



**FILM STUDIES**

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

**FILM STUDIES**

**HANDBOOK FOR  
UNDERGRADUATE STUDENTS**



University of  
St Andrews

**600**  
YEARS

**2011/2012**

**2011/12**

**INFORMATION FOR ALL UNDERGRADUATE STUDENTS**

The Academic Alert system will provide a way of alerting those students who are not performing well in a given module and directing them to sources of possible help. It will also be used to penalise students for non-attendance at compulsory module elements or for failure to submit compulsory assessed work, and to warn students of the consequences. Further details of the Academic Alert system are in the University Student Handbook, however in the context of the Department of Film Studies, students should note that the compulsory module elements are:

- Full attendance at all lectures/tutorials/seminars (refer to module guides)
- Completion of the online quiz (1<sup>st</sup> and 2<sup>nd</sup> year).
- Submission of all coursework by due date (penalties will be incurred as outlined on page 27-28).
- Attendance at the examination, where applicable.

Failure to satisfy these compulsory elements will lead to failure of the module (0X).

## CONTENTS

<b>1.</b>	<b>Welcome</b>	<b>P5</b>
	<i>Section A: Planning Your Studies</i>	<b>P5</b>
<b>2.</b>	<b>Contact Information</b>	<b>P5</b>
2.1	Key University Contacts	P5
2.2	Key Department Contacts	P5
2.3	Staff within the Film Studies Department	P6
2.4	Semester 1 Module Co-ordinators	P6
2.5	Semester 2 Module Co-ordinators	P6
<b>3.</b>	<b>Semester Dates 2010/2011</b>	<b>P7</b>
<b>4.</b>	<b>Useful Information</b>	<b>P7</b>
4.1	The Departmental Website	P7
4.2	Matriculation	P7
4.3	Freshers' Week and Reading Week	P8
4.4	Student Support and Guidance	P8
4.5	The Careers Centre	P8
4.6	CAPOD	P8
4.7	In-Sessional English Language Support	P9
4.8	Communication/Use of Email	P9
4.9	Personal Details	P9
4.10	Tuition Fees	P9
4.11	First Aid/Safety	P9
<b>5.</b>	<b>Aims and Objectives of Study in Film Studies</b>	<b>P10</b>
<b>6.</b>	<b>Choosing and Changing a Module</b>	<b>P11</b>
6.1	Advising	P11
6.2	Pre-Advising	P11
6.3	Re-Advising/Changing Modules	P11
6.4	Module Confirmation	P11
6.5	Withdrawal from a Module	P12
6.6	Withdrawal from Studies	P12
<b>7.</b>	<b>Your Degree Programme</b>	<b>P12</b>
7.1	Degree Pathways	P12
7.2	Number of Credits needed	P13
7.3	How are modules taught and assessed?	P13
7.4	What modules do I study?	P13
<b>8.</b>	<b>Centre for Film Studies</b>	<b>P16</b>
	<i>Section B: Managing Your Studies</i>	<b>P16</b>

<b>9.</b>	<b>Assessment and Reassessment</b>	<b>P16</b>
9.1	Coursework	P16
9.2	Examinations – Timetable, Rules, Resits	P17
9.3	Registration for Degree Examinations	P17
9.4	Reassessment Registration	P17
9.5	Examination Timetables	P17
9.6	Feedback to Students on Assessed Work	P18
9.7	Legibility of Examination Scripts	P18
9.8	Deferred Assessment	P18
9.9	Reassessment	P19
9.10	Special Circumstances – ‘S’ Code	P19
<b>10.</b>	<b>Learning Advice and Regulations</b>	<b>P20</b>
10.1	Essay writing	P20
10.2	Good use of Textual Reference and Quotations	P21
10.3	Oral Presentations	P24
<b>11.</b>	<b>Academic Misconduct</b>	<b>P25</b>
<b>12.</b>	<b>Attendance</b>	<b>P25</b>
12.1	Absence from Classes	P26
12.2	Absence from Examinations	P27
12.3	Medical/Personal Difficulties Impacting on Academic Work	P27
<b>13.</b>	<b>Academic Alerts</b>	<b>P27</b>
<b>14.</b>	<b>Late Work</b>	<b>P27</b>
<b>15.</b>	<b>Termination of Studies</b>	<b>P28</b>
<b>16.</b>	<b>Marks, Grades and Degree Classifications</b>	<b>P28</b>
16.1	University Common Reporting Scale	P28
16.2	Modules Results Reporting Codes	P30
16.3	Criteria for Grade Bands	P30
16.4	Degree Classification	P35
<b>17.</b>	<b>Academic Appeals and Complaints</b>	<b>P36</b>
	<i>Section C: Getting Involved</i>	<b>P38</b>
<b>18.</b>	<b>Staff - Student Consultation and Contact</b>	<b>P38</b>
<b>19.</b>	<b>Dean’s List</b>	<b>P38</b>
<b>20.</b>	<b>Department of Film Studies Prizes</b>	<b>P39</b>
<b>21.</b>	<b>Appendix 1 – Declaration of Own Work</b>	<b>P40</b>
	<b>Appendix 2 – Essay extension application form</b>	<b>P41</b>

## 1. Welcome

We would like to welcome you to the Department of Film Studies.

This handbook is designed to provide all of our undergraduate students, whether new or returning, with essential information about the Department and its undergraduate programmes. Please take a few moments to read it carefully and retain it as a source of reference through the year.

You should also refer to the University Student Handbook. This includes information on: Academic Information, Academic Regulations and Codes of Practice, Employment, Financial Information, Health, Library and Information Services, Student Organisations, Student Services and Student Support and Guidance. The handbook also offers straightforward advice on issues relating to the codes which represent University policy. It can be found on-line at: <http://www.st-andrews.ac.uk/studenthandbook>

### Section A : Planning Your Studies

## 2. Contact Information

### 2.1 Key University Contacts

University Switchboard	(01334) 476161
Student Support Services Helpline	(01334) (46)2720
Academic Registrar & Clerk	(01334) (46)2596
Academic Registry – transcripts, graduation, fees	(01334) (46)2162/3097
Academic Registry – Pro Deans, advising - Arts - UG	(01334) (46) 2139
Academic Registry – Pro Deans, advising - Science - UG	(01334) (46) 2134
Academic Registry – Postgraduate – Arts/Divinity	(01334) (46) 2136
Academic Registry – Pro Deans - Science/Medicine	(01334) (46) 2140
Student Experience Office	(01334) (46)2020
Old Union Reception	(01334) (46)2585/2586

### 2.2 Key School Contacts

<i>Position</i>	<i>Name</i>	<i>Telephone</i>	<i>Email</i>
Head of School	Professor Katherine Hawley	ext. 2469	philhos
Deputy Head of School	Professor Sarah Broadie	ext. 2494	sjb15
Head of Department	Professor Robert Burgoyne	ext. 2448	rjb21
Director of Teaching	Professor Robert Burgoyne	ext. 2448	filmdot
Disability Co-ordinator	Mrs Katie Allan	ext. 2493	ka22
Examinations Officer	Dr Tom Rice	ext. 7472	twtr
Health & Safety Officer	Mrs Katie Allan	ext. 2493	ka22
Honours Advisor	Dr Leshu Torchin	ext. 7476	lt40

Administrative Support Staff

Ms Karen Drysdale

ext. 7473, [filmstudies@st-andrews.ac.uk](mailto:filmstudies@st-andrews.ac.uk)

School Office: room 1, 99 North Street

Mrs Rhona Paterson  
ext. 7480, [filmstudies@st-andrews.ac.uk](mailto:filmstudies@st-andrews.ac.uk)  
School Office: room 1, 99 North Street

Please contact the Administrative Support Staff for assistance in the absence of academic members of staff.

### 2.3 Staff within the Film Studies Department

Professor Robert Burgoyne	ext. 2448	rjb21
Dr Elisabetta Girelli	ext. 7471	eg51
Professor Dina Iordanova (Provost)	ext. 7474	di1
Dr Alex Marlow-Mann	ext. 7473	apmm
Dr David Martin Jones (on research leave Semester 2)	ext. 7475	dm70
Dr Tom Rice	ext. 7472	twtr
Dr Leshu Torchin	ext. 7476	lt40
Dr Josh Yumibe (on research leave Semester 1)	ext. 2453	jy20
Professor Richard Dyer (Semester 1 only)	ext. 1778	rwd4

### 2.4 Semester 1 Module Co-ordinators:

FM1001 Key Concepts in Film Studies	Dr Leshu Torchin	lt40
FM2001 Modern World Cinemas	Dr Elisabetta Girelli	eg51
FM3001 Contemporary Film Theory	Dr Leshu Torchin	lt40
FM4099 Film Studies Dissertation	Prof Robert Burgoyne	rjb21
FM4307 Film and Music	Prof Richard Dyer	rwd4

### 2.5 Semester 2 Module Co-ordinators:

FM1002 Film History and Historiography	Dr Tom Rice	twtr
FM2002 Film Theory, Culture and Entertainment	Prof Robert Burgoyne	rjb21
FM4304 Film and Sexual Identities	Dr Elisabetta Girelli	eg51
FM4303 Documentary Cinema	Dr Leshu Torchin	lt40
FM4109 Film and the Archive	Dr Josh Yumibe	jy20
	Dr Tom Rice	twtr
FM4099 Dissertation Seminar	Prof Robert Burgoyne	rjb21

Questions about academic matters (such as course material, essays, exams) should in the first instance be addressed to your tutor. You may also take such questions to your Module Co-ordinator, who is responsible for the day-to-day running of the module.

Contact for reporting Special Circumstances and/or advice on S coding:  
Examinations Officer, Dr Tom Rice, ext. 7472, [twtr@st-andrews.ac.uk](mailto:twtr@st-andrews.ac.uk) and [filmstudies@st-andrews.ac.uk](mailto:filmstudies@st-andrews.ac.uk)

Student support and guidance advice:  
Director of Teaching, Professor Robert Burgoyne, ext. 2448, [filmdot](mailto:filmdot)  
Examinations Officer, Dr Tom Rice, ext. 7472, [twtr@st-andrews.ac.uk](mailto:twtr@st-andrews.ac.uk) and [filmstudies@st-andrews.ac.uk](mailto:filmstudies@st-andrews.ac.uk)

Disability Co-ordinator, Mrs Katie Allan, ext. 2493, ka22

Contact for reporting absence from classes or examinations:

Administrative Support Staff

Ms Karen Drysdale, ext. 7473, [filmstudies@st-andrews.ac.uk](mailto:filmstudies@st-andrews.ac.uk)

Mrs Rhona Paterson, ext. 7480, [filmstudies@st-andrews.ac.uk](mailto:filmstudies@st-andrews.ac.uk)

### **3. Semester Dates 2011/12**

Pre-Sessional Week:	Week commencing Monday 19th September 2011
Martinmas Semester:	Monday 26th September 2011 – Friday 20th January 2012
Reading Week:	Week commencing Monday 7th November 2011
Raisin Monday:	Monday 21st November 2011
Graduation:	Monday 28th November 2011 (no teaching)
Christmas Vacation:	Saturday 17th December 2011 – Monday 2nd January 2012
Revision Period:	Commences Wednesday 4th January 2012
Examinations:	Tuesday 10th January – Friday 20th January 2012
Candlemas Semester:	Monday 6th February – Friday 25th May 2012
Spring Vacation:	Saturday 24th March – Sunday 8th April 2012
May Day Holiday:	Monday 7th May 2012
Revision Period:	Commences Saturday 5th May 2012
Examinations:	Saturday 12th May – Thursday 24th May 2012
Graduation:	Tuesday 19th June – Friday 22nd June 2012
Re-Assessment Diet:	Week beginning Monday 20th August 2012

### **4. Useful Information**

This section provides you with the details of various documents, guides and webpages that you may find useful during the course of the year.

#### **4.1 The Departmental Website**

The Department of Film Studies website can be found at:

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

The website contains full details regarding the Department and its staff, research, teaching programmes, study resources, events and activities. You should refer to it regularly.

#### **4.2 Matriculation**

All students must matriculate each academic session to allow them to continue with their studies. Research students who commence part way through the academic session will matriculate at the appropriate point during the year.

Undergraduate and Taught Postgraduate students are expected to matriculate during Pre-Sessional Week before Semester commences and any student who has not matriculated by the end of Monday of Week 1 (without prior permission to matriculate late from the University) will be charged a £100 late matriculation fee. Permission to matriculate late can only be given by Registry and permission must be sought before the start of Pre-Sessional Week. For 2011/12 this means you must request permission to matriculate late by Friday 16 September 2011. Full details of the Late Matriculation Policy can be accessed at <http://www.st-andrews.ac.uk/students/academic/>

### **4.3 Freshers' Week and Reading Week**

Students are reminded that Freshers' Week and Reading Weeks are integral parts of the University semester, even though no classes are scheduled during that time. Freshers' Week offers students an opportunity to prepare for classes by purchasing and beginning work on course material, and some Schools hold induction meetings during this time. Reading Week is intended as an opportunity for staff and students to catch up on academic work and to deepen their understanding of their subject(s). All students are expected to devote these parts of the semester to their studies.

### **4.4 Student Support and Guidance**

Student Support is available to provide advice, assistance and support in all areas of your life which may affect your academic studies. You can seek information and advice on a wide range of issues including immigration, disability services, study related problems, mental health support and student finances. The main reception area of Student Support is on the first floor of the Students' Association building, where you can obtain information and/or be referred to the appropriate person within Student Support to assist you. You are encouraged to come in when any issue or difficulty arises and it is very easy to access its services – simply email, call or drop in and you will be able to speak to someone as soon as possible. Further information is available at: <http://www.st-andrews.ac.uk/students/safety/>

Please be assured that personal matters will be dealt with confidentially and information will only be passed on to other members of staff in accordance with the University Student Confidentiality Policy:- <http://www.st-andrews.ac.uk/media/Student%20Confidentiality%20Code.pdf>

### **4.5 The Careers Centre**

The Careers Centre exists to enable current students and graduates of St Andrews to make and successfully implement decisions about what they will do next in their lives. The Centre strives to communicate the entire range of available options and to encourage and enable individuals to identify the options which would suit them best. The Careers Centre website can be found at:

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

### **4.6 CAPOD**

CAPOD is the University's central point for assistance with teaching and learning. It aims to encourage excellence and innovation in learning and teaching by providing support and guidance for students and staff and its key areas are:

- **Learning and Study Support** - help and advice on academic study skills
- **Study Skills Courses** - academic writing, presentations skills, time management, exams etc.
- **e-Learning** - how to use the university's online learning environment
- **Introduction to Tutoring/Demonstrating and Assessment** - a 1.5 day course for postgraduates who will be tutoring, demonstrating or marking in their Schools.

CAPOD's website is:

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

#### **4.7 In-sessional English Language Support Service**

The In-sessional English Language Support Service offers free language support to matriculated students who are non-native speakers of English.

Support is offered in a number of forms, ranging from one-to-one tutorials to weekly workshops on writing, conversational speaking and grammar.

Further information is available on the Support Service website:

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

If you would like further information, please contact Janie Brooks, In-sessional English Language Support Co-ordinator, [ajb31@st-andrews.ac.uk](mailto:ajb31@st-andrews.ac.uk).

#### **4.8 Communication/Use of Email**

Your University e-mail account is the official means of communication for the University and you are therefore reminded that you should read your e-mails at least every 48 hours (particularly during the academic year). You can arrange to have your University e-mail account automatically forwarded to your personal non-University account. However you should be aware that there may be problems with this and you should check regularly to make sure the forwarding is working.

#### **4.9 Personal Details**

You are responsible for ensuring that your contact details are kept up to date. You may do this at anytime during the year via your E-vision account which can be accessed from the *Current Students* section of the University home page.

#### **4.10 Tuition Fees**

For full information on the Tuition Fees that you will be liable to pay throughout your studies go to <http://www.st-andrews.ac.uk/students/money/>.

#### **4.11 First Aid/Safety**

A first-aid box is located in 99 North Street in room 1.

Notices are displayed detailing your exit routes and assembly points in the event of fire. All students should familiarise themselves with this information.

The School Safety Officer is the Head of School, Professor Katherine Hawley (philhos@st-andrews.ac.uk). Any hazards or safety-related incidents should be reported to the School Safety Officer or the Departmental Office (room 1, 99 North Street) immediately.

Students are reminded that the misuse of any Safety, Fire or First Aid equipment will result in discipline.

## **5. Aims and Objectives of Study in Film Studies**

Film is the major art form of the twentieth century. The film industry is also one of the biggest businesses. Film surrounds us every day of our lives, and has a profound and widespread influence on our culture. For these reasons, Film Studies is one of the most pertinent and vibrant disciplines students can take at University. St Andrews is not alone in recognising this, as other prestigious institutions, including King's College London, and in North America, Stanford, Harvard and Yale are currently developing their Film Studies programmes.

Students can take Film Studies regardless of whether or not they have previous experience of studying film and media. This is not a practical programme teaching technical skills for filmmaking. Rather, Film Studies introduces students to the construction of the image, the history of various national cinema movements, the shape of the international film industry, and the theoretical approaches that can be applied to film. This knowledge is used to uncover the many different aspects of our culture that are influenced by cinema, including such topics as gender, sexuality, national identity, racial and ethnic identities, and the influence of global markets and politics.

This programme equips students with intellectual skills and knowledge that are relevant to an age of rapidly expanding and developing media. Graduates will enter employment in a wide range of environments.

The programme aims to produce graduates who:

- have the ability to understand and analyse the various images that pervade contemporary society;
- are familiar with a range of methodological approaches to the study of films from a variety of cultures and periods from the late 19<sup>th</sup> century onwards and will have acquired intercultural competence;
- have acquired to a high level the analytical, critical and communicative skills associated with the study of a subject in the humanities;
- have acquired a number of general analytical and practical skills;
- are well-equipped to pursue a number of employment opportunities. Directly related are careers in film distribution and production, arts administration, cinema management, and film programming. The Film Studies Degree opens doors to many other spheres including television, journalism, publishing, marketing, advertising, public relations and education.

St Andrews students benefit from regular screenings in a brand new, custom-built cinema, School III. There is also a vast DVD collection, containing several thousand titles. These can either be taken out overnight, or viewed in the library, for no charge. SAULCAT allows you to search by director, star, etc: click the 'audiovisual search' tab.

## **6. Choosing and Changing Modules**

### **6.1 Advising**

Advising is the process by which students are assigned to modules that lead to the award of a degree. Students are required to 'pre-advise' through the Student Portal (click on 'online advising link' at <http://www.st-andrews.ac.uk/students/>) and will then be advised (usually in person) at the beginning of each session. In Honours modules with a limited number of places, the Honours Adviser may allocate them on the principle of "first come, first served": it is therefore in students' interest to complete pre-advising promptly.

### **6.2 Pre-Advising**

Each April returning students are asked to submit their modules choices online as part of the Pre-Advising process. Students are required to pre-advise through the web at <http://www.st-andrews.ac.uk/students> and will then be advised at the beginning of each session.

You should also at this point take the opportunity to update your personal details e.g. contact address. Students should contact their Advisers of Studies with any questions. Advisers also have access to Pre-Advising pages and will be able to amend or provisionally validate module choices.

### **6.3 Re-advising/Changing Modules**

Students are ordinarily allowed to change modules only during the first two weeks of each semester. After two weeks then your Adviser of Studies or Programme Co-ordinator must place a special request, on your behalf, to the appropriate Pro Dean. No matter what level of module you are studying, you must contact your Adviser of Studies or Programme Co-ordinator to obtain the necessary approval for any change.

You must not, in any circumstances, enrol yourself into a new module or simply start attending the classes for a new module, at any level, without being Re-advised. Advising is one of the primary means by which your academic record is maintained and exam schedules are produced; and unless you ensure that this is kept up to date you may find you will not receive the credit for the modules you have taken or that you have a clash in your exam timetable.

### **6.4 Module Confirmation**

Following Re-advising students have a two week period to check and confirm that their module choices are correct. Students will be contacted in Week 3 of each semester with details of how to complete this requirement.

## **6.5 Withdrawal from a Module**

If you wish to withdraw from a module after the second week of a semester, you should discuss the matter with your Adviser of Studies who will then contact the Pro Dean (Advising) to seek the appropriate approval.

## **6.6 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 Fees Officer in the Registry to obtain early advice on the final implications of your decision before you complete your withdrawal.

## **7. Your Degree Programme**

### **7.1 Degree Pathways**

The following possible degree pathways are available for an MA Joint Honours with Film Studies:

Film Studies and Ancient History  
Film Studies and Arabic  
Film Studies and Art History  
Film Studies and Biblical Studies  
Film Studies and Classical Studies  
Film Studies and Economics  
Film Studies and English  
Film Studies and French\*  
Film Studies and Geography  
Film Studies and German\*  
Film Studies and International Relations  
Film Studies and Italian\*  
Film Studies and Modern History  
Film Studies and Philosophy  
Film Studies and Psychology  
Film Studies and Russian\*  
Film Studies and Scottish History  
Film Studies and Social Anthropology  
Film Studies and Spanish\*  
Film Studies and Theological Studies

\* = with integrated year abroad.

## **7.2 Number of Credits needed.**

You are required to complete 480 credits over the course of study (which is normally 4 years if full time). At subhonours (levels one and two) you complete 120 credits in each year, of which 40 credits must consist of Film Studies modules. These are, FM1001 and FM1002 at level one, and FM2001 and FM2002 at level two. Full details of these modules are listed below. To gain entry into Honours requires passes at 11 or better in FM2001 and FM2002. Bear in mind that FM1001 is now a prerequisite for FM1002 and FM2001, and that FM2001 is the prerequisite for FM2002.

At Honours level you take 240 credits, of which 90 credits are at 4000 level and at least a further 120 credits at 3000 and/or 4000 levels. A total of 120 credits must be taken in 3000-level and 4000-level modules in Film Studies, including 30 credits in FM3001, and 90 credits from the range of 3000 and 4000 level modules (taken over the two Honours years), save that with special permission, students may substitute up to 30 credits from a third School or subject for 30 Film Studies credits. 90 credits in total must be taken at 4000 level over both Joint Honours subjects and both Honours years.

## **7.3 How are modules taught and assessed?**

At levels one and two teaching is carried out by means of lectures, dedicated screenings, and seminars in small groups. Modules are co-taught by a team of teachers for lectures and by individual tutors for seminars. Continuous assessment consists variously of essays, quizzes, and practical research exercises. Continuous assessment normally makes up 50% of the mark for a module and the examination represents 50% of the module mark. Contact hours are five to six hours a week per module (two lectures, one 2-3 hr. screening, and one, one hour seminar).

Honours level modules are either team-taught or involve a single teacher teaching within his or her speciality. Honours modules are conducted by means of seminars only, typically lasting two hours, in which students take an active part. Contact hours are generally around five hours per week, that's two hours for seminars plus a two-three hour scheduled screening. Typically continuous assessment will consist of one or more essays, and additional assignments as required by the seminar leader.

## **7.4 What modules do I study?**

### **Subhonours**

Four introductory subhonours modules lay the foundation of a Film Studies degree, providing the theoretical, cultural, historical and methodological frameworks needed to study the more specialised modules we offer at Honours level. In the first year you focus on the construction of the image (FM1001), and film history up to the 1950s (FM1002). In the second, you study film history from the 1960s to the present (FM2001) followed by a broad based course in film theory.

### **FM1001: Key Concepts in Film Studies**

**Credits:** 20

**Lecture Times:** Monday and Thursday, 3-4pm.

**Semester:** 1

### **Lecture Hall: School III**

In this introductory module, we examine key concepts and approaches that are relevant to the study of film. Basic concepts such as genre, auteur, narrative, stardom and acting will be considered. We will also explore aspects of film form such as editing and mise-en-scene, as well as the development of the film industry. We shall begin to examine the documentary and students will be introduced to notions such as art cinemas, national cinemas and world cinemas. The module includes screenings of important cinematic texts.

### **FM1002: Film History and Historiography**

**Credits:** 20

**Pre-requisite:** FM1001

**Lecture Times:** Monday and Thursday, 3-4pm.

**Semester:** 2

**Lecture Hall:** School III

In this module we will be examining some key moments and movements in film history, from cinema's beginnings in the 1890s up to the 1950s. We will examine the major formal, technological, and industrial transformations. How were films made, exhibited and understood? In introducing students to a diverse selection of early film materials, we will build on your work in FM1001 and examine the development of film form, exhibition practices, film audiences and more broadly cinema's role within the public sphere. What alternative paths opened up for cinema during this period? We will explore the development of distinctive European cinemas, transnational cinema cultures and industrial developments, and finally the varied ways in which governments looked to use and distribute film throughout the world in the 1950s. Throughout the course, we will encourage students to engage with primary materials and will challenge students to think about the methods and approaches for writing and researching film.

### **FM2001: Modern World Cinemas**

**Credits:** 20

**Pre-requisite:** FM1001

**Lecture Times:** Tuesday and Friday, 3-4pm

**Semester:** 1

**Lecture Hall:** School III

This module continues the exploration of issues of film history and historiography which began in FM1002. It introduces students to the most important cinematic developments of the second part of the Twentieth century (such as, among others, Nouvelle vague, new German cinema, Brazilian cinema novo, New Hollywood, American Independents, Chinese and African cinema, new Iranian cinema) and provides exposure to the work of some of the most important filmmakers of the world. The exploration of the history of cinematic art is contextualized in a way that provides adequate understanding of the forces that shape its profoundly transnational production and distribution. The module aims to provide a proper understanding of the complex topo-temporal dynamics of world cinema in the global context.

### **FM2002: Film Theory, Culture and Entertainment**

**Credits:** 20

**Pre-requisite:** FM2001

**Lecture Times:** Tuesday and Friday, 3-4pm

**Semester:** 2

**Lecture Hall:** School III

This module introduces a range of political, philosophical, and cultural approaches to the cinema, centering on the key insights, the breakthrough critical ideas that have informed the study of film and its role in society. The cinema -- as a new and revolutionary art form -- attracted many of the most powerful thinkers of the 20<sup>th</sup> century. And with every technological advance in film -- including sound, color, and computer animation -- new theories of “what is cinema” emerged, creating a rich and highly concentrated intellectual exchange in a short period of time. These writings comprise the subject of this course.

### **Honours**

At honours level you are required to complete one core module (FM3001) which deals with contemporary theoretical issues surrounding film. You then choose from a range of honours modules. The list that follows gives an indication of the types of module on offer, although exactly which modules are available changes year by year.

### **FM3001: Contemporary Film Theory**

**Credits:** 30

**Lecture Times:** Tuesday 10 - 12

**Semester:** 1

**Lecture Hall:** Boardroom, 99 North Street

This module examines the diverse range of film theories that have emerged since the 1970s. It charts the various different theoretical directions that Film Studies has explored, and introduces the various contexts (historical, political and methodological) from which these approaches were drawn. The types of theory explored will typically include the study of masculinity, post-feminist approaches to popular genres, queer theories, post-colonial critiques of western cinema, third cinemas, the examination of national and transnational cinemas, philosophical approaches to film, the study of expanding global markets, and diasporic and minority audience practices.

### **Typical Honours Modules May Include:**

Time, National Identity and Cinema

Film, Politics and Cultural Histories

Film and Media

Film and History

Representing the Holocaust

War and Cinema

Cinema and Nation

Japanese Cinema after WWII

The Cinema of Eastern Europe

American Independent Cinema

Asian Cinemas

Scotland and Cinema

The International Film Industry

Film and Music

Documentary Cinema  
Film and Sexual Identities  
Cultural Identity in Auteur Cinema  
Women and Film

Honours students are also required to write a **dissertation** (FM4099) which may be in Film Studies, depending on the joint degree you are taking.

## **8. Centre for Film Studies**

The Centre hosts many useful events that can serve as opportunities for Undergraduate students to discover trends in Contemporary Film Scholarship and to meet with leading figures in the field. In most cases, informal receptions will follow.

Chief amongst the activities of the Centre is a regular seminar series, with invited speakers visiting the university to present cutting-edge research into film. See:

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

We invite all interested Undergraduate students to participate in this valuable exchange.

## **Section B : Managing Your Studies**

### **9. Assessment and Reassessment**

#### **9.1 Coursework**

Details of topics, length requirements and due dates for assessed coursework will be provided by staff teaching the modules. All coursework is to be submitted electronically, via the Module Management System (MMS). Full instructions for how to submit your work via MMS can be found on the Film Studies website – look under “Study Resources”.

Coursework should be word-processed, double-spaced with one-and-a-half inch (4cm) margins (exceptions may apply to logic exercises requiring use of symbols).

Coursework is marked anonymously, and so submitted work should be identified only by your matriculation number. Do **not** put your name anywhere on your coursework. A declaration of own work is attached at Appendix 1. Download, complete and attach to the front of your essay before submitting it via MMS.

You must attach a *bibliography* of all your sources to each essay; all quotations from and paraphrase of other work must be clearly acknowledged. (See section **11**, below, regarding academic misconduct and section **10.2** below regarding referencing).

The word-lengths specified for each essay include everything *except* the bibliography (i.e., the word-count includes footnotes, quotes, etc.) This goes for dissertations and essays, at all levels.

***DO NOT EXCEED THE WORD LIMIT*** – Please note that material in excess of the word limit may not be read by the marker.

If you need to submit an essay when you are away from the University (e.g. you have been granted an extension after the semester) this should also be done via MMS.

**Avoid repetition or substantial overlap between essays and examination answers, whether within a single module or between different modules. Note that material in excess of the word limit may not be read by the marker.**

Assessed coursework will normally be returned within three weeks of submission.

Students can receive routine feedback on any work that they have submitted. Feedback will give you advice that will guide you to improving your learning and future performance. Feedback opportunities may vary but can include individual face-to-face discussion, written commentaries on work or electronic feedback, for example through MMS.

## **9.2 Examinations – Timetables, Rules, Resits**

Module Handbooks and the University Course Catalogues contain details of the percentage of the final module mark that will be derived from the formal examinations. Information on the University's examination processes may be found at:

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

Students are required to make themselves available in St Andrews for the full duration of the January and May Examination Diets, dates of which are detailed under the Important Dates section of the University Handbook.

When returning to St Andrews for an examination, you should ensure that you schedule your travel arrangements so as to arrive in good time. This is especially important in January, when bad weather can often delay public transport. Poor scheduling on a student's part will not be acceptable as a valid excuse for missing an examination. You should be aware that you should be present up until the last day of the semester.

## **9.3 Registration for Degree Examinations**

All matriculated students are entered automatically for the January and May/June degree examination diets.

## **9.4 Reassessment Registration**

If you are offered the opportunity to take re-sit examinations at the September (Reassessment) Diet you must register individually in advance for the diet, via the online registration facility. In late June, you will be notified directly by e-mail when this is available. All registrations must be submitted by the annually advised deadline in August. Registrations will not be confirmed until the appropriate re-entry fee has been paid in full. Failure to register fully by the due date may mean that you will not be able to sit your examination in the diet.

## **9.5 Examination Timetables**

The provisional degree Examination Timetable is published for each examination diet no later than Week 8 of Semester 1 and Week 7 of Semester 2.

You are reminded of the importance of checking the provisional timetable carefully. Whilst every effort is made by Schools and Registry to prevent timetable clashes, they can on occasion occur. Where such a clash is identified, students should in the first instance alert the University Examinations Office ([examoff@st-andrews.ac.uk](mailto:examoff@st-andrews.ac.uk)) as a matter of urgency.

The confirmed degree Examination Timetable is published in Week 9 or 10 of each semester: in December for degree examinations in January, and in April for degree examinations in May. Students are strongly advised not to make any travel or other arrangements for the period of the examinations until the confirmed Timetable has been published. The Degree Examination Timetable for the September Reassessment diet is published in July of each year and students are expected to attend in St Andrews for any examinations scheduled during this diet.

All Examination Timetables are published via the web only at:  
<http://www.st-andrews.ac.uk/students/academic/Examinations/>

Individual Personal Student Examination Timetables for the January and May diets only can also be downloaded from this webpage.

### **9.6 Feedback to Students on Assessed Work**

If you wish to receive detailed feedback from a member of academic staff on an examination script, you should contact the appropriate module co-ordinator to arrange a suitable time. No fee is charged for this type of feedback, but you should request this within the first three weeks of the semester following the exam diet.

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 the Undergraduate Departmental Secretary/Course Administrator ([filmstudies@st-andrews.ac.uk](mailto:filmstudies@st-andrews.ac.uk)) and on payment of a fee of £10 per examination script a photocopy will be provided to you within five working days. Such requests should be made by the end of Week 3 of the semester that follows the examination diet.

### **9.7 Legibility of Exam Scripts**

It is your responsibility to ensure that your hand written examination script is legible and can be read by the markers. You should be aware that if your script cannot be read by the markers that this may result in a delay in confirming your final module mark. You may also be asked to return to the Department in the days after the examination in order to transcribe the script. If you have left St Andrews you may be required to return in order to transcribe the scripts and any travel costs incurred will be your own responsibility in addition to the small charge for transcription.

### **9.8 Deferred Assessment**

In exceptional circumstances, students may be offered deferred assessment of essays or examinations. A request for deferred assessment should be presented first to the module convenor who will then take this request to the teaching committee of the Department.

### **9.9 Reassessment**

### *Sub-Honours*

Reassessment for sub-Honours modules takes the form of a resit examination during the Resit Diet (usually held at the beginning of September). A resit examination will only be offered to students who have completed ALL the work for the module. This examination is available only to students who have received a mark under 7.0 for the module but higher than a 3.0. A resit examination covers the whole work of the module (unlike the original examination): for 20-credit modules, it is a 3-hour examination. Students may repeat work from their continuous assessment work or earlier examination (though, if this work was of fail standard, it is advisable to improve on it), but they should not repeat material between questions on the resit.

### *Honours*

Regulations 36-38 (see the Course Catalogue) govern reassessment for honours modules. The highest mark which can be awarded for a reassessed Honours module is 7 – which must be gained at the first attempt at reassessment – and **this will be factored into your degree result.**

Re-assessment for Honours modules takes the form of a requirement to submit one or more essays covering the entire work of the module. Reassessment for Honours will be offered only to students who have completed ALL the work for the module, but who have received a mark under 7.0 but higher than a 3.0. A reassessment for Honours will be offered at the discretion of the teaching committee.

Marking scale, see P.29-35.

## **9.10 Special Circumstances – ‘S’ Code**

‘S’ Coding is the method the University uses to recognise that special circumstances have affected performance in the modules concerned. ‘S’ coding may only be applied to Honours or taught postgraduate modules, except for taught postgraduate project or dissertation modules which are excluded. ‘S’ coding may only be applied as a result of, and with, the explicit consent of the student and with the approval of the School. The final decision to ‘S’ code a module grade rests with the School. You should be aware that a maximum of 25% of the overall Honours credits required or 50% of the taught element of a postgraduate award may be ‘S’ coded.

If you feel that most or all of the work of a module has been adversely affected by personal circumstances during your final junior and senior Honours years or during the taught modules of a taught postgraduate programme you should contact your School in the first instance indicating the circumstances of the difficulty experienced. This may relate to ongoing illness, close family bereavement or other significant personal difficulties.

You must bring this information to the attention of the School as soon as possible as there are a number of ways to deal with such situations, ‘S’ coding being the final option. It may be possible (and it is viewed as preferable) to arrange deferred assessments or extended submission dates rather than applying ‘S’ to the entire module. However it should be noted that if such arrangements are made, (extensions or deferred assessments etc), it is unlikely that you will also be entitled to have the module ‘S’ coded as well.

Further information on the University’s Policy and Procedures on Special Circumstances may be obtained from <http://www.st-andrews.ac.uk/media/S-coding-guide.pdf>

## **10. Learning Advice and Regulations**

## 10.1 Essay writing

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:

- **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.

### **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.

- **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.

- **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?

## 10.2 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*, 2<sup>nd</sup> 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](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](http://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](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/>

- **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.

### **10.3 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.**

- You will be assessed according to the criteria for mark bands listed below under [Assessment](#).
- Your presentation should be clearly focused and you should pay careful attention to instructions issued by your tutor or stated in the module booklet.
- ***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.
- For notes on structuring your argument, you should bear in mind the [Essay Writing Advice](#) provided above.
- 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.
- 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 computer) and that you know exactly where your clip begins. If using DVD, come with a note of the track number. If using a thumbdrive, make sure the drive works on the

computer installed in the class room. Do not rely on a live download or website, such as YouTube, when presenting your clips. And do not expect to be able to use your own computer.

- 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.

## **11. Academic Misconduct**

Academic integrity is fundamental to the values promoted by the University. It is important that all students are judged on their ability, and no student will be allowed unfairly to take an advantage over others, to affect the security and integrity of the assessment process, or to diminish the reliability and quality of a University of St Andrews degree.

Academic misconduct includes the presentation of material as one's own when it is not one's own; the presentation of material whose provenance is academically inappropriate; and academically inappropriate behaviour in an examination or class test. Any work that is submitted for feedback and evaluation is liable for consideration under the University's Academic Misconduct policy irrespective of whether it carries credit towards your degree. All work submitted by students is expected to represent good academic practice.

You should be aware that the University takes academic misconduct offences extremely seriously and any student found guilty of a repeat offence may be expelled from the University either temporarily or on a permanent basis.

Staff can and will perform regular and random checks for plagiarism, using appropriate software when necessary.

The University's Academic Misconduct policy covers the behaviour of both undergraduate and postgraduate students.

All students are advised to familiarise themselves with the University's Guide to students called "Avoiding Academic Misconduct" and also the full University policy and procedure, both of which may be accessed from:

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

Students are also referred to the Students Association's publication "Don't Get it Wrong": [http://yourunion.net/files/dont\\_get\\_it\\_wrong.pdf](http://yourunion.net/files/dont_get_it_wrong.pdf)

Students who are unsure about the correct presentation of academic material should approach their tutors, and may also contact June Knowles in SALTIRE for training [jk38@st-andrews.ac.uk](mailto:jk38@st-andrews.ac.uk)

## **12. Attendance**

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. Attendance at

lectures, tutorials and seminars is **COMPULSORY** both at honours and at sub-honours, and a record of attendance will be kept at each tutorial/seminar.

If you have three or more unauthorised absences from the compulsory elements of the module, you may fail that module with a grade of 0X (**i.e. only two unauthorised absences will be condoned**). A grade of 0X does not permit re-assessment. **At Honours, this means that a zero grade will be factored into your degree classification.**

Please ensure that you are familiar with the *Academic Alert* system as described in this handbook and in the University Student Handbook.

## 12.1 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 failing that module. Please ensure that you are familiar with the Academic Alert regulations 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. This is available at [https://e-vision.st-andrews.ac.uk/urd/sits.urd/run/siw\\_lgn](https://e-vision.st-andrews.ac.uk/urd/sits.urd/run/siw_lgn)

Under certain circumstances, Schools may request further documentation in addition to the Self Certificate. In this case, students should contact Student Support 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 Support, 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 Borders Agency any student who fails to enrol on a module or programme of study or who fails to attend or who discontinues their studies.

Further information is available from the following links:-

<http://www.st-andrews.ac.uk/students/safety/InternationalStudents/PointsBasedSystem/>

<http://www.st-andrews.ac.uk/admissions/int/Immigrationadvice/>

## 12.2 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) 2124/2528. This should then be followed up by completion of a Self Certification of Absence form (through e-Vision).

As soon as you are well enough you should contact the Film Studies Examinations Officer to make arrangements for an alternative or deferred assessment to be completed at the earliest opportunity.

## 12.3 Medical/Personal Difficulties Impacting on Academic Work

If you have medical problems or other personal difficulties affecting your work you should make an appointment to speak to an Advisor at Student Support Services. They will, at their discretion, send a memo, in confidence, to the Departmental Secretary/Undergraduate Course Administrator to explain the problem.

## 13. Academic Alerts

The Academic Alert system will provide a way of alerting those students who are not performing well in a given module and directing them to sources of possible help. It will also be used to penalise students for non-attendance at compulsory module elements or for failure to submit compulsory assessed work, and to warn students of the consequences at an early stage. Further details of the Academic Alert system are in the University Student Handbook, however in the context of the Department of Film Studies, students should note that the compulsory module elements are:

- Full attendance at all lectures/tutorials/seminars (refer to module guides)
- Completion of the online quiz (1<sup>st</sup> and 2<sup>nd</sup> year).
- Submission of all coursework by due date (penalties will be incurred as outlined below).
- Attendance at the examination, where applicable.

Failure to satisfy these compulsory elements will lead to failure of the module (0X).

## 14. Late Work

Where written work requires to be submitted for marking, a deadline will be specified well in advance. 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. These penalties are *automatically* applied by the MMS system.

**IF YOU HAVE A VERY GOOD REASON FOR NOT MEETING THE SET DEADLINE, AN EXTENSION MAY BE GRANTED IN ADVANCE. EXTENSIONS WILL NOT BE AWARDED IF THE REQUEST COMES IN AFTER THE DEADLINE.** Extensions of up to three days may be

granted at the discretion of the module coordinator. The module coordinator must be contacted with the request in advance of the due date. Longer extensions can only be decided by the Teaching committee, and will be given only in extreme cases. The essay must be submitted with a completed 'Essay Extension Form', available from the Departmental Administrators, and any appropriate documentation. Note that no extension may be given beyond the first day of the examination period.

## **15. Termination of Studies**

If your performance is unsatisfactory and you have gained insufficient credits for you to progress to the next stage of your programme, your studies may be terminated. This decision is taken by the Faculty Business Committee not the School but usually following a recommendation from the School.

If you are in this situation you will be notified that your studies are being terminated and you will have ten working days within which to submit a request for the decision to be reviewed by the Faculty. This should be supported by appropriate documentary evidence specifying the reasons. If this request is unsuccessful and the Faculty proceeds to terminate your studies you will have one further right to an appeal to the Senate of the University. In this case appeals should be submitted to the Academic Registrar within one calendar month of receiving the outcome of the Review request to the School. Students who do not appeal against Termination of Studies will have their studies automatically discontinued.

Full details on the acceptable grounds for appeal and the processes involved are available from: [http://www.st-andrews.ac.uk/media/code\\_of\\_practice\\_on\\_student\\_appeals\\_080324.pdf](http://www.st-andrews.ac.uk/media/code_of_practice_on_student_appeals_080324.pdf)

If you think your studies may be at risk, contact the relevant Pro Dean or Student Support.

## **16. Marks, Grades and Degree Classification**

Note that there is a distinction between *marks* and *grades*. A mark is the numeric received for an individual piece of assessed work (e.g. an essay mark, or exam mark). A grade is the numeric signifying your overall achievement on a module – this is what is reported on your record. Grades are an aggregation of marks.

In Film Studies, we use a 20-point scale for marking, as well as for reporting grades. When marking individual pieces of work, markers may use half-marks in addition to full integers (e.g. 13.5). Grades are reported to one decimal place.

### **16.1 University Common Reporting Scale**

The University uses a 20-point common reporting scale for grades (ie a 20 point basic scale reported to one decimal point for the reporting of final module grades). The use of the common reporting scale across all Schools ensures comparability of grading across disciplines. Please remember that from the start of session 2009/2010 the pass grade changed from 5 to 7. This change was introduced as one way of trying to raise the level of challenge to students. This does not mean that what previously was awarded 5 will now be awarded 7. Rather it means that what was previously awarded 5 will now fail. Note also that a distinction is now made between two types of fail grade (see below).

---

<b>Reporting scale</b>	<b>Honours classification</b>
20	First class
19	"
18	"
17	"
16	Upper second class
15	"
14	"
13	Lower second class
12	"
11	"
10	Third class
9	"
8	"
7	Pass
6	Fail (with right to resit)
5	"
4	"
3	Fail (with no right to resit)
2	"
1	"
0	"

---

## 16.2 Module Results Reporting Codes

The university uses a 20-point grade reporting scale (i.e. a 20 point basic scale reported to one decimal point for the reporting of final module marks).

The key module results reporting codes that you may see on your record card are:

0X	Fail (no possibility of reassessment)
0D	Deferred assessment.
0Z	Result undecided : the result may be unresolved due to mitigating circumstances, or for some other valid reason. This is a temporary code and will be changed to one of the other definitive codes on the list as soon as the matter is resolved
0-3.9	Fail with no possibility of resit
0 – 6.9	Fail with option to resit
7.0 – 20.0	Pass
11.0	(At first attempt) Threshold for progression to Honours
S	Indication against honours modules to indicate that special circumstances have affected the module. Modules with this code will be discounted from the algorithm used to determine a final Honours Classification.
E	Identification that modules taken were studied and assessed abroad and the final mark converted to the St Andrews reporting scale

## 16.3 Criteria for Marking Bands

The table overleaf provides full descriptors for each band of marks, which should help you to understand the mark you receive for any individual piece of work.

## ASSESSMENT CRITERIA

MARK BAND (1-20)	SUB-HONOURS CRITERIA	HONOURS CRITERIA
<b>First class work</b> (17-20)	<ul style="list-style-type: none"> <li>- detailed knowledge and understanding of the material;</li> <li>- independent thought;</li> <li>- relevant application to the question set;</li> <li>- logical structuring of argument;</li> <li>- an overview of the topic</li> </ul>	<ul style="list-style-type: none"> <li>- detailed knowledge and analytical understanding of the material;</li> <li>- informed engagement with critical and other secondary material (where appropriate);</li> <li>- independent thought;</li> <li>- relevant application to the question set;</li> <li>- logical structuring of argument;</li> <li>- an overview of the topic</li> </ul>
<b>Upper second</b> (14-16)	- the presence in significant measure of four of the qualities sought for an answer at Distinction level	- the presence in significant measure of four of the qualities sought for a First Class answer
<b>Lower second</b> (11-13)	<ul style="list-style-type: none"> <li>- a sound knowledge of the primary materials of the course;</li> <li>- some capacity to respond to the question set;</li> <li>- some capacity to develop an argument</li> </ul>	<ul style="list-style-type: none"> <li>- a sound knowledge of the primary materials of the course;</li> <li>- some capacity to respond to the question set;</li> <li>- some capacity to develop an argument</li> </ul>
<b>Third/Pass</b> (7-10)	- failure to meet the criteria for Honours entry, but shows some knowledge and understanding and/or ability to respond to the question set	- failure to meet the criteria for a II.ii, but shows some knowledge and understanding and/or ability to respond to the question set
<b>Fail with right to resit</b> (4-6)	- insufficient knowledge and/or response to the question but some evidence of familiarity with course material.	- insufficient knowledge and/or response to the question but some evidence of familiarity with course material.
<b>Fail</b> (1-3)	- little evidence of relevant knowledge and/or ability to respond to the question	- little evidence of relevant knowledge.

## Detailed Assessment Criteria

Note: An essay or exam that falls within a specified band will typically contain a majority although not necessarily all of the criteria mentioned.

In addition, criteria should be viewed in relation to what is appropriate for the level of the student being assessed.

Mark/ Mark Band	Sub-Honours Criteria	Honours Criteria
<p>20: First (17-20)</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.</p> <p>Terminology is effectively and correctly applied with no error.</p> <p>Extensive range of sources (extending beyond module guide) used and applied with insight and judgement.</p> <p>Exceptional originality and insight in analysis. Capacity to link ideas to larger issues.</p> <p>Excellent structured, focused and well written. A compelling argument presented clearly and effectively through the use of examples.</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 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: First (17-20)</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 material demonstrated.</p> <p>Terminology is effectively and correctly applied with no serious error.</p> <p>Full range of sources (module guide with strong use of independent research) used and applied with insight and judgement.</p> <p>Strong evidence of originality and insight in thorough analysis. Capacity to link ideas to larger issues.</p> <p>Focused, clearly presented and well-structured argument with effective and thoughtful use of examples.</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>

<b>Mark/ Mark Band</b>	<b>Sub-Honours Criteria</b>	<b>Honours Criteria</b>
<p>17-18: First (17-20)</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 understanding of materials.</p> <p>Terminology is effectively and correctly applied with no serious error.</p> <p>Comprehensive range of sources (module guide with evidence of independent research) used and applied with insight and judgement.</p> <p>Strong evidence of originality and insight in thorough analysis. Evidence of awareness of larger issues.</p> <p>Clear, logical presentation, with effective use 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>14-16: 2.1 (14-16)</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 excellence in fields of mastery, research, and/or analysis.</p>	<p>Good to very good understanding of basic principles, with the upper end demonstrating reach beyond solid mastery into thorough and occasionally authoritative mastery of materials.</p> <p>Terminology is effectively and correctly applied with limitations.</p> <p>Research demonstrates engagement with range of materials referenced in module guide. Good to very good use of materials.</p> <p>Indications of originality and insight in analyses. Otherwise competent to thorough with some awareness of larger issues.</p> <p>Clear presentation of materials with limited insight and development, with respect to observation and analyses.</p>	<p>Very good to excellent 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> <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>

Mark/ Mark Band	Sub-Honours Criteria	Honours Criteria
<p>11-13: 2.2 Basic to sound understanding of materials demonstrated with some research, some analysis, and competent if uninspired presentation of an argument.</p>	<p>Sound understanding of materials with minimal detail or use of examples.</p> <p>Adequate but also occasionally misapplied terminology.</p> <p>Research relegated to textbook and occasional additional readings. Few forays beyond what is given in module guide. Reliance on popular (as opposed to scholarly) materials. Appropriate application of research, although minimal and possibly disconnected.</p> <p>Reasonably competent analyses, but tendency to rely on quotations, recitation of events, or facts to carry argument.</p> <p>General lack of clarity in expression, with little logical structuring or effective uses of materials in support 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 if any independent research. Appropriate application of research, although minimal and possibly disconnected.</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>7-10: Pass/Third</p> <p>Adequate understanding of materials.</p> <p>10: Third Class 9: Third Class 8: Third Class 7.0: Pass</p>	<p>Adequate general knowledge.</p> <p>More frequent instances of misapplied terminology.</p> <p>Limited research and questionably application of materials limited.</p> <p>Infrequent and ineffective analyses.</p> <p>Barely adequate presentation impaired by unclear expression and disorganisation.</p>	<p>Sound to general understanding of materials.</p> <p>Misapplied terminology.</p> <p>Research and application of materials severely limited, demonstrating adequate to questionable grasp on assigned materials and little evidence of awareness of broader issues and materials. Application of materials limited in efficacy.</p> <p>Little to no evidence of independent thinking or capacity to link ideas to broader issues at stake. Limited analyses and a reliance on description or narration of facts without explanation.</p> <p>Adequate presentation: generally clear and logical although occasionally impaired by unclear and vague expression as well as disorganisation.</p>

<b>Mark/ Mark Band</b>	<b>Sub-Honours Criteria</b>	<b>Honours Criteria</b>
<p>4.0-6.9: FAIL with option to RESIT</p> <p>Inadequate understanding of materials.</p>	<p>Limited understanding of materials with glimpses of general knowledge.</p> <p>Work suffers from numerous inaccuracies.</p> <p>Limited use of materials use of inappropriate materials for subject.</p> <p>Disorganised and unclear expression. Misspellings and grammatical errors.</p>	<p>Some knowledge with limited understanding of materials or question asked.</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.</p> <p>Barely adequate presentation impaired by unclear expression and disorganisation as well as vague and awkward expression. Misspellings and grammatical errors.</p>
<p>0-3.9: FAIL with no possibility of RESIT.</p> <p>Lack of any demonstrable comprehension of materials or aims of Film Studies.</p>	<p>Work demonstrates little to any knowledge and is further impaired by incomprehensible expression and/or numerous inaccuracies.</p> <p>Poor/inappropriate use of research materials</p> <p>Poor presentation/grammatical and spelling errors are rife throughout text.</p>	<p>Very little knowledge combined with a failure to produce or develop an argument. Reliance on unsubstantiated declaration and unexplained description without analysis or explanation.</p> <p>No evidence of real research. Poor/inappropriate use of available materials. Reliance on popular text and unfounded Internet sites (e.g. Amazon or IMDB reviews).</p> <p>Poor presentation impaired by lack of logical structure, misspellings, grammatical errors in addition to vague and awkward expression.</p>

## 16.4 Degree Classification

The University applies a common formula for the calculation of the award of Honours classifications. Degrees are classified using a credit-weighted calculation of grades achieved for Honours level modules (3000 level and above). This ensures consistency, particularly if you are taking a joint degree. Full details of the University's Honours Classification algorithm can be found at:

<http://www.standrews.ac.uk/staff/policy/academic/degreeawards>

Since the start of session 2010/11 there are no discretionary classification borderzones and only one decimal point will be used in calculations of means and medians. This classification system is in

operation for all students, continuing as well as new entrants (this will include students entering junior honours in 2010/11).

However, under the no detriment principle, students who had already entered honours programmes in or before 2009/10 will be considered under both the 2010/11 and 2009/10 algorithms and the higher classification awarded.

There will still be an opportunity for Schools to present cases to the University's Special Classification Board where the final classification has been affected by S-coding of modules for personal or medical reasons.

## **17. Academic Appeals and Complaints**

The University is committed to ensuring students gain 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:-

**1. Appeals against academic judgements** - where, for example, the University has made a judgement about your assessed work or academic progression.

If you wish to challenge the marks awarded for assessed work, module grades or your degree classification you should, in the first instance, raise your concerns with the Director of Teaching or with the member of staff who marked the piece of assessed work affected (if the Head of School was in any way responsible for the original academic judgement the matter should be raised with the relevant Dean). This should be undertaken in writing (e-mail is acceptable) as soon as possible after the assessment results have been returned to you and normally no later than within five working days (i.e. excluding weekends and dates when the University is closed).

Note that coursework will be double-marked **only** if at the end of the module the disputed mark is out of line with your other marks for that module. In such a case the external examiner will be asked to look at the disputed work. You should note that marks can be revised downwards as well as upwards.

Students challenging a degree classification should be aware that they will **not** be permitted to graduate until the issue has been resolved.

Challenges should be submitted against the specific grounds of: procedural irregularity; bias or prejudice; exceptional personal circumstances not previously notified for good reason; harassment or bullying affecting academic performance by a member of staff involved in granting the marks, grades or classification concerned.

**2. Complaints** - where you are dissatisfied with the provision, whether academic or non-academic, that you have received from any part of the University.

**3. 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.

More information on the procedures to follow are outlined in the University's Code of Practice on Student Appeals, Complaints and Discipline:

[http://www.st-andrews.ac.uk/media/code\\_of\\_practice\\_on\\_student\\_appeals\\_080324.pdf](http://www.st-andrews.ac.uk/media/code_of_practice_on_student_appeals_080324.pdf)

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 or the appropriate Pro Dean.

You can obtain guidance on the procedures relating to any of the sections of the Code from the Students' Association, the Academic Registrar & Clerk, or Student Support.

#### Further Guidance and Support

The Students' Association provides independent and confidential help and advice for students who are contemplating a complaint or appeal or are having discipline proceedings taken against them. The Students' Association employs Iain Cupples, the Student Advocate (Education), whose job it is to ensure that you receive help with writing and submitting your complaint/appeal and will even accompany you to any hearing. He should be your first point of contact as soon as you feel you need help. For further information contact Iain Cupples, by phone on (01334 46) 2700, or by email [inc@st-andrews.ac.uk](mailto:inc@st-andrews.ac.uk)

In addition, support is available from the appropriate Pro Dean and Student Support who may be contacted by emailing:

Undergraduate Arts and Divinity: [prodean.arts@st-andrews.ac.uk](mailto:prodean.arts@st-andrews.ac.uk)

Postgraduate Arts and Divinity: [sl50@st-andrews.ac.uk](mailto:sl50@st-andrews.ac.uk)

Academic Support Adviser: [sss.academic@st-andrews.ac.uk](mailto:sss.academic@st-andrews.ac.uk)

## **Section C: Getting Involved**

### **18. Staff - Student Consultation and Contact**

Feedback about our courses and programme is always encouraged:

- (a) informally and individually to lecturers and tutors, to the Sub-Honours Co-ordinator or to the Director of Teaching;
- (b) through representatives at meetings of the Staff-Student Consultative Committee (see below);
- (c) by module questionnaires.

The Film Studies Department Staff-Student Consultative Committee exists to consider matters concerning the academic welfare of students in the departments. The Committee meets at least once a semester.

All staff teaching in each semester will also attend the SSCC.

The dates of the meeting of the Staff-Student Consultative Committee will be announced at the beginning of each semester.

### **19. Deans' List**

An annual award for academic excellence, promoted by the four Deans of the University, was introduced in academic year 2007-08.

Undergraduate students who achieve an outstanding overall result in the course of an academic year have their names inscribed on the Deans' List, an honour which will also appear on your University transcript.

The criteria for the award are strict. Only students taking no fewer than 120 credits counting towards an approved degree programme over the course of an academic year will be eligible and all credits have to be taken within the four Faculties of the University of St Andrews.

Study abroad is excluded from the scheme, although incoming students from other universities will be eligible provided they meet all other criteria.

Any student who meets all the criteria and who obtains a credit-weighted mean grade of 16.5 or above for the year will be recorded on the Deans' List. The rules will be adapted for part-time students, who must achieve the minimum credit-weighted mean of 16.5 in 120 credits taken part-time over no more than three academic sessions.

Full details of all the criteria and conditions for the Deans List are available at:

<http://www.st-andrews.ac.uk/administration/deans/deanslist/>

## 20. Department of Film Studies Prizes and Medals

The Film Studies Department awards the Richard Dyer Prize (£100) to the most outstanding student.



### **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.

21.

**Appendix A.** Each copy of your essay must be accompanied by a signed copy of this Declaration of Own Work Form..



**FILM STUDIES**

**Declaration of Own Work Form**

Matriculation Number:

Module Number

Module Title:

Module Convener (Tutor):

Essay Deadline:

Essay 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.**

Student's Signature:.....

Date:

**Appendix B.** Anyone requiring an essay extension must agree this with the module convener in advance. For every agreed extension a copy of your essay must be accompanied by a signed copy of this Essay Extension Form.



**FILM STUDIES**

**Essay Extension Form**

Student's Name:

Module Number:

Module Title:

Module Convener:

Essay deadline:

Date extension requested:

Extension granted until:

Documentation/Evidence: Yes/No (Circle as appropriate and attach any documents)  
Reason (only if appropriate to indicate in writing, otherwise through discussion with module convener or student support):

Module Convener's Signature:.....Date:.....

[up to 3 days extension]

Director of Teaching's Signature..... Date:.....

[extension beyond 3 days]

Any comments: