



Undergraduate Diploma in New Media Video Production

Handbook

April 2026

Introduction

Undergraduate Diploma in New Media Video Production

The course is suited for students capable of doing undergraduate work (whether recent secondary-school graduates or adult learners). It combines aesthetic, technical, business, and theoretical courses to prepare students to launch new media careers. It is designed for students who wish to monetize their creative content on social media platforms such as YouTube, podcasting, and other formats. In all cases, learners should be prepared to pursue substantial academic studies fitting to the EQF 5 level.

Entry requirements

Education Requirements

Candidates who enrol in this course must have an EQF 4 level education; or in cases of exceptional talent, an EQF 3 level education, with a clear prospect of successful engagement at the EQF 5 level; or an EQF 3 level education and at least 3 years of industry experience.

Language Requirements

The courses may be taught in English or another language provided that students demonstrate linguistic competency at an IELTS 6 or equivalent (such as DELE or SIELE for Spanish). Native speakers, and students that have completed their education up to the EQF 4 level in the language of instruction are not required to take a language test.

Instructional design

Teaching: The programme is delivered using online and blended learning techniques, including synchronous sessions, video and podcast lectures, assigned readings, and digital course materials. Online delivery enables students to engage with academic experts across borders. Faculty are trained in facilitating synchronous group discussions. Students require a computer with microphone and camera, Chrome desktop browser (v96+), internet download speeds of 30 Mbps or higher, and upload speeds of 10 Mbps or higher. The pedagogical methods are designed for high-quality learning: students must master assigned materials and present their work to instructors in their own words, whether in writing or orally.

Assessment: Assessment consists of two components: regular assignments (typically 60%) and a final project (typically 40%). Regular assessment covers continuous evaluation of student progress and submission quality. The final assessment is a cumulative long assignment synthesizing and extending prior module learning outcomes; not more than 50% may be taken from tutorial assignments and the topic must be agreed in advance with the tutor. Students who fail any one module cannot complete the diploma; failed modules may be re-taken at the discretion of Woolf's Academic Staff Members.

Degree structure

The degree consists of 11 modules totalling 66 ECTS, of which 60 ECTS (10 modules) are required for programme completion. Students completing 30 ECTS of EQF 5 credits will receive an Undergraduate Certificate (UGCert) in New Media Video Production.

Module	ECTS	Level
Fundamentals of New Media	6	EQF 5
Viral Video Production	6	EQF 5
Acting and Audience Engagement Through Online Video	6	EQF 5
Videography, Lighting, and Sound Techniques	6	EQF 5
Writing for New Media: Digital Series I	6	EQF 5
Writing for New Media: Digital Series II	6	EQF 5
Principles of Directing Online Videos	6	EQF 5
Online Videos: Pre-Production	6	EQF 5
Online Videos: Producing and Shooting a Digital Series	6	EQF 5
Online Videos: Editing	6	EQF 5
Online Videos: Audio Post-Production	6	EQF 5

Module Descriptions

1. Fundamentals of New Media

A project-based, experiential, synchronous learning course dealing with the technical, aesthetic, psychological, and commercial principles of creating, producing, distributing, and monetizing digital content. This class takes a critical approach to understanding the relationship between the centralized media landscape of the 20th century, to that of the democratized New Media economy of the 21st century; the Internet, search engines, websites, social media; picture, audio, and video sharing sites, etc. Emphasis is on the ever-evolving definition of professional media content creation. Topics include the global

influence of digital technologies in communication and media, the unique properties of New Media and how it works, the history of New Media from theory to practice, success strategies of New Media pioneers, influencers, and thought leaders, the financial rewards and ethical responsibilities of New Media use, and the intellectual property challenges of New Media in open-source communities.

Learning Outcomes

1. Independently manage projects that require techniques related to new media where the correct use of market analysis is essential
2. Display creativity and initiative in carrying out multimedia projects
3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in the correct approach to the production and deployment of new media
4. Possess the academic competences to undertake further studies in social media and new media with a degree of autonomy

2. Viral Video Production

This project-based, experiential, synchronous learning course covers the technical, aesthetic, psychological, and commercial principles of creating and producing online content that has the potential to go viral. Students will learn the art and business of creating and producing web video content. They will develop basic expertise in content ideation, creation, and production by creating and producing a video or web series pilot with viral potential. Students will learn and analyse the established formulae behind how to produce original shareworthy content. Students will also develop an understanding of the pain points of a target audience, how to play to their emotions, and produce content with purpose.

Learning Outcomes

1. Independently manage projects that require techniques related to web video where the correct use of audience demand is essential
2. Display creativity and initiative in carrying out web video projects
3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in the correct approach to the production and deployment of web video
4. Possess the academic competences to undertake further studies in online culture and audience demand with a degree of autonomy

3. Acting and Audience Engagement Through Online Video

Online video is the new paradigm for the actor, but it requires traditional discipline in dialogue, improvisation, and acting with green screens. Acting and Audience Engagement Through Online Video is a project-based, experiential, synchronous learning course with an emphasis on online digital formats. Students will learn the craft of a professional actor and gain the on-camera, green-screen, and virtual set training and audition etiquette necessary to succeed on the web and mobile.

Learning Outcomes

1. Independently manage projects that require formal knowledge of acting principles where the correct use of dialogue, improvisation, and camera techniques are essential
2. Display creativity and initiative in interpreting written dialogue as an acted performance

3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in achieving a producible interpretation of written dialogue and stage directions
4. Possess the academic competences to undertake further studies in acting methods and history with a degree of autonomy

4. Videography, Lighting, and Sound Techniques

Media and the ways people engage with it continuously changes and evolves. As such, so have the tools and techniques associated with media production. This project-based, experiential, synchronous learning course examines the history, theory, and practice of videography, lighting, and sound for 21st-century formats. Students will practice framing and composition, picture enhancement, coverage, shot, lighting, and sound technique, and learn how to bring ideation to life and capture the spectacular. This course utilises students' smartphones as the camera and an inexpensive Bluetooth mic.

Learning Outcomes

1. Independently manage projects that require professional-grade video where the correct use of lighting, framing, and composition are essential
2. Display creativity and initiative in shooting video and capturing audio with mobile devices
3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in the best setup for video quality
4. Possess the academic competences to undertake further studies in cinematography with a degree of autonomy

5. Writing for New Media: Digital Series I

Media literacy practices are rapidly evolving beyond traditional scriptwriting to include webisode writing, blogging, microblogging, maintaining a website, emailing, and instant messaging. This is a project-based, experiential, synchronous learning course. It covers the history and theory of short-form episodic content with the purpose of conceptualizing, writing, producing, and directing an original web series pilot to be published and promoted via online video-sharing platforms. Students will write experimental pilot scripts for an advertising video, a comedy video, and a video of their choice.

Learning Outcomes

1. Independently manage projects that require coordinating episodic web projects where the correct use of genre-appropriate writing techniques is essential
2. Display creativity and initiative in short-form writing for the web
3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in writing for mass audiences
4. Possess the academic competences to undertake further studies in writing with a degree of autonomy

6. Writing for New Media: Digital Series II

This project-based, experiential, synchronous learning course is a continuation of Writing for New Media: Digital Series I. Students will gain the proficiency necessary to conceptualize and write a full, original series that works for the web and mobile. They will create and write a series pitch and bible, an art and

business plan, and the episodes of a digital series based on a new concept, or based on the pilot episode concept produced in the prerequisite course.

Learning Outcomes

1. Independently manage projects that require planning episodic web projects where the correct use of commercial and financial analysis is essential
2. Display creativity and initiative in systematically planning short-form writing for the web
3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in writing a series for mass audiences
4. Possess the academic competences to undertake further studies in writing with a degree of autonomy

7. Principles of Directing Online Videos

This project-based, experiential, synchronous learning course is an introduction to scene creation with an emphasis on planning and shooting in a digital environment with a smartphone. Students will develop a visual artistic voice and understand the processes of video direction by directing a video project and developing collaborative relationships with members of their production team. Skills covered include script analysis, creating a shot list and storyboards, and working with producers, casting directors, actors, production designers, and cinematographers.

Learning Outcomes

1. Independently manage projects that require planning digital video projects where the correct use of collaboration is essential
2. Display creativity and initiative in directing video projects from conceptualization to distribution
3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in directing digital video
4. Possess the academic competences to undertake further studies in directing and filmmaking with a degree of autonomy

8. Online Videos: Pre-Production

This project-based, experiential, synchronous learning course demystifies the task of professional production by teaching the process of planning the elements involved in a webisode series before full-scale production begins. While the overall focus is project management, topics include scheduling and budgeting, casting, props, location scouting, greenscreen and set construction, call sheets, clearances and permissions. Students will present their research and plans and demonstrate their feasibility.

Learning Outcomes

1. Independently manage projects that require planning digital video projects where the correct use of collaboration is essential
2. Display creativity and initiative in organizing digital video shoots of moderate complexity
3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in planning the production of episodic web content
4. Possess the academic competences to undertake further studies in project management, especially within filmmaking, with a degree of autonomy

9. Online Videos: Producing and Shooting a Digital Series

This project-based, experiential, synchronous learning course is an in-depth examination of the producer's role in each stage of production, from development through production and post-production, and the keys to producing successful online content. Students will produce their first-year web series in this course. We will examine how projects are conceived, developed, packaged, financed, made, and marketed.

Learning Outcomes

1. Independently manage projects that require planning digital video projects where the correct use of collaboration is essential
2. Display creativity and initiative in organizing digital video shoots of moderate complexity
3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in planning the production of episodic web content
4. Possess the academic competences to undertake further studies in project management, especially within filmmaking, with a degree of autonomy

10. Online Videos: Editing

This project-based, experiential, synchronous learning course teaches the core principles and techniques of one of the most important roles in videomaking. Students will learn the technical side of the editing process as well as how storytelling on a web platform plays an integral role in engaging with online audiences. The course provides hands-on experience in importing and organizing clips, basic timeline editing, multi-cam editing, audio editing, masking, titles and color correction, webisode-trailer editing, and transforming shots into a story.

Learning Outcomes

1. Independently manage projects that require planning digital video projects where the correct use of collaboration is essential
2. Display creativity and initiative in transforming raw video footage into a coherent story
3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in editing digital video
4. Possess the academic competences to undertake further studies in filmmaking

11. Online Videos: Audio Post-Production

The post-production industry is now driven by the processes and applications of digital technology, and studies show that sound design is more important to the success of a project than visuals. This project-based, experiential, synchronous learning course explores the technology, creative application, and requirements for producing audio soundtracks for web videos. It covers audio post-production elements, the history and evolution of sound for online video, Pro Tools setup, location sound recording and Foley, production dialogue and ADR, working with SFX libraries, mixing music for video, the M&E Mix, delivery and archiving. Students will create a sound design plan, create and edit sound effects, and use Adobe software to create a completed audio mix.

Learning Outcomes

1. Independently manage projects that require developing a sound design and audio soundtrack
2. Display creativity and initiative in recording audio and using sound effects (SFX) libraries

3. Monitor and review their own performance and the performance of others; where appropriate collaboratively train others in planning for sound design and soundtracking of web video projects
4. Possess the academic competences to undertake further studies in audio recording

Internships policy

Internships must be a genuine extension of the student's academic programme, providing opportunity to apply theoretical knowledge to substantive projects directly related to their field of study. Internships consisting primarily of administrative or routine tasks will not be approved.

Every internship must have a defined start date, end date, and formal learning plan with objectives agreed in advance by the student, the host organisation, and the relevant college. Responsibilities and task complexity should increase over time. Each student must be assigned a named supervisor within the host organisation who holds relevant expertise and is responsible for providing regular guidance and feedback.

Woolf prioritises paid internships to ensure equitable access regardless of socioeconomic background. Unpaid internships may only be approved where they constitute a genuine learning opportunity and do not displace the work of a paid employee.

Programmatic standards

Day-to-day management sits with the relevant college. Each college must have a designated Woolf contact responsible for vetting and approving all host organisations and placements before any internship may proceed. Colleges are responsible for matching students to approved positions.

Students must complete pre-internship preparation before commencing a placement, which may include CV writing, interview support, and other instruction as necessary. Virtual internships are encouraged to widen access beyond geographical constraints; support systems must address the challenges of remote work, including cross-timezone communication and fostering professional belonging.

Programme effectiveness must be evaluated on an ongoing basis. Formal evaluations will be collected from students, host supervisors, and academic advisors, and will inform curriculum design and programme improvement.

Grading Scheme

General Marking Criteria and Classification

Marking of student work keeps in view the scale of work that the student can reasonably be expected to have undertaken in order to complete the task.

The assessment of work for the course is defined according to the following rubric of general criteria:

1. **Engagement:**
 - Directness of engagement with the question or task
 - Range of issues addressed or problems solved
 - Depth, complexity, and sophistication of comprehension of issues and implications of the questions or task
 - Effective and appropriate use of imagination and intellectual curiosity
2. **Argument or solution:**

- Coherence, mastery, control, and independence of work
 - Conceptual and analytical precision
 - Flexibility, i.e., discussion of a variety of views, ability to navigate through challenges in creative ways
 - Completion leading to a conclusion or outcome
 - Performance and success of the solution, where relevant
3. **Evidence (as relevant):**
- Depth, precision, detail, range and relevance of evidence cited
 - Accuracy of facts
 - Knowledge of first principles and demonstrated ability to reason from them
 - Understanding of theoretical principles and/or historical debate
 - Critical engagement with primary and/or secondary sources
4. **Organisation & Presentation:**
- Clarity and coherence of structure
 - Clarity and fluency of writing, code, prose, or presentation (as relevant)
 - Correctness of conformity to conventions (code, grammar, spelling, punctuation, or similar relevant conventions)

Definition of marks

97-100

Work will be so outstanding that it could not be better within the scope of the assignment. These grades will be used for work that shows exceptional excellence in the relevant domain; including (as relevant): remarkable sophistication and mastery, originality or creativity, persuasive and well-grounded new methods or ideas, or making unexpected connections or solutions to problems.

94-96

Work will excel against each of the General Criteria. In at least one area, the work will be merely highly competent.

90-93

Work will excel in more than one area, and be at least highly competent in other respects. It must be excellent and contain: a combination of sophisticated engagement with the issues; analytical precision and independence of solution; go beyond paraphrasing or boilerplate code techniques; demonstrating quality of awareness and analysis of both first principles or primary evidence and scholarly debate or practical tradeoffs; and clarity and coherence of presentation. Truly outstanding work measured against some of these criteria may compensate for mere high competence against others.

87-89

Work will be at least very highly competent across the board, and excel in at least one group of the General Criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.

84-86

Work will demonstrate considerable competence across the General Criteria. They must exhibit some essential features of addressing the issue directly and relevantly across a good range of aspects; offer a coherent solution or argument involving (where relevant) consideration of alternative approaches; be substantiated with accurate use of resources (including if relevant, primary evidence) and contextualisation in debate (if relevant); and be clearly presented. Nevertheless, additional strengths (for instance, the range of problems addressed, the sophistication of the arguments or solutions, or the use of first principles) may compensate for other weaknesses.

80-83

Work will be competent and should manifest the essential features described above, in that they must offer direct, coherent, substantiated and clear arguments; but they will do so with less range, depth, precision and perhaps clarity. Again, qualities of a higher order may compensate for some weaknesses.

77-79

Work will show solid competence in solving problems or providing analysis. But it will be marred by weakness under one or more criteria: failure to fully solve the problem or discuss the question directly; some irrelevant use of technologies or citing of information; factual error, or error in selection of technologies; narrowness in the scope of solution or range of issues addressed or evidence adduced; shortage of detailed evidence or engagement with the problem; technical performance issues (but not so much as to prevent operation); poor organisation or presentation, including incorrect conformity to convention or written formatting.

74-76

Work will show evidence of some competence in solving problems or providing analysis. It will also be clearly marred by weakness in multiple General Criteria, including: failure to solve the problem or discuss the question directly; irrelevant use of technologies or citing of information; factual errors or multiple errors in selection of technologies; narrowness in the scope of solution or range of issues addressed or evidence adduced; shortage of detailed evidence or engagement with the problem; significant technical performance issues (but not so much as to prevent operation); poor organisation or presentation, including incorrect conformity to convention or written formatting. They may be characterised by unsubstantiated assertion rather than argument, or by unresolved contradictions in the argument or solution.

70-73

Work will show evidence of competence in solving problems or providing analysis, but this evidence will be limited. It will be clearly marred by weakness in multiple General Criteria. It will still make substantive progress in addressing the primary task or question, but the work will lack a full solution or directly address the task; the work will contain irrelevant material; the work will show multiple errors of fact or judgment; and the work may fail to conform to conventions.

67-69

Work will fall down on a number of criteria, but will exhibit some of the qualities required, such as the ability to grasp the purpose of the assignment, to deploy substantive information or solutions in an effort to complete the assignment; or to offer some coherent analysis or work towards the assignment. Such qualities will not be displayed at a high level, and may be marred by irrelevance, incoherence, major technical performance issues, error and poor organisation and presentation.

64-66

Work will fall down on a multiple General Criteria, but will exhibit some vestiges of the qualities required, such as the ability to see the point of the question, to deploy information, or to offer some coherent work. Such qualities will be substantially marred by irrelevance, incoherence, error and poor organisation and presentation.

60-63

Work will display a modicum of knowledge or understanding of some points, but will display almost none of the higher qualities described in the criteria. They will be marred by high levels of factual or technology error and irrelevance, generalisation or boilerplate code and lack of information, and poor organisation and presentation.

0-60

Work will fail to exhibit any of the required qualities. Candidates who fail to observe rubrics and rules beyond what the grading schemes allow for may also be failed.

Indicative equivalence table

US GPA	US Grade	US Percent	UK Mark	UK UG Classification	UK PG Classification	Malta Grade	Malta Mark	Malta Classification	Swiss Grade
4	A+	97 - 100	70+	First	Distinction	A	80-100%	First class honours	6.0
3.9	A	94-96				B	70-79%	Upper-second class honours	
3.7	A-	90-93							5.5
3.3	B+	87-89	65-69	Upper Second	Merit	C	55-69%	Lower-second class honours	
3	B	84-86	60-64						
2.7	B-	80-83	55-59	Lower Second	Pass				5
2.3	C+	77-79	50-54			D	50-54%	Third-class honours	
2	C	74-76	45-49	Third	Pass				
1.7	C-	70-73	40-44						
1.3	D+	67-69	39-	Fail	Fail				
1	D	64-66							
0.7	D-	60-63							
0	F	Below 60				F			

Synchronous Adjustments Template

Synch discussions may affect the mark on submitted assignments: written work is submitted in advance, and a discussion follows. This provides students an opportunity to clarify and explain their written claims, and it also tests whether the work is a product of the student's own research or has been plagiarised.

The synchronous discussion acts to shift the recorded mark on the submitted assignment according to the following rubric:

+3

Up to three points are added for excellent performance; the student displays a high degree of competence across a range of questions, and excels in at least one group of criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.

+/- 0

The marked assignment is unchanged for fair performance. Answers to questions must show evidence of some solid competence in expounding evidence and analysis. But they will be marred by weakness under one or more criteria: failure to discuss the question directly; appeal to irrelevant information; factual error; narrowness in the range of issues addressed or evidence adduced; shortage of detailed evidence; or poor organisation and presentation, including consistently incorrect grammar. Answers may be characterised by unsubstantiated assertion rather than argument, or by unresolved contradictions in the argument.

- 3 (up to three points)

Up to three are subtracted points for an inability to answer multiple basic questions about themes in the written work. Answers to questions will fall down on a number of criteria, but will exhibit some vestiges of the qualities required, such as the ability to see the point of the question, to deploy information, or to offer some coherent analysis towards an argument. Such qualities will not be displayed at a high level or consistently, and will be marred by irrelevance, incoherence, error and poor organisation and presentation.

0 (fail)

Written work and the oral examination will both be failed if the oral examination clearly demonstrates that the work was plagiarised. The student is unfamiliar with the arguments of the assignment or the sources used for those arguments.

Plagiarism

Plagiarism is the use of someone else's work without correct referencing. The consequence of plagiarism is the presentation of someone else's work as your own work. Plagiarism violates Woolf policy and will result in disciplinary action, but the context and seriousness of plagiarism varies widely. Intentional or reckless plagiarism will result in a penalty grade of zero, and may also entail disciplinary penalties.

Plagiarism can be avoided by citing the works that inform or that are quoted in a written submission. Many students find that it is essential to keep their notes organised in relation to the sources which they summarise or quote. Course instructors will help you to cultivate professional scholarly habits in your academic writing.

Depending on the course, short assignment essays may not require students to submit a bibliography or to use extensive footnotes, and students are encouraged to write their assignments entirely in their own words. However, all essays must acknowledge the sources on which they rely and must provide quotation marks and citation information for verbatim quotes.

There are several forms of plagiarism. They all result in the presentation of someone's prior work as your new creation. Examples include:

- Cutting and pasting (verbatim copying)
- Paraphrasing or rewording
- Unauthorised Collaboration
- Collaboration with other students can result in pervasive similarities – it is important to determine in advance whether group collaboration is allowed, and to acknowledge the contributions or influence of the group members.
- False Authorship (Essay Mills, Friends, and Language Help)
- Paying an essay writing service, or allowing a generous friend to compose your essay, is cheating. Assistance that contributes substantially to the ideas or content of your work must be acknowledged.

Complaints and appeals

Students and faculty should always seek an amicable resolution to matters arising by addressing the issue with the person immediately related to the issue. Students should handle minor misunderstandings or disagreements within a regular teaching session or by direct message, or with their College. If a simple resolution is not possible, or the matter remains unresolved for one party, the steps outlined in this section apply to all groups, colleges, and units of Woolf.

The Red Flag system

An issue with a red flag should be submitted in the case that a member of Woolf seeks to make an allegation of serious misconduct about another member, including matters of cheating, plagiarism, and unfair discrimination or intolerance.

Any member of Woolf, seeking to raise a matter of serious concern, should submit a red flag by emailing redflag@woolf.education. Provide a short, clear description of the issue.

If a student submits an issue with a red flag, or if a faculty member submits an issue about a student, it will trigger a meeting with the student's College Advisor. If the issue is not resolved, the matter will be escalated to the College Dean, or to a committee designated by the College Dean, which will have the power to clear the flag.

If an issue is submitted with a red flag by a faculty member about another faculty member, then the issue is reported directly to the College Dean.

For both students and faculty members, after the Dean's decision, the one who submits the complaint is provided the opportunity to accept or appeal the decision; if the one submitting the issue appeals the decision, it will be assigned to the Quality Assurance, Enhancement, and Technology Alignment Committee, which is a subcommittee of the Faculty Council.

Mitigating circumstances

When serious circumstances ('Mitigating Circumstances'), beyond the control of a student or faculty member, adversely affect academic performance or teaching support, a Mitigating Circumstances report must be submitted using Woolf's red flagging system. Mitigating Circumstances may include but are not limited to serious medical problems, domestic and personal circumstances, major accidents or interruptions of public services, disturbances during examination, or serious administrative or procedural errors with a material effect on outcomes.

Mitigating circumstances do not normally include a member's personal technology problems, including software, hardware, or personal internet connection failures; employment obligations or changes in employment obligations; permanent or sustained medical conditions (unless there is a sudden change of condition); or circumstances where no official evidence has been submitted.

Mitigating circumstances are normally only considered when a red flag has been submitted for the issue before the deadline of an affected written project or assignment, or within one week of a cumulative examination. Proof of mitigating circumstances may result in an extended deadline or examination period, or the possibility to retake an examination; it will not result in any regrading of existing submissions or exams.

Grade appeals

Students who dissent from the grades they have received should follow the normal procedure for submitting a red flag.