

## **MDIA 202 Television Studies**

### **COURSE GUIDE TRIMESTER TWO 2007**

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**Consultation** Teaching staff will be available for a period of general consultation each week. These times will be announced during the first week of tutorials. Any additional information, or changes to the course, will also be announced in lectures.

### **Lectures and Tutorials**

Contact hours for MDIA 202 include one two-hour lecture each week and a weekly one-hour tutorial. Lectures will be held on Tuesdays, from 3 pm to 5pm in McLaurin LT102. In preparation for lectures and tutorials, students are expected to complete the weekly readings (see page 4-5 of this document). Tutorials for MDIA 202 will operate one week behind material covered in lectures to allow time for students to complete relevant reading prior to their tutorial. MDIA 202 lectures will incorporate the screening of indicative VHS/DVD clips which students will be encouraged to supplement with their own TV viewing and viewing of more specialized video/DVD resources (from VUW's AV suite, 9<sup>th</sup> floor, main library).

Attendance at lectures and tutorials is vital to successful progress on this course. Students should also note that, due to copyright restrictions and availability, screenings and/or clips shown as part of lectures may not be available for viewing outside of the lectures. Tutorials will start Week 2 and occur weekly thereafter. Tutorials are compulsory and aim, among a variety of functions, to provide opportunities for small group discussion and guidance as to assignment work. In MDIA 202, tutorials will also be the venue for the second assignment (tutorial presentation), meaning that it will be crucially important to attend the same tutorial right through the trimester. Tutorial enrolment is invited via blackboard and details will be announced during the first lecture. Enrolment in tutorials must be completed by the end of Week One of trimester. Once students have enrolled in a tutorial, class lists will be prepared, and names will be posted both on blackboard and on MDIA noticeboard (second floor, 42-44KP) by the start of Week 2 of trimester.

## Course Description

MDIA 202 offers a critical introduction to the television medium, with reference to American, British and New Zealand paradigms and contexts. Highlighting television's changing position through eras of 'scarcity,' 'availability' and 'plenty', MDIA 202 explores television culture and institutions, observing the inter-relationships between programmes, schedules, advertising and TV technologies. MDIA 202 introduces a range of television forms and genres, critically appraising key programme examples. All explorations will be informed by influential TV theory, broadcasting models, and by global developments in technology, regulation and ownership.

## Course Aims & Objectives

- To introduce and explore various critical approaches to the analysis of television and its output. This objective is underlined by the importance within MDIA 202 of such related concepts as: 'institution,' 'public service', 'convergence', 'target audience', 'scheduling', 'genre', 'hybridisation', and 'format transfer'.
- To track, with particular reference to American and British contexts, the evolution of television's institutions and aspirations from 1946 to 2007. Critical perspectives on the successive 'eras' of television (defined by John Ellis as those of "scarcity", "availability" and "plenty") will be explored, including the traditions and future of public television.
- To explore the philosophical, institutional and technological factors that have shaped television production, genres and programmes – both past and present, national and international.
- To provide the basis of a theoretical framework in relation to the above so as to prepare students for further study (and academic research) in the area of Television Studies.

NB. Assessment and examination questions for this course (please see page 6) are cumulatively designed to test student learning and understandings of **all** of the above aims and objectives. This coverage is ensured by the prohibition of any duplication of topics or material between assignment and examination questions.

## Course Reading

### Set Texts (Essential Reading)

- *MDIA 202 Course Reader (2007)*, a collection of key readings for this course (Student Notes)
- Glen Creeber (ed.) *The Television Genre Book*, BFI: London, 2001

### Recommended General Texts (Further Reading)

- Robert C. Allen and Annette Hill (eds.), *The Television Studies Reader*, Routledge: London and New York, 2004. (Bookshop and LIBRARY)
- Glen Creeber, *Tele-Visions: Methods and Concepts in Television Studies*, London BFI, 2005 (bookshop and LIBRARY)
- John Ellis, *Seeing Things: Television in the Age of Uncertainty*, IB Tauris: London 2000 (LIBRARY)
- Michele Hilmes (ed.), *The Television History Book*, BFI: London, 2003. (Library)
- Roger Horrocks and Nick Perry (eds.), *Television in New Zealand: Programming the Nation*, OUP: Melbourne, 2004. (LIBRARY)
- Toby Miller (ed), *Television Studies*, London: British Film Institute, 2003. (LIBRARY)
- Horace Newcomb (ed), *Television: The Critical View*, 5<sup>th</sup> and 6<sup>th</sup> editions, OUP: New York and Oxford, 1994 and 2000. (LIBRARY)

### Reading for Assignment and Exam Research

Please see Weekly Readings (later this document), Set and Recommended Texts (above), and choose the most appropriate items for your chosen topics from Course Reading List (Blackboard)

# MDIA 202      *Television Studies*      Lecture Outline 2007

## **Part One: Television Culture and Institutions**

Week 1	10 July	<b>Television as ‘Witness’</b> <i>Plus introduction to the course</i>
Week 2	17 July	<b>Early TV and the Era of ‘Scarcity’</b> <i>Tutorials begin this week</i>
Week 3	24 July	<b>TV Culture in the Eras of ‘Availability’ and ‘Plenty’</b>
Week 4	31 July	<b>New Zealand Television</b>
Week 5	7 August	<b>The TV Schedule</b> <i>Sign Up for Tutorial Presentation Topics in this week’s tutorial</i>
Week 6	14 August	<b>TV Genres and Hybridisation</b> <i>First Essay due Friday 17 August</i>

### **MID-TRIMESTER BREAK AUGUST 20-31**

## **Part Two: Television Genres: Convention vs. Hybridisation**

Week 7	4 September	<b>TV Sitcom</b>
Week 8	11 September	<b>Continuing Soap Opera</b> <i>Tutorial Presentations begin this week (1) and continue until Week 12</i>
Week 9	18 September	<b>‘Series’ and ‘Serial’ Drama</b> <i>Tute Presentations (2) this week</i>
Week 10	25 September	<b>‘Reality’ TV</b> <i>Tute Presentations (3) this week</i>
Week 11	2 October	<b>‘Lifestyle’ TV</b> <i>Tute Presentations (4) this week</i>
Week 12	9 October	<b>The International Format Trade</b> <i>Exam Summary to be distributed (+ Q &amp; A re exam) in today’s lecture</i> <i>Tute Presentations (5) this week</i>

### **EXAMINATION PERIOD OCTOBER 15-22**

*NB. It is obligatory to sit the exam on the appropriate day if you wish to receive a grade for this course. Please check the exam date/time for the MDIA 202 exam well in advance.*

# Television Studies Weekly Readings 2007

## THE IMPORTANCE OF COMPLETING WEEKLY READINGS FOR MDIA 202

- The conceptual groundings that each set of readings provides will help you to succeed on this course by informing your understanding of lectures, your contributions to tutorial discussions, and your preparation for assignments and the final exam.
- The weekly readings are designed to *extend* your knowledge of this field, so will tend to *complement* rather than merely *reiterate* what is covered in lectures.
- It is important to read EVERY week so that you are prepared to give and also to get maximum value from: 1) what is taught in lectures; 2) what is discussed in tutorials; and 3) what is required in terms of assessment for MDIA 202.
- Plan to complete the weekly readings BEFORE going to your lecture and tutorial each week.

NB. The majority of readings listed below are included in the MDIA 202 2007 Student Notes. Those not included can be found in the course text, Glen Creeber (ed.) *The TV Genre Book*, British Film Institute: London, 2001. Please see course reading list for additional reading suggestions.

### **Tutorial One (Week 2)            Intro to Studying TV**

- John Corner, “Institution”, Chapter 2 in Corner, *Critical Ideas in Television Studies*, Oxford University Press: Oxford, 1999.
- John Ellis, “Broadcast TV Narration”, Chapter 9 in Ellis, *Visible Fictions: Cinema, Television, Video*, Routledge: London, 1982.

### **Tutorial Two (Week 3)            Key Concepts in TV Studies**

- Jostein Gripsrud, “Television, Broadcasting, Flow: Key Metaphors in TV Theory”, from Christine Geraghty and David Lusted (eds), *The Television Studies Book*, Arnold: London, 1998.
- Michael Tracey, “Principles of Public Service Broadcasting”, Chapter 2 in Tracey, *The Decline and Fall of Public Service Broadcasting*, Oxford University Press: Oxford, 1998.

### **Tutorial Three (Week 4)            Towards Television ‘Plenty’**

- John Ellis, “The Third Era of Television: Plenty”, from Ellis, *Seeing Things: Television in the Age of Uncertainty*, I.B. Tauris: London, 2000.
- Michele Hilmes, “US Television in the Multichannel Age”, in Hilmes (ed), *The Television History Book*, British Film Institute: London, 2003.

### **Tutorial Four (Week 5)            New Zealand Television**

- Roger Horrocks, “The History of New Zealand Television: ‘An Expensive Medium for a Small Country’”, Chapter Two in Roger Horrocks and Nick Perry (eds.) *Television in New Zealand: Programming the Nation*, Melbourne: Oxford University Press.
- Trisha Dunleavy, “New Zealand Television and the Struggle for Public Service”, Unpublished paper (in submission) 2007.

### **Tutorial Five (Week 6)                    Scheduling and Ratings**

- John Ellis, “Scheduling: the Last Creative Act in Television?” *Media, Culture and Society*, Vol. 22, 2000.
- Todd Gitlin, “By the Numbers” and “Making Schedules,” from Gitlin, *Inside Primetime*, Revised Edition, Routledge: London, 1994.

### **Tutorial Six (Week 7)                    TV Genre and Hybridisation**

- Jason Mittell, “A Cultural Approach to Television Genre Theory”, Chapter 10 in Robert C. Allen and Annette Hill (eds.) *The Television Studies Reader*, Routledge: London and New York.
- Todd Gitlin, “The Triumph of the Synthetic: Spinoffs, Copies, Recombinant Culture”, Chapter 5 in Gitlin, *Inside Prime Time*, Revised Edition, Routledge: London and new York, 1994.

### **Tutorial Seven (Week 8)                Television Sitcom**

- Brett Mills, “Sitcom and Genre”, Chapter 2 in Mills, *Television Sitcom*, British Film Institute: London, 2005.

### **Tutorial Eight (Week 9)                The Continuing Soap Opera**

- Christine Geraghty, “Soap Stories”, Chapter One in Geraghty, *Women and the Soap Opera: A Study of Prime Time Soaps*, Polity Press: Cambridge, 1991.
- Trisha Dunleavy, “*Coronation Street, Neighbours, Shortland Street*: Localness and Universality in the Primetime Soap”, *Television and New Media*, Vol. 6 No. 4, November 2005.

### **Tutorial Nine (Week 10)                Primetime Series and Serial Drama**

- Roberta Pearson, “The Writer/Producer in Contemporary American Television”, Chapter 1 in Michael Hammond and Lucy Mazdon (eds), *The Contemporary Television Series*, Edinburgh University Press: Edinburgh, 2005.
- Glen Creeber, “Life Politics: Friendship, Community and Identity in ‘Soap Drama’”, Chapter 4 in *Serial Television: Big Drama on the Small Screen*, British Film Institute: London, 2005.

### **Tutorial Ten (Week 11)                ‘Reality’ TV**

- Su Holmes and Deborah Jermyn, extract from “Introduction” in Holmes and Jermyn (eds). *Understanding Reality Television*, Routledge: London and New York, 2004.
- Annette Hill, “The Reality Genre” Chapter 3 in Hill, *Reality TV: Audiences and Popular Factual Television*, Routledge: London and New York, 2005.

### **Tutorial Eleven (Week 12)              ‘Lifestyle TV’**

- Gareth Palmer, “ ‘The New You’: Class and Transformation in Lifestyle Television”, Chapter Eight in Su Holmes and Deborah Jermyn (eds.) *Understanding Reality Television*, Routledge: London and New York, 2004.
- Rachel Moseley, “Makeover Takeover on British Television”, *Screen* Vol. 43 No.3 2000, pp.299-314.

## Mandatory Requirements & Assessment

This course's assessment involves a combination of written, oral and formal examination work. In order to pass the course you are required to attend tutorials and you must complete ALL assignment work to qualify for course completion. The items which combine to constitute your final grade for MDIA 202 are:

**Assignment 1** – Research Essay 2500 words, worth 30%, due **Week 6 Friday 17 August**

**Assignment 2** – Tutorial Presentation and Written Summary, worth 20%, to be scheduled **Week 7-11 of trimester**.

**Examination** – Two-hour duration, two essays, worth 50% Exam date to be advised.

NB. *It is generally not possible to miss the exam day and still receive a grade for this course.*

Assignment questions and instructions will be given to you at appropriate points during the course. Assignment content and research approaches will be introduced and explained at tutorials. Essays must be delivered not later than 4.30 pm on the due date. Please read carefully (on later pages of this document) the instructions about plagiarism and avoid under-referencing any content that is included in written, oral or examination work. If inappropriate referencing is found in your work, you can expect to be penalized. If you are a student for whom English is not your first language, then you are strongly advised to book time (ideally well in advance) with VUW's Learning Support Centre for assistance with your writing.

## Style Guide/Bibliographies

You must type your essays. The university provides various computer labs for student use (you may be required to make bookings during busy periods). More information and details about their locations can be found at <http://www.vuw.ac.nz/its/services/scs/> and [http://www.vuw.ac.nz/its/services/its-help/helpdesk-hints/computer\\_labs.html](http://www.vuw.ac.nz/its/services/its-help/helpdesk-hints/computer_labs.html) However, if you know that it will be difficult for you to type your essay (for any reason), please speak to me before the due date and we'll arrange something.

For full details regarding approaches to essay writing and the development of bibliographies, in addition to the correct use of notes, references and citation, please refer to the prescribed *Guidelines for SEFT students*. It is expected that students will not only familiarize themselves with this slim booklet, but use it consistently. Similarly, the *Handbook for Students of English Literature* includes advice on various writing approaches, some checklists and grammar assistance. It also provides a Glossary of useful terms.

## Due Dates and Essay Submission

All essays are to be placed in the essay submission box at the Media Studies office. **Late essays** (meaning any essays submitted *after* the due date or an arranged extension date) will be subject to penalty. Mailed essays must arrive by the due date, or risk incurring a penalty. **Essays must not be emailed.** Permission to submit any work after the due date must be sought from the course convenor, must be sought in advance of the assignment deadline, and will only be granted for exceptional reasons.

The University has a policy of reasonable accommodation of the needs of students with disabilities in examinations and other assessment procedures. For further information, refer to the Assessment Handbook, 1999, Appendix 1.

Under the revised Examination Statute (Sections 6-10), students may now apply for an aegrotat pass in respect of any item of assessment falling within the last three weeks before the day on which lectures cease. For full information and full explanation of the rules governing this provision, refer to Sections 6-10 of the Examinations Statute (which can be found in Victoria University of Wellington's 2001 *University Calendar*, pp. 70-72).

## **Inappropriate Referencing and Plagiarism**

*Plagiarism is claiming someone else's work as your own.* Full and careful referencing is vitally important in all of your written and oral work on MDIA 202, to the extent that it delineates the difference between your own ideas and those of another person (usually an academic who is publishing in a field that is relevant to this course). If any instance of *inappropriate referencing* is found in your essay, whether or not the error is sufficient to necessitate the essay being referred on for a formal assessment in respect of plagiarism, it will incur a potentially substantial grade penalty. *Instances of plagiarism* in submitted assignment work take the risk of a failed grade, and in some cases, may be dealt with under the Statute on Conduct. All ideas and even the briefest of quoted phrases that are taken from the work of another person must be fully sourced. This referencing rule applies to unpublished lecture notes, handouts and any items found on or downloaded from the internet. Please consult Trisha Dunleavy (and do it well before submitting written work) if you have any uncertainties at all about what form of referencing is required of assessment items for MDIA 202. Please be warned.

## **Workload**

This course is designed on the assumption that students will be able to commit up to 15 hours a week, including attending lectures and tutorials, and completing course-related reading, research, writing and viewing.

## **Essay Extensions**

As a general rule, extensions will not be granted except in the case of serious obstacles preventing a student's completion of an essay on time. If you feel that you may be in need of an extension, for any reason, speak with your tutor as early as possible. They may have advice about ways of managing the problem, or provide the contact details for someone else who can help you. If you think you require special consideration for any reason, speak with Dr. Dunleavy as soon as possible. Extension forms are available from the Media Studies administration office. They must be completed in full and signed by your tutor *prior* to submission of your essay.

## **Student Services and Learning Support**

Please see the next two pages of this document for general information about student services and learning support at Victoria University.

### **General University policies and statutes**

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under 'About Victoria' on the VUW home page at [www.victoria.ac.nz](http://www.victoria.ac.nz).

### **Student and staff conduct**

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

[www.victoria.ac.nz/policy/studentconduct](http://www.victoria.ac.nz/policy/studentconduct)

The Policy on Staff Conduct can be found on the VUW website at:

[www.victoria.ac.nz/policy/staffconduct](http://www.victoria.ac.nz/policy/staffconduct)

### **Academic grievances**

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

[www.victoria.ac.nz/policy/academicgrievances](http://www.victoria.ac.nz/policy/academicgrievances)

### **Academic integrity and plagiarism**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words.

*Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.



Find out more about plagiarism, and how to avoid it, on the University's website:

[www.victoria.ac.nz/home/studying/plagiarism.html](http://www.victoria.ac.nz/home/studying/plagiarism.html)

### **Students with Impairments** (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: [disability@vuw.ac.nz](mailto:disability@vuw.ac.nz)

The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

### **Student Support**

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contacts are **Dr Allison Kirkman, Murphy Building, room 407** and **Dr Stuart Brock, Murphy Building, room 312**. Assistance for specific groups is also available from the Kaiwawao Māori, Manaaki Pihipihinga or Victoria International.

### ***Manaaki Pihipihinga Programme***

This programme offers:

- Academic mentoring for all Māori & Pacific students at all levels of undergraduate study for the faculties of Commerce & Administration and Humanities & Social Sciences. Contact [Manaaki-Pihipihinga-Programme@vuw.ac.nz](mailto:Manaaki-Pihipihinga-Programme@vuw.ac.nz) or phone 463 6015 to register for Humanities & Social Science mentoring and 463 8977 to register for mentoring for Commerce and Administration courses
- Postgraduate support network for the above faculties, which links students into all of the post grad activities and workshops on campus and networking opportunities
- Pacific Support Coordinator who can assist Pacific students with transitional issues, disseminate useful information and provide any assistance needed to help students achieve. Contact; [Pacific-Support-Coord@vuw.ac.nz](mailto:Pacific-Support-Coord@vuw.ac.nz) or phone 463 5842.

Manaaki Pihipihinga is located at: 14 Kelburn Parade, back court yard, Room 109 D (for Humanities mentoring & some first year Commerce mentoring) or Room 210 level 2 west wing railway station Pipitea (commerce mentoring space). Māori Studies mentoring is done at the marae.

### ***Student Services***

In addition, the Student Services Group (email: [student-services@vuw.ac.nz](mailto:student-services@vuw.ac.nz)) is available to provide a variety of support and services. Find out more at:

[www.victoria.ac.nz/st\\_services/](http://www.victoria.ac.nz/st_services/)

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at [education@vuwsa.org.nz](mailto:education@vuwsa.org.nz)) is located on the ground floor, Student Union Building.

## Assessment Criteria for MDIA 202

### **A+ 85-100%**

Excellent work showing sophisticated and independent thought. Superior analysis, comprehensive research, good theoretical or methodological understanding and impeccable presentation.

### **A 80-84%**

Work is distinguished by the clarity of thought and argument. Question is answered skilfully, is meticulously structured and the argument is convincing. Demonstrates sophisticated comprehension of the topic, a familiarity with scholarship & research in the area, and a clear understanding of related theoretical issues. A high standard of critical analysis. Presentation and organization are excellent with correct use of citation conventions when required.

### **A- 75-79%**

Work of a high standard: ideas could be of 'A' quality material but the overall effect was undermined by limitation or inconsistency in one area. It could also be 'A' material that was flawed by the quality or consistency of its technical presentation, research support, or theoretical understandings. Demonstrates independent thought, good writing skills, effective selection/structuring of material, and a general clarity and sense of purpose.

### **B+ 70-74%**

Work which exhibits a good standard of research and of writing. Contains some perceptive analysis, and effective research, preparation and planning. This work may demonstrate insight and perception but this standard is not maintained through the whole work. The argument, technical quality, and other elements may be inconsistent in quality. May require greater integration of theoretical or empirical analysis. Demonstrates some independence of thought.

### **B 65-69%**

Consistently good work and still above average. May demonstrate strong analysis, theoretical reading or contextual knowledge, but without integrating these elements into a balanced argument. May be well researched and documented but in the 'B' range there could well be a deficiency in some aspect of research or understanding. May have problems with technical presentation, structure, argument and/or research.

### **B- 60-64%**

Good work but may not be consistent and thus falls short of 'B' quality in one or more respects. In this grade area the work will have exceeded the standard expected for passes at this level. Question is satisfactorily answered and has been appropriately informed by research, but there is less attention to the detail and complexity of issues. There may be problems with the essay structure, the writing style, the selection of material or the argument. There may also be problems with presentation, expression, and grammar.

### **C+ 55-59%**

The essay is limited in achievement due to an overall incapacity for independent research or thought – hence it will tend to demonstrate a reliance on lecture material. Work in the C range will have paid insufficient attention to critical sources and not be widely researched. Work in this category may have deficiencies in structure and organization, the quality of argument, and/or the writing style.

### **C 50-54%**

Satisfactory completion of set tasks only. Basic engagement with the subject matter, and lacking in critical analysis or a considered conceptual approach. May be poorly planned and constructed, with serious problems of clarity and expression. May not have used or have acknowledged an appropriate range of sources. May be purely descriptive. There may be some significant problems with writing, research or organization.

### **D 40-49%**

Misses the point of the exercise or has failed to respond adequately to it. The work is deficient in important respects to the extent that it cannot be regarded satisfactory at this level. A 'D' grade essay may contain some elements of attaining a pass grade.

### **E 0-39%**

This category implies that the essay is well below the achievement minimum (in a range of respects) for work at this level. A E essay will demonstrate not one, but several of the 'D' essay's deficiencies - it may be well short of the prescribed length, badly written, poorly conceived, ill structured, hastily prepared, full of technical or other inaccuracies, and/or lacking in even a basic understanding of the concepts. An essay in the 'E' area may have been penalised by inappropriate referencing or plagiarism (please see pages 7-8 for more information).