Faculty of Arts and Humanities

Film Studies

Undergraduate

Handbook Information

2019 - 20

Film Studies Student Handbook 2019-20

Note: This booklet is for all undergraduate students taking modules in Film Studies. It is updated annually, and modules will vary from year to year*. **Please read the regulations in particular with care; if you do not observe them, your degree could be at risk**. We do our best to ensure that these regulations conform to Faculty and University policy, but in the unlikely event of any discrepancies, please note that the Faculty and University policies take precedence.

1. WELCOME TO THE FILM STUDIES PROGRAMME

Welcome to the Undergraduate Film Studies programmes at the University of Southampton. Film Studies is offered here both as a Joint Honours subject with English, French, German, Spanish, History or Philosophy, and as Single Honours. This handbook is designed as a general introduction to the Film Studies undergraduate programme and to help guide you to the practical information you will need in the next few years.

The interdisciplinary nature of Film Studies makes it one of the most exciting areas of study in the Humanities. The involvement and influence of other disciplines in teaching this programme ensures that you are exposed to a variety of approaches and intellectual traditions. These will help you to develop strong critical and intellectual skills. Of course, the successful completion of this degree depends on your commitment, your awareness of what is required and the development of good work practices and scholarship. In this context, you will be encouraged to develop an informed knowledge of film history and a substantial awareness of the critical debates about film that have shaped Film Studies and determined the ways in which film history has been written and understood. You will also find that there are a number of connections with modules you may be taking in other disciplines. We encourage you to develop those connections and to work with staff and fellow students to contribute to the vibrant and stimulating intellectual environment on offer here.

The creative intellectual culture here is the responsibility of staff and students alike. We all have a responsibility to recognise the obligations of scholarship and professionalism by developing our own knowledge and skills, acknowledging other scholars through proper referencing, and through participation in lectures and seminars, helping to foster a stimulating and rewarding learning community. You are studying here because you have already demonstrated a good degree of self-organisation skills; these will be built on while you are here. You are expected therefore to take responsibility for your learning experience and to work in partnership with your tutors.

The Faculty and the University have created various resources to help you in doing this. You can access the 2019-20 regulations on assessment here:

in the Guide for Undergraduate Students

and the Film Studies Handbook

These are vital documents: you should read them fully and carefully at the start of each academic year. The answers to many of your questions will already be here; possible problems will have been anticipated and solutions offered; advice is given on what is expected of you in academic work.

The most efficient and easily accessible mode of communication within the Faculty is through Blackboard and email. The most up-to-date information is available in electronic form. You should make full and frequent use of the Film

Programmes' website and the Faculty's website, which includes regulations and guidance applicable to all.

Finally, a word about what happens after University. It is important to keep your thoughts about careers in mind. Film, as well as each of the subject areas in the Faculty, have organised talks from the careers services and we encourage you to take part in those. We encourage you to use your time here to think broadly about your future and to follow your interests with passion and enthusiasm. We as staff are very privileged to share and, hopefully, to contribute positively to your intellectual development and experience at University, as you will undoubtedly contribute to ours. We look forward to working together.

Good luck for the year and welcome, once more, to Film!
Professor Michael Williams, Head of Film Studies

Welcome To New Students

Whether you are moving abroad or just down the road, starting university is a big step for new or even returning students. As daunting as this may feel, there is no better university or department to help support you during this academic adventure.

Here at Southampton you have a great team of dedicated, passionate and leading academics presenting lectures, running seminars and offering crucial one to ones throughout your degree. My advice would be not to waste this opportunity. The Film Department is a friendly and safe space, full of individuals (lecturers and fellow students alike) that are eager to help sculpt your learning into what you want it to be.

The great part about this department is that it is smaller than the average university department. You are not just a student ID number, you are a person with creativity, ideas and a drive to better yourselves. And you will be treated as such during your time here. By the end of your first year I guarantee that you will be calling all your seminar leaders by their first names, laughing at their movie quotes in lectures and you might even find yourself having a beer with them at the Alexander Pub during the Department Film Quiz Night (I know I did!)

Immerse yourself in this department. You are surrounded by talented academics who are teaching whilst making a crucial difference in society – for example, Dr Shelley Cobb's 'Calling the Shots' Project, highlighting gender bias in the industry or Dr Louis Bayman's work on Italian Cinema – you will find yourself reading books and articles that are written by the people stood in front of you. This is an inspiring time for you, embrace it.

Some key things I would suggest to first years are to make use of the library, both at Avenue and Highfield Campus, it's crazy what you can get your hands on! Don't forget about the Mac editing suite, hidden in an alcove by

Avenue Café. Make total use of the University Cinema, with bargain prices on ticket and popcorn and a good excuse to 'study' whilst having fun with your fellow course mates. Join the Wessex Film Society and make your own films, allowing you access to great film equipment.

University is quoted as being the time of everyone's lives. Whether you spend every Friday night at Jesters or attend every film quiz or you enjoy an early morning start in the library there is something here for you. Don't waste this time. Don't even miss those 9am lectures, it's all part of the experience. I hope you all enjoy your time here, trust me the time really does fly.

Nathan Jones
(Former Student and Film Academic President)

Studying Film at Southampton

Effective teaching and learning at university are collaborative endeavours: you will gain skills that will allow you to take responsibility for your own education and you will also learn how to work closely and effectively with staff and with other students. Below is a brief set of principles describing the expectations that these reciprocal relations depend upon.

Staff will:
- Provide you with full documentation for each module that you take via our virtual learning environment called Blackboard: this will include a statement of aims and objectives, a full reading list, clearly defined assessments, and marking criteria.

- Provide you with prompt and detailed feedback. All assessed work will normally be returned to you within three semester-time weeks. Meeting these rigorous deadlines means that reading additional drafts of work is not possible.

- Provide you with personalised learning support: your seminar tutors will provide consultation on individual essays and your Personal Academic Tutor will work with you in developing a personal profile of your overall strengths and weaknesses. Academic staff will normally respond to your emails within three working days during the semester and will offer weekly advice and feedback hours.

- Provide you with numerous opportunities to offer feedback on your learning experience here. Staff will also include you in our academic community: you will be invited to attend staff-student liaison committee and will be given evaluation forms for each module at the end of each semester. All students are welcome to attend the Film research seminar series and events, and your student representative is invited to attend all of our Board of Studies Meetings.

You will:

- Read and observe this handbook and its various regulations, especially regarding academic integrity, essay presentation and deadlines.

- Attend, and prepare for, all teaching sessions. Success at degree level assumes both attendance and effective and appropriate preparation, especially for seminars which rely upon collaborative participation. In extreme cases you may be asked to leave a class if it is felt that your lack of preparation is disadvantaging other students.

- Give some consideration to how, why and when you use email. We cannot be expected to answer emails at very short notice or outside the working day and it would help us if you included your name and a clear indication of what your query is about (e.g. what assignment/what module) in each email you send.

- Recognise that you are working with and alongside active researchers: it is academic research which sustains the relevance, the vitality and the prestige of your degree. In order to meet the commitments that the University expects of them your tutors are required to prioritise research outside semester-time, and to spend some time on it during the semester.

Examination Periods and Deadlines

Where modules are assessed by essay, these must be submitted electronically to Blackboard/Turnitin by the given time (normally by 4.00 pm) on the day specified by the module tutor and the module outline. You may of course submit your work up to two weeks before the deadline. On some modules, there may also be close-reading exercises, presentation write-ups or other assessed work set in addition to or instead of essays, and deadlines for these will be by arrangement with your tutors.

Modules are assessed by varying methods, and they are listed, here, with other information about the Film courses

All essays will have a specified word-limit. Check your module outlines for details of word lengths for specific assignments.

All students are required to write an 8,000 word dissertation in their final year in their chosen subject. The *only* exceptions are for Film/Modern Language students as their Year Abroad Project can be counted as the dissertation element of their degree.

For further information on any additional costs attached to your programme of study, please see the Faculty Handbook.

2. GENERAL INFORMATION

Information for Students
Email lists: email is now one of the primary forms of communication between staff and students. We run lists for *every* module.

You will automatically have been subscribed to the email lists for your year in Film. The lists will follow the format:

> film-talk1@lists.soton.ac.uk
> film-talk2@lists.soton.ac.uk
> film-talk3@lists.soton.ac.uk

The lists, in addition to Blackboard, will be used by tutors and students to communicate, and should be treated as an open forum to discuss ideas about the module. As members of the Film Programme staff are on every list, they will be monitored for misuse (such as abusive language), and any perpetrators will be removed from the list. You are bound by University regulations regarding use and misuse of computing facilities.

Please make a point of regularly consulting your email as tutors will send important or urgent information to you by this means. It is your responsibility to ensure that your email is functioning properly, so delete unwanted mail regularly to prevent overloading your message box.

Notice boards: The Film Studies Notice Board is on the ground floor of the Avenue Campus (between rooms 1065 and 1073) and gives you useful information on resources and film-related events. There is also a FilmSoc notice board in the same corridor.

Pigeonholes - Staff: Each member of staff has a pigeonhole for mail. You may leave a note with the Student Office (room 1123) and the Administrator can put it in the staff pigeonholes. If the material is not confidential it can be left in the rack outside of the academic's office.

Reading Lists: Booklists for semester 2 are normally available at the end of the first semester's teaching period, and guidance on preliminary reading for the following year's modules is given where appropriate in the second half of the summer term or early in the long vacation. Look at the Film courses and click on the module of your choice. Final reading lists with supplementary bibliography are distributed at the beginning of each module and are available on Blackboard.

Website: Film has its own website. Here you will find all the information you need for your degree. You can also log on to SUSSED, which is the University staff and student internal portal.

Pastoral and Administrative Information
This section describes the most important processes and sources of information of relevance to students, from Registration to Graduation. For information about learning, teaching and assessment within the Faculty, see the following section on 'The Academic Year'.

Decision-making and student representation*:*
Student Reps*:* At the start of semester 1 two reps are elected from Joint Honours and Single Honours each year. Their role is to represent their fellow students at the Staff/Student Liaison meetings. The reps are asked to act as the voice of the students in all matters that concern them. As a rep you will gain a huge amount of experience of 'boardroom' style meetings, as well as the opportunity to improve your communication and listening skills. The position requires a certain amount of commitment and organisation. See the notice boards for details of how to get in contact with your reps and use them to make your views known!

Staff/Student Liaison Committee (SSLC):
Staff/Student Liaison Committee is where representatives of staff and students meet to raise any issues with the programmes or the student experience. Two student reps are elected from each year. Their role is to represent their fellow students at the SSLC meetings which are normally held three times per academic year. This is one chance amongst many to make your voice heard and to contribute to building our learning community.

Advice & Feedback and Availability:
In term time, all full-time academic staff generally have two 'advice and feedback hours' a week (see their office doors for times, or the online sign-up link if your tutor has told you they are using these), when they will be regularly available for consultation. **Try to call at these times if you can, unless the matter is very urgent.**

If the 'office hour' is busy and/or you need more time for discussion than seems to be available, use it to arrange an appointment for another time. Some of you will also be taught by teaching assistants, who work closely with lecturers and may not have an office of their own. These tutors may locate themselves in the office of another staff member. During vacations, most staff are away conducting research, but if you need to contact them you can email, telephone and leave a voicemail message (see directory at the end of this booklet), or leave a note via the Student Office (1123), ***including a contact phone number or email address.*** The Administrators are available Monday-Friday in the Student Office (1123), both are part-time but there will be someone to help you in the SO Monday-Friday 9.00-5.00 – email efphums@soton.ac.uk

Whom to ask for help
Module details, essay work, intellectual questions: to seminar tutor
Academic work progress, pattern of course choices, careers, and skills: to Personal Academic Tutor
Film Studies Programme policy: to student representative or Personal Academic Tutor
Confidential personal problem which may be affecting work: to Film Senior Tutor (or Director of Programmes for Film Studies).
Serious confidential personal problem: to Counselling Service
Concerns involving individual students or members of staff: to Director of Programmes for Film Studies

References: Students requiring a job reference from their tutor should (a) give them plenty of notice, and (b) provide where possible their CV and a copy of the job description for the post for which they are applying. Note: for the purposes of the Data Protection Act, tutors may not release information about you to a third party without your prior consent. **Finalists:** please note that the Faculty will keep your student records for six years after you graduate.

Since all references provided by university staff are subject to the Data Protection Act, it may be difficult for staff to fill in some of the categories on the 'tick sheet' reference request forms often used by some temporary employment agencies. This is because the member of staff's knowledge of the student will not usually extend beyond the context of academic life, and agencies often request information concerning personal rather than academic qualities. For the same reason, academic staff have been advised not to give verbal references, because telephone references, for example, may be mis-transcribed by the prospective employer, and the referee has no ultimate control over the form of wording produced in this way. Nevertheless, should such a situation arise, it may well be possible for the staff member to produce a written reference instead.

Postgraduate Study: If you are interested in continuing your studies beyond BA level, and if you are predicted to attain at least a 2:1 degree, then you are strongly encouraged to consider progressing onto our MA in Film Studies or MA in Film and Cultural Management programmes, which can be studied full-time (1 year) or part-time (2 years). The third-year dissertation can be used as a valuable means for aspiring postgraduates to discover whether they would be suited to further and more independent study. You may initially want to discuss with your tutor, or your dissertation supervisor (if applicable) as you enter your final year (or preferably at the end of your second year), whether further study is a good option for you. Students are also encouraged to discuss the matter with current postgraduates (some of whom they may have as seminar tutors). Eventually, though, you should also always consult the MA Convenor in Film Studies, Prof. Kevin Donnelly and MA Film and Cultural Management Convener, Dr Ruby Cheung, who can most competently advise you on the procedural aspects of the application, on details of the MA programmes, and on matters of funding (more on this below).

Film Studies at Southampton has a flourishing research culture. In addition to thriving MA Film Studies Programmes, there are also a number of PhD students, researching doctoral theses on topics such as contemporary Hollywood auteurs, women filmmakers, Chinese neo-Noir films, male trauma in contemporary Korean cinema, or documentary in the Middle East. As well as teaching and supervising postgraduates, the Film Studies postgraduate programme also hosts a series of research seminars that are addressed by speakers from within and beyond Southampton.

Getting Your Year Marks (or Degree Classification - Finalists only): After the Film Assessment Board in mid-June, the agreed marks go to the Board of Examiners for approval. **First Years**, **Second Years and Finalists'** degree results will be available online via SUSSED once they have been approved by the Board of Examiners. This is currently towards the latter part of June. Look

out for e mail information from the Faculty on this. Please note that any Finalists' work which remains uncollected at the end of the academic year will be disposed of during October. Personal Academic Tutors will discuss with continuing students a breakdown of the previous year's marks, at the first tutorial of the new academic year.

Skills: First years receive training in study skills as an integral part of their Film modules. A study skills toolkit is available to you online. Look for the link to the Study Skills Toolkit in the 'MY Course' area of your Blackboard homepage.

The acquisition of a range of skills which can be transferred from one activity or profession to another is an important requirement of the modern student. The Film Studies programme is designed to ensure that you have many opportunities to acquire such skills. However, it is also your responsibility to reflect upon your own learning, to identify the skills you are acquiring, and to develop them whenever the opportunity arises.

Employers scrutinise any applicant's set of skills, and this will include not only intellectual attributes but also other qualities, such as his/her organisational ability. Therefore, you should be aware that employers usually ask referees to comment specifically on organisational skills, such as attendance, timekeeping, self-motivation, and the ability to work independently.

Weighting: Examinations/assessments contribute towards the final degree result in a weighting of 1:2 of second year as against final year work. This weighting is a University of Southampton policy.

3. THE ACADEMIC YEAR

The teaching year
The teaching year is divided into two twelve-week semesters (key dates).

Each semester normally has 10 or 11 weeks of lectures and seminars, and 'consultation' weeks without formal teaching. Consultation weeks are scheduled according to the module's needs in Semester 1 and they are normally held in Weeks 11 and 12 in Semester 2.

Formal examinations, where these are used, take place in the examination/ assessment period after the end of each semester. Please note the University year extends beyond the taught semester, and most Student Finance Companies provide funding until the end of the term. The period following the end of teaching is used for feedback sessions with tutors, completion of assignments, and preparatory reading for the following year's modules and assessments. Guidance on preliminary reading for the following semester's modules is available online through each module's Blackboard site.

Module structure and progression
The Film Studies Joint Honours and Single Honours modules follow the Faculty of Arts and Humanities pattern of courses. Each single- or double-

weighted module lasts for one semester and is assessed in the semester in which it is taken. The exception is FILM3003 Dissertation, which is taught in across both semesters of the final year. Some modules in separate semesters are, however, linked, and the module descriptions will inform you whether another module forms a pre-requisite.

Please go to the following link for details of module structure and progression

Teaching methods and Active Learning

Studying Film
When studying film, you should become familiar with the various resources which the University now offers. Check the Film Studies Notice Board (between rooms 1065 and 1075, ground floor of the Avenue Campus) for useful information about resources and film-related events.

Films and Videos: Films are, of course, different from literary texts in that as a basic medium they are presented to you for study in a different form - film itself, DVDs, stills, scripts etc. On most film modules we will show you the film we are studying in a given week in its entirety in one of the lecture theatres, and then expect you to revise your viewing by watching it in the special video room on Upper Level 2 Avenue Library, or Level 5 at Hartley Library. Both the Avenue Campus and the Hartley Library have individual DVD players for you to use. Our DVD collection of basic teaching texts is currently held in the Avenue Campus, and you should use these materials, with the headphones provided, for closer private study of key film texts you are working on. ***You cannot take DVDs out of the library which are reserved for lectures and screenings***. Other DVDs may be checked out of the library. Please also make yourself familiar with the Box of Broadcasts resources through the Library's online systems. If you want to use clips from reserved DVDs in your seminar presentations it is possible for your module tutor to borrow DVDs, *but you must arrange this with them first*. If you want to do this you will also need to ensure that DVD playback equipment will be provided in your class seminar room. Alternatively, many clips can also be sourced online (e.g. YouTube).

It is expected that you make thorough use of library resources when researching essays and dissertations as a matter of course. The library runs regular induction and training sessions so do make the most of them. **Please consult the** Film subject information page **on the library website to see the latest information on resources for film, which contains links to searchable gateways to journal articles and bibliographies.**

You should make use of other useful sources such as Film Index International, which is equivalent to the Internet Movie Database (www.imdb.com) but also provides comprehensive credits and bibliographies for film stars, directors and crew, as well as Screenonline, both provided by the British Film Institute.

You will also find the Library website useful for finding out opening hours and room bookings.

Please note that at busy times the Avenue Campus library staff allow access to both machines and video material on a slot-booking basis. When essay deadlines are getting near, you may find it difficult to borrow the film of your choice and get access to a video presenter when you want it, so *book early*! If you have problems accessing material, ask library staff for assistance in the

first instance, and then contact your module tutor. For general queries about the Film Studies library collection, contact the Subject Library Representative for Film who will be happy to help. Please also contact him/her if you have any suggestions for book or video acquisitions, which we're always happy to receive and will do our best to obtain if appropriate.

Written materials: When you are researching your work and preparing to write essays on film, you will work with books, journals and articles which are available in the library. The basic book and journal collection in the Avenue Campus Library should only be your starting point; on the 5th floor of the Hartley Library is a much more substantial collection of materials on film and television which you should browse as often as possible. For material where copyright prevents digitization, material may be available in Module Boxes in the Avenue Campus collection.

When incorporating information from different sources (e.g. films, books, articles etc.) into your assignments, their use has to be acknowledged according to academic conventions. All assignments should include a bibliography, as well as a filmography if you are discussing one or more films. In addition, the source of any information is given in a foot- or endnote. Learning how to attribute a source correctly is a fundamental part of your academic skill set and is usually referred to as 'referencing'.

See section 4 for detailed guidance under 'Referencing Style Guidelines'

Teaching and Learning Methods
The Film Studies programme encourages active learning among its students, which entails full participation in all activities on the module, the organisation of your own reading and study time, and the readiness to request assistance from the module convenor/seminar tutor if this is required. In particular, you may find it beneficial to make use of your tutor's advice and feedback hours in order to discuss approaches to assessed work, writing style and the use of required reading. (See also 'Feedback', below). You may also find it helpful to discuss these matters with your Personal Academic Tutor, and such consultations need not be confined to the mandatory meetings that take place at the beginning of every semester.

Single-weighted undergraduate modules: You will normally be taught by one lecture, one screening and one seminar a week. **Double-weighted modules**: the lectures and seminars go over two timetable slots, allowing more varied teaching methods. Screenings for double modules may include more than one feature-length film

Lectures: Lectures are an essential element on all modules. The purpose of lectures is to introduce a topic, to raise awareness of the latest research in the field, and to invite you to explore the subject further, both individually and in seminars. While students taking a given module have priority if seating is limited, we would encourage students to attend any lectures which interest them, so that they may gain a broader perspective of Film Studies as a subject. Please note that lectures decrease in use from Year 1 to the final year.

Screenings: Attendance at screenings **is essential**. Normally each module, double or single, is accompanied by at least one screening per week. These are built into your timetable. You should follow up screenings with repeated viewing in your own time. Normally the films screened are available for viewing in the Avenue campus library. However, there will be occasions where a hard to find, archive film is being screened and this will normally only be available for that one screening.

Seminars: Weekly seminars for each module of study are chaired sometimes by lecturers and sometimes by teaching assistants who work closely with them. Attendance at seminars **is essential**. You are expected to participate fully in the discussion and development of ideas. You are encouraged to think actively about the topic and readings assigned and bring questions and comments to each session. You may be asked to make an assessed or more informal presentation, either on your own or in collaboration with others, for which your tutor will provide guidance. The primary purpose of seminars is to deepen your understanding of the module material, but you should also regard them as an opportunity to develop your discussion and presentation skills; they may also involve some elements of teamwork.

Study Time: In addition to time spent in lectures, screenings, seminars or tutorials, you are expected to spend approximately 8 hours a week for single-weighted modules and 16 hours a week for double-weighted modules in personal study and preparation.

Email and the Internet: Email is our primary mode of communication and it is your responsibility to check your University email account regularly. All modules will also use the virtual learning space Blackboard as a means of communication and disseminating module information. You should be aware that the use of internet resources in written work and seminar presentations has to be subject to the disciplines of academic criticism and citation, and you should treat internet-derived information as critically as you would any other source of secondary information.

Study Skills – reading and reflection: Rather than simply engaging in 'automatic' notetaking, you should seek to develop productive habits of study that help you both to understand texts and topics better and to <u>reflect</u> on your own learning. In addition, you should use the mandatory meetings with your Personal Academic Tutor to seek advice regarding the active development of your study skills.

Note Taking in Screenings: One of the main objectives of the first-year first semester module, 'Introduction to Film: Hollywood', is to enable you to develop and exercise skills of close textual analysis. This module is placed at the very beginning of the degree module for good reason. Many of the discussions and assignments which take place in subsequent modules will revolve around close textual analysis of films screened. Your ability to contribute usefully to seminar discussions (as well as your grades for various assignments) will be partly dependent upon the precision with which you can do this.

To discuss and analyse films you will need to rely upon more than just vague memories of the screening. Note taking in screenings and/or when viewing the film for a second time in the DVD library is a habit, which you should develop. A small pocket torch and pen and paper are all you need to do this in screenings. With a bit of practice, it is even possible to take notes on lighting, shot composition, soundtrack, etc., without taking your eyes off the screen. Many older filmmakers reminisce about how they taught themselves a great deal about how films were constructed by doing this, before Film faculties existed. This is also how the best critics worked in the 60s and 70s, before the availability of video and DVD.

You obviously won't be able to note down every shot of every film (although you can go into great detail when watching a film again on video/DVD). During the initial screening, focus on what seem to be the most pertinent, important or unusual points. If you get into the habit of taking notes, and viewing films again (which is **absolutely essential** if you intend to write an informed and well-argued assignment about a film or films), you'll have more to work with than vague or faulty memories, and you'll find yourself noticing more than you would otherwise.

Methods of Assessment

Assessment processes and requirements:
The submission of essays and other module work is a Faculty responsibility, so please take note of guidance in your module outlines on the handing in of work. Note carefully the day on which you have been asked to submit your assignment. **. Look on your module outlines to check precise information. Most assignments will be submitted electronically to Blackboard/Turnitin (see 5.4 below for Submission Procedure).**

The value of different assessment methods: The Film Studies programme uses a varied portfolio of formative and summative assessment methods, including oral/visual seminar presentations, video and written essays, journals, bibliographic tasks, blogs, literature surveys, internet research and library skills projects, and longer dissertations. Each method provides the opportunity to develop different skills, whether these involve the selection and coherent presentation of information within time constraints, or the organisation of a project in a small group (presentations), or the use of research skills in independent learning (dissertation).

Written work procedures: Seminar tutors will provide essay titles at the beginning of each semester; start planning and reading for your essays early, since you may not be able to get hold of the necessary books in time if you leave it too late. Tutors will mark and return your written work promptly. Marked assignments and feedback comments are available through Turnitin and you can make an appointment with your module tutor who will be willing to discuss the content, structure and grade of the essay with you. *All marks are provisional until the final Board of Examiners in June.*

Dissertations: Final-year students undertake an 8,000-word dissertation which is written across both semesters, and which counts as the equivalent of

a double-weighted module. The exceptions are ML students, who fulfil the dissertation requirement of their degree through the Year Abroad Project in their **third** year. However, they may still opt to do a final-year dissertation if they wish. A dissertation allows students to undertake independent research under individual supervision on a topic in film, literature or culture which particularly interests them. At present, dissertation topics are approved, and supervisors assigned at the start of the final year, although you will have been discussing with staff the potential of your preferred topic from the latter half of the second semester in the second year. The dissertation provides a good foundation for post-graduate study. For details of dissertation requirements see the section on '*Writing a Dissertation'*.

Essay feedback: Deadline dates are set so that students may have the benefit of online feedback on their earlier assignments, before they complete later work for their modules. You should see your seminar tutors in their advice and feedback hours (displayed on their office doors) to discuss your work.

It is important that you <u>make use of opportunities to receive feedback on your work</u>: receiving feedback on the first assignment, for instance, should be regarded as an initial phase of preparation for the second. It is also important that you use this opportunity to discuss your own perceptions of your work's strengths and weaknesses, and to explore means of developing the former and dealing constructively with the latter. Queries about the style or argument of your essays should be addressed to your module/seminar tutor as soon as possible and preferably *before* you begin a piece of coursework. It is always better to raise such issues *while a module is in progress* so that you can receive advice from your tutor.

Feedback can take many forms:
> 1. Comments written on essays by staff, which you need to read carefully and reflectively, comparing them with the comments you have received on other essays for the same module and for different modules.
> 2. Individual consultations with module tutors or sessions with your personal academic tutor.
> 3. Group sessions often run as part of the module, e.g. on essay writing.
> 4. Emails from staff, whether to individuals or to the group as a whole, giving advice on assignments.
> 5. Peer appraisal (sharing draft work with other students).

We also value your feedback, and this also takes many forms:
> 6. Module evaluations – questionnaires in which students give individual responses to tutors on
> the quality and effectiveness of the module.
> 7. Module reports – reports from staff in response to the module evaluations, including their own observations on the quality and success of the module. These are posted on the Blackboard module site, and are also used for the periodic review of the department's education provision.
> 8. Discussions at Staff Student Liaison Committee (see page 35).

9. Staff peer observation on teaching – in which staff sit in on each other's teaching and offer support and advice.
10. National Student Survey, which you complete at the end of your course, and which serves to provide statistics so that courses may be compared nationally.

The Marking Scheme
Your work will be graded both numerically and by class; although in theory the mark range is 1-100, in practice marks over 85 are very rare.
These are the marking criteria used at undergraduate level (Levels 1-3 correspond to your first, second, and final year respectively).

High First (85% and above)
All the qualities of First Class work (see 'Low First', below) but most carried through to a level either appropriate for a higher degree (e.g., MA) or suggestive of possibilities for publication (level 3) or indicative of unusual excellence (levels 1, 2, 3)

Middle First (75-84%)
All the qualities of First Class work (see 'Low First', below), but several carried through to a level strongly suggestive of higher degree work (level 3) or indicative of unusual excellence (levels 1, 2, 3)

Low First (70-74%)
---original, independent and relevant thought and argument
---argument/s convincingly presented, limitations / restrictions recognised
---well-evidenced, relevant primary and secondary (critical) material well selected to back up its argument & incorporated into own text, competently and imaginatively analysed
---awareness of the academic debate surrounding the subject
---readable, lucid and concise, clear and competent use of vocabulary and grammar
---well structured and signposted in agreement with argument (lets your reader know where you are)
---formal requirements observed (footnotes, complete bibliography)

Upper Second (60-69%)
---contains proof of having thought through the question independently, though relying on material from lectures and seminars to some extent
---makes an overall argument in which the parts are clearly related to the whole
---well-evidenced, using relevant primary and secondary material honestly, critically and selectively, analytic rather than descriptive
---readable, competent use of vocabulary and grammar
---clearly structured
---formal requirements observed

Lower Second (50-59%)
---derives much from lectures / seminars and/or secondary literature (though acknowledged)
---own argument not entirely obvious, at times faulty

---uses both primary and secondary literature (largely the same examples as in the lecture / seminar) to make its case
---rather descriptive; relevance to question at times unclear
---mostly readable and grammatical; occasionally simplistic; can be pretentious (e.g., using "big" words without being entirely aware of what they imply)
---structured, though perhaps somewhat arbitrarily
---formal requirements largely observed

Third (40-49%)
---heavily derivative, though acknowledging sources
---argument unclear or absent
---heavily descriptive; relevance to question not clear
---difficult to follow, verging on ungrammatical, English poor
---structure not clear
---formal requirements not fully observed
---some evidence of effort

Fail (35-39%)
---heavily derivative; sources often misunderstood, though acknowledged
---argument garbled though with moments of sense
---often, though not always, irrelevant to question
---difficult to follow; sometimes ungrammatical; English poor
---mostly, though not completely, unstructured
---formal requirements often ignored
---little evidence of effort

Fail (34% and below)
---plagiarised (sources not acknowledged, material stolen from other people's work without indication)
---argument garbled
---very largely descriptive or irrelevant to question
---often incomprehensible, and written in very poor English
---unstructured
---formal requirements consistently ignored
---shows lack of effort

Note: either of these last two classifications gives cause for serious concern, and for consultation with both seminar tutor and Personal Academic Tutor.
Also Note: The Qualifying Mark for any overall module mark is 25%. Progression is not permitted to any student attaining less than the Qualifying Mark in a module.

Marking regulations: Students who are dissatisfied with any marks they receive may discuss the matter with their module tutor or personal academic tutor. They should also bear in mind, however, that the marking of coursework is already subject to independent internal and external scrutiny, and that the Faculty has standard practices (including anonymous marking) to prevent the idiosyncratic or unfair marking of coursework and examination scripts. During

the examination/assessment period at the end of each semester, all modules taken during that semester are moderated by another member of the Faculty. After discussion between convenor and moderator, an agreement is reached about final marks for a module. If for some reason internal agreements cannot be reached about certain scripts, a third reader and/or the external examiner may read them. Scripts are sent to the External Examiner at the end of each semester for his/her approval. At the final Board of Examiners at the end of the year, all marks are scrutinised and finalised. **All marks are, therefore, provisional until the conclusion of the final Board of Examiners.**

4. GUIDELINES FOR ORAL PRESENTATION AND WRITTEN WORK

Oral Presentations: Presentations are a feature of our programme here and every student is required to give presentations during their degree programme. There are broadly two types of presentation: assessed and un-assessed.

The assessed oral presentations will normally have specific guidelines and requirements. However, there are some general points to remember:

- There are many methods of organising a talk but a good rule to work by is to distil your talk into bullet points which you can work from. Read papers are rarely interesting for the listener. We recommend the use of three to five cards with major points and subheadings on each.
- Stay within the allotted time frame.
- It is best to rehearse and time your talk a number of times before you give the presentation.
- If you are using visual material be sure to have any online or offline clips carefully lined up (or note the place of the clip on the DVD menu, etc.). When you are presenting remember to speak clearly and deliberately (do this in your rehearsal).

The un-assessed oral presentation is normally given to the seminar group to encourage engagement with the module material. For example, if you are assigned to present some aspect of the reading for the week, it is best to follow these guidelines:

- Briefly present the argument of the author of the reading. This does not mean using long quotes read out, but a short, accurate and concise summary of the argument.
- Use visual material such as slides and film to illustrate your point but take care to stay within the time your tutor has allotted. If you are using film clips, be sure that you choose precise sections that support your point.
- As it is normally part of the seminar process bring at least one but no more than three questions you may have. Remember seminars are meant as a place for you to articulate ideas and questions and it is perfectly valid to point to areas you do not understand for clarification.

General guidelines for written work
Choosing a title: At the beginning of term you will be given a list of essay topics to help you plan your work. Whenever possible, choose a title which will stretch you intellectually rather than one which seems to you relatively safe; you and your tutor are both likely to find the result more interesting.

Structure: There are no absolute rules on this, but you will need to plan your essays carefully to make the best use of a tight word-limit. It is usually a good idea to begin by defining the issues raised by the question. You should also feel free to challenge the assumptions underlying the question if you don't agree with them. Generally it is better *not* to work through the film or text you are discussing line-by-line or episode-by-episode (this encourages lengthy plot summary, and makes it difficult to pull the argument together); instead, base your essay structure on an ordered sequence of argumentative points, drawing on the film/text for illustration. Don't feel that you always have to reach a firm conclusion on the question asked. Sometimes it is enough to give a clear formulation of the difficulties which prevent you from reaching a conclusion.

Written English: We expect a high standard of competence in written English, and your work may be marked down for failings in this area. If you or your tutors have any doubts about your spelling, punctuation, or grammar, you should take steps to improve them. A good way of improving spelling is to use the spell-check of a word-processing programme as a tutor, noting the spellings it consistently corrects. Errors in grammar and punctuation often show up if you read complicated sentences out loud. To assist you, there is a useful link to Bristol University entitled *Why improve your understanding of grammar and punctuation?*

Gender-Neutral Language: It is University and Faculty policy to encourage students to use gender-neutral language in their written work. The main point to note is that if you are referring to people of both sexes, you should use appropriate wording; so, for example, a hypothetical reader who might be of either sex shouldn't be referred to as 'he'. If in doubt use the plural 'they'.

The use of background reading: Remember that material from secondary sources (i.e. books or articles about the literary or critical texts you are studying) should not be used as a substitute for your own close reading of the primary texts or films, and should always be used critically, not taken on trust simply because it is in print. Some topics (e.g. those which involve placing a text in its literary, historical, or critical context), may require quite extensive reading beyond the text itself. Use the booklists provided by your tutors for guidance (though of course you can explore beyond them) and remember that the most useful books in the library have often been put on Reserve. On the misuse of background reading, see the section on plagiarism under Module Regulations, below.

Word Limits: You will be asked to give a word-count on your assignment, and to tick a declaration confirming that it is correct. The word limit is the maximum number of words you are allowed. The word count excludes appendices and bibliography but includes quotations. Footnotes which are

part of a referencing system are excluded from the word count, but footnotes used to enhance the discussion in the main text are included.

For work which exceeds the word limit, only that portion of work that falls within the word limit will be marked, and the mark will be based on that portion of your work. The Faculty policy and what is included in the word count can be found in the Faculty of Arts and Humanities General Student Handbook.

There is no minimum word limit, but essays much under the required limit are unlikely to have covered the ground adequately and will be penalised accordingly.

It is important to remember that the bibliography, filmography and any appendices are *not* counted within the word-limit, but all quotations *are* counted and word-limits are strictly enforced.

Essay presentation: a checklist
You are expected to observe the following conventions in ALL essays.

1.   Provide complete, accurate references for ALL sources. This includes Internet sources, which will include the publisher, and end your citation with the date you accessed the material, given in square brackets, e.g. [accessed 25 December 2018].

2.   *Italicise* or underline all titles (books, journals, periodicals, films, television programmes) in the text and elsewhere.

3.   Number your pages.

Submission of Assignments

All assignments must be submitted electronically unless you are advised otherwise by your module tutor.

1.   All written assignments must be word-processed or typed. Word-processing facilities are available at both the Avenue and the Highfield campuses. Instruction in using University computers is available from iSolutions.

2.   Use 11- or 12-point font size only, use double spacing; leave a margin of at least an inch on both sides for tutor's remarks.

3.   Your assignment must be submitted electronically by 4pm on the due date. It is your responsibility to ensure that you allow yourself enough time to submit all your assignments, and that you work out the relatively simple e-submission process.

4.   You must submit your work electronically through Blackboard (Turnitin). The procedure is relatively simple. You do not need to submit printed

copies of your essays or dissertations. Please note that assignments submitted as email attachments will <u>NOT</u> be accepted.

5.   To submit to Blackboard (Turnitin), log-in to [Blackboard](#), and then access the relevant module folder. Look in the 'Assignments' section and find the assignment you wish to submit by clicking 'View/Complete'. Click the 'Submit' button for the relevant assignment and follow instructions (here are [full instructions](#).)

6.   Your whole electronic assignment (essay, footnotes, bibliography) must be in a SINGLE electronic document. It must be formatted according to regulations in the Film Handbook. Please make sure that you head up the assignment with the essay question you are answering, placing your student number at the start of the question, and paginate your essay. Do <u>NOT</u> include your name on your essay but please <u>ADD YOUR STUDENT ID NUMBER ON EACH PAGE</u>.

7.   Your electronic file must be submitted if possible in WORD format. If this is not possible, we will accept electronic submissions in these other formats: Text, Postscript, PDF, HTML, RTF.

8.   Please note that assignments will be submitted to the 'Turnitin' plagiarism-detection software and a copy will be deposited in its repository.

9.   Film Studies, along with most other disciplines, follows a system of **anonymous marking** of work. The University encourages this practice, which ensures that the student's identity is not known to the first marker of the assignment, and therefore any personal bias with respect to that student by the marker is avoided.

10.   **If for any reason you do not complete your assignment by the deadline,** you will still be required to submit your late electronic assignment in the same manner. Late penalties will apply as usual, unless there are extenuating circumstances. If there are, you will need to complete a Special Considerations form stating the reasons and attaching any relevant medical certificates/letters (see below). This must be submitted to the Student Office and will be discussed at the Special Considerations Board when they meet to decide what penalties (if any) should be imposed. Lateness usually incurs a penalty – see website for "*Faculty of Arts and Humanities* [Assessment Regulations](#).

11.   If you run into difficulties with the submission process, you should contact iSolutions at: serviceline@soton.ac.uk and not the module's coordinator. Problems with e-submission will not be accepted as reasons for lateness unless the problem has been reported to, and confirmed by, iSolutions (via Serviceline). You are strongly advised to **save a copy of your work to your own disk space** before submitting it.

– Referencing Style Guidelines for Film Studies Work

In your assessed work, you will find it necessary to refer to, and quote from, a variety of sources (books, articles, websites, individuals you interview, etc.). You will want to refer to someone else's idea or argument or quote a memorable or debatable statement. The sources you use must <u>all</u> be listed in the references and bibliography section of your paper without fail and <u>you should not list sources you have not used</u>. It is essential that you give proper reference to the sources of all quotations and all ideas (other than your own) that you use in your paper. If you do not acknowledge ideas and statements borrowed from elsewhere, you are committing plagiarism. Plagiarism is an extremely serious matter in academia and is heavily penalised. A fuller statement of the Faculty's position on academic integrity and plagiarism can be found in section 6.2.4 of this handbook. Consult the University's regulations relating to <u>academic integrity</u> and plagiarism.

The way in which you should list your sources is by using one of the standardised academic referencing systems. There are a number of different and equally legitimate referencing systems in use in academia. However, in practice, academic institutions – whether universities, research societies, or publishers – usually specify which system they require writers to use. Here in Film Studies at Southampton, we use the endnote/footnote system (details below) and this should be used to indicate your sources in all your assessed Film Studies' work.

i)   Endnote/Footnote system

In this referencing system you place a number immediately after the full stop of the sentence in which the statement or quotation you want to reference occurs, and place the references in sequential order EITHER at the end of the document ('endnotes') OR at the bottom of each page ('footnotes'). The advantage of using endnotes is that you have all references neatly in order at the end of the document. (They should come BEFORE the bibliography). The advantage of the footnote system is that the reader sees the references on the bottom of the page and doesn't have to flip to the end of the document to read an endnote. But it is up to you to choose a single system (do not mix them). In either case, all word-processing programmes have automatic end- and footnoting facilities.

Remember that you must reference not only direct quotations, but also ideas or theories you have taken from other authors (whether you state the author's name directly in the text – as below – or not). Generally speaking, it is best not to overuse quotations in your essays: this tends to break the flow of your own style. Where possible, use your own words (but still provide a reference!). You can also use endnotes and footnotes to provide further information for the reader (e.g. give suggestions for related readings), or to provide additional information or clarification on a particular point.

Finally, please note that the footnote or endnote is slightly different in form and content from the bibliography: in the notes, the author's first name should come before her or his surname, and you must give the exact page number(s) of the text you are referencing.

EXAMPLES OF REFERENCES IN END- OR FOOTNOTES

a) Referencing a book in end- or footnotes

For example, assume you have written the following sentence in your essay:

According to Stephen Prince, 'Before the eighties, home video was a minuscule market. During the eighties it exploded in size and in the revenues it generated.'[1]

A note number is inserted immediately after the end of the sentence. In the note, the source is shown in the following way – note the use of punctuation and brackets:

Author's first name and surname, title of the book in italics (place of publication: publisher, date of publication), page number.

In the case of the example above, the note would look like this:
1. Stephen Prince, *A New Pot of Gold: Hollywood under the Electronic Rainbow*, 1980-1989 (New York: Charles Scribner's Sons, 2000), p. xi.

b) Referencing an article or chapter in an edited book

When citing an article in an edited book, you must reference, in the following order, the author and title of the article or chapter, the editors, the name of the book in which it is found, publication details (i.e. place of publication: publisher, date of publication) and the page numbers which the article spans, as well as indicating the specific page to which you refer. Note also that the titles of articles are placed between single inverted commas and are not italicised.

For example:
Cynthia A. Freeland, 'Feminist Frameworks for Horror Films', in Leo Braudy and Marshall Cohen, eds, *Film Theory and Criticism,* 6th ed (Oxford: Oxford University Press, 2004), pp. 742-63 (p. 744).

c) Referencing an Academic Journal:
Again, for a journal, the author and article must be given, in addition to the journal title and the issue in which the article appeared. Note that 'p.' or 'pp.' are not used when indicating the span of page numbers in journals.

For example:
Veronica Hollinger, 'Contemporary Trends in Science Fiction Criticism 1980-99', *Science Fiction Studies,* 78 (1999), 232-62 (241)

d) Subsequent references
After the first footnote, subsequent references to the same book can be listed by the author's surname and page number, OR by the title of book/article and page number. So, for example, for subsequent references to a text that you have already referenced in full, you could use
either:
Hollinger, p. 241.

or:
'Contemporary Trends in Science Fiction Criticism 1980-99', p.241.

Either would be correct, but you must be consistent throughout your essay and use <u>either</u> the author name <u>or</u> the title format throughout

<u>e) Website references</u>
Internet sources must be fully cited in foot/endnotes and bibliographies. Author (if known) and title of the article should be given, followed by the full web page address and the date when the site was accessed, as follows:
Alex Cox, 'Blood, Guts and Bullets', *Guardian Online*, (2009) <u>http://www.guardian.co.uk/film/2009/apr/17/Spaghetti-westerns-death-scenes</u> [accessed 1st April 2009]

ii)   **Images**

You are welcome to use images in your work to support your argument. These must also be appropriately referenced. The most straightforward way is to insert a caption under the image, identifying it as, for example, 'fig. 1' and giving the source, which should also be listed in the Filmography.

iii)   **Bibliography**

The bibliography should include all sources referenced in the essay and none that are not.

The bibliography should be in alphabetical order by author surname and take the following form: full name of author (surname followed by first name), title of publication, place, publisher and date of publication. In the case of journal articles or articles or chapters in edited books, you should include the range of page numbers for the whole article/chapter.

Freeland, Cynthia A., 'Feminist Frameworks for Horror Films', in Leo Braudy and Marshall Cohen, eds, *Film Theory and Criticism,* 6th edn (Oxford: Oxford University Press, 2004), pp. 742-63
Hollinger, Veronica, 'Contemporary Trends in Science Fiction Criticism 1980-99', *Science Fiction Studies,* 78 (1999), 232-62
Prince, Stephen, *A New Pot of Gold: Hollywood Under the Electronic Rainbow*, *1980-1989* (New York: Charles Scribner's Sons, 2000)

iv)   **Filmography**
All Film essays should be accompanied by a filmography listing the titles of films, both directly referenced or consulted during the preparation of your essay.
1.   TV/video/filmography to include the following as a minimum and presented in this format:
         Title. Director. Production company. Country. Date.

Where the distributor differs from the production company, or the subject matter of the essay makes the distributor particularly relevant (e.g. an essay on distribution), the British distributor should be included. TV references to include episode title and/or segment number where appropriate, and to include transmission (tx.) date: e.g. *The X-Files*, 'Unfinished Business', Part II, tx. 17 December 1998, BBC2.

2. Foreign language titles: the most familiar title to be given first, followed by a forward slash and the release title in English, e.g.:

   A bout de souffle/Breathless. Jean-Luc Godard. France. 1959.

   Women on the Verge of a Nervous Breakdown/Mujeres al borde de un ataque de nervios. Pedro Almodóvar. Spain. 1988.

3. Bibliography and TV/video/filmography to be divided into *Texts Cited* (i.e. those specifically cited in the text) and *Secondary Texts* (those used as background reading/viewing).

In general, you are advised to make sure that your source references and other kinds of information, such as titles and dates, are complete and as accurate as possible. If you have any questions, please ask your module tutor.

Writing a Dissertation
All students are required by University Regulations to write a dissertation in their final year, which is equivalent to two single-weighted modules, one in each semester. If you are a Joint H student, you have the option of writing a dissertation in either of your chosen subjects. The *only* exception to this rule is for Film/ML students, as their Year Abroad Project can count as the dissertation element of their degree. The dissertation is an extended piece of work, usually divided into chapters, and 8,000 words in length. (This is equal to the amount of words you would have to write in essays submitted for any other double-length module.) Though it is not, of course, restricted to students intending to do postgraduate work, the dissertation can be useful as a dry run for an MA or Ph.D. The Dissertation is a 'long, thin' module, as opposed to 'short, fat' options - that is, it runs over both semesters.

It is essential that students present a proper academic bibliography and observe normal academic conventions. These can be found clearly set out in *MHRA Style Book* (London Modern Humanities Research Association, 6th Edition), available in the library or free to download from the Modern Humanities Research Association website.

Timetable and deadlines
You need to start thinking about possible titles and topics for your dissertation towards the end of the second semester in your second year, when the first dissertation meeting will be called.

You should expect three meetings with your supervisor in each semester, although your supervisor may wish to arrange to meet with you more frequently according to your individual needs and progress. The following is for guidance, but consult the module outline for precise dates:

For the dissertation, you should prepare a 2000-word literature review and annotated bibliography

You will also submit:
- a draft chapter
- a full draft of the dissertation and
- the completed dissertation

See the FILM3003 module outline for specific dates and details for the dissertation.

Submission
The dissertation should be submitted electronically to Turnitin via Blackboard. Generally speaking, similar presentational stipulations as for essays apply:
- dissertations must be word-processed
- use a font of 11 or 12
- must be fully paginated (have page numbers throughout)
- have reasonable left- and right-hand margins
- must have a line spacing of 2, and
- must include a bibliography and filmography.
- a completed and signed Ethics Form must be submitted to the dissertation coordinator

In addition, the cover page of the dissertation must include the module code, the title of your dissertation, your student ID number and your supervisor's name. If you have different chapters, you should also have a contents page. A separate 'abstract' is not necessary.

Also, please include your student ID number in the upper right-hand corner of each page.

As with every piece of assessed work, it is always advisable to retain a copy (usually an electronic file) for yourself.

Marking
1. All dissertations are blind double marked.
2. Once all the dissertations have been first and second marked, the first and second markers will meet to discuss the dissertation and their preliminary marks to agree a final mark.
3. Where first and second markers cannot agree, a third internal marker will be asked by the dissertation coordinator to resolve the disagreement. The External Examiner also sees dissertations to ensure marking standards and process.

FINAL YEAR PRIZES

Film Studies offers individual prizes for best overall achievement (decided by academic result), and best dissertation.

5. PROGRAMME AND FACULTY REGULATIONS

Plagiarism
The University has strict regulations against plagiarism ***in written work, and failure to observe them will be heavily penalised.*** It uses the following definition:

> ***Plagiarism*** is the reproduction or paraphrasing, without acknowledgement, from **public or private (i.e.: unpublished)** material (including material downloaded from the internet) attributable to, or which is the intellectual property of, another including the work of students.

This will incur a penalty which will be at least a mark of zero for the element or elements of assessment concerned (which means in practice that you could fail at least one module of your degree) and may, depending on the seriousness of the case, extend to a reduction of class of degree, deprivation of a University qualification, or termination of course.

Because so much of any module is based on assessed essay work, we operate these regulations strictly; you will be required to declare on submission that the assignment contains no plagiarised material. This means that you cannot afford to risk intentional plagiarism and have no excuse for unintentional plagiarism. Make sure that any notes you take from secondary works include full reference to their sources; use quotation marks in your notes to separate the author's words clearly from yours. All works used should be cited in the concluding bibliography, but you must also acknowledge specific borrowings from them in the body of the essay. Points taken over from books or lectures should be explicitly acknowledged ('As L.S. Caton suggests...'); direct quotations from secondary works should be within quotation marks and followed by a foot/endnote. Close paraphrase should be avoided altogether. *Proper attribution is a skill, a common courtesy, and a moral and legal requirement.*

6. FILM STUDIES STAFF

Director of Programmes for all BA Film joint and single honours programmes:
Dr Shelley Cobb

Academic Staff	Administrative Posts	Telephone & Room No.	Email @soton.ac.uk
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For queries regarding the English, History, ML or Philosophy component of your degree, please consult the website for contact details.			

All the above telephones have Voicemail service so you may leave messages.