

**SCHOOL OF PHILOSOPHICAL, ANTHROPOLOGICAL AND
FILM STUDIES**

FILM STUDIES

**HANDBOOK FOR TAUGHT POSTGRADUATE STUDENTS
On the MLitt/MPhil IN FILM STUDIES**



University of
St Andrews

600
YEARS

2011/12

**FILM STUDIES
HANDBOOK FOR POSTGRADUATE STUDENTS**

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THE FILM STUDIES POSTGRADUATE HANDBOOK AND THE UNIVERSITY POSTGRADUATE HANDBOOK

This handbook is designed to introduce you to Film Studies at the University of St Andrews, and to provide you with details on a host of study-related issues. It contains information and advice on a range of matters related to teaching and learning in Film Studies.

Try and use this document as a first reference point if you have any questions about, for instance, issues surrounding essay formatting and submission, the criteria against which your work is graded, who to contact if you experience personal difficulties that affect your studies, and so on.

You are also always welcome to ask members of staff about such matters.

This handbook also has links to the **University Website**, and the **University Postgraduate Handbook**:

<http://www.st-andrews.ac.uk/studenthandbook/>

You should also consult the Code of Practice for Supervisors and Students in Taught and Research Postgraduate Programmes

<http://www.st-andrews.ac.uk/registry/postgraduates>

You might also find the links for postgraduates on the following page useful:

<http://www.st-andrews.ac.uk/students/academic/>

If you have a question and you can't find the answer in the Postgraduate Handbook or the PG Code of Practice, please ask:

- i) Your module convener or supervisor(s);
- ii) The Director of Postgraduate Studies; or
- iii) The Academic Support Office: <pgoffice@st-andrews.ac.uk>.

In addition, the University's Quality Assurance handbook includes information on all aspects of academic practice. <http://www.st-andrews.ac.uk/qahbook/>

Please refer to, and make use of, these important resources.

The present Film Studies handbook is organised around main themes, each containing more specific information.

We very much hope you enjoy your time here with us.

Contacts

School Name: **School of Philosophical, Anthropological and Film Studies.**

School Addresses: **Film Studies - 99 North Street, University of St Andrews, St Andrews, Fife, KY16 9AD**

Philosophy – Edgecliffe, The Scores, University of St Andrews, St Andrews, Fife, KY16 9AL

Social Anthropology - St Salvator's Quad, North Street, University of St Andrews, St Andrews, Fife KY16 9AL

Main Contact Information

Film Studies Enquiries: **(01334) 467473**

Film Studies Email: filmstudies@st-andrews.ac.uk

Link to Film Studies website: www.st-andrews.ac.uk/filmstudies

Head of Film Studies Dept: **Prof Robert Burgoyne**

Director of Teaching: **Prof Robert Burgoyne**

Director of Postgraduate Studies: **Dr David Martin-Jones**

Head of Dept Enquiries: **(01334) 467473**

Link to School web-site: <http://www.st-andrews.ac.uk/philosophy/>

Head of School: **Professor Katherine J. Hawley**

Deputy Head of School **Professor Sarah Broadie**

Programme Co-ordinators **Dr David Martin-Jones (S1) Dr Joshua Yumibe (S2)**

Module Co-ordinators **FM5001: D. Martin-Jones (S1). J. Yumibe (S2)
FM5401: Dr Tom Rice (S1)**

School office (opening hours ...) **Monday – Friday, 9 - 5**

Disability Co-ordinator **Mrs Katie Allan**

Health & Safety Officer **Mrs Katie Allan**

Contact for reporting Special Circumstances and/or advice on S coding
Mrs Katie Allan/Dr Tom Rice

Student support and guidance advice **Student Support Office**

Contact for reporting absence from classes or examinations

<http://www.st-andrews.ac.uk/students/advice/academic/Absencereporting/>

Health and Safety

A first aid box can be located in the secretary's office, ground floor, 99 North St.

For details on Health and Safety for students within the University see

<http://www.st-andrews.ac.uk/studenthandbook/health/healthandsafety/>

Student Staff Consultative Committees

Detail the contacts, frequency of meetings etc.

School President

Give the name and contact details.

PERMANENT STAFF WITHIN THE FILM STUDIES DEPARTMENT:

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Film Studies Secretaries
Karen Drysdale & Rhona J Paterson
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(01334) 467473

Staff Profiles and details of staff research interests can be found on the departmental webpages: www.st-andrews.ac.uk/filmstudies

These webpages also contain information on events taking place in Film Studies, including the Centre for Film Studies speaker series and international conferences run by Film Studies. There is also a page dedicated to online resources that may be useful for your studies, including details of databases, journals, organisations, events, archives, film festivals, and on-line DVD rental. Please take some time to look through these pages, as they express something of the vibrancy of Film Studies at St Andrews.

POSTGRADUATE STUDY IN FILM STUDIES AT ST ANDREWS

Film Studies is one of the most pertinent and vibrant disciplines you can study at postgraduate level. At St. Andrews, we investigate cinema as a key form of cultural output and as the dominant type of creative expression. Focusing on the global dimension, our programmes cover key aspects of film studies through the lens of transnational cultural studies.

Film Studies at St Andrews is committed to questioning the traditional view of what is “normal” cinema. We attempt to uncover the agendas (be they national, “western”, cultural, commercial, industrial, and so on) that define how we think about cinema, both in terms of the kinds of films we watch for pleasure, and those we study at University. There is much to be learned by studying what is produced at the margins of dominant societies, besides the canonical films of Hollywood and the European art house. We are interested in teaching about the ways in which racial, ethnic, religious, and sexual subcultures conceptualise their identities. Similarly, we are keen to examine cinema that is frequently left out of the University curriculum and look at films produced at the periphery of established nations, co-productions between smaller players struggling to survive in the global marketplace, popular genre films often deemed unworthy of high-brow critical attention, films that focus on transnational communities or appeal to transnational markets, that deal with lesser-known histories, that are made in foreign languages, or whose stars are not featured on magazine covers but are nonetheless worthy of critical examination and intellectual engagement.

Studying film at St Andrews will help you master a range of advanced research skills and acquire knowledge related to the construction and analysis of the moving image, the past and present day realities of various national and regional film traditions, the dynamics of the global film industry, and the theoretical approaches related to film.

In learning and teaching, St Andrews sets the highest of standards and attracts students from all over the world with understandably high expectations. St Andrews operates a fully modular degree structure within a semester system, offering a highly flexible framework. Teaching and research are closely co-related, and postgraduate teaching is informed by staff's research activity.

ONE YEAR PROGRAMMES: MLITT IN FILM STUDIES, GRADUATE DIPLOMA

The MLitt programme involve the completion of 120 credits of taught modules, assessed by essays (September-May) and a dissertation of not more than 15,000 words, submitted in August. The dissertation is worth 60 credits. Emphasis throughout the year is placed on independent research with the summer months being devoted entirely to dissertation preparation.

A Graduate Diploma version of all the MLitt programme exists. This involves 120 credits (normally three taught modules) taken over nine months from September-May, with no dissertation.

The taught element of the programme comprises of the core module focusing on training in research methods (60 credits), and two specialist modules (30 credits each). The core module, **Theory and Practice of Research in Film Studies**, runs throughout the Fall and Spring semesters. It introduces a range of important theoretical conceptual frameworks, discourses, and approaches. In the process of working through this course students engage in advanced research design by bringing together their knowledge and

skills in formulating and preparing a research proposal, which they then have the opportunity to develop into a fully fledged dissertation.

Two specialist modules are taken in conjunction with the core module. These provide students with the opportunity to transfer and apply the theoretical knowledge and research skills acquired in the core module to a more concrete level of intellectual investigation, focusing on the creation of meaning and aesthetic value in the context of global dynamics of cultural production and distribution. The range of specialist modules available changes each year, so please consult with the relevant Course Catalogue to see what is available year by year. Some options may include classes with Honours students, although these will be supplemented by additional tutorials with the module convener. It may also be possible to take modules in Spanish or German Film, Film Music, Film and Issues of European Identity, or Philosophy of Film (expertise, timetables, availability and credit weightings permitting). Practical filmmaking is not part of the current provision.

TWO YEAR PROGRAMME: MPhil IN FILM STUDIES

The MPhil is studied over two years. It consists of 120 credits from the taught element spread over two semesters, supplemented by a thesis. MPhil theses should normally be especially composed accounts of research of no more than 40,000 words excluding the bibliography and appendices. The thesis is prepared during the second year of full-time study and is a major element in the MPhil course.

Candidates for the MLitt and MPhil degrees are normally required to achieve a grade of 13.5 (out of 20) in order to progress to writing the dissertation or thesis. In order to qualify for the award of the degree of MLitt or MPhil, the dissertation or thesis must likewise achieve the required standard. Some of the MLitt and MPhil students can stay on, or return, for a PhD.

PhD IN FILM STUDIES

The PhD is studied over three to four years full time (up to seven years part-time). A PhD thesis is a specialist work or research on a theme of your personal interest, of no more than 80,000 words excluding the bibliography and appendices. A PhD thesis should incorporate original research, demonstrate full understanding of the area of study, make a significant and original contribution to knowledge and be of a high scholarly standard throughout. Topics for research are normally linked to the research interests of members of staff. Research students have regular meetings with their assigned supervisors at which progress is carefully reviewed.

All prospective postgraduate students are required to submit a specimen of written work to the Postgraduate Committee with their application. It is important that referees address your aptitude for advanced-level work. Applications are reviewed throughout the academic year; however you are urged to submit your application – complete with all the necessary materials - as early as possible.

The Doctoral Programme provides you with opportunities to develop your general and specific research skills to enable you to better engage with your research topic. In addition to this, the Programme seeks to facilitate the development of your personal and professional skills, knowledge and expertise to enhance your future employment opportunities.

Academic staff in Film Studies would be interested to discuss supervision of work on a range of areas. Please see the staff profiles on the department website for full details of individual research interests.

FACILITIES AND COLLECTIONS

The department is housed in its own building, at 99 North Street. It is within easy strolling distance of the University Library, local cinema and town centre. The department is well resourced with a dedicated teaching room. A Film Studies Resource Room houses a small video collection, viewing and off-air recording facilities.

At St Andrews you will be exposed to a rich and diverse film programme. Regular course-related film showings take place in a new custom-built theatre. In addition, a range of screenings take place across the University during term time, featuring films related to anthropology, international relations, and history.

St Andrews has excellent Library provision, and the University is working on raising the book, journal and other information resources in film studies to the level consistent with an international centre of excellence. The Library holds over 1,000,000 monographs and 3,000 current journal titles in print and over 6,000 titles electronically. Well over 2,000 monographs are classified under Film Studies and related subjects. There are holdings of about 20 film, television and media-related journals, and an additional 15 titles are available electronically; there is also networked access to various databases. The Library hosts one of the best collections of international cinema on DVD and video (over 3,000 titles), all of which are available on free, 3 day loan.

LANGUAGE TRAINING

For those who may need to develop language skills in support of their research, provision can be made for language training, from beginners to advanced levels.

POSTGRADUATE SKILLS DEVELOPMENT

A generic skills development programme for postgraduate researchers, **GRADskills (part of CAPOD)**, is available for research students at St Andrews. It aims to provide opportunities for PhD and MPhil students to enhance their capabilities as researchers and improve their future employability through the acquisition of generic research and personal development skills. Design of this university-wide programme has taken account of the recommendations of the UK Research Councils, as well as current postgraduates and academic supervisors. Topics covered are within the categories of Research Management, Networking and Team Working, Personal Effectiveness and Career Management, and the high quality of the programme is maintained by using a wide range of trainers, consultants and other professionals to deliver workshops and advanced training courses. Development of skills is further enhanced by the use of a Postgraduate Logbook as a personal development planning tool. Participation in the programme also enables postgraduates to take advantage of the events offered in collaboration with UK GRAD and other external organisations. Further details of the GRADskills programme are available at: www.st-andrews.ac.uk/GRADskills

VIEWING FILMS

As students in Film Studies you will be expected to ensure that you regularly view films in order to improve your cinema literacy. There is a great collection of DVDs at the Library and at the department, and you are encouraged to do your best to see the important films that you hear about but have not yet had the chance to see. Getting into the habit of viewing films regularly is of key importance for your postgraduate studies in film. For film-related information please get familiar with the Internet Movie Database (www.imdb.com) and make sure to use it regularly for referencing work.

STUDENT ENVIRONMENT

Film Studies extends a warm welcome to overseas students, who contribute to the diversity of our community at St Andrews in our cozy and hospitable Scottish setting. A cosmopolitan study environment is critical to networking on a global stage. The departmental staff brings a multi-cultural flavour as well as strong international academic experience. More than half of our current PG students come from abroad, forming a truly international community. This multinational setting allows you to become familiar with cross-cultural issues and to develop personal contacts across Europe, Asia, and North America, an important factor in your future specialist development.

RESEARCH CULTURE

The department is aiming at enhancing its international reputation for its research on international and transnational cinema. We regularly bring high profile researchers to spend periods as visiting scholars at St. Andrews. We also collaborate with the local cinema and the Dundee Contemporary Arts, introducing special screenings and film programmes. Postgraduate students play an active role in all research seminars and events. We held a dedicated nation-wide AHRC-sponsored PG students conference *Cinemas, Identities and Beyond* in November 2006 (entirely organised by PG students). Our guests for the 2006 event were Prof. Andrew Higson (East Anglia), Prof. John Caughie (AHRC and Glasgow), Prof. Christine Geraghty (Glasgow), and Dr. Laura Rascaroli (Cork, Ireland). In March 2009 we held another extremely successful PG conference, organised jointly with the Centre for Russian and East European Studies, for which we have received AHRC funding for student-led initiatives (awarded to Lars Kristensen).

ANNUAL POSTGRADUATE CONFERENCE IN MAY

Each May we hold the annual Postgraduate Conference in Film Studies. PhD students and other postgraduates or guests present their work at the event, which is usually attended by a leading scholar in the discipline. In past years our guests have been Prof. Tim Bergfelder (Southampton), Prof. John Hill (Royal Holloway), Prof Murray Smith (Kent at Canterbury), Prof Martine Beugnet (Edinburgh), Dr Sarah Cooper (Kings, London). The event is organised and run by PG students.

ANNUAL PG STUDY DAY IN MARCH/APRIL

Since 2007 we have also been holding an annual Postgraduate Study Day. In 2007 it was dedicated to Indian Cinema, and our guest was Rosie Thomas from the University of Westminster. In 2008 the topic was Sex in the Cinema and the guest was Prof. Linda Ruth Williams (Southampton). In 2009 the topic was Costume in Cinema, and the guest was Prof Stella Bruzzi (Warwick). In 2010 the topic was Music in Film, and the guest was Professor Richard Dyer (Kings, London). In 2011 the topic was Online Publishing, and the guest was Dr Catherine Grant (Sussex). The event is organised by PG students.

CENTRE FOR FILM STUDIES

A new research unit, embracing colleagues from across the University, was established in 2005 to encourage interdisciplinary research. The Centre appointed an international advisory board which comprises of leading academics and industry professionals. It organises screenings, filmmakers' visits, as well as regular fortnightly research seminar where guest speakers present their current research. Members of the Centre are involved in collaborations with academics in the UK, USA, France, Austria, Turkey, Spain, Italy, and other countries. Research projects have been funded by the AHRC, the British Academy, and the Carnegie Trust, including work on Balkan cinema, Deleuze and transnational cinema, Scottish cinema, period drama, film industry, and festivals. In June 2006 the

Centre hosted a major international conference, *Cinema at the Periphery*, which featured influential speakers and welcomes a lively academic audience. In 2007 the Centre received funding from the Russell Trust which enabled the organisation of a film series at the New Picture House Cinema in St. Andrews. We also secured funding from the Carnegie Trust for the Universities of Scotland to allow us to launch the Scottish Consortium for Film and Visual Studies. The first event of the Consortium, which extensively involved post-graduate students, took place in June 2008 in Glasgow. The second event took place in May 2009 in Aberdeen. In 2010 we hosted the third event, here at the University of St Andrews. In 2011 the penultimate conference was held in Stirling. We will let you know how you can get involved in the final event over the course of the year.

In 2008 the Centre was awarded a large research grant for the project *Dynamics of World Cinema* (2008-2011). The plan is to look into the diverse channels of distribution of non-Hollywood cinema around the world (from Bollywood to You Tube). The work is being carried out under the leadership of Prof. Jordanova, with the assistance of post-doctoral fellows Dr. Ruby Cheung and Dr. Alex Fischer, and with the participation of renowned Australian scholar Prof. Stuart Cunningham.

For the current programme of the Centre see:

<http://www.st-andrews.ac.uk/filmstudies/new/events>

NEWSLETTER

Postgraduate students are in charge of organizing and producing the Newsletter of the Centre for Film Studies which appears twice a year (and on special occasions) and which is distributed to film studies departments in a number of countries.

CAREERS

In our media saturated culture, the opportunities for Film Studies graduates are remarkably diverse. Directly related are careers in academia, creative industries, development, distribution, film festival/ cinema programming, and arts administration. A Film Studies degree opens doors to many other spheres, including media management, film and TV research, journalism, publishing, advertising, cultural entrepreneurship, non-governmental organisations, marketing, public relations and education.

INDUCTION/ORIENTATION

There are a range of induction courses organised for postgraduate students. The university should contact you, either on or before matriculation, to let you know dates, times and places. Further details of the university's orientation programme can be found at the following page:

<http://www.st-andrews.ac.uk/newstudents/>

You should also consider the university library's induction session.

On arrival you will need to meet with the Director of Postgraduate Studies who will enrol you in the respective modules.

MLitt IN FILM STUDIES AT ST ANDREWS

Learning Outcomes.

- *The MLitt programme seeks to provide the kind of research skills training now regarded as indispensable for all postgraduates*
- *The goal is to develop the ability of reading and analysing cinematic texts and contexts, by providing a range of different perspectives on film theory and methodology of criticism, and various approaches to cinematic research*
- *In the course of studies you will be offered practical advice on conceiving, pursuing, organising and successfully completing a research project in film studies. They will develop the ability to identify new areas of research.*
- *The programme will provide particular insight into the general phenomena of transnationalism, globalisation, post-coloniality, imperialism and the reflection of these processes in the areas of global cultural production and the dynamics of film distribution. It will offer a robust introduction to important theoretical debates and approaches.*

Transferable Skills.

- You will develop capacities of conception, conceptualisation, analysis and synthesis required of professionals, as well as the multi-media and computing skills indispensable to those called to work with historical, economic and cultural data.
- You will also develop more traditional skills of methodical, rigorous knowledge-based academic enquiry, textual analysis and the development of innovative patterns in the interpretation of data and the exploration of ideas.

Further skills include:

- A proper understanding of the global dynamics of transnational cultural production and distribution.
- Fluency in the techniques of critical textual and contextual analysis.
- Written and oral presentation and communication skills.
- Advanced theoretically informed research skills
- Command of research tools specific to film and media studies (on-line, archive).
- Ability to engage in constructive and informed discussion and debate.
- Skill set for the creative industries; IT, visual analysis

PROGRAMME REQUIREMENTS

Programme requirements are:

For MLitt:

FM 5001 Theory and Practice of Research in Film Studies (60 credits over two semesters)

This module seeks to provide the kind of sophisticated theoretical and research skills training now regarded as indispensable for all postgraduates. It has both theoretical and methodological orientation and aims at teaching the students to correlate adequately conceptual frameworks and research designs. Its aim are to (a) debate and enrich our common concepts of reading and analyzing cinematic texts and contexts, by providing a range of different perspectives on film theory and methodology of criticism and various approaches to cinematic research, and (b) offer high-quality training related to methodology which stresses various aspects of conceiving, pursuing, organizing, and successfully completing research projects in film studies.

And a combination of **60 credits** chosen from whichever of the specialist modules at **FM5000** level are available in a particular year (please see the Course Catalogue for full details). Some options may include classes with Honours students (FM4000 level modules), although these will be supplemented by additional tutorials with the module convener.

And **FM5099** Dissertation on a Film Studies topic of up to 15, 000 words (due in on the final day of August). (60 credits)

For Graduate Diploma:

As for the MLitt, but without FM5099.

For MPhil:

As for the Graduate Diploma, plus a Thesis on a Film Studies topic of up to 40, 000 words.

TEACHING AND ASSESSMENT PRACTICE

Teaching Delivery

Teaching is primarily delivered in the form of weekly two hour seminars. Modules are either team taught, or involve a single member of faculty staff teaching within his or her own specialism. Students are expected to make their own arrangements to view the required viewings (either alone or in a group) and to read the required readings in preparation for each week's seminar. Please refer to the module guides of each module for further details of teaching delivery.

Please note: Not all modules are delivered every academic year. The Postgraduate advisor will inform you which modules are on offer and enrol you in the modules that you are taking.

Assessment:

On most modules you are typically required to submit essays ranging between 2,000 and 6,000 words (depending on the module, its credit weightings, and the breakdown of its assessments) or present material in a controlled situation. The weightings of these assessments vary depending upon the module involved. The MLitt dissertation consists of 15,000 words, and the MPhil dissertation, 40,000 words. Grades are awarded on a twenty point scale. Please refer to the module guides of each module for further details surrounding assessment.

Attendance:

Due to government regulations the University acts as a sponsor to certain international students, and as a consequence we may ask students to comply with certain procedures designed to keep track of attendance.

TAUGHT POSTGRADUATE GUIDELINES FOR CREDIT AND GRADE TRANSFER FROM 2010/11

Credits and Grades

A student's studies towards a taught degree are structured in terms of modules, each of which is assigned a credit value, reflecting the proportion of a student's time devoted to that module; so, for example, First or 1000 level modules in a particular School might be worth 20 credits. Each module is a self-contained unit of teaching, learning and assessment. For the majority of modules the teaching takes place in one 12-week teaching block, usually broken by a reading week, and in most cases followed by an examination. Others are concentrated into a shorter period, and some are taught over the whole year. A student's performance in the examination, together with grades for pieces of work submitted during the module, determine whether he or she passes the assessment for the module and, therefore, whether he or she is awarded the credits attached to it. Thus a student who passes the module will have gained both credits, reflecting the workload of the module, and a grade, reflecting the quality of a student's work.

Credit Load

Normally a full-time taught postgraduate student takes modules worth 180 credits during the course of each year, ie 60 credits in each semester and 60 credits for the summer dissertation/project.

Taught Masters Postgraduate Grading Sheet (MLitt, MSc, MRes)

Module Grading Scale

Reporting Scale	Descriptor
20	Outstanding Distinction
19	
18	Clear Distinction
17	Borderline Distinction
16.5	
16	Merit (of Masters Quality)
15	
14	
13.5	
13	Pass
12	
11	
10	
9	
8	
7	Fail
6	
5	
4	
3	
2	
1	
0	

Taught Element Grading

Combined Mean	Descriptor
20	Distinction in the Coursework and Progression to the Dissertation Element
19	
18	
17	
16.5	Progression to the Dissertation Element
16	
15	
14	
13.5	Postgraduate Diploma
13	
12	
11	
10	
9	Fail
8	
7	
6	
5	
4	
3	
2	
1	
0	

Individual modules taken as part of an approved taught Masters programme are assessed using the scale shown on the left-hand side. Students meeting their individual programme requirements and achieving passes in at least 120 credits will then have their eligibility to progress to the dissertation element assessed according to the scale on the right-hand side. Note that students failing any module on the first attempt are not eligible to progress to the Masters dissertation.

Those students progressing to the dissertation element must achieve a minimum grade of 13.5 in the dissertation in order to be eligible for the Masters degree.

The Masters degree may be awarded with a distinction, or with distinction in the coursework or dissertation elements alone. To achieve an overall distinction the student must achieve a distinction in the coursework and the dissertation elements (16.5 or above).

Progression Thresholds

Taught Postgraduate Progression

From 2011/12, the threshold for progression to the dissertation/project of a Taught Postgraduate Masters degree is as follows:-

13.5 - 20.0	Right of Progression to MLitt / MSc / MRes / MPhil if available
7.0 – 13.4	Postgraduate Diploma

Students who progress to the dissertation still need to achieve a grade of 13.5 or better for their dissertation in order to be awarded the Masters degree.

Only a postgraduate examinations board can determine this final outcome. Individual staff members are not able to tell you this in advance of the board that concludes semester two.

MLitt in Film Studies - Marking Criteria.

The bandings for the MLitt are as follows:

16.5-20	Distinction
13.5-16.49	Pass (Right of Progression to MLitt dissertation)
7-13.49	Graduate Diploma
0-6.9	Fail

Marking Criteria: An essay that falls within a specified band will typically contain a majority, although not necessarily all, of the criteria mentioned. For example, a bibliographical essay may be assessed according to the following criteria, but with sensitivity towards the specific requirements of the module (FM5210).

Mark/ Mark Band	Criteria
<p>20/Distinction (16.5-20)</p> <p>An outstanding answer that displays striking original insights, independent thinking, rigorous analysis, and authoritative command of materials expressed logically and clearly.</p>	<p>Authoritative and detailed knowledge and understanding of the material. Mastery of methodologies and theories demonstrated not only through use, but also through critical engagement with benefits and limitations of each.</p> <p>Terminology is effectively and correctly applied with no error.</p> <p>Extensive range of sources (extending well beyond module guide) used and applied with insight and judgement.</p> <p>Exceptional originality and insight combined with rigorous analysis.</p> <p>Excellent structured, focused and well written. A compelling argument presented clearly and effectively through the use of examples.</p>
<p>19/Distinction (16.5-20)</p> <p>Highly thoughtful answer demonstrating original insights and independent thinking informed by wider engagement with materials, thorough analyses, and clear, well-expressed, and logical presentation.</p>	<p>Thorough and detailed command of the materials combined with clear critical engagement with theory and methodology.</p> <p>Terminology is effectively and correctly applied with no error.</p> <p>Extensive range of sources (used and applied with insight and judgement).</p> <p>Excellent originality and insight combined with rigorous analysis and connections of ideas to larger issues.</p> <p>Very focused, clearly presented and well-structured argument with effective and thoughtful use of examples.</p>
<p>16.5-18/Distinction (16.5-20)</p> <p>Excellent Work</p> <p>Thoughtful response informed by wider reading with demonstration of keen insights, presented through clear expression, logical structuring, and thorough analyses of examples.</p>	<p>Thorough and detailed understanding of materials, including capacity to engage critically with issues of theory and methodology.</p> <p>Terminology is effectively and correctly applied with no error.</p> <p>Full to extensive range of sources used and applied with insight and judgement.</p> <p>Very strong originality and insight combined with rigorous analysis and connections of ideas to larger issues.</p> <p>Clear, logical and integrated presentation in which analyses and research effectively support argument.</p>
<p>15-16.49/Pass (13.5-16.49)</p> <p>Good to very good understanding of basic principles and materials, combined with coherent and effective argument, along with evidence of independent research and analysis. Higher end marks will demonstrate indications of mastery</p>	<p>Good to very good to understanding of basic principles, with evidence of ability to engage critically with issues of theory and methodology.</p> <p>Terminology is effectively and competently applied.</p> <p>Comprehensive range of sources used and applied with insight and judgement.</p>

Mark/ Mark Band	Criteria
of research, and/or analysis.	<p>Some independent thinking and insight combined with thorough analyses with occasional connections of ideas to larger issues.</p> <p>Clear, logical and integrated presentation in service of an argument.</p>
<p>13.5-14.99/Pass (13.5-16.49)</p> <p>Sound understanding of materials demonstrated with some research, some analysis, and competent if uninspired presentation of an argument.</p>	<p>Sound understanding of materials.</p> <p>Adequate usage of terminology.</p> <p>Materials applied largely limited to sources listed in module guide with little independent research. Appropriate application of research, although minimal and possibly disconnected. Little evidence of awareness of broader issues and materials.</p> <p>Little originality and insight. Reasonably competent analyses, but tendency to rely on quotations, recitation of events, or facts to carry argument.</p> <p>Generally clear in expression, but structure and examples fail to support development of argument.</p> <p>Adequate presentation: generally clear and logical although occasionally impaired by unclear and vague expression as well as disorganisation.</p>
<p>7-13.49 Graduate Diploma</p> <p>Barely adequate understanding and expression. Room for development evident.</p>	<p>Little knowledge with limited understanding of materials or question asked. Failure to produce or develop an argument. Reliance on unsubstantiated declaration and unexplained description without analysis or explanation.</p> <p>Work suffers from inaccuracies and vagueness.</p> <p>Limited use of (often inappropriate) materials with reliance on descriptions and declarations. Little to no analysis, insight, or independent thinking. Reliance on popular text and unfounded Internet sites (e.g. Amazon or IMDB reviews).</p> <p>Barely adequate presentation impaired by unclear expression and disorganisation as well as vague and awkward expression. Misspellings and grammatical errors.</p>
<p>0-6.9 Fail</p> <p>Very poor work.</p>	<p>Very little or no knowledge of materials or field of study.</p> <p>No evidence of analysis.</p> <p>Incoherent, derivative, or invalid argument.</p> <p>Very poor presentation.</p>

Results for modules taken as part of the Postgraduate Diploma must be reported by Schools to the Academic Management & Support Office using the same forms and on the same timescale as undergraduate modules.

Where a student fails the assessment for a module, the Board of Examiners may offer a re-assessment, the exact form of which must be approved by the External Examiner. Reassessed work will be marked either Pass or Fail, it will not be graded on the 20-point

scale. A student who achieves a Pass may be eligible for the Certificate or Diploma but not for a Masters degree.

Please note that even if you have entered the programme with the intention to pursue an MLitt or MPhil degree, you would need to progress through the coursework satisfactorily. If your performance falls below the expected level (13.5), you will not be able to proceed to dissertation and will be granted a Graduate Diploma.

MLitt DISSERTATION SUBMISSION

In 2009/10 we changed over from paper to electronic submission of coursework. All essays are now to be submitted through MMS.

In the meantime, however, the following still holds for all MLitt dissertations:

Please submit THREE COPIES of your dissertation, on the date set by your supervisor. Usually this is August 31st. You must submit your work to the secretary, Karen Drysdale, not to your supervisor. Once it arrives the secretary will notify your supervisor, and the Directors of Postgraduate Study.

The dissertation does need to be bound. See the following link for the binding services offered by the university.

<http://www.st-andrews.ac.uk/students/tech/Reprographics/Dissertationthesisprintingandbinding/>

It should clearly state the following information on the cover

Your name.
The date.
Your supervisor's name.
Your Matriculation number.
The title.

On a separate page you should include the following declaration.

“Declaration of Own Work.

I hereby declare that I am the sole author of this work, and that this work has not been accepted in any previous application for any degree.

I understand that submission of this declaration constitutes a signature and confirms that I agree to the declaration above.

Date: ../../..”

Abstract - You do not have to include an abstract, but it is always helpful to the people reading it if you can do so. . You must, of course, include full references, a bibliography, and a filmography. It is also a good idea to include an acknowledgments page at the opening of the dissertation, a short paragraph in which you may consider giving credit to those who assisted you with your work on the project in various capacities.

UNIVERSITY LEVEL SERVICES

Disability Support

If for disability reasons you require support for example; teaching and exam arrangements, please contact the Disability Team from the link below. Student Services provides support for a wide range of disabilities such as; Learning difficulties, visual and hearing impairments, mobility difficulties, Aspergers, mental health, long standing medical condition and much more. www.st-andrews.ac.uk/studenthandbook/diversity/disabilities/

It is in the best interests of students with special needs that they are also pro-active in communicating with the module convener if and as soon as they encounter difficulties in attending and completing work for the module. They should also follow the usual guidelines for self-certifying for absences, and for requesting extensions.

CAPOD

CAPOD is the University's central point for assistance with teaching and learning, providing support and guidance for students and staff. See further information at <http://www.st-andrews.ac.uk/administration/CAPOD/>

Careers Centre:

<http://www.st-andrews.ac.uk/careers/>

Library

For information on use of the University Library and Information Services, please see <http://www.st-andrews.ac.uk/library/services/>

Updating personal details

It is essential that the University has updated information about your personal details. Students are responsible for ensuring that their personal details are kept up to date and should make any changes online via the Student Portal <https://isaint.st-andrews.ac.uk/>

COMMUNICATION

Communication by e-mail

Module coordinators in the School will communicate with students using email, sent either to individuals or to the whole class, often via Moodle and the department's notice boards.

Students are reminded that e-mail is an official means of communication, and that they are expected to read their e-mail within a 48-hour period (Monday to Friday) during term-time. Students who use Hotmail or other external e-mail accounts *must* check both their external account and their University account. Students can arrange to have their University e-mail forwarded to their external account; however there are problems associated with this, and those who set up a forwarding arrangement *must* check to make sure it is working.

Please see the IT helpdesk at the University Library for further advice. Students can also communicate with their tutors via email, or via the consultation times they announce on their doors. Students are encouraged to always consult official documentation (such as module handbooks) before emailing tutors to ask questions about assessment.

Staff-Student Consultative Committee

Once each semester the department holds a meeting of its Staff-Student Consultative Committee. Early in the academic year elections are held to choose student representatives for the MLitt programme, and a member of the Film Studies staff is responsible for ensuring that Departmental SSCC meetings are arranged in good time. Student representatives meet with academic staff to review matters to do with teaching and learning. Matters to be raised at these meetings should not be ones that could be resolved informally and more efficiently by consultation with relevant tutors.

University policy on Staff-Student Consultative Committees can be found at:
<http://www.st-andrews.ac.uk/staff/policy/>

LEARNING ADVICE AND REGULATIONS

Word Count

One of the most frequently asked questions relates to word counts. Word lengths are stated in module guides. A good essay typically uses approximately the full amount of words permitted. It is acceptable to go up to 10% over the stated word limit (so, for an essay of 5000 words, a submission of 5500 words is acceptable). Essays that exceed this 10% rule are liable to face penalisation in terms of reduced marks.

Avoiding Duplication of Material across the Year

You should not duplicate material across coursework and/or dissertation, not within modules or across modules. If it is unavoidable that you cover something of the same territory, then be sure to clearly state in the text that you have done so, briefly summarising what you said at that time, to enable you to then move on and build upon this with fresh material.

Essay writing Assistance

CAPOD provides support for essay writing – website: <http://www.st-andrews.ac.uk/saltire/>
You can also book one to one sessions by emailing learning@st-andrews.ac.uk

English Language Teaching (ELT) provide support for all students who are not native speakers of English.

<http://www.st-andrews.ac.uk/elt/support/>

Students should contact: eltdirect@st-andrews.ac.uk to make an appointment.

Essay Writing Guidance

The following broad advice should be read in conjunction with more specific guidelines on the various types of exercise that may be given in module documents.

A good essay will display most or all of the following characteristics:

1. Clear presentation.

The essay should be word-processed, double spaced, and with a size 12 font, preferably Times New Roman. Make sure you leave enough space in the margin for your tutor's comments. The pages should be numbered using the automatic facility, and a final word count provided. Keep a copy of your essay on disk. You must always submit **two copies** of your essay. This is to provide a copy for the external examiner who may wish to monitor our marking. **Each of the two copies of your essay must be accompanied by a signed declaration form (see Appendix A).**

2. A good analytical understanding of the material it addresses.

The reader should be left in no doubt that the student, before writing the final draft of the essay, has carefully read the material on which it is based and seen the film/s discussed.

The student should demonstrate knowledge of the film/s, a corpus of theoretical or historical material, and any other appropriate critical reading and background material, whether indicated by the tutor or discovered through the student's own initiative. Moreover, the student should have reached a clear overview of how the different elements of this material come together.

3. A clear and carefully planned structure.

Making a plan before writing the essay is essential. Students may have their own methods of making a plan, but a good way to start is by making a list of the main ideas you wish to incorporate in the essay, and then see in what order you might address them so as to produce a clear and logical argument. Look for a “hook” between the various points, i.e. a way of leading on naturally and persuasively from one point to another, so that points will not appear to be isolated or unconnected to what precedes or follows. The introduction and conclusion of an essay are often the hardest parts to write - the final draft of the introduction may in fact be the last thing you write!

The introduction should grasp the subject in its essentials, and make clear, explicitly or implicitly, what your essay is going to be about and how you are going to approach it. The conclusion should summarise the main points you have made, bringing them together into a final overview, but without repetition of the details in the main body of the essay. Do not be surprised, when you move from the plan to the essay itself, if the logic of what you write leads you to rearrange the originally planned order of points: this is a common experience of everyone who has to translate brief jottings into a more continuous form of writing. The exact shape of the original plan may not survive, but making one is still an essential preliminary step in order to clarify your ideas.

4. Relevance to the question or essay subject.

Read the title/question thoroughly, and be sure in your own mind what it is asking you to do. Make a strict selection, from all that you know about the broad subject, of those aspects which are relevant to this essay in particular, and ask yourself constantly, in both the planning and drafting stages: Am I addressing the question?

5. Good use of textual reference and quotations.

To support your argument and avoid generalisation, refer to selected details in the material you have read. This may include quotations from a literary text; if so, make sure they are pertinent to the point you are making. Use quotation marks and page references, and make sure that quotations fit into the grammatical structure of the sentence in which they are inserted.

References to critical reading are important: they demonstrate the range of your reading and ability to respond to others' opinions, but avoid long quotations: summarise in your own words where you can (but still with a clear acknowledgement). Also, always try to show what you think of the critic's view - you do not have to agree with what the “expert” source says, or leave its author with the last word. Make sure that your own voice comes through, and is not drowned by that of others.

Quotations from a critical source **MUST ALWAYS** be acknowledged in order to avoid any suggestion of plagiarism (see the advice on **Academic Misconduct**). It is **NOT** enough to acknowledge in your final bibliography the sources used; if quoting extracts from texts

literally, these must be acknowledged in the body of the essay through the use of footnotes or endnotes. Look carefully at the ways in which this is done in the articles and books included in this module booklet. The library also holds different reference style guides available for consultation. It is important though that you use one style consistently throughout your essay. See the basic guidelines provided below. If in doubt, check with your tutor.

When you take notes from a secondary source you should take care to distinguish clearly between your own commentary and the text that you copy, which should always be in inverted commas with the precise bibliographical reference provided. If you are paraphrasing the ideas from a published source you should also declare this in a reference. It is a good idea to head the piece of paper that you are writing on when you begin your reading and note-taking with the full details of the book (author, title, place of publication, publisher, date of publication), and then add the page nos. in bracket after each quotation (in inverted commas) or paraphrase from the book.

When discussing films make sure that you use concrete examples and do not make vague generalisations about them. It is usual for a Film Studies student to watch a film several times during the writing of an essay, and to repeatedly review small sequences (perhaps pausing the DVD or VHS every now and then to analyse the film's formal qualities, or make a note of dialogue).

Stills can be incorporated into essays, if so, please identify them: e.g.:

Figure 1: Kane declares candidacy. From *Citizen Kane* (Orson Welles, 1941).

Note also that the title of a story, poem or article should appear in inverted commas (" "), but that for the title of a book or a film we use *italics*. The FIRST TIME the film appears it must be followed by the director's name (first name then last name), country and year of production, all in brackets, e.g.:

Notorious (Alfred Hitchcock, USA, 1946).

The first time a foreign language film is quoted in your essay, include both the original title and the English language one. Thereafter refer to the film by the English title only. E.g.:

Nun va goldoon/ A Moment of Innocence (Mohsen Makhmalbaf, Iran, 1996)

Thereafter refer to the film by the English title only.

The first time you quote from a book you must give its full reference in a footnote, as in this case of a text from FM1002:

David Bordwell and Kristin Thompson, *Film History: An Introduction, 2nd edition* (New York : McGraw Hill, 2003), p. xx.

Footnotes or endnotes should be used mainly for references to articles or books (including page numbers). Footnotes should only rarely be used for brief comments related to the content of the essay. If the information cannot be integrated in the text of your essay, it is usually a digression and better left out.

As well as referencing your sources in footnotes, you should include a **bibliography or reference list** at the end of the essay, in alphabetical order (author's last name first), as in the examples below. **All** sources should be adequately referenced, including:

a) BOOKS (e.g.):

Bordwell, David and Kristin Thompson. *Film Art. An Introduction*. New York: McGraw-Hill, 2004.

Or:

Orpen, Valerie. *Film editing: the art of the expressive* (London: Wallflower, 2003).

b) ARTICLES IN A BOOK

Feuer, Jane. "The Self-Reflexive Musical and the Myth of Entertainment", in *Film Genre Reader II*, ed. Barry Keith Grant (Austin: University of Texas Press, 1995), pp. 441-455.

c) JOURNAL ARTICLES (IN PRINT OR ONLINE)

Tashiro, Charles. "Passing for the Past. Production Design and the Historical Film", *Cineaste* 22/2 (2004), pp. 40-44.

Halligan, Benjamin. "The Remaining Second World: Sokurov and *Russian Ark*", *Senses of Cinema*, 25 (2003). Online.

http://www.sensesofcinema.com/contents/03/25/russian_ark.html Accessed 1/1/2004.

d) ELECTRONIC JOURNAL ARTICLE FOUND IN A DATABASE:

Bliss, Michael and Paul Schrader, "Affliction and Forgiveness: An Interview with Paul Schrader", *Film Quarterly*, Vol. 54, No. 1. (2000), pp. 2-9. Stable URL:

<http://links.jstor.org/sici?sici=0015386%28200023%2954%3A1%3C2%3AAAFAIW%3E2.0.CO%3B2-2> Accessed 1/1/2004

Editorial, "Facing East: Iranian cinema as revelation", *Cineaste* 31/3 (2006): 4(1). *Expanded Academic ASAP*. Thomson Gale. Accessed 5/9/2006

e) FILMS IN TEXT AND FILMOGRAPHY

Note that for the title of a book or a film we use *italics*. The first time the film appears it must be followed by the director's name (first name then last name), country and year of production, all in brackets, e.g.

Pulp Fiction (Quentin Tarantino, US, 1994)

The first time a foreign language film is quoted in your essay, include both the original title and the English language one, e.g.

Nun va goldoon/ A Moment of Innocence (Mohsen Makhmalbaf, Iran, 1996)

Thereafter refer to the film by the English title only.

Optionally, production company details can be added (these details as well as original film titles can be found at the Internet Movie Database; www.imdb.com):

f) NEWSPAPER ARTICLE ON THE WWW:

Higgins, Charlotte. "Director hailed at Cannes faces five-year film ban in China". *The Guardian*, 5 September 2006. Online.

<http://film.guardian.co.uk/news/story/0,,1865012,00.html> Accessed 6/09/2006.

(When referencing both print and electronic newspapers, include section if available)

g) ONLINE JOURNALS:

Negra, Diane. "Quality Postfeminism?' Sex and the Single Girl on HBO", *Genders Online Journal*, 39 (2004), http://www.genders.org/g39/g39_negra.html Accessed on 1/01/2005

h) WEB DOCUMENT (NO AUTHOR)

Special Report. Case studies of the Berlinale Co-production Market. The Elementary Particles. 6 April, 2006. Online.

<http://www.cineuropa.org/dossier.aspx?lang=en&treeID=1215&documentID=63366>

Accessed on 1/09/2006

i) SECONDARY ELECTRONIC/AUDIOVISUAL SOURCES (DVD MATERIALS)

On occasion, you may want to refer to the DVD edition of a film in order to cite the **bonus materials**. E.g.:

Scorsese, Martin. *Gangs of New York* (2002). Director's Commentary. DVD. Entertainment in Video, 2003.

Or, if there is not an identifiable author, list them as **audiovisual sources**, always referring to the DVD edition. E.g.:

Discovery Channel Special: Uncovering the Real "Gangs of New York". In *Gangs of New York* (dir. Martin Scorsese, 2002). DVD. Entertainment in Video, 2003.

To obtain information on a film consult the on-line *Internet Movie Database (IMDB)* at: <http://www.imdb.com/>

6. Good English, appropriate paragraphing, accurate spelling, and style.

Be your own most severe judge. Imagine that you are handing in a piece of work for publication. Learn from the presentation of the critical books and articles that you read in the course of your studies. Seek to interest the reader. A personal tone will enhance an essay, but avoid excesses of subjective comment or unsubstantiated assertions. Be concise. Always remain within any word-limit that may be indicated by the tutor.

ORAL PRESENTATIONS

Some of your courses in the Film Studies department require that, instead of, or as well as an essay, you do an Oral Presentation as part of your course assessment. You may also be required to give unassessed oral presentations designed to develop transferable communicative and presentation skills, and to facilitate discussion in seminars.

The following advice is provided to help you with this task and to allow us to keep a record for our Audit files.

1. You will be assessed according to the mark bands listed below under Marking Scale.
2. Your presentation should be clearly focused and you should pay careful attention to instructions issued by your tutor or stated in the module booklet.
3. ***NB: you must hand in a copy of the Oral Presentation plan to your tutor either at the time of the presentation, or if so requested, beforehand.*** This is for us to have a record of your presentation for Audit purposes.
4. For notes on structuring your argument, you should bear in mind the [Essay Writing Advice](#) provided above.
5. Remember also that you should make your presentation effective by not simply reading your notes and ignoring your audience. You should make regular eye contact and deliver your presentation at a good pace, i.e. not too fast and not in a monotone.
6. If you are incorporating clips into your presentation then it is your responsibility to provide the clip. Ensure that the room in which you are giving your presentation has the necessary equipment (DVD player and/or video) and that you know exactly where your clip begins. If bringing in a VHS tape, then ensure the clip is already cued to the right starting point. If using DVD, come with a note of the track number.
7. You should manage your time efficiently. The tutor or the module booklet will have stated how long the presentation should be; you should ensure that you speak within that time limit, as there may be other students speaking too, or there must be time left for questions and discussion. If using a clip, always factor in the time this takes.

FEEDBACK ON ASSESSED WORK

Students should be able to receive routine feedback on any work that they have submitted. Feedback will give you advice that will guide you in improving your learning and future performance. Feedback opportunities vary from school to school but can include individual

face-to-face discussion, written commentaries on work or electronic feedback for example through WebCT or Moodle. Feedback on examination performance can be given to a class as a whole or if you wish detailed feedback from a member of academic staff on an examination script, you should contact your School to arrange a suitable time. No fee is charged for this type of feedback. Students are however also entitled to request a hard copy of any of their own completed examination scripts. If a photocopy of the script is required for personal reference, please contact your School and, on payment of a fee of £10 per examination script, a photocopy will be provided for you within five working days. Such requests should be made by the end of Week 3 of the semester that follows the examination diet.

Film Studies students will receive written feedback on assessed work, using the marksheet in Appendix A.

Printing and Binding

The University's Print & Design Unit is ideally set up to print and/or bind your dissertation and thesis. You can send your material in PDF format (with a note of pages to be printed in colour) to: printanddesign@st-andrews.ac.uk and then they will be in touch when your job is ready. Price lists and further information: www.st-andrews.ac.uk/printanddesign/

Student Fees

Graduating in person or *in absentia* marks the end of your degree or diploma course of studies at the University of St Andrews. If you have been accepted onto a new degree or diploma programme at the University, the new programme is separate and distinct from the course of studies from which you are about to graduate, and you will be liable for all fees associated with that new programme.

LATE SUBMISSION OF WORK

Penalties for late Submissions and/or Exceeding Word Limits

Detail the penalties for late submission of work and any penalties for exceeding word limits.

In the context of electronic submission of assessed work, every day of the week will be considered as counting towards a late penalty. This rule will apply to all holidays (public and University) and includes weekends, with Saturday and Sunday each counting as one day.

Department policy on unauthorised lateness in handing in essays is as follows.

For essays: deduction of a mark of 1 point in the 0-20 scale per working day. A mark of 0 will be awarded for failure to hand in an essay at the end of the semester.

Work submitted over ten working days late without proper justification will receive a grade of 0.

Extensions for essays

Extensions may be granted if students have legitimate grounds to ask permission for late submission of essays. Students requiring extensions need to approach the module convener of the module affected. The module convener is able to grant an extension if there is legitimate grounds. Supporting documentation may be required if the extension is for medical reasons. Retrospective extensions are not encouraged.

ACADEMIC ALERTS

Academic Alert

Academic Alerts were introduced in 2010-11 as a way of helping students who are having trouble coping with their studies; such as missing deadlines for handing in work, or missing compulsory tutorials. The aim of the Alert system is to help students by flagging up problems before they seriously affect students' grades. Academic Alerts will be issued by email from either the Director of Teaching, Module Co-ordinator or School administrator and will tell students what is wrong and what they are required to do (eg attend classes in future). The Alerts will also tell students what support the University can offer. If students do not take the action required they will get another Alert, and eventually will automatically get a grade of zero and will fail that module. The system is designed to help and support students in order to remedy any problems or issues before these lead to failing a module. Alerts will never appear on a student's permanent transcript. For more information on Academic Alerts and details on how the categories work, see www.st-andrews.ac.uk/staff/policy/tlac/attendance/academicalerts/

In the context of the Department of Film Studies, students should note that the compulsory module elements are:

- Full attendance at all tutorials/seminars/screenings (refer to module guides)
- Submission of all coursework by due date (penalties will be incurred as outlined above).

ABSENCE REPORTING

Absence from Classes

Attendance is a basic assessment requirement for credit award, and failure to attend classes or meetings with academic staff may result in your losing the right to be assessed in that module. Please ensure that you are familiar with the 'Academic Alert' policy as stated elsewhere in this handbook. If you have missed timetabled classes/events or any other compulsory elements of the module due to illness or an unavoidable pre-arranged event or appointment, you must complete a [Self Certificate of Absence form \(through e-Vision\)](#) as soon as possible.

Under certain circumstances, Schools may request further documentation in addition to the Self Certificate. In this case, students should contact Student Services in order to organise the appropriate documentation. If you submit more than three Self Certificates in a single semester, or if the period of absence extends to fifteen working days, you may be contacted by Student Services, the relevant Pro Dean, or by an appropriate member of staff in your School.

Completion of a Self Certificate is not an acceptable substitute for contacting your tutors well in advance if you have to be absent. Advance notice of absence is acceptable only for good reason (for example, a hospital appointment or job interview). It is your responsibility to contact the appropriate member of staff to complete any remedial work necessary.

If you are an international student (non-EEA nationals only), you will be affected by recent changes introduced by the UK in relation to immigration rules and visas. The University is now legally bound to report to the [United Kingdom Border Agency](#) any student who fails to enrol on a module or programme of study, or who fails to attend, or who discontinues their studies.

Absence from Examinations

Absence from Examinations due to illness or any other unavoidable reason should be reported IMMEDIATELY, or as soon as you know you will be unable to sit an examination, to the University Examinations Office by telephone (01334 46) 2122/2124. This should then be followed up by completion of a [Self Certificate of Absence form \(through e-Vision\)](#). As soon as you are well enough you should contact your School(s) to make arrangements for an alternative or deferred assessment to be completed at the earliest opportunity.

Contact

Amanda O'Connell, Examinations Officer
The Old Burgh School, Abbey Walk
Telephone: **01334 462122/462124**
Email: examoff@st-andrews.ac.uk

ACADEMIC MISCONDUCT

Academic misconduct of any kind is a serious offence. For the University's definition of academic misconduct, and for details of University procedures relating to academic misconduct, please consult the University's Postgraduate Handbook, as well as the documents available under the heading 'Academic Misconduct' at:

<http://www.st-andrews.ac.uk/students/policy/>

The University awards degrees and other qualifications as a recognition of a student's own performance during a programme of studies. All work submitted for assessment, therefore, must be the product solely of the student concerned except when clearly stated otherwise.

There may also be occasions when inappropriate use of sources may be deemed non-fraudulent, but nevertheless, to fall below the expectations that the University has of the academic standards of its students. This might be a submission that is overly dependent on the work of others, even though it was not produced with the intent to deceive. Excessive reliance on secondary literature, copying from other sources (even if the sources are cited), failure to cite all sources, or over-reliance on other work (e.g. close paraphrasing, perhaps with lack of understanding of the material) may lead to a fail grade or bare pass.

See advice on [Essay Writing](#) on what can be regarded as permissible use of quotation from books and other secondary sources. Also, CAPOD offers guidance in the form of courses (included the SOAR WebCT course, which will appear in your list of available WebCT courses when you log in to the system) and one-to-one advice on essay writing and academic referencing. Please contact June Knowles at Learning Support (jk38@st-andrews.ac.uk), or visit:

<http://www.st-andrews.ac.uk/students/AcademicMatters/Studysupport/SALTIREstudysupport/>

Details of how the University deals with allegations of Academic misconduct, i.e. the School and University level investigatory and adjudication processes, the range of possible penalties, and details of the appeals procedure, can also be found at the above website('policy').

Declaration of Academic Integrity

Every student in the School is required to sign and submit the Department of Film Studies Declaration of Own Work form, and submit it with each copy of each essay. The form can be found at the end of this document, in Appendix A.

APPEALS, COMPLAINTS AND DISCIPLINE

The University has a Code of Practice on Appeals, Complaints and Discipline which may be found at

<http://www.st-andrews.ac.uk/students/rules/appeals/>

The University is committed to ensuring as high a quality student experience as possible while studying at St Andrews. Occasionally things may go wrong and if you are experiencing a difficulty, or are dissatisfied with your academic experience, you should raise concerns as soon as possible. This allows effective resolutions to be worked out quickly. Difficulties or dissatisfaction normally fall into one of three categories:

- **Appeals against academic judgements** - where, for example, the University has made a judgement about your assessed work or academic progression;
- **Complaints** - where you are dissatisfied with the provision, whether academic or non-academic, that you have received from any part of the University;
- **Disciplinary cases** - where the University has grounds to believe that you have conducted yourself in an unacceptable manner in an academic or non-academic context.

If there are personal circumstances that may affect your academic performance and subsequently may result in an Academic Appeal, please bring these to the attention of an appropriate member of staff as soon as possible, for example your Academic Adviser, module coordinator or the appropriate Pro Dean. You can obtain guidance on the procedures relating to Appeals, Complaints and Discipline from the Students' Association, the Senate Office, or Student Services.

Withdrawal from Studies

If you are considering withdrawing from your studies at the University you should discuss the matter with your Adviser of Studies in the first instance. You should arrange to do this as early as possible as there are often alternative options open to you that would not require the final step of permanent withdrawal from the University. If you do decide you wish to withdraw from your studies you must contact the appropriate Pro Dean who will be able to offer guidance on your options and who will ensure that the process is completed correctly. You should be aware that there are fee implications when you withdraw from your studies part of the way through an academic year. You should therefore ensure you contact the Money Adviser in Student Services to obtain early advice on the final implications of your decision before you complete your withdrawal.

Termination of Studies

Students whose performance is unsatisfactory and who have insufficient credits for their particular stage of study will be subject to Termination of Studies. Students are notified that their studies are terminated, and have a prescribed period in which to appeal, - explaining their poor performance and their intentions for rectifying previous problems. Students who do not appeal will have their studies automatically discontinued.

Sickness Absence Reporting

Students are responsible for providing information about medical or personal conditions affecting their study promptly and fully through submitting a self-certificate to the Academic Registry Office (see above). These will be monitored and frequent absences will result in a request to see a member of the Faculty or Student Support Services. For further details see

<http://www.st-andrews.ac.uk/students/rules/selfcertification/>

Ethics (UTREC)

All research in all Schools of the University that involves data collection from (questionnaires etc...), interviews of, interactive investigation of, experimentation upon or demonstrations involving living human subjects, tissues and / or other samples requires formal approval from the University Teaching and Research Ethics Committee (UTREC).

It is University policy that any research involving children under 18 should be reviewed by the UTREC Child Panel and that the researcher should hold an 'Enhanced Disclosure Scotland' (EDS) certificate. The principal supervisor is responsible for ensuring that the student has received the appropriate ethical clearance from UTREC and the Child Panel prior to research commencing.

It is a requirement that any undergraduate honours or Masters dissertation or PhD thesis that requires ethical approval from UTREC has the letter or email of ethical approval bound into the appendix before submission.

Funders & Ethics (UTREC)

All researchers receiving funding from an external organisation must complete a Funding Approval Application Form (in addition to an Ethical Application Form), unless the intended funder appears on the Automatically Approved Funders List published on the UTREC website.

Researchers should also be aware that some bodies providing funding for projects may stipulate their own Ethical and Legal considerations. The researcher should be fully aware of any obligations specified by the body providing funding and the implications this may or may not have for their research including methods of research, confidentiality and retention.

Appendix A. Each copy of your essay must be accompanied by a signed copy of this Declaration of Own Work Form. You can either copy this form, or request another from the Film Studies secretary.



FILM STUDIES

Declaration of Own Work Form

Student's MATRIC #:

Module Number

Module Title:

Module Convener:

Deadline:

Question:

DECLARATION

I hereby declare that the attached piece of written work is my own and that I have not reproduced, without acknowledgement, that of another. All quotations, or facts and ideas, taken from printed, internet or other public sources have been explicitly acknowledged in my text, endnotes or footnotes and bibliography. I am aware of the University's Policy on Academic Misconduct.

Submission of this sheet constitutes a signature, and confirms that the student agrees to the declaration above.

Date

Student MATRIC #:		Module No.:					
Assignment:		Marker:					
Date:		Final Mark:					
ASSESSMENT CRITERIA							
[Where 1 is excellent, and 6 requires improvement]		1	2	3	4	5	6
A	Has a clear question been set according to parameters given? And has the essay answered that question?						
B	Logical structuring of argument						
C	Research on the topic						
D	Knowledge and understanding of the material						
E	Quality of independent analysis						
F	Originality of thought						
G	Clarity of Expression						
H	Grammatical accuracy						
REFERENCING/CITATION							
A	Acknowledgement of Sources						
B	Correct Citation of References						
C	Bibliography						
GENERAL COMMENTS:							