## Department of Film and Screen Media

## University College Cork

## 

## CK105 – BA (HONS) FILM AND SCREEN MEDIA

## NFQ Level 8, Major Award

## ASSESSMENT GUIDELINES AND PROCEDURES

## 2020 – 2021



** **

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# DEGREE AWARD

**Year One** of the BA in Film and Screen Media is in the form of a foundation programme and is composed of four core modules. Students must pass all modules in this year of study, but these marks are not carried forward to the degree award.

**Year Two** and **Final Year** comprise a selection of both core and optional modules. The mark in the BA (Hons) Film and Screen Media Degree is the combination of the aggregate marks achieved in the Second Year and BA (Hons) Film and Screen Media Degree Examinations in the following proportions: Second Year 40% of 800 marks; BA (Hons) Degree 60% of 800 marks.

# EXAMINATIONS

Full details of regulations governing Examinations are contained in the University College Cork *Marks and Standards Book*, and for each module in the *Book of Modules*.

# MARK BANDS

The pass standard for each module is 40%.

The University uses the following mark bands:

* First Class Honours: 70–100
* Second Class Honours – Grade I: 60–69
* Second Class Honours – Grade II: 50–59
* Third Class Honours: 45–49
* Pass: 40–45

Please note that **First Year** and **Second Year** are awarded Pass or Fail only.

In **Final Year**, honours are awarded as follows, based on the aggregate of the marks, provided that the student is deemed to have passed overall:

* **First Class Honours —** an aggregate of not less than 840/1200 marks (i.e. 70% and above) or an aggregate of not less than 816/1200 marks together with not less than 70% in modules to the value of at least 30 credits
* **Second Class Honours: Grade I —** an aggregate of not less than 720/1200 marks (i.e. 60% and above but less than 70%) or an aggregate of not less than 696/1200 marks together with not less than 60% in modules to the value of at least 30 credits.
* **Second Class Honours: Grade II —** an aggregate of not less than 600/1200 marks (i.e. 50% and above but less than 60%) or an aggregate of not less than 576/1200 marks together with not less than 50% in modules to the value of at least 30 credits
* **Third Class Honours —** an aggregate of not less than 540/1200 marks (i.e. 45% and above but less than 50%) or an aggregate of at least 516/1200 marks together with not less than 45% in modules to the value of at least 30 credits

Students passing the Degree Examination but not achieving the required standard for the award of honours will be awarded a **Pass**.

# PROGRAMME LEARNING OUTCOMES

On successful completion of this programme, students should be able to:

* Demonstrate an in-depth knowledge of the history and theory of film and screen media within their cultural artistic, ideological, technological, industrial and socio-cultural contexts.
* Recognise, read and analyse a range of film and audiovisual texts of different periods, places, genres and styles.
* Display knowledge and understanding of the functioning of digital, visual and screen industries, and cognate disciplines and institutions.
* Show competence in working within, researching, and working with newly evolving media landscapes and their tools.
* Conceptualise, implement and evaluate substantial, meaningful and purposeful projects using digital media techniques, and apply web-based skills for the production of websites, presentations, reports and interactive environments.
* Read, comprehend and critique both written and audiovisual texts, make interdisciplinary connections, compare ideas and perspectives, state and support their opinions, and think independently.
* Convey their knowledge in essays and oral presentations, using the critical vocabulary and methodologies of the relevant disciplines; write and talk about a variety of topics with precision and in detail.

# MODULE LEARNING OUTCOMES

Individual module learning outcomes are available from the UCC Book of Modules.

# ASSESSMENT RATIONALE

Assessment on the BA in Film and Screen Media is planned to encourage as well as test your acquisition of key skills, in conjunction with subject-specific knowledge; its main purposes are:

* To offer you an opportunity to verify and demonstrate the level to which you have achieved the learning outcomes of the course/module;
* To further enhance your learning—the process of undertaking assessment is a learning process; you read, you research, acquire skills, develop projects and, thus, acquire knowledge.

The Department of Film and Screen Media aims to encourage learning through diverse and innovative forms of assessment. We also aim to provide critical and constructive feedback according to established criteria. The assessment processes are subject to regular review through the department’s internal boards, feedback from Student/Staff committees, External Examiners’ reports, and Quality Assurance audits.

The types of assessment used include essays, exams, oral presentations, video essays, creative films (production and postproduction), creative writing (screenplays), web-based exercises, blogs, and portfolios. Film modules incorporating practice also apply aspects of group work and group assessment.

# ASSESSMENT CRITERIA

**Important note**: The criteria below must always be integrated with any module-specific criteria, as directed by the Lecturer.

## Assessment Criteria for Written Work

We consider three main elements when marking your **written work (essays, tests, written examinations)**; your assignments must address all three areas to be successful:

1. **Argument and analysis:** Your work should contain a coherent and accurate main thesis/argument. Your work should perform thorough and considered analysis and/or close reading of texts, and produce a reflective, clear and in-depth discussion of the topic.
2. **Knowledge and research:** Your work should be based, where appropriate, on wide and critical reading of relevant secondary sources; it should demonstrate excellent and thorough comprehension of any texts that you discuss, and of their relevant historical, intellectual, and/or artistic contexts.
3. **Writing and presentation:** Your work should be well structured and organised and should be written in a clear and persuasive manner. Your referencing should accurately and consistently follow scholarly conventions, as should your formatting and presentation. Your essay should also avoid mistakes in spelling, punctuation and grammar.

When assessing written work staff consider the following points:

* Depth of understanding of basic concepts and issues
* Relevance to the assignment title or question
* Logical organisation and coherent linking of ideas
* Personal evaluation of issues under discussion
* Analysis, including originality of examples used
* Knowledge of the relevant contexts
* Evidence of adequate and appropriate background reading and critical use of relevant secondary material
* Evidence of systematic thought and argument
* Clarity of expression
* Accuracy of grammar and punctuation
* Systematic and standardised in-text and bibliographical references (n/a to exams)
* Final copy presentation and layout (n/a to exams)
* Observation of length requirements
* Evidence of having fulfilled requirements and expectations as detailed by the module leader in relation to assessment prerequisites

# Assessment Criteria for Oral Presentations

We consider three main elements when marking your **oral work**; your oral assignments must address all three areas to be successful:

1. **Argument and analysis:** Your presentation should contain a coherent and accurate main thesis/argument. Your work should perform thorough and considered analysis and/or close reading of texts, and produce a reflective, clear and in-depth discussion of the topic.
2. **Knowledge and research:** Your presentation should be based, where appropriate, on wide and critical reading of relevant secondary sources; it should demonstrate excellent and thorough comprehension of any texts that you discuss, and of their relevant historical, intellectual, and/or artistic contexts.
3. **Presentation and organisation:** Your work should be well structured and organised and should be presented in a clear and persuasive manner, engaging the audience and using any technical supports (PowerPoint, video, etc.) in an effective and professional way.

When assessing oral presentations staff consider the following points:

* Depth of understanding of basic concepts and issues
* Relevance to the assignment title or question
* Logical organisation and coherent linking of ideas
* Personal evaluation of issues under discussion
* Analysis, including originality of examples used
* Knowledge of the relevant contexts
* Evidence of adequate and appropriate background reading
* Evidence of systematic thought and argument
* Clarity of expression
* Engagement of audience
* Use of appropriate supporting materials/technology (Slides, PowerPoint, handouts, audio, video etc.)
* References for use of secondary material (e.g. on PowerPoint or handouts)
* Time-keeping
* In case of group presentations, group cohesion and appropriate distribution of roles
* Evidence of having fulfilled requirements and expectations as detailed by the module leader in relation to assessment prerequisites.
* **If a student misses a presentation due to illness or other mitigating circumstances**, he/she will be allowed to repeat the presentation for full marks (in case of group presentations, the whole group will be allowed to repeat for full marks) during class hours. The student should be asked to submit relevant documentation;
* If the presentation is missed due to illness or other mitigating circumstances, and cannot be rescheduled as part of normal class time, a separate presentation will be scheduled with the course lecturer and at least one other member of staff (providing the relevant certification where appropriate).

# Assessment Criteria for Practical Work (Creative)

We consider three main elements when marking your **creative practical work (creative films and projects)**; your assignments must address all three areas to be successful:

1. **Research and planning abilities**: Your work should demonstrate ability to identify a range of technical skills, equipment expertise, and practices for filmmaking. It should also demonstrate ability to work independently and collaboratively in a small crew, using a range of strategies and technical skills to contribute to the planning, execution, and production of a sequence/film.
2. **Production skills**: Your work should demonstrate evidence of applied technical ability, grasp of fundamental film grammar, appreciation of narrative structural dynamics, and effective use of cinematic devices and techniques.
3. **Originality and creativity:** Your work should demonstrate screen storytelling ability, inventiveness, creativity, and innovation.

When assessing creative practical work staff consider the following points:

* Quality of practical and creative ideas behind the work and your research, particularly as they respond to (and achieve) the brief, the quality of imagination at work, innovation and taking artistic risks.
* Quality of the technical production (such as image quality, exposure, focus, smoothness of camera movement, clarity of sound, etc.)
* Understanding and implementation of screen aesthetics / grasp of fundamental film grammar
* Practical considerations in the project (such as correct use of space, location, lighting etc.)
* Practical skills, as appropriate to the project, including skills in management and time management
* Coherence, clarity of communication, organisation and structuring of the work
* In the case of group projects, an understanding and demonstration of a designated role and the independent initiative to research and implement the associated responsibilities
* Understanding and critical awareness as shown in the work. Depending on the particular project, this may include: an intellectual understanding of the work; an understanding of social, historical, cultural, aesthetic context; awareness of relevant practitioners and their work and/or theorists and theories
* Observation of rules regarding copyright and original work by other collaborators (actors, musicians, artists, locations, etc.)
* Observation of length requirements
* Evidence of having fulfilled requirements and expectations as detailed by the module leader in relation to assessment prerequisites

# Assessment Criteria For Practical Work (Critical/Creative)

We consider three main elements when marking your **critical practical work that includes a creative component (video essays and projects, including** **web-based exercises, blogs, portfolios)**; your assignments must address all three areas to be successful:

1. **Argument and analysis:** Your work should contain a coherent and accurate main thesis/argument. Your work should perform thorough and considered analysis and/or close reading of texts, and/or produce a reflective, clear and in-depth discussion of the topic and its contexts.
2. **Knowledge and research:** Your work should be based, where appropriate, on wide and critical reading of relevant secondary sources; it should demonstrate excellent and thorough comprehension of any texts that you discuss, and of their relevant historical, intellectual, and/or artistic contexts. Your work should also demonstrate technical and formal knowledge of the medium you use to convey the results of your research.
3. **Presentation, organisation and creativity:** Your work should be well structured and presented, and it should demonstrate evidence of the ability to make the best use and, when relevant, creative use, of the medium to convey your ideas.

When assessing critical/creative practical work staff consider the following points:

* Evidence of adequate and appropriate background reading
* Relevance of the discussion
* Soundness of planning and organisation
* Evidence of systematic thought and argument
* Observation of conventions of academic discourse when citing sources
* Observation of length requirements and technical instructions
* Careful presentation (e.g. accurate presentation of information and ideas; accurate editing and transitions, when relevant; accurate proofreading of written elements, when relevant)
* Clarity and effectiveness of communication through audiovisual and/or web-based means
* Quality of the technical production (such as image quality, clarity of sound, etc.)
* Understanding and critical awareness as shown in the work—depending on the particular project, this may include: an intellectual understanding of the work; an understanding of social, historical, cultural, aesthetic context; awareness of relevant practitioners and their work and/or theorists and theories
* Evidence of having fulfilled requirements and expectations as detailed by the module leader in relation to assessment prerequisites

In the case of web-based projects, students’ technical grasp of website construction, management and maintenance will be evaluated, including:

* General website construction and adherence to course instructions
* Web design and aesthetics
* Navigation and accessibility (linearity of the site, ease of usage)
* Presentation of information and ideas (web menus, web pages, posts/findings—where applicable)
* Technical functionality (hyperlinks, embedded files, downloads, interactive elements [surveys, widgets, etc.]—where applicable)
* Integration of media (image files, videos, sound files, social media activity, etc.)

# Assessment Criteria for Written Creative Work (Screenplays)

We consider four main elements when marking your **creative written work (screenplays)**; your assignments must address all four areas to be successful:

1. **Originality and creativity:** You have a story to tell. You must show that you understand how to tell it for the screen. It should be clear that this is not a story better told in a novel, on radio, or in the theatre. Inventiveness, creativity, and innovation are most welcome.
2. **Character work**: It is important the script shows serious consideration of character and the interaction of character with story/plot. Quality of dialogue, relevant action, physical detail, relationships between characters, the presentation of the world of the character will all be important.
3. **Structure:** Evidence of clear thinking about structure. Have you thought about the different ways to tell your story and made intelligent choices, especially in relation to Point of View, Timeframe, Tone, the visual world of the film. Remember the story is yours to tell, but you are responsible for finding the most dramatically satisfying way to do it.
4. **Presentation and organisation:** Screenplays must adhere to the required format, and be free from misspellings and grammatical errors.

When assessing creative written work staff consider the following points:

* Evidence of planning and organisation and consciousness of task
* Consistency and strength of story structure, characterisation and character development
* Effectiveness of narrative elements
* Use of form and language appropriate to context
* Correct formatting of script
* Ability to incorporate critical feedback, revise and edit
* Ability to communicate visually
* Ability to create atmosphere / story world
* Evidence of having fulfilled requirements and expectations as detailed by the module leader in relation to assessment prerequisites

**Group Projects and Assessment**

In the case of group projects and group presentations, you will usually be evaluated both on your individual contribution and on the overall, collective achievement of the team. A written piece – which can take any number of forms – will often be required to accompany the practical contribution to the group project. The precise details of (a) what you are expected to do in fulfillment of work on a group project; and (b) how this work will be assessed will both be explained by lecturers of separate modules. Please ensure that you are familiar with these regulations and the variations in assessment of group work across different modules.

# Special Criteria

The points given above will apply to most of the assignments that you are set. In some cases, however, a particular module or task will require its own set of criteria, and these will be communicated to you when you are given the assignment.

If you are unsure of the criteria by which a piece of work is going to be assessed, or you do not understand the criteria you have been given, then you should ask your Lecturer.

# GRADE DESCRIPTORS

## First Class

**80–100**

**In written/oral/practical critical assessment**, a mark in this category is awarded for outstanding work that surpasses what can normally be expected of an undergraduate student, generates novel approaches, and has impressive scope and theoretical sophistication. Work is highly ambitious and original and is presented in an exemplary fashion.

**In practice-based creative assessment**, a mark in this category is awarded for outstanding work that surpasses what can normally be expected of an undergraduate student, generates novel approaches, and demonstrates professional-standard ability and achievement. Work is highly ambitious and creative and is presented in an exemplary fashion.

### 70–79

**In written/oral/practical critical assessment**, a mark in this category is awarded when candidates show evidence of extensive relevant reading and a confident ability to tackle complex issues, using a range of different skills and knowledge. Work is focused and cogent, showing clarity of thought, sophisticated reasoning, and excellent analytical ability; it is logically structured, using correct grammar and spelling and/or audiovisual formats, and excellent referencing and bibliography.

**In practice-based creative assessment**, a mark in this category is awarded to work of outstanding overall quality. It will consist of an original and ambitious project that has achieved its goals with high level of technical/formal competence. It will be informed by the strength of its original ideas and by an appropriate and distinctive structure, and will be presented in an excellent way.

## Upper Second Class (2.1)

**60–69**

**In written/oral/practical critical assessment**, a mark in this category is awarded to very good work that displays a confident use of a range of skills, evidence of learning from a range of relevant sources, a solid grasp of and, when relevant, an individual perspective on the material and themes explored. The work will present the results of those explorations with clarity and cogency; it will be well structured, using correct grammar and spelling and comprehensive and accurate referencing and bibliography.

**In practice-based creative assessment**, a mark in this category is awarded for very good work that has achieved the majority of its goals and demonstrates a significant degree of originality and ambition. It will be based on an original idea and will be well structured. It will show significant evidence of research and planning, and demonstrate a critical awareness of the medium/and a good level of technical competence.

## Lower Second Class (2.2)

**50–59**

**In written/oral/practical critical assessment**, a mark in this category is awarded when there is evidence of knowledge and understanding of fundamental concepts. Work will be of an overall satisfactory standard but there may be limited depth of reasoning and/or an inability to remain consistently focussed in use of arguments or evidence. The work may not be precise in execution and may be generally lacking in originality; may present mistakes in grammar, spelling and punctuation; and have clearly identifiable areas for improvement.

**In practice-based creative assessment**, a mark in this category is awarded to work of an overall satisfactory standard showing degrees of originality and ambition and the achievement of its primary goal(s). Technically it will be competent in quality with a recognisable and successful overall structure. It will be based on a degree of research/planning and exhibit some critical awareness of the medium but with marked variations in the effectiveness of the use of formal elements and have clearly identifiable areas for improvement.

## Third Class:

**40–49**

**In written/oral/practical critical assessment**, a mark in this category is awarded to work of an overall satisfactory standard that however displays only basic learning and knowledge of key principles and concepts, and basic analytical skills. There may be limited evaluation and description of main issues and material and/or a failure to generate a cohesive argument. There also would be limited referencing and bibliography, but an acceptable level of presentation and structure, grammar and spelling.

**In practice-based creative assessment**, a mark in this category is awarded for work of an overall satisfactory standard. It is likely that its goals will not have been achieved to a satisfactory extent and its level of technical competence will range from adequate to poor with a weak structure. It will show evidence of a lack of research/planning and indicate little critical understanding of the medium and generally make ineffective use of formal/technical elements.

## 

## Fail:

**30–39**

Poor work, with only a rudimentary grasp of core skills and knowledge. A mark in this category represents a significant overall failure to achieve the appropriate learning outcomes.

### 1–29

Work that falls well short of the standards required on all fronts, or has elements of plagiarism or other academic misconduct. A mark in this category represents a severe failure to achieve the appropriate learning outcomes.

### 0

Non-submission or plagiarised work.

# Canvas

Film and Screen Media uses **Canvas** (canvas.ucc.ie), a virtual learning environment. On Canvas you will find copies of course outlines, assessment questions, and links to Turnitin (for submission of your essays, see below). Your lecturers will also post announcements and send class emails through the Blackboard system. The Student Guide to UCC Canvas is available at: <https://community.canvaslms.com/docs/DOC-10701-canvas-student-guide-table-of-contents>

# INSTRUCTIONS FOR SUBMISSION OF ASSESSMENT

All FX assignments must be submitted in duplicate copy to Linda Murphy, Executive Assistant, Film and Screen Media, ORB 1.80, not later than 12 noon on the date of submission. Students are required to attach a signed submission form ((available from the Office and from the Student Area of the Film and Screen Media website). Students must also process all their written assignments through Turnitin in advance of submission to Ms Murphy; only work accompanied by a Turnitin receipt will be accepted in the Office. All work must be signed in in person.

Media assignments, such as video projects and website portfolios, can be submitted by following the instructions on the Student Area of the website: [Media Project Submission Guidelines](https://www.ucc.ie/en/media/academic/filmstudies/files201819/MediaProjectSubmissionGuidelines.docx)

Instructions on how to submit assignments for modules not administered by Film and Screen Media will be made available by individual module coordinators.

# TURNITIN

Turnitin is software device that scans a typed document, then finds and highlights material in it that has been taken from another source. This material includes quotations (whether or not they have been placed in quotation marks) and all work previously submitted to the Turnitin database. It provides an “originality report” showing the percentage of such material in an essay. If, for example, one quarter of the essay is quotation from another source, the report for that essay will be 25%.

Both students and teaching staff are given a password that allows them to access the Blackboard site (blackboard.ucc.ie). When you have done so, on the left frame you will see an “assignment” link: click on this (or other link as instructed by the Lecturer), and you will find a list of assignments to choose from. Once you have chosen the appropriate assignment, you can upload your essay — exactly as with any other email attachment — and it is sent to the lecturer’s prescribed Turnitin assignment page. Film and Screen Media staff use Turnitin as a tool to check assignments for plagiarism.

# STYLE AND REFERENCING

It is the student’s responsibility to ensure that appropriate assignment guidelines and requirements (including the length of submissions) have been fulfilled. Furthermore:

* Give your name, the course, the name of your lecturer, the title of your assignment, and the due date of the work on a title page.
* Use a simple, easily read type-face such as Times New Roman font size 12, use generous margins, and double-space your work. Pages should be numbered.

Your written assignments must conform to the writing and referencing conventions of the **MLA style**, which are set out in the following book:

## *MLA Handbook for Writers of Research Papers*. 8th ed. New York: Mod. Lang. Assn., 2016.

Copies are available in the library on Q+3. The website of the [www.mla.org](http://www.mla.org) provides some free instructions under the “MLA Style” option. An excellent free online guide to MLA style is the Purdue OWL (Purdue University Writing Lab), which is available here:

<https://owl.english.purdue.edu/owl/resource/747/01/>

# POLICY ON EXTENSIONS

A student seeking an extension must submit a completed extension form. This form is available from the Student Area of the Film and Screen Media website and from the Department’s administrator, and contains detailed instructions for submission. Please note the following points:

* Applications should be made ahead of the submission date.
* Extensions that do not incur loss of marks will normally only be allowed where there is a relevant medical certificate or written evidence of other significant difficulties that have interrupted work (computer problems, such as failure of printer and inability to access shared facilities, will not constitute a reason for the granting of an extension).
* An initial request, if agreed, will generally amount to a one-week extension. On a discretionary basis, a further extension may be sanctioned. In such cases, students will be required to present further evidence of a compelling reason for late submission. Again, the extension must be agreed to in writing.
* If an extension is sanctioned, the late work, on submission, must be accompanied by the supporting documentation (medical certificate, etc.).

Where an extension has not been agreed to in advance, or where a student submits an essay after agreed extensions have expired, the appropriate penalties for late submission will be imposed. **Penalties for late submission** of work to be assessed are as follows:

* Where work is submitted **up to and including 7 days late**, 10% of the total marks available will be deducted from the mark achieved.
* Where work is submitted **up to and including 14 days late**, 20% of the total marks available will be deducted from the mark achieved.
* Work submitted **15 days late or more** will be assigned a mark of zero.

# PLAGIARISM POLICY

Film and Screen Media operates a strict anti-plagiarism policy, in accordance with University guidelines. You are responsible for knowing what constitutes plagiarism and for ensuring that you have not plagiarised. Ignorance will not be accepted as an excuse. With a view to making sure that your work has been done in accordance with this policy, you will be required to sign a plagiarism statement when submitting it.

Plagiarism is presenting another person’s words or ideas as your own work. If you draw on someone else’s words and do not put quotation marks around them and give the writer or speaker credit by revealing the source in a citation, then you are plagiarising. If you revise or paraphrase the words of someone else or just use their ideas, and do not give the author credit in a note you are also plagiarising.

Plagiarism includes the following:

* Copying phrases, sentences, paragraphs, or lines without acknowledgement, from another source (print or electronic)
* Presenting phrases, sentences, paragraphs, or lines, with only slight changes, from the printed, electronic or manuscript material of others as your own work
* Presenting someone else’s arguments as if they were your own
* Buying material from another source, and presenting it as your own work
* Paying someone else to modify your assignment
* Memorising someone else’s material and reproducing it from memory without acknowledging the original source
* Jointly writing an individual assignment is known as collusion and it is also not acceptable. If you allow someone to copy your work, this is also collusion and both parties will be penalised
* Submitting work for assessment that you have already submitted, partially or in full, to fulfil the requirements of another course or examination, is also unacceptable

Part of your work as a student is to read and engage with the critical discussions written by others and published in books, articles, and on the Internet. When you come to write your own essays, however, it is essential that you distinguish between your own ideas and insights, and those of others. **In order to avoid plagiarism, you must carefully acknowledge all sources**. If you don’t, intentionally or not, it is plagiarism.

Work that contains plagiarised material (or commits another offence as listed above) will carry an adequate penalty according to University Policy. The severity of the penalty will depend on the level of plagiarism but will not exceed a mark of zero for the particular examination/assessment concerned. It is your responsibility to familiarise yourself with University College Cork’s plagiarism policy and official procedures for dealing with plagiarism. The **UCC Plagiarism Policy** is online here:

<https://www.ucc.ie/en/media/support/recordsandexaminations/documents/UCCPlagiarismPolicy-2020.pdf>

When plagiarism is detected, the Department will apply the University Policy.

# WRITING SKILLS

The **UCC Skills Centre** — <https://www.ucc.ie/en/skillscentre/> — contain detailed resources on reading and note making, on critical thinking, on writing skills and on exams and assessment. You are advised to familiarise yourself with these resources. In particular, the section on writing skills includes tutorials on how to use quotations, how to avoid plagiarism, and on the writing process.

# WHEN IN DOUBT

You may direct your queries:

* About the assessment of specific courses to the **Module Coordinators and Lecturers**
* About issues that have a bearing on your overall performance in your modules to your **Year Coordinator**
* About assessment at a partner university abroad to the **Year Abroad Coordinator**
* About all sections in this booklet and the Department’s assessment guidelines and procedures to the BA **Teaching & Learning Officer**

# COORDINATORS 2020–2021

**Year One:** Barry Monahan

**Year Two:** Laura Rascaroli

**Year Abroad:** Abigail Keating

**Final Year:** Dan O’Connell

**Teaching & Learning Officer:** Barry Monahan