading. Follow up references that look interesting, have a look through some of the key journals for recent articles and keep your eyes open for useful material in the newspapers. Remember that it is essential to make notes when you read, to write down reference details and to note page numbers for any interesting quotations. This can save you hours of searching when you want to use the material you have read.

### **Coursework essays**

In first year courses, you are **required** to do coursework essays. This helps you to focus your reading and encourages participation in the seminars. It is also important preparation for your exams. The essay will be marked and returned to you with comments. The mark given by your seminar leader is to give you and the department an indication of your progress; the mark does not count toward your degree but is kept on file.

**If you do not do the coursework set, you will not be eligible to sit the exam for that course, so it is very important that you do the coursework required and hand it in at the proper time. Failure to do so can have serious consequences and you may be placed on probation.**

**Always make a copy of your essay before handing it in and keep an electronic copy.** Seminar leaders will return essays before the end of term so long as they are handed in on time. It is obviously most important that you keep your seminar leader and your personal tutor informed of any circumstances that may adversely affect your work. Staff will always give sympathetic consideration to genuine cases of illness and to the effects of difficult domestic problems facing a student. Your Personal Tutor and seminar leader have tutorial hours (see '*Tutorial Hours*'), when you can seek individual tutorials.

### **Handing in your coursework**

Please hand in your coursework essay to your seminar leader **ON** or **BEFORE** the date specified in the course details. **Please do not hand it in to the departmental office.**

## Practice Courses

### UG Practice Co-ordinator

Julian Henriques

### UG Practice Options/Assessment Co-ordinator

Jacqui Cheal

### Practice Area

Animation

Illustration

Interactive Media

Script/Prose Writing

Photography

Print Journalism

Radio

Television

Film

### Convener

Andrew Kingham

Andrew Kingham

Andrew Kingham

Judy Holland

Nigel Perkins

Angela Phillips

Tim Crook

Peter Lee-Wright

Gerry McCulloch

### **MC51003A Induction to Media Practice Autumn 2011 15 cr**

This course provides students with an overview of media production work in five of the following areas: Animation, Illustration, Interactive Media, Script with Prose Writing, Photography, Print Journalism, Radio and Television through ten workshops and seminars. Students will be actively involved in production exercises in the 2 day sessions.

As any absence is liable to prevent the completion of all coursework, you are required to explain any absence in writing, by the following week, to Jacqui Cheal NAB 208.

**Examination: Production Essay. For details see page 75.**

**Two copies (clearly marked with your candidate number only) must be handed in 06 January 2012 10.00am - 2.00pm**

**Course starts 10.00am Thursday 6 October.**

See notice boards for groups and locations.

### **Option choices for Spring & Autumn 2012**

Your options for MC51004A and MC52006A will be chosen at the end of the Autumn Term. Details will be given nearer the time.

### **MC51004A Media Production - Option 1 Spring 2012 30 cr**

An introduction to media practice in one of the practice options offered each year by the Department. Production skills will be applied in the creation of small scale projects. Critical skills will be developed through the analysis of excerpts of work produced in each medium.

**Examination:** Work to be completed by 4.00 pm on the last taught day of the course and clearly marked with appropriate information - Name(s), title of work, running time (where appropriate) and course code.

**Students working in groups will share the project mark, but must hand in individual production logs. For details see page 76.**

**Two copies (clearly marked with your name and candidate number) must be handed in 26 April 2012 10.00am - 2.00pm**

**Course starts 10.00am Thursday 12 January 2012.**

See notice boards for locations.

**MC52006A Media Production Option 2 Autumn 2011 30 cr**

An introduction to media practice in one of the practice options offered each year by the Department. Production skills will be applied in the creation of small scale projects. Critical skills will be developed through the analysis of excerpts of work produced in each medium.

**Examination:** Work to be completed by 4.00 pm on the last taught day of the course and clearly marked with appropriate information - Name(s), title of work, running time (where appropriate) and course code.

**Students working in groups will share the project mark, but must hand in individual production logs. For details see page 76.**

**Two copies (clearly marked with your name and candidate number) must be handed in 06 January 2012 10.00am - 2.00pm**

**Course starts 10.00am Friday 7 October.** See notice boards for locations.

**MC52007A Media Production Specialisation Spring 2012 30 cr**

Students specialise in one of the practice areas studied earlier in their programme and apply further technical and creative skills in the creation of course projects/portfolios. Full details of each course will be made available prior to option selection which takes place in week 6 of the Autumn Term.

**Examination:** Work to be completed by 4.00 pm on the last taught day of the course and clearly marked with appropriate information - Name(s), title of work, running time (where appropriate) and course code.

**Students working in groups will share the project mark, but must hand in individual production logs. For details see page 76.**

**Two copies (clearly marked with your name and candidate number) must be handed in 26 April 2012 10.00am - 2.00pm**

**Course starts 10.00am Tuesday 10 January.** See notice boards for locations.

**MC53034A Media Production Project Aut 2011/Spr 2012 60cr**

Students are required to undertake the research, planning and production of a major piece or a portfolio of work in the practice area in which they specialised in MC52007A. Projects will be agreed in conjunction with tutors.

**Examination:** Project/Portfolio work to be completed by 4.00 pm on the last taught day of the course and clearly marked with appropriate information - name(s), title of work, running time (where appropriate) and course code.

**All students are required to hand in Production Essays. See page 76.**

**Two copies (clearly marked with your candidate number only) must be handed in 27 April 2012 10.00am - 2.00pm**

**Students working in groups must also hand in individual production logs. For details see page 77.**

**Two copies (clearly marked with your name and candidate number) must be handed in 27 April 2012 10.00am - 2.00pm**

**Course starts 10.00am Tuesday 4 October 2011.**

Course continues on Tuesdays until the end of the Autumn Term.

No meeting during week 6.

Limited access to production facilities may be arranged in consultation with your tutor/Practice Manager. **Course MOVES to Wednesdays in the Spring Term.**

No meeting during week 6.

Limited access to production facilities may be arranged in consultation with your tutor/Practice Manager.

## Course Organisation

### Autumn & Spring Terms

With the exception of MC51003A all practice courses follow the same structure:

#### Week

1 to 5            5 hour practice lectures, seminars and workshops 10am to 4pm

Reading Weeks\* (7 -11 November & 13 - 17 February)

7 to 11           5 hour practice workshops from 10am to 4pm

NB: **MC51003A** consists of ten x 5 hour practice sessions from 10.00 - 4.00pm in different practice areas, on Thursdays in the Autumn Term.

\* **There is no access to facilities during Reading Week**, with the possible exception of 3rd year students where arrangements to use facilities must be agreed in advance, with your course tutor and the Practice Manager.

### Attendance

**Attendance is compulsory for all practice sessions and any non-attendance (with the exception of illness or severe personal difficulties) may result in students being unable to proceed to the assessment stage of the course.** This means that a mark of 0% would be recorded at the Examination Board, which could have very significant consequences for the student concerned.

It is clearly in your own interest to always quickly inform the Undergraduate Secretary, on **020 7919 7639 or 7698** or by email to [media-ug@gold.ac.uk](mailto:media-ug@gold.ac.uk), if you are unable through illness, or other severe domestic difficulty, to attend any session. If you are sick for more than 6 days (including Saturdays and Sundays), or miss an assessment or examination deadline, you must provide a written explanation together with a medical certificate.

You can be withdrawn from the programme if you fail to attend your courses.

Please note these extracts from general regulations:

8.2 Students failing to notify the **appropriate office of the central administration** within two weeks of their last date of attendance shall be liable for payment of fees in full and shall not be eligible for any refund of fees paid.

9.7 Students who absent themselves totally for more than two weeks from their programme and have not supplied a medical certificate or other evidence acceptable to the College to cover such an absence shall be deemed to have withdrawn from the College.

10.3 Students failing to notify the **appropriate office of the central administration** of making a change to or interrupting a programme within two weeks of that change being effective or their last date of attendance shall be liable for payment of fees in full and shall not be eligible for any refund of fees paid.

The Department carefully monitors student attendance on a weekly basis.

If no satisfactory explanation is given for absences, the Senior Tutor, Richard Smith will put you on probation.

**If you are having problems with any course, talk to the course leader or your Personal Tutor. Please don't just 'drop out'. We're here to help.**



## **Technical Support**

Technical Advisers assist course tutors in the planning and evaluation of courses in which they are involved as well as contributing to the evaluation of student performance.

In structured teaching, technical advisers support course tutors by demonstrating the safe operation of equipment, by advising students on the effective use of technical resources and techniques in workshops and exercises. Students should also consult them prior to any project work to ensure that the appropriate equipment has been booked and is available at an agreed time. As technical staff work to busy schedules of course support, access to them can only be guaranteed on timetabled course days. Otherwise, mutually agreed arrangements have to be made for appointments at other times.

## Practice Options Selection

### **MC51004A & MC52006A Media Production**

The Department currently offers practice work for first and second year students in Script with Prose Writing, Animation, Illustration, Interactive Media, Photography, Print Journalism, Radio and Television. Course details are distributed to all students at the end of the first year Autumn Term. Students are asked to give their first option preference and two others and the Department does its best to provide the first course preference and one of the other two options. Tutors will give advice as to the most useful combination of courses in preparation for the specialisation courses.

Please remember that animation and television are group-centred courses and students are advised to opt for other courses if they do not wish to work closely with others. However, you should bear in mind that all media practice involves an element of co-operation and successful interaction with others. All students in group-centred courses are also required to produce Production Logs as part of their assessment in which they make clear their individual contributions to each production and assess the strengths and weaknesses of the finished work.

### **MC52007A & MC53034A Specialist Courses**

The Department currently offers specialist courses in Electronic Graphics and Animation, Illustration, Interactive Media, Film Fiction, Photography, Print Journalism, Radio, Scriptwriting with Prose Writing and TV Journalism/TV Documentary. Course details are distributed prior to a group meeting with the course conveners held in Monitoring Week of your second Autumn Term. EGA, Film and Television are group-centred courses and students are again required to submit Production Logs.

When choosing your introductory options, please bear in mind:

- Which prerequisite course you need to have taken before specialisation
- Which other course would be particularly relevant to your proposed area of specialisation.

#### **PLEASE NOTE**

In the event of over subscription to any course, the Department will make a decision as to whether it can accommodate the additional numbers on a case by case basis. Clearly there are finite limits to available practice accommodation and equipment access and it may become necessary to reduce the size of a group to manageable proportions. In this case the Department's policy is to reward students who have demonstrated the highest level of commitment to their overall work across their programmes. To this end, reference will be made to the student's record of theory coursework completion and to attendance at practice and theory sessions up to that time and selections made accordingly.

Staff give the following advice about your choice of introductory options:

**MC52007A Media Production Specialisation**

Specialisation	Prerequisite course	Other particularly relevant courses
<b>Electronic Graphics &amp; Animation</b>	Animation	Scriptwriting with Prose writing is very useful, all courses have relevance
<b>Scriptwriting with Prose Writing</b>	Scriptwriting with Prose Writing	TV, Radio, EVA
<b>Film Fiction</b>	Television	Scriptwriting with Prose writing is very strongly encouraged
<b>Print Journalism</b>	Journalism	TV, Radio, or Photography, but all courses have relevance
<b>Photography</b>	Photography	Any visual medium but all courses have relevance
<b>Radio</b>	Radio	Journalism, Scriptwriting with Prose Writing
<b>Television Journalism TV Documentary (Year 3)</b>	Television	Journalism is very strongly encouraged, or Radio
<b>Illustration</b>	Illustration	Any visual medium but all courses have relevance
<b>Interactive Media</b>	Illustration/Animation	Any visual medium but all courses have relevance

## **EXAMINATIONS - What You Need To Know**

### **FIRST YEAR STUDENTS ENROLLED 2010 or 2011**

#### **Degree Regulations for First Year Students**

The College has adopted a credit framework for its programmes which came into effect in 2010-11. The following paragraphs set out briefly the requirements for passing courses, progressing on your programme and for the award of your degree (the regulations in full can be found at: <http://www.gold.ac.uk/regulations/> )

#### **DEGREE STRUCTURE**

Your programme is split into three levels, each of which corresponds to a standard full-time year of study. Each level has a total value of 120 credits, and is normally made up of courses which have a value of 15 or 30 credits.

#### **PASS MARK**

In order to pass a course you will need to obtain a mark of at least 40%.

#### **PROGRESSION**

As a minimum requirement, you will need to have passed courses to a total value of at least 90 credits in order to progress from one level to the next.

You must pass all 'core' courses, in order to progress and be awarded your degree, irrespective of the total credit value of the courses you have passed at a given level.

#### **RESITS AND COMPENSATION**

If you fail a course (i.e. receive a mark of less than 40%) you are allowed two further attempts to pass it. If you receive a mark of between 35% and 39% for a course that is not deemed to be "core" to the programme and your mean average mark for the level is greater than 45%, then you may be awarded a "compensated fail" for that course. This means that, although the course has not been passed, it will be treated as if it has for the purposes of the award of your degree. However, this compensation may only be applied after you have used up all of your permitted further attempts. No more than 30 credits can be compensated at a single level and no more than 60 credits across the whole degree. "Core courses" can not be compensated.

#### **AWARDS AND CLASSIFICATION**

In order to be awarded an honours degree you will need to have passed or received a compensated fail for **ALL** courses on the programme (360 credits).

If, at the end of your programme, having used up all your permitted further attempts to pass a course or courses, you have passed courses to a total value of less than 360 credits but of at least 300 credits you will be awarded a "Pass" degree.

If, at this point you have passed courses to a value of less than 300 credits you will not be eligible for the award of a degree though you may be eligible for the award of a Postgraduate Diploma or Certificate.

## **STUDENTS ENROLLED PRIOR TO 2010**

Students enrolled on Course Unit Degree programmes are required to take a total of 12 course units. Full-time students taking a three-year course will normally take 4 course units in each year of study.

Full-time students will be required to have passes to a minimum value of **3 course units** at the end of the first year of study, prior to being permitted to proceed to the second year. Passes to a minimum value of 3 course units are required in the second year of study prior to being permitted to proceed to the final year.

A candidate enters the examination in the academic year in which he or she follows a course. Except for those parts of an examination on any course, which may be held during that course, written and practical examinations shall normally take place once a year during the College designated examination period. Failed units need to be taken again (a re-sit). The mark awarded after a re-sit will be the mean of the mark gained in the re-sit and the pass mark of the course.

**In order to be considered for the award of an Honours degree, students are required to pass a minimum of 10 course units** (nine course units for those enrolled on the programme before 2005). **The assessment of a candidate for honours is determined by a scheme of weighting for the three years of the degree of 1:3:5.**

**Students MUST, however, satisfactorily complete 12 course units.**

All students need to satisfy the department of their successful completion of coursework before being permitted to proceed to the examination of a course.

**'Successful completion of Coursework'** means satisfactory attendance/participation in seminars/all practice sessions and the completion of coursework essays and practice work.

## **ALL STUDENTS**

### **Seen and unseen examination papers**

Please see individual course descriptions for details of examinations for all courses, including the length of the examinations.

The date for the publication of the SEEN papers for the relevant exams is given in the section '*Important Dates*' at the beginning of the handbook.

### **Regulations on handing in Examined Essays & Production Essays/Logs**

This method of examination is used for a number of courses. You write an essay on a topic selected from the list of questions provided and hand it in on a specified day. Examined essays must be treated like a formal examination paper; missing the deadline is the equivalent of not turning up to an examination and could prevent you from continuing your programme of study or getting your final degree.

**TWO COPIES** of the essay must be handed in to a **location that will be advertised well in advance**, on days shown in the individual course listings in this handbook. A receipt will be issued to you.

**You are now also required to hand in an electronic version of your essay (normally CD) which must be in an appropriate**

**envelope/case clearly marked with your student number and the course code.** The following formats are acceptable: rich text (rtf); word (doc); portable document format (pdf); postscript (ps); html (html); plain text (txt).

**YOU MUST ALSO KEEP A COPY OF YOUR ESSAY.**

We cannot return or make copies of marked essays.

## The Deadline

The deadline is by a set time on a set date. If you do not give it in by the time and date indicated, **the essay is late** and must be handed in with accompanying explanatory information (e.g. medical certificate).

Late essays must **NOT** be left in pigeonholes or given to individual members of staff.

## **Extension of deadlines for third year Autumn Term options only**

If a third year Media & Communications student is doing three or more third year theory options in the Autumn term, the student concerned may nominate one essay which can be handed in four weeks after the normal date, providing you do the following. However, **there are no extensions for Spring term courses.**

- you must submit your request to the relevant course leader and the Examinations Officer in writing before monitoring week (week 6) in the autumn term that you want to do this for a particular course
- the essay must be given in on the due date. Late essays will be treated in the usual way
- other essays must be given in at the correct time.

Granted Extensions & the handing in date will be on the notice board.

## REMEMBER

Students are responsible for applying to have this provision invoked. It is not up to the Exams Officer or the personal tutor or the course leader to initiate this. If you do not submit the letter required before the due date, you will be required to submit all your option essays on the normal day.

If you think that you will have any problems handing in your assessed coursework by the published deadline, please tell your tutor as soon as possible so that we can discuss the situation.

## Plagiarism

Plagiarism is the presentation of the views of other authors and experts as if they were your own; it is cheating and must be avoided in all essays at all costs. You can of course present those views either in your own words or in quotations, as long as you clearly indicate the source in the text of the essay. If you are using web sites, you must give a web site address. Downloading material without acknowledgement is plagiarism. See the advice on references and '*Bibliography*' in the section on '*Essay Essentials*' for advice on this because you can be guilty of plagiarism even if you do not intend to deceive. Ask for guidance from your seminar leader or Personal Tutor if you are in any doubt. Essays are now likely to be subjected to JISC plagiarism detection software.

<p><b>CASES OF SUSPECTED PLAGIARISM IN EXAMINED ESSAYS HAVE TO BE REPORTED TO THE UNIVERSITY AND IF FOUND TO BE SO, ARE DEALT WITH VERY SEVERELY.</b></p>
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### **Deferred Assessments**

These are held in late August or early September and are normally offered to students who are unable to take an exam on the due date for medical reason. The decision to offer a deferred assessment is taken on the basis of evidence supplied by the student. The decision will be taken by the Board in June and **no agreement to offer deferred assessments can be made by individual members of staff.**

<http://www.gold.ac.uk/student-services/assessments/>

### **Results**

The classification of the final year students are displayed on the Examinations Office notice board, by candidate number and NOT name, in late June or early July. For continuing students, their marks are also displayed at the end of June or in early July. The Examinations Booklet you receive will have the exact dates.

A detailed transcript will be send by post in July/August, so please make sure that Student Records have your correct address.

### **In Debt to the College?**

If you are in debt to the College, at the time the results become available, you will not automatically receive your final transcript. If you wish to obtain information concerning your results you can do so by making a Data Subject Access Request under the Data Protection Act (1998), for which a fee will be charged. The letter from the Examinations Office informing you that your results are being withheld will tell you how to do this, and under the Data Protection Act you will be entitled to receive your result (not in the form of a transcript) within 40 days of submitting the Data Subject Access Request and fee.

### **Requests for transcripts or confirmation letters**

Students will be issued a set of transcripts following completion of the year or their programme of study.

Additional copies of transcripts and/or confirmation of award are available from Student Services on payment of a small fee.

For further details please see:

<http://www.gold.ac.uk/student-services/transcripts-archives/>

## Examined Essay Regulations

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If examined essays or production logs/essays are not handed in on time, they will not be considered by the examination board, unless accompanied by a medical certificate and an explanatory letter. Address your letter to the chair of the Examination Board and hand in all three items as soon as possible after the deadline.

If you do not hand in work by the deadline and do not provide an adequate explanation, you will be awarded a mark of 0% and required to re-sit the examination.

Computer failures are NOT an acceptable reason for late delivery of an examined essay. ALWAYS keep a backup copy of your work in case the original is lost or damaged. Allow plenty of time for printing if you are using computers in the college.

NO arrangements about extensions can be made with course leaders or personal tutors. If you have serious problems, discuss them with your personal tutor who will liaise with the Examinations Officer in the Department.

Work submitted by email or fax will NOT be accepted. A mark of 0% will be awarded unless there are medical reasons for non-submission.

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No work produced within the Department may be published, reproduced or disseminated by any electronic or mechanical means, without the permission of the Head of Department.

For work produced on Practice Courses, this permission can be obtained by discussion with the Course Convener.

In other circumstances, full written details should be submitted to the Head of Department.



## Writing essays in exam conditions

Some courses are assessed by examinations in May. You will receive a booklet about exams from the Examinations Office - read it carefully. See the notice board for when they become available. The Exams timetable will be in the booklet - check it carefully. Help yourself by turning up at the right place at the right time and allowing plenty of time for public transport to do its worst to make you late.

All these exams require you to write a number of essays in a limited time. Writing essays in a timed situation obviously is a rather different experience from writing essays in your own time but the same principles of good planning apply. The following points may help.

### Make a plan for each essay

The less time you have the more important this is. Sketch out the main points you want to make, the key references and the broad conclusions before you start. You will have to give this in so identify it clearly as rough work.

### Answer the question

The exam is not so much a test of what you know, but how you can use what you know so make sure you direct your material to the question. Some questions may have two or more parts; make sure you have a go at answering all of them.

### Time your answers

You should give more or less equal time to each of the questions you are required to answer. Do not devote a lot of time to the question you know most about, leaving yourself too little time to sort out the others which may be more difficult. Keep an eye on the time and make sure you are in a position to move on.

### Style

Allowances will be made but don't let handwriting, punctuation, sentence structure etc. completely disintegrate. In this situation, you might use shorter sentences and less complex formulations.

### Examples

Prepare some of your own examples to use in different areas of the exam e.g. youth subcultures, advertising, television fictions, the press so that you can show that you can use the ideas you have read about.

### References

Obviously we do not expect detailed references in this situation but it helps if you can attach ideas to the correct author and if possible to the correct book. This is particularly important if you want to write about someone who changed their mind e.g. you might refer to Barthes in Mythologies or Barthes in S/Z. You don't need to learn reams of quotes but being able to quote a short phrase directly is always useful.

### Come to a conclusion

Always write a concluding paragraph even if you are running out of time so that the essay does not just trail away.

## Hand-in Essays

### Examined essays and coursework

Essay writing is an important skill, which you will need to develop so that you can demonstrate your knowledge in a particular subject area and express your own ideas. This is particularly important for courses, which are examined by an essay, but you should use coursework to practise your writing techniques for all courses.

Inevitably, since you are engaged in academic study, there are some rules and conventions, which you must adopt if you are to do well in academic examinations. Many of these skills however will be useful to you later on if you are writing reports, summaries, position papers or other documents in a wide range of institutions. So get into good habits right from the start and take note of the following points.

### Timetables

Hand your essay in on time. This means that if you have a number of essays to write as well as practice work to do, you must make a timetable for your work and stick to it. Missing a deadline for handing in an examined essay is the same as turning up days late for a sit-down exam. Handing in late can mean that you will fail the examination concerned.

### Legibility

Please word-process or type your essays or make sure that they are clearly legible. Student word processing facilities are available in College, and this is an invaluable skill for working in communications. Teachers have the right not to mark illegible essays and to ask for them to be re-presented in legible form. Make sure the course code and student number is on the cover sheet.

### Planning

Because you need a structure it is essential to plan your work. You must know roughly what conclusions you are going to draw before you start the essay. Make a plan and tell the reader what the plan is in the first or second paragraph. . . "I will argue this and then demonstrate that . . .". Sub-headings can be helpful in organising material but don't use too many or the essay will not 'flow'. Writing can help thinking but be prepared (and give yourself time) to redraft.

### Using your own ideas

Don't be afraid to develop your own ideas. Think about what you have read on your courses and apply it to the music, television programmes, films, magazines, newspapers etc. that you know. Make an argument; don't just describe other people's views. Use your own examples from your knowledge of the media.

### Structure

Make sure that your essay has:

An introduction - laying out what you intend to discuss and the ideas, readings and authors you will draw upon or write about.

A middle - the substance of the essay in which you develop in more detail the ideas and material you are working on.

A conclusion - in which you summarise what you have done and show how you have answered the question.

In thinking about the structure, it is helpful to read the question carefully and make sure this leads you to an answer. Look at key words in the question and make sure you cover all aspects of the question. Make sure this structure is clear to the reader and that you signpost it as you go along.

### **Length**

Stick to the word limits you have been given. It is a good discipline to be able to write within fixed limits. Again, planning will make sure you get down the main points in the words available. You can be penalised for writing too much as well as for writing too little. Give the number of words you have used at the end of your essay.

### **Style**

Pay attention to developing a good writing style that flows well. Some of the writers you will be reading use very complex styles, which you should be careful about taking as models. Aim for clarity and avoid waffle. Vary the length of your sentences and do not make them so long that you (and the reader) lose track of the subject. Paragraphs are not just used to break up the page; each paragraph should focus on a particular idea or issue and paragraphs are therefore normally longer than a single sentence. Pay attention to how you get from one paragraph to another by making a link between them.

Remember that you are writing your essays in an academic context, so do not use the same style as you would for a letter to a friend. Avoid slang and write in an objective style which enables you to make a reasoned argument not just assert an opinion.

### **Grammar and punctuation**

Grammar and punctuation are important because they help to make your meaning clear. It is sometimes hard to understand essays because basic rules have not been followed. You must pay attention to sentence structure and avoid careless mistakes. Reread what you have written before you hand it in and check for spelling, punctuation, missing words, apostrophes in the wrong place etc. Sloppy writing style tends to make the reader think that the ideas in the essay are also sloppy.

If you have problems with your writing style or with grammar, spelling or punctuation, **especially if you are a foreign student with these difficulties**, you should see your personal tutor who will advise you of courses available in College (see 'English Language Training') to help. It is best to seek help on this early in the year.

### **Note taking**

When you are reading, you will save a lot of time if you take the bibliographical details of the book or article right at the start and keep a note of the page numbers for quotations. Otherwise you can waste hours trying to track down the source of a quotation you have found on an odd scrap of paper.

### **Using your reading**

Use the reading you have done, but make sure you direct it towards answering the question. Be concise in summarising other writers' views and try to comment on what you have read. Do not use other writers' work as if it were your own. Always give references - see the sections on 'Plagiarism', 'Bibliography' and 'Quotations'.

### **Bibliography**

Every essay should have a 'bibliography' at the end. A bibliography is a list of the readings (articles and/or books) that you looked at in order to write it. This does not have to mean an enormous list but it must include all your main sources. The bibliography acts as a 'map' of the readings and ideas that you have digested and incorporated into your thinking.

For **books**, your bibliography should include:

the author's name; the book title; the publisher; the date of publication which you will find on the title pages of the book eg Geraghty, C., Women and Soap Opera, Polity Press, 1991.

For **articles**, your bibliography should include:

the author's name; the title of the article; the source of the article i.e. the journal it comes from; the number and date of the journal eg Kember, S., 'Cyborgs and the Body', Feminist Review, No.13, April 1997.

For **essays in books**, you should include:

the author's name, the title of the essay, the source i.e. the title of the book it is in; the editor(s) of the book; the publisher; the date of publication eg B. Schwarz, 'Television and Civil Rights', in O'Shea, A. (ed) Culture and the Modern World, Routledge, 1999

The title of **books** and **journals** should always be underlined but the title of essays or articles should be given in inverted commas e.g. Born, G., 'Music, modernism and signification', in Benjamin, A. and Osborne, p. (eds.), Thinking Art, Routledge, 1991.

List your books in the alphabetical order of **the authors' surname**. A poor bibliography will lose you precious marks. Sort out how to do it with the help from your tutors.

### **Quotations**

When you use direct quotes from books or articles in your essay, they must always be accompanied by a reference saying exactly where the quote is from: the page number(s), and the book or article. A good way is to give the page number, author's name and the date of the article/book right after the quote, like this:

".... ( Quote ) ...." (p. 24, Curran, 1991)

- and then to give the full reference to that author's book or article in your bibliography at the end of the essay thus:

Curran, J., Mass Communications and Society, Routledge, 1991.

## FIRST YEAR STUDENTS ENROLLED 2010 or 2011

### Essay Assessment Criteria

The assessment criteria for essays are in general:

- the extent to which the specified course learning outcomes have been achieved
- the originality, ambition, scope and relevance of the essay in terms of the topic being addressed.
- the structure and form of the essay.
- the presentation of the essay in terms of attention to clarity of expression, clear print/handwriting, spelling and punctuation.

### Essay Grading Criteria - Some Guidelines

**0% Non submission or plagiarised assessment** – a categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

**1-9% Very bad fail** – a submission that does not even attempt to address the specified learning outcomes (shall be deemed a non-valid attempt and unit must be re-sat).

**10-24% Bad fail** – represents a significant overall failure to achieve the appropriate learning outcomes. Work of very poor quality that demonstrates little or no originality and ambition and is extremely weak in content, language and structure.

**25-39% Fail** – represents an overall failure to achieve the appropriate learning outcomes. Work of poor quality that demonstrates little or no originality and ambition and contains significant flaws in terms of content, structure or language.

**40-49% Pass** – represents the overall achievement of the appropriate learning outcomes to a threshold level. Work of an overall satisfactory standard although little originality and/or ambition is demonstrated. The work is mainly descriptive and refers to only a limited range of ideas/examples. Although the work lacks a fluent argument, it exhibits some critical awareness of the topic.

**50-59% Good** – represents the overall achievement of the appropriate learning outcomes to a good level. Work of an overall good standard. It will demonstrate an overall effective application of knowledge, understandings and skills specified in the course learning outcomes. It will show some originality and ambition together with evidence of background reading and comprehension of the topic. The analytical dimension will not be fully developed and the reading may be limited to a few texts only.

**60-69% Very good** – represents the overall achievement of the appropriate learning outcomes to a very good level. Work that overall achieves a high standard and that demonstrates the effective application of knowledge, understandings and skills specified in the course learning outcomes. The work will have achieved its goals and will demonstrate a significant degree of originality and ambition with a very good level of analytical precision, very sound preparation and an awareness of different critical perspectives.

**70-79% Excellent** – represents the overall achievement of the appropriate learning outcomes to an excellent level. Work of excellent overall quality. It will demonstrate an excellent application of knowledge, understandings and skills specified in the course learning outcomes. The work will contain evidence of a broad and systematic understanding of the subject, together with the ability to engage with complex ideas and develop original perspectives in a fluent and clear manner.

**80-100% Exceptional** – Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. Work of outstanding overall quality. It will demonstrate an extremely effective application of knowledge, understandings and skills specified in the course learning outcomes. The work will contain evidence of a highly developed and systematic understanding of the subject, of an ability to engage with complex ideas and to develop distinctively original arguments and perspectives.

## **STUDENTS ENROLLED PRIOR TO 2010 Essay Assessment Criteria**

The assessment criteria for essays are in general:

- the extent to which the specified course learning outcomes have been achieved
- the originality, ambition, scope and relevance of the essay in terms of the topic being addressed.
- the structure and form of the essay.
- the presentation of the essay in terms of attention to clarity of expression, clear print/handwriting, spelling and punctuation.

### **Essay Grading Criteria - Some Guidelines**

**0% Non submission or plagiarised assessment** – a categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

**1-9% Very bad fail** – a submission that does not even attempt to address the specified learning outcomes (shall be deemed not a valid attempt and unit must be re-sat).

**10-24% Bad fail** – represents a significant overall failure to achieve the appropriate learning outcomes. Work of very poor quality that demonstrates little or no originality and ambition and is extremely weak in content, language and structure.

**25-34% Fail** – represents an overall failure to achieve the appropriate learning outcomes. Work of poor quality that demonstrates little or no originality and ambition and contains significant flaws in terms of content, structure or language.

**35-39% Pass** – represents the overall achievement of the MAJORITY of the appropriate learning outcomes to a pass level. Work that demonstrates minimally acceptable levels of originality, clarity, planning and understanding. The work barely answers the question(s) set and is largely descriptive and unstructured. The work will however demonstrate some critical awareness of the topic and will ensure overall achievement of the MAJORITY of the outcomes.

**40-49% Threshold** – represents the overall achievement of the appropriate learning outcomes to a threshold (satisfactory) level. Work of an overall satisfactory standard although little originality and/or ambition is demonstrated. The work is mainly descriptive and refers to only a limited range of ideas/examples. Although the work lacks a fluent argument, it exhibits some critical awareness of the topic.

**50-59% Good** – represents the overall achievement of the appropriate learning outcomes to a good level. Work of an overall good standard. It will demonstrate an overall effective application of knowledge, understandings and skills specified in the course learning outcomes. It will show some originality and ambition together with evidence of background reading and comprehension of the topic. The analytical

dimension will not be fully developed and the reading may be limited to a few texts only.

**60-69% Very good** – represents the overall achievement of the appropriate learning outcomes to a very good level. Work that overall achieves a high standard and that demonstrates the effective application of knowledge, understandings and skills specified in the course learning outcomes. The work will have achieved its goals and will demonstrate a significant degree of originality and ambition with a very good level of analytical precision, very sound preparation and an awareness of different critical perspectives.

**70-79% Excellent** – represents the overall achievement of the appropriate learning outcomes to an excellent level. Work of excellent overall quality. It will demonstrate an excellent application of knowledge, understandings and skills specified in the course learning outcomes. The work will contain evidence of a broad and systematic understanding of the subject, together with the ability to engage with complex ideas and develop original perspectives in a fluent and clear manner.

**80-100% Exceptional** – Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. Work of outstanding overall quality. It will demonstrate an extremely effective application of knowledge, understandings and skills specified in the course learning outcomes. The work will contain evidence of a highly developed and systematic understanding of the subject, of an ability to engage with complex ideas and to develop distinctively original arguments and perspectives.

## Examination Requirements in Practice

You are examined on the project/portfolio which you hand in to the course tutor by the advertised deadline - normally the last session of the course.

If you are involved in **group projects which are assessed** in areas such as television, film and animation, you are also required to submit a Production Log. Production Essays are required from all third year students.

See Departmental Notice boards and below for details of the hand-in arrangements.

### Production Log and/or Practice Essay Submission Details

#### MC51003A Induction Essay

2 copies of the Essay location TBA

**10.00am - 2.00pm 06 January 2012**

#### MC52006A Animation, Television Production Log

2 copies of the Production Log location TBA

**10.00am - 2.00pm 06 January 2012**

#### MC51004A Animation, Television Production Log

2 copies of the Production Log location TBA

**10.00am - 2.00pm 26 April 2012**

#### MC52007A Film, TV Journalism Production Logs

2 copies of the Production Log location TBA

**10.00am - 2.00pm 26 April 2012**

#### MC53034A Production Essays ALL students

Production Logs Film, TV Documentary, EGA

2 copies of the Log and/or Essay Location TBA

**10.00am - 2.00pm 27 April 2012**

PLEASE NOTE that BOTH copies of LOGS must have your NAME as well as your candidate number.

BOTH copies of ESSAYS must have your Candidate Number ONLY.

**These are formal examination deadlines and the rules about submitting work on time apply equally to this work.**



## Details of Practice Production Essays & Logs

### **MC51003A - Induction to Media Practice** 1,500 to 2,500 words

Following the completion of the coursework assignments, students are required to produce a Production Essay:

**Describe a media production you would like to produce in one of the areas of media you have studied in the induction courses. Explain how you would adapt and produce the same idea for one other medium that you have studied on the course.**

*Any issue or topic, such as:*

*Shopping, homelessness, tipping, body image, food in the canteen, gang culture; health, wealth, happiness, germs...*

*could be treated in a factual way for a TV documentary/a piece of journalism/a series of photographs/a radio production*

*OR*

*treated in a fictional way, for animation/script and prose/radio/a series of illustrations, then adapted to a contrasting medium.*

*Example:*

*An article written for Smiths magazine on an issue about germs – personal or general or MRSA or specific to college.*

*Adapt this to an animation which uses the factual information gathered for the article, adapted to a dark, horror animation about the dangers that lurk in drains/on hands/up noses/under Goldsmith's toilet seats!*

This is an academic essay so it requires discipline with respect to presenting and concluding arguments, attention to spelling, grammar and punctuation. If you quote any existing publications you are obliged to notate them and to include them in a bibliography at the end.

You must hand in TWO copies of the essay, both clearly marked with your candidate number ONLY.

### **Essay Assessment Criteria**

Each of the four criteria are equally weighted:

- The creativity of your idea and its expression.
- How effectively you compare and contrast the treatment of your idea in relation to the media you have studied.
- Quality of presentation in terms of spelling, grammar, use of English, and clarity of expression.
- References to instruction, handouts and recommended reading during the induction courses and the quality and depth of the research you have undertaken for the subject of your proposed media production.

The aim of this essay is to encourage and inspire your creative thinking and ambition. You are asked to match your learning during the induction course with your imaginative aspiration in creating a production in the medium of your choice. You are also being asked to analyse how you would produce your idea in another medium you have experienced and studied.

## First and Second Year Production Logs for students in Animation, Film and Television

### **MC51004A, MC52006A and MC52007A** 1,500 to 2,500 words

If you have been involved in a group-based area, you are required to submit a log recording the progress of your specific contribution to the creative process together with a portfolio of appropriate paperwork, as directed by the tutor. The log should include your contribution(s) to the production process from the origination of the idea through its conceptual development to its final realisation.

Optionally, also include at the end of your log, your assessment of the creative and organisational contribution of yourself, and other members of your group, to the completion of your project. List beside each group member's name, whether you consider their contribution to be average (on a par with everyone else) or above or below average.

### **Log Assessment Criteria**

When marking the Production Log, examiners will look in detail at your engagement in the creative process and for evidence of the application of the following abilities and skills:

- Practical and conceptual skills & abilities in the research/planning, organisation and production of materials
- Communication and where appropriate, teamwork skills
- The ability to be flexible and to adapt through problem solving
- Enterprise and resourcefulness, self-reliance and independence
- Presentational skills

*Further details of the log **assessment criteria** can be found in the course description.*

Individual students working in groups throughout the programme will share the project/portfolio mark given to the work, and will receive another mark for the Production Log which records the contribution of the individual to the project/portfolio. When marking the Production Log, examiners will look in detail at your engagement in the creative process and for evidence of the extent to which you have achieved the course learning outcomes in the production process

**If there is a significant discrepancy between the project/portfolio mark and the Production Log mark, which leads Examiners to believe that the sharing of the project mark by the whole group would be unfair, then marks may be deducted from the project mark for a particular individual.**

### **MC51004A, MC52006A, MC52007A**

Your final mark for the course will be made up of the shared group mark (50%) and a mark for the individual contribution of each group member (50%).

## Third Year Production Essays & Logs

### **MC53034A** Production Essay 2,000 to 2,500 words

You are required to choose one of the following essay titles:

**EITHER**

**Analyse the development and realisation of your practical work and, where appropriate, your contribution to the creative process.**

OR

**Consider the ways in which your theoretical understanding has directly or indirectly influenced your practical work.**

In your essay you may wish to consider other aspects of the creative process such as concept, subject, development, treatment, genre, narrative conventions, audience and market.

You may equally wish to discuss such issues as representation, identity, realism, signification, subjectivity, media ownership, theories of mass and "high" culture.

You are expected to use references and include a bibliography. Please refer to the guidelines on essay writing (see 'Essay Essentials'). The essay must be typed.

### **Third Year Essay Assessment Criteria**

The five criteria are equally weighted.

- 1 **Analyse the development and realisation of your practical work and, where appropriate, your contribution to the creative process.**
  - Writing quality (presentation, grammar, punctuation, structure and style)
  - Analysis of the development and realisation of the practical work
  - Identification and analysis of the student's contribution to the creative process
  - Reflective insight into and critical appreciation of the student's practical work
  - Evidence of background reading and academic research to support this essay assignment, its relevant notation within the body of the essay and explanation in bibliography
  
- 2 **Consider the ways in which your theoretical understanding has directly or indirectly influenced your practical work.**
  - Writing quality (presentation, grammar, punctuation, structure and style)
  - Defining the theoretical understanding from degree courses
  - Analysis of the ways the theory has directly or indirectly influenced practical work
  - Reflective insight into and critical appreciation of the student's practical work
  - Evidence of background reading and academic research to support this essay assignment, its relevant notation within the body of the essay and explanation in bibliography

Production Essays written by all third year students account for 33% of the final practice mark.

#### **MC53034A Production Log 1,500 to 2,000 words**

In addition to the essay, if you have been involved in a group-based area such as Animation, Film or Television, you are also required to submit a log recording the progress of your specific contribution to the creative process together with a portfolio of appropriate paperwork, as directed by the tutor. The log should include your contribution(s) from the origination of the idea through its conceptual development to its final realisation.

If you have already described & analysed your contribution in your essay then your log should list the dates of each meeting or activity together with details of who was present, the purpose of the activity, and the key decisions made or work completed. If you have not already described your specific contribution in your essay then you

should make clear your practical and conceptual input at every stage of the production.

Your project mark for the course will be made up of the shared group mark (50%) and a mark for the individual contribution of each group member (50%).

### **Third Year Log Assessment Criteria**

#### **(Animation, Film and Television Documentary)**

When marking the Production Log, examiners will look in detail at your engagement in the creative process and for evidence of the application of the following abilities and skills:

- Practical and conceptual skills & abilities in the research/planning, organisation and production of materials
- Communication and where appropriate, teamwork skills
- The ability to be flexible and to adapt through problem solving
- Enterprise and resourcefulness, self-reliance and independence
- Presentational skills

**If there is a significant discrepancy between the project/portfolio mark and the Production Log mark, which leads Examiners to believe that the sharing of the project mark by the whole group would be unfair, then marks may be deducted from the project mark for a particular individual.**

**You must hand in TWO copies of the essay, or essay and log, and any supporting material, all clearly marked with your NAME and candidate number (LOGS) or candidate number ONLY (ESSAYS).**

## Project/Portfolio Assessment Criteria

Each course description handed out at the start of a term will include the particular assessment criteria being used by examiners to judge the extent to which you have achieved the learning outcomes.

Your tutor will discuss these detailed criteria with you at the start of each course.

### FIRST YEAR STUDENTS ENROLLED 2010 or 2011

**0% Non submission or plagiarised assessment** – a categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

**1-9% Very bad fail** – a submission that does not even attempt to address the specified learning outcomes (shall be deemed a non-valid attempt and unit must be re-sat).

**10-24% Bad fail** – represents a significant overall failure to achieve the appropriate learning outcomes. Work of very poor quality exhibiting little or no originality or ambition and extreme weakness in content, structure and technical standard. Little or no evidence of original research or of a critical awareness of the medium.

**25-39% Fail** – represents an overall failure to achieve the appropriate learning outcomes. Work of poor quality exhibiting little originality or ambition and weakness in content, structure and technical standard. Little evidence of original research or of a critical awareness of the medium.

**40-49% Pass** – represents the overall achievement of the appropriate learning outcomes to a threshold level. Work of an overall satisfactory standard although little originality and/or ambition is demonstrated. Technically it will be competent in quality with a reasonably successful overall structure and the achievement of its primary goals. It will be based on a degree of research/planning and exhibit some critical awareness of the medium.

**50-59% Good** – represents the overall achievement of the appropriate learning outcomes to a good level. Work of an overall good standard. It will demonstrate an overall effective application of knowledge, understandings and skills specified in the course learning outcomes. It will show originality and ambition and the achievement of its primary goal(s). Technically it will be of good quality with a successful overall structure and the application of effective research/planning.

**60-69% Very good** – represents the overall achievement of the appropriate learning outcomes to a very good level. Work that overall achieves a high standard. It will demonstrate the effective/very effective application of knowledge, understandings and skills specified in the course learning outcomes. The work will have achieved its goals and will demonstrate a significant degree of originality and ambition with a very good level of technical competence in relation to the experience of the student. It will be based on an original idea and will be very well-structured. It will show significant evidence of effective research/planning.

**70-79% Excellent** – represents the overall achievement of the appropriate learning outcomes to an excellent level. Work of excellent overall quality. It will demonstrate an excellent application of knowledge, understandings and skills specified in the course learning outcomes. It will consist of an original and ambitious project/portfolio, which has achieved its goals with a good to high level of technical competence in relation to the experience of the student. It will be informed both by the strength of its original idea(s) and an appropriate and distinctive structure. It will have been very well researched/planned.

**80-100% Exceptional** – Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. Work of outstanding overall quality. It will demonstrate an extremely effective application of knowledge, understandings and skills specified in the course learning outcomes. It will consist of

a markedly original and/or ambitious project/portfolio, which has very successfully achieved its goals with a high level of technical competence in relation to the experience of the student. It will be informed both by the strength of its original idea(s) and an appropriate and highly successful structure. It will have been very well researched/planned.

## **STUDENTS ENROLLED PRIOR TO 2010**

### **Project/Portfolio Grading Criteria – some guidelines**

**0% Non submission or plagiarised assessment** – a categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

**1-9% Very bad fail** – a submission that does not even attempt to address the specified learning outcomes (shall be deemed not a valid attempt and unit must be re-sat).

**10-24% Bad fail** – represents a significant overall failure to achieve the appropriate learning outcomes. Work of very poor quality exhibiting little or no originality or ambition and extreme weakness in content, structure and technical standard. Little or no evidence of original research or of a critical awareness of the medium.

**25-34% Fail** – represents an overall failure to achieve the appropriate learning outcomes. Work of poor quality exhibiting little originality or ambition and weakness in content, structure and technical standard. Little evidence of original research or of a critical awareness of the medium.

**35-39% Pass** – represents the overall achievement of the MAJORITY of the appropriate learning outcomes to a pass level. Work that demonstrates little or no originality or ambition and the need for a greater degree of research/planning. The Project is unlikely to have achieved all its goals although some reasonable attempt to achieve them must be evident. The work will however, demonstrate some critical awareness of the medium and the overall achievement of the MAJORITY of the outcomes

**40-49% Threshold** – represents the overall achievement of the appropriate learning outcomes to a threshold (satisfactory) level. Work of an overall satisfactory standard although little originality and/or ambition is demonstrated. Technically it will be competent in quality with a reasonably successful overall structure and the achievement of its primary goals. It will be based on a degree of research/planning and exhibit some critical awareness of the medium

**50-59% Good** – represents the overall achievement of the appropriate learning outcomes to a good level. Work of an overall good standard. It will demonstrate an overall effective application of knowledge, understandings and skills specified in the course learning outcomes. It will show originality and ambition and the achievement of its primary goal(s). Technically it will be of good quality with a successful overall structure and the application of effective research/planning.

**60-69% Very good** – represents the overall achievement of the appropriate learning outcomes to a very good level. Work that overall achieves a high standard. It will demonstrate the effective/very effective application of knowledge, understandings and skills specified in the course learning outcomes. The work will have achieved its goals and will demonstrate a significant degree of originality and ambition with a very good level of technical competence in relation to the experience of the student. It will be based on an original idea and will be very well-structured. It will show significant evidence of effective research/planning.

**70-79% Excellent** – represents the overall achievement of the appropriate learning outcomes to an excellent level. Work of excellent overall quality. It will demonstrate

an excellent application of knowledge, understandings and skills specified in the course learning outcomes. It will consist of an original and ambitious project/portfolio, which has achieved its goals with a good to high level of technical competence in relation to the experience of the student. It will be informed both by the strength of its original idea(s) and an appropriate and distinctive structure. It will have been very well researched/planned.

**80-89% Outstanding** – represents the overall achievement of the appropriate learning outcomes to an outstanding level. Work of outstanding overall quality. It will demonstrate an extremely effective application of knowledge, understandings and skills specified in the course learning outcomes. It will consist of a markedly original and/or ambitious project/portfolio, which has very successfully achieved its goals with a high level of technical competence in relation to the experience of the student. It will be informed both by the strength of its original idea(s) and an appropriate and highly successful structure. It will have been very well researched/planned.

**90-100% Exceptional** – represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. In the views of the examiners, the work is such that it is clear that the outcomes have all been achieved to the highest possible level for an undergraduate.

## Undergraduate Timetable 2011-2012

### BA Media & Communications Year 1

#### Autumn Term

Day	Time	Course		
Monday	09.00	MC51007A	Lecture 1hr	Representation and Textual Analysis
	10.00	MC51007A	Seminars	
	11.00	MC51007A	Seminars	
	12.00	MC51007A	Seminars	
Wednesday	10.00	MC51002A	Lecture 1hr	Media, History & Politics
	11.00	MC51002A	Seminars	
	12.00	MC51002A	Seminars	
	13.00	MC51002A	Seminars	
Thursday	10 - 16	MC51003A	Practice	Induction Course

#### Spring Term

Day	Time	Course		
Monday	13.00	MC51005A	Lecture 1hr	Culture & Cultural Studies
	14.00	MC51005A	Seminars	
	15.00	MC51005A	Seminars	
	16.00	MC51005A	Seminars	
Tuesday	14.00	MC51010B	Lecture 1hr	Introduction to Media and Technologies
	15.00	MC51010B	Seminars	
	16.00	MC51010B	Seminar	
	17.00	MC51010B	Seminar	
Wednesday	10.00	MC51006B	Lecture 2hrs	Key Debates and Concepts in Media
	11.00	MC51006B	Seminars	
	12.00	MC51006B	Seminars	
	13.00	MC51006B	Seminars	
Thursday		MC51004A	Practice	Media Production (Option 1)
	10 - 16	MC51004A	Practice	Animation
	10 - 16	MC51004A	Practice	Script/Prose Writing
	10 - 16	MC51004A	Practice	Photography
	10 - 16	MC51004A	Practice	Journalism
	10 - 16	MC51004A	Practice	Radio
	10 - 16	MC51004A	Practice	Television
	10 - 16	MC51004A	Practice	Illustration
	10 - 16	MC51004A	Practice	Interactive Media

#### Summer Term

Please check notice boards for details of any revision sessions, which may be arranged.

Check notice boards and seminar lists for further details of rooms and times



## Undergraduate Timetable 2011-2012

### BA Media & Communications Year 2

#### Autumn Term

Day	Time	Course		
Monday	12.00	MC52003B	Lecture 1hr	Communications, Psychology and Experience
	13.00	MC52003B	Seminars	
	14.00	MC52003B	Seminars	
	15.00	MC52003B	Seminars	
	16.00	MC52003B	Seminars	
Thursday	10.00	MC52014A	Lecture 1hr	Intellectual Foundations of Social Theory
	11.00	MC52014A	Seminars	
	12.00	MC52014A	Seminars	
	13.00	MC52014A	Seminars	
Friday		MC52006A	Practice	Media Production Option 2
	10 - 16	MC52006A	Practice	Illustration
	10 - 16	MC52006A	Practice	Photography
	10 - 16	MC52006A	Practice	Script/Prose Writing
	10 - 16	MC52006A	Practice	Journalism
	10 - 16	MC52006A	Practice	Radio
	10 - 16	MC52006A	Practice	Animation
	10 - 16	MC52006A	Practice	TV
	10 - 16	MC51004A	Practice	Interactive Media

#### Spring Term

Day	Time	Course		
Monday	09.00	MC52013A	Lecture 1hr	Media, Economy and Society
	10.00	MC52013A	Seminars	
	11.00	MC52013A	Seminars	
	12.00	MC52013A	Seminars	
Tuesday		MC52007A	Practice	Media Specialisation Course
	10 - 16	MC52007A	Practice	EGA
	10 - 16	MC52007A	Practice	Photography
	10 - 16	MC52007A	Practice	Journalism
	10 - 16	MC52007A	Practice	Script/Prose Writing
	10 - 16	MC52007A	Practice	Radio
	10 - 16	MC52007A	Practice	TV Journalism
	10 - 16	MC52007A	Practice	Film
	10 - 16	MC52007A	Practice	Interactive Media
	10 - 16	MC52007A	Practice	Illustration
Thursday	10.00	MC52005B	Lecture 1hr	Culture, Society and the Individual
	12.00	MC52005B	Seminars	
	13.00	MC52005B	Seminars	
	14.00	MC52005B	Seminars	

#### Summer Term

Please check notice boards for details of revision sessions which may be arranged

**Check notice boards and seminar lists for further details of rooms and times**

**Undergraduate TIMETABLE 2011-2012****BA Media & Communications Year 3****Autumn Term**

Day	Time	Course		
Monday	10.00	MC53021A	Lecture 1 hr	Political Communications
	11.00	MC53021A	Seminars	
	12.00	MC53021A	Seminars	
	14.00	MC53031A	Lecture 1 hr	Media, Ethnicity and Nation
	15.00	MC53031A	Seminars	
	16.00	MC53031A	Seminars	
	17.00	MC53031A	Seminars	
Tuesday	10 - 16	MC53034A	Practice	Final Productions in all media
	16.00	MC53046A	Lecture 2hrs	Media Law and Ethics
Wednesday	09.00	MC53052A	Lecture	Representing Reality
	16.00	MC53052A	Seminars	
	17.00	MC53052A	Seminars	
	16.00	MC53046A	Seminars	Media Law and Ethics
	17.00	MC53046A	Seminars	
	18.00	MC53046A	Seminars	
Thursday	10.00	MC53051A	Lecture 1 hr	After New Media
	11.00	MC53031A	Seminars	
	12.00	MC53031A	Seminars	
	13.00	MC53053A	Lecture 2hrs	Future Devel's in Screen & Film Theory
	15.00	MC53053A	Seminars	
	16.00	MC53053A	Seminars	
Friday	09.00	MC53038A	Lecture 1hr	Music as Communication
	10.00	MC53038A	Seminars	
	11.00	MC53038A	Seminars	
	12.00	MC53038A	Seminars	
	13.00	MC53040B	Lecture 3hrs	Strategies in World Cinema
	16.00	MC53040B	Seminars	
	17.00	MC53040B	Seminars	

**Spring Term**

Day	Time	Course		
Monday	10.00	MC53054A	Lecture 1 hr	Promotional Culture
	11.00	MC53054A	Seminars	
	12.00	MC53054A	Seminars	
	13.00	MC53049A	Lecture 1 hr	Screen Cultures
	14.00	MC53049A	Seminars	
	15.00	MC53049A	Seminars	
Tuesday	10.00	MC53003A	Lecture 1 hr	Political Economy of the Media
	11.00	MC53003A	Seminars	
	12.00	MC53003A	Seminars	
	13.00	MC53039A	Lecture 1 hr	Embodiment and Experience
	14.00	MC53039A	Seminars	
	15.00	MC53039A	Seminars	
	16.00	MC53039A	Seminars	
Wednesday	10 - 4	MC53034A	Practice	Final Productions in all media
Thursday	10.00	MC53048A	Lecture 1 hr	Media Rituals
	11.00	MC53048A	Seminars	
	12.00	MC53048A	Seminars	
	14.00	MC53023B	Lecture 1 hr	Media Audiences and Geographies
	15.00	MC53023B	Seminars	
	16.00	MC53023B	Seminars	

Friday	9.00	MC53045A	Lecture 3hr	Cinema and Society
	13.00	MC53045A	Seminars	
	14.00	MC53045A	Seminars	
	15.00	MC53045A	Seminars	

**Summer Term** Please check notice boards for details of any revision sessions.

**Check notice boards and seminar lists for further details of rooms and times**

## BA Media and Communications Programme Specification

Awarding Institution	The University of London
Teaching Institution	Goldsmiths College
Programme accredited by	n/a
Final award	BA (Hons)
Award Level	H level
Department	Media and Communications
UCAS code	P300
Relevant QAA subject benchmarking group	Communication, Media, Film & Cultural Studies

This draft specification was written in January 2002 & updated in August 2003 and August 2010. It is informed by the *Communication, Media, Film & Cultural Studies* benchmark statement, *The Framework for Higher Education Qualifications*, *The Goldsmiths Learning and Teaching Strategy* and *The Aims and Objectives of the Department's Learning and Teaching*.

### Educational Aims

By bringing together media practice and communications theory, this programme explores a broad spectrum of critical perspectives on the media and introduces a range of contemporary media practices. It offers a solid basis of practical experience in media production, and an understanding of how the media function, drawing on a wide range of theoretical disciplines. We aim to provide an experience in which theory and practice elements can influence and enrich each other in the production of original work.

For us, an understanding of the mass media and the relationship of the individual to the media is crucial in developing an engaged and questioning member of society. Our teaching encourages you to develop a critical understanding of your own motivation and identity within a broader cultural and institutional framework. We aim to help you to express yourself creatively and self-critically in theoretical and practice work; to understand – from a variety of disciplinary positions – how the media work; and to help you to develop subject specific knowledge and skills and a range of transferable intellectual, organisational and communication skills which can be applied in a wide range of professional occupations, including, though not exclusively, the media.

### Admissions Criteria

The programme is particularly suitable for applicants who will enjoy the academic and creative rigour of both theoretical and practical studies and who will appreciate the opportunity to gain practice experience across the media before specialisation in the latter half of the degree.

You will normally have gained at least two A-levels at Grade A, with either one A-level (At Grade B) or a combination of AS- and A-levels, equivalent to the standard of AAB at A-level. There are no specific subject requirements, but you will need to demonstrate practical experience in some aspect of creative work. Applications are also invited from mature applicants who can demonstrate their ability to study at this level.

### Learning Outcomes

The programme's subject-specific learning outcomes are devised by academic staff who are at the forefront of their field of study. However, you will also develop a wide range of transferable qualities and skills necessary for employment in a variety of contexts. The Quality Assurance Agency describes these qualities & skills as effective communications skills, the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development. Transferable outcomes are identified with an asterisk in the two groupings of learning outcomes below – **knowledge and understanding**, and **skills and other attributes**.

### Learning Outcomes – knowledge and understanding

By the end of the programme you should be able to apply:

1. A critical understanding of theories of society, culture and communication, drawing from different disciplinary traditions
2. A knowledge of the historical development of media forms and their role in organising contemporary culture

3. An appreciation of the distinctiveness of specific media genres, with the requisite skills of textual reading
4. A knowledge of the global dimensions of the modern media industries
5. An understanding of the contemporary forms of media organisations, and their relations to other social institutions, both public and private
6. An appreciation of the subjective dimensions of social identities in a mediated culture
7. An understanding of differing conceptual approaches to the study of verbal and visual cultures
8. A critical appreciation of current theoretical debate about media consumption and subjectivity
9. A competent to high level of conceptual and technical knowledge in the planning, structuring and production of media projects\*
10. Knowledge of the key conventions and aesthetic and critical issues relevant to media production in your area of specialisation that will both enable you to be constructively critical of media products and inform your own practice\*
11. Your understanding of the connotative potential of images, and/or sounds or the written word and how meaning is constructed in media artefacts\*

### **Learning and teaching methods and strategies to support these outcomes**

The acquisition of outcomes 1-8 is through weekly lectures and seminars so that core knowledge gained through reading and lectures may be reinforced through seminar discussion and debate. Guidance is given on appropriate preparatory and follow up reading and staff are available to provide tutorial support on a weekly basis. All courses require the research and writing of coursework so that your understanding can be progressed and feedback given prior to the completion of seen or unseen examinations or examined essays. The interdisciplinary concerns of the courses in all years of the degree mean that your understanding of the outcomes will be constantly advanced by your studies achieving greater depth in years 2 and 3.

The acquisition of outcomes 9-11 is through small-group practice-based lectures, seminars and workshops and reinforced through the preparation and production of media projects. You have extensive contact with academic and support staff and feedback is provided throughout the practice learning process.

### **Assessment methods to test their achievement**

Assessment of outcomes 1-8 is by a mixture of unseen and seen examinations and examined essays in the first and second years of the degree. In year three, your knowledge and understanding is tested by examined essays and, where appropriate, a dissertation. The assessment of outcomes 9-11 is by the completion, within each practice course, of media projects or portfolios. Evidence of the extent of the achievement of outcomes 9-11 will also be sought in the Production Logs, completed by all students in group-based areas and in the Production Essay, written by all students in their third year.

### **Learning Outcomes – Skills and other attributes**

By the end of the programme you should be able to apply:

1. A critical understanding of your own identity within a broader cultural and institutional framework\*
2. Appropriate methodological skills in your research of issues and debates from a range of sources\*
3. Skills in the analysis and lucid evaluation of alternative views in your engagement with major thinkers, debates and intellectual paradigms within the field\*
4. An enhanced level of textual analysis\*
5. Effective written communication skills in the formulation, structuring and presentation of coherent and persuasive arguments\*
6. A competent to high level of conceptual and technical skills in the initiation, research, development and realisation of distinctive media projects that seek to be original and to maximise the potential of a medium to engage an audience\*
7. An enhanced level of skills in the effective creative manipulation of sound and/or image and/or the written word\*
8. Problem solving and editorial skills in often complex and sometimes unpredictable production contexts\*
9. A competent to proficient use of appropriate production technologies\*
10. An on-going self-reflexive approach to the constructive evaluation of your academic and practical work\*
11. Further developed interpersonal skills in the giving and receiving of criticism\*
12. An ability, to work productively with others in critical thinking and in the creative process\*

13. The confidence, knowledge and skills to work independently, flexibly, responsibly and to deadline in the preparation, management & production of media materials and the research and writing of academic work \*

### Learning and teaching methods and strategies to support these outcomes

The acquisition of skills and attributes 1-5 and 10-13 are achieved by your full participation in the structured learning activities and the completion of course and examined work that will involve considerable further independent study. You will receive feedback from tutors throughout the programme in seminars and written feedback will be given on submitted coursework. The acquisition of skills 6-13 are achieved through your participation in practice lectures, seminars and workshops and the completion of a series of media projects or portfolios. Tutorial support is constantly available to advise you on your progress in skill acquisition in both theoretical and practice-based studies.

### Assessment methods to test their achievement

Outcomes 1-5 are primarily tested through written course and examined work and 6-9 through tutorial supervision and marking of media projects/portfolios. Progress towards the achievement of skill outcomes 10, and 13 will be demonstrated in both written theoretical and practice submissions. Outcomes 11 and 12 are not formally assessed except in the examination of certain areas of practice work. However, the development of effective interpersonal and other oral communications skills are encouraged by staff in all practice and theory seminars and feedback is given in oral and written form.

### Programme structure and requirements

The programme is only available for full-time study over three years, in which you take courses to the value of twelve units, four units in each year. In year one, you take five theoretical courses that introduce you to the major fields of study which are then further explored in four theory courses in year two. You are then able in year three to specialise in a number of different areas from the options offered by the Department. It is also possible for you to propose a topic for a dissertation. Following an induction to media practice course at the start of the programme, in which you experience work in six different practice areas – animation, journalism, photography, scriptwriting with prose writing, radio and television – you chose two of these areas for further study. After the first term of your second year, you will then specialise in one of these practice areas for the latter half of the degree.

The courses, their unit weightings and modes of examination are listed below:

#### Year 1 (cr = credit value)

MC51002A	Media History and Politics	15 cr Assessed Essay
MC51005A	Culture and Cultural Studies	15 cr Unseen Examination
MC51006B	Key Debates in Media	15 cr Assessed Essay
MC51007A	Representation and Textual Analysis	15 cr Assessed Project
MC51010B	Intro. to Media Industries and Technologies	15 cr Assessed Project
MC51003A	Induction to Media Practice	15 cr Assessed Essay
MC51004A	Media Production - Option 1	30 cr Assessed project/portfolio

#### Year 2

MC52003B	Communications, Psychology and Experience	15 cr Assessed Essay
MC52005B	Culture Society & the Individual	15 cr Seen examination
MC52013A	Media, Economy and Society	15 cr Assessed Essay
MC52014A	Intellectual Foundations of Social Theory	15 cr Assessed Essay
MC52006A	Media Production - Option 2	30 cr Assessed project/portfolio
MC52007A	Media Specialisation Course	30 cr Assessed project/portfolio

#### Year 3

Any combination of the following:

**Communications Theory option courses**, (each 15 cr), offered by the Department to a total of 60 credits

Examples of current options include:

Political Economy of the Mass Media; Embodiment and Experience; Media Audiences and Media Geographies; Media Ethnicity and Nation; Music as Communication and Creative Practice; Future Developments in Screen and Film Theory; Media Rituals; Screen Cultures; Media Law and Ethics.

**OR a Dissertation (30 cr) and two Theory Option Courses**, (each 15 cr)

and

MC53034A Media Final Production / Portfolio

60 cr Assessed project/portfolio  
and essay

#### NOTE

i)MC53034A Production Essays written by all third year students account for 33% of the overall mark for the 60 credits. The other two thirds of the marks are made up of the project/portfolio mark. In the case of students working in groups, the project/portfolio mark will be arrived at by adding the equally weighted shared group project mark and the mark for the individual contribution of each student (including the required Production Log of between 1,500-2,500 words, in which students detail their contributions to the group project).

ii)MC51004A, 52006A, 52007A : Students working in group based practice areas such as TV or animation are also required to submit a Production Log detailing their contributions to the group project, which should be between 1,500 and 2,500 words. The final mark for the *course* will be made up of the shared group mark (50%) and a mark for the individual contribution of each group member (50%).

#### Supporting your learning

The Department recognises the importance of supporting your learning with high quality teaching on a predominantly small group seminar and practice group basis with significant levels of tutorial support. This enables you to receive frequent feedback on many aspects of your performance during the programme, including your understanding of core theoretical knowledge gained in lectures and in your reading. However, you have tutorial access to all academic staff involved in course provision and you are strongly encouraged to seek immediate tutorial help should you encounter difficulties with your studies. You will also have a Personal Tutor with whom you can discuss work or welfare-centred issues. In addition to working with established staff who are at the forefront of their discipline you will come into contact with other staff engaged in research and with visiting professionals from the industry who regularly share their production expertise as course tutors. Practice courses are also supported by technical staff who play a major role in helping you in your use of the available technology and related production techniques.

The Department has up to date media facilities and, where possible, aims to use hardware and software which emulate current industry use. The College also provides a wide range of other student support.

#### Practice project costs

The Department pays for all reasonable equipment and material costs which you incur as part of your practice coursework. However, apart from the agreed use of College equipment and facilities, you fund the costs of your projects yourself, to enable the Department to concentrate its resources on the provision of high quality facilities, technical support and teaching.

#### Quality matters

##### Methods for evaluating and improving the quality and standard of learning

As part of the Department's Quality Assurance System, you take an active part in monitoring quality and standards by providing regular feedback, including questionnaires on the content, management and delivery of all courses. You also feedback to the Programme Monitoring System which consists of a staff student committee with the power to make recommendations about the quality and standard of programmes of study to the College's Academic Committee. However, our departmental policy is to encourage the resolution of any problems as quickly as possible so that learning is not impeded. Tutorial access to course tutors normally enables a speedy resolution to any such difficulties.

Staff involved in the learning and teaching provision meet regularly to evaluate feedback from both students and the External Examiner prior to the start of each new session and amendments are routinely made to course design.

#### Graduate Employment and Exhibition

Statistics from the 2000 First Destination Job Survey suggest that approximately 60% of graduates were working in media related fields with 8% involved in further study. From our own research of past graduates published in 2000, a large majority appear to be successful in finding work in their preferred fields with over 70% in our survey employed in media production, Public Relations, marketing and management and 15% in other fields. However, due to the use of short term contracts

across the media industries it is still extremely difficult to be conclusive about long term media employment success. The programme should be realistically viewed as the starting point of what can often be a long and arduous journey to become established in the media industries. However, you will leave the programme with a very clear idea of your own strengths and weaknesses as a practitioner that is clearly fundamental to your decision making about your future. Each year the programme produces work of distinction and normally the best practice work achieves exhibition in festivals and competitions.



This handbook has been written with you in mind, and we would appreciate your feedback. This will help us when we produce next year's handbooks. You do not need to give your name. All information will be treated in confidence.

1. Your name (optional)

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2. Your degree programme, eg, BA Anthropology, MA Screen Documentary, etc

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3. Please indicate which year of study you are in by ticking the appropriate box

1<sup>st</sup>

2<sup>nd</sup>

3<sup>rd</sup>

4<sup>th</sup>

other (please specify)

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4. Are you (please tick the relevant box)

a home/EU student

an overseas student?

5. Are you (please tick the relevant box)

full-time

part-time

6. Please indicate how you received this handbook

included in a Departmental mailing

at Departmental Induction meeting at the beginning of term

at first lecture

from Personal Tutor

other (please specify)

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7. If you are a continuing student, did you receive a copy of last year's handbook?

yes

no

8. If you are a student on a joint degree programme, have you also received a handbook from your other department?

yes

no

9. What information did this handbook not provide which you would have found useful?

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10. What do you think this handbook does best?

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11. And, what do you think this handbook does least well?

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12. Tell us how we can improve this handbook

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Thank you very much for your time in filling in this feedback form. Please return it to your department or e-mail it to Internal Communications, [int-comms@gold.ac.uk](mailto:int-comms@gold.ac.uk).

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