

MA in Film and Screen Media



Student Handbook 2021–2022



UCC School of
Film, Music
and Theatre



UCCFSM
FILM & SCREEN MEDIA

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GENERAL INFORMATION

Programme email address for general queries: film@ucc.ie
Film and Screen Media website: <http://www.ucc.ie/en/fmt>
Twitter: @uccfilmstudies

Student Area of Website: <http://www.ucc.ie/en/fmt/students>
Username/Password: student/ student

MA PROGRAMME COORDINATOR

Dr Gwenda Young

Film and Screen Media
Office Location: O’Rahilly building 1.83
Consultation times: By appointment (please email)
Email/MS Teams: g.young@ucc.ie

HEAD OF DEPARTMENT

Mr. Dan O’Connell (semester 1)

Film and Screen Media
Consultation times: By appointment (please email)
Email/MS Teams: danieloconnell@ucc.ie

Dr. Ciara Chambers (semester 2)

Film and Screen Media
Consultation times: By appointment (please email)
Email/MS Teams: Ciara.chambers@ucc.ie

COURSE ADMINISTRATOR

Ms. Linda Murphy

Office Location: O’Rahilly Building 1.80
University College Cork
Tel: +353 (21) 490 3863
Email: lindapmurphy@ucc.ie
*Please note: The departmental office is open **Monday–Thursday only***

TECHNICAL OFFICER:

Mr. Barry Reilly

Film and Screen Media
Email: barry.reilly@ucc.ie

WELCOME

The MA in Film and Screen Media is a one-year taught course that offers advanced-level critical skills in the disciplines of Film and Screen Media, training in digital filmmaking, and transferrable IT/web skills. **The MA combines theory and practice**, with an emphasis on encouraging students' academic skills and creativity (in filmmaking; film/media journalism; cultural administration). Students will avail of **specialised tuition and supervision**, and avail of masterclasses by Industry professionals/practitioners. Involvement in the Fastnet Schull Film Festival is also an option. The unique "stream" approach and range of learning methods of the MA means that students have greater flexibility in shaping the kind of programme they want, and can pursue their interests in theoretical and cultural studies, creative practice, critical writing, or the culture industry. **The MA's distinctive blend of theory, creative practice, and industry links is unique in Ireland.**

The MA in Film and Screen Media is a 90-credit programme with both **a taught and a research component**. Students take core modules and a selection of option modules, and can choose to complete a traditional research dissertation or a practice-based project under expert supervision. Students can avail of a selection of **optional modules** in film studies, in filmmaking, in cultural/film studies, as well as a core module that offers advanced-level studies in film and screen media.

Topics covered in the programme may include: amateur filmmaking: theory and practice; the essay film; archives and curatorship; film and culture; music and cinema; writing on cinema; mobile filmmaking; new media & new technologies: theory and practice; feminism/gender studies and film; national cinemas; independent cinema.

It is intended that this programme will be delivered via a blend of sessions delivered on campus and online (live) sessions via MS Teams. All decisions/ updates will be in line with public health guidelines. Online teaching will be delivered by our team through **both synchronous and asynchronous classes and seminars**, and materials will also be provided online for your independent study and class preparation through **Canvas**, the teaching and learning platform in use at UCC.

We look forward to welcoming you to the programme and the Department, and to working with you during the year.

Daniel O'Connell (Head of Department)

Gwenda Young (MA coordinator)

ACADEMIC YEAR: (TEACHING SEMESTERS)

Autumn Semester 2021 (Semester 1)

Monday 13th September – Friday 3rd December 2021

Study Review Week Monday 6th December – Thursday 9th December 2021

Autumn Examinations Friday 10th December – Monday 21st December 2021

Christmas Recess Tuesday 22nd December 2021 – Sunday 16th January 2022

Spring Semester 2022 (Semester 2)

Spring Semester Dates Monday 17th January – Friday 8th April 2022

Easter Recess Monday 11th April – Sunday 24th April 2022

Study Review Week Monday 25th April – Thursday 28th April 2022

Spring Examinations Friday 29th April – Friday 13th May 2022

TEACHING IN A TIME OF COVID

As circumstances are evolving on an ongoing basis, it is essential that you regularly read your university emails and keep up to date with Canvas announcements.

Responsibilities of the Student

While sanitation points will be available on campus, each student is required to bring their own face mask, worn covering both nose and mouth, and to utilise hand sanitiser when using the FSM labs and auditorium. It is mandatory for all students to follow guidelines on hand washing, cough etiquette and social distancing at all times:

- Wash hands regularly & correctly. Sanitise hands when entering and exiting buildings.
- Practice good respiratory hygiene by ensuring that the mouth and nose are covered with a tissue or sleeve when coughing and sneezing.
- Dispose of used tissues into a bin and wash hands.
- Clean and disinfect frequently touched objects and surfaces.
- Avoid touching eyes, nose or mouth if hands are not clean.
- Wash hands before eating or putting anything near the face such as scarf, cigarettes, face masks and food.
- There should be no hand shaking.
- Maintain a social distance of 2m from other students and staff.
- Face masks should be worn at all times - and worn correctly, i.e., covering mouth and nose - indoors on campus.

Students are not to come to college if they are showing signs and symptoms of Covid-19.

Students are strongly encouraged to avail of the vaccination programme.

Students must not come to college if they have come in contact with a confirmed case of Covid-19 or are awaiting results of a suspected case of Covid-19.

It is advised that students keep updated by accessing the latest information at: <http://www.ucc.ie/covid19>. It is also recommended that students download the COVID Tracker

app for the purposes of contact tracing: <https://covidtracker.gov.ie>

Some FAQs

I intend to come on campus to use the labs, but I have recently travelled to another country. Will I have to restrict my movement before coming to campus?

If you are arriving to Ireland from another country, and do not have evidence of a PCR test and/or fully vaccinated, you are expected to self-isolate for 14 days, unless the country from which you are travelling in on the green list. Please see Health Service Executive (HSE) guidelines here: <https://www2.hse.ie/conditions/coronavirus/travel.html>.

Is practical filmmaking still possible?

Yes, it is still possible to make films while maintaining health and safety and distancing guidelines. You can view some of the films that our students have made during the pandemic here:



<https://www.youtube.com/watch?v=SRL9XR22k9A&list=PLS7u8LdAo5vO17MeunhW2Ele9MvRHhtMK>

I am in a high-risk category, am I required to come to campus?

No, a provision will be made for you to access lectures and associated learning materials online. You should discuss your individual circumstances with the MA coordinator.

What are the arrangements for optional modules offered by other departments (non-FX-coded modules)?

Each Department has its own protocols and teaching provision; it is essential that you consult the web pages and/or programme coordinator of your optional module so that you are aware of their mode of delivery for the coming academic year.

PEOPLE

Ciara Chambers (Head of Department, Semester 2) is Lecturer in Contemporary Film and Media. She is author of *Ireland in the Newsreels* (Irish Academic Press, 2012) and co-editor of *Researching Newsreels: Local, National and Transnational Case Studies* (Palgrave, 2018) and has published on amateur film and the recycling of archival images. She is a member of the council of the International Association of Media and History and associate editor of the Historical Journal of Film, Radio and Television. She was screenwriter and associate producer of the six-part television series *Éire na Nuachtscannán* (BAI, TG4). She is currently working on the AHRC/IRC-funded [Make Film History](#) project in partnership with Kingston University, BBC Archive Editorial, the British Film Institute, Northern Ireland Screen and the IFI Irish Film Archive. **Email:** ciara.chambers@ucc.ie

Tadhg Dennehy is a PhD candidate in Film and Screen Media at University College Cork where he was awarded an Excellence Scholarship from the College of Arts, Celtic Studies & Social Sciences. Tadhg earned a masters in Creative Documentary from the Edinburgh College of Art (University of Edinburgh) and a BA in English and Sociology from UCC. Tadhg has produced and directed a number of short documentary films and also works as a freelance film editor. **Email:** 109053174@umail.ucc.ie

Abigail Keating is Lecturer in Film and Screen Media. She has published widely on her main research areas of women and media; identity, gender and place in contemporary cinema; interactivity and identity in digital screen media; and the contemporary documentary. She is currently working on a book on the topic of identity and autonomy in the digital age. She has also worked in collaboration with the Irish Film Institute a number of times, through projects and lecture series. **Email:** abigail.keating@ucc.ie

Rachel MagShamhráin is a Lecturer in the Department of German. Her research interests include European cultural history, German film and literature, Adaptation Studies, and translation. **Email:** r.magshamhrain@ucc.ie

James Denis McGlynn is a film music scholar and Assistant Lecturer at the Department of Music in UCC. His research explores the rearrangement and adaptation of pre-existing music in film and television, which he frames as an important and recurring trend in contemporary screen scoring. He serves on the editorial board for *Sonic Scope: New Approaches to Audiovisual Media* (Goldsmiths / MIT Press) and has reviewed for such diverse publications as *[in]Transition: Journal of Videographic Film & Moving Image Studies* (JCMS) and *The Musicology Review* (UCD).

James Mulvey lectures in the Dept of Film and Screen Media. His main teaching and research interests include the essay film, the portrait film, fiction/non-fiction and film-philosophy. He is on the Editorial Board of *Alphaville Journal of Film and Screen Media* and the English Language Editor for *Cinergie Journal*. He is the Early Careers Researcher representative for the European Communication Research and Education Association (ECREA) in the division of film studies. He is the documentary programmer for IndieCork film festival, with an emphasis on fostering independent, essayistic and art cinema, where he focuses on developing links between the academic and filmic communities. **Email:** james.mulvey@ucc.ie

Linda Murphy is Executive Assistant at the Department of Film and Screen Media. She is the MA programme administrator. **Email:** lindapmurphy@ucc.ie

Dan O'Connell (Head of Department, Semester 1) is Practitioner in Residence in Film and Screen Media at University College Cork. He is a director and co-owner of Superego.ie, a video and film production company with a special focus on marketing, fashion and event videography and founder of egomotion.net, an online filmmaking community based in Cork. His films have won and been screened in various film festivals worldwide. He completed an MRes in Film and Screen Media at UCC in 2017, and a Creative Ireland/Cork County Council-funded

documentary, *Movie Memories* in 2018, and is currently working on a PhD in Creative Practice, and on developing the multimedia archive, corkmoviememories.com. **Email:** danieloconnell@ucc.ie

Ian Pitt is a Lecturer in the Department of Computer Science. His teaching and research interests include interactive media and the use of speech, sound and touch in computer interfaces, particularly in the design of systems for use by blind and visually impaired people. **Email:** i.pitt@cs.ucc.ie

Laura Rascaroli is Professor in Film and Screen Media. Her interests span art film, modernism and postmodernism, geopolitics, space (the city, the road), nonfiction, the essay film, and first-person cinema, often in relation to issues of social, political, intellectual and artistic European history. She is the author and editor of several volumes, including *How the Essay Film Thinks* (2017), *The Personal Camera: Subjective Cinema and the Essay Film* (2009), *Crossing New Europe: Postmodern Travel and the European Road Movie* (2006, coauthored by Ewa Mazierska), *Antonioni: Centenary Essays* (2011, coedited by John David Rhodes, and *Theorizing Film Through Contemporary Art: Expanding Cinema* (2020, coedited by Jill Murphy). **Email:** l.rascaroli@ucc.ie

Barry Reilly is Multimedia and IT Technical Officer for the Department of Film and Screen Media. A graduate in Film and Video Technology, he went on to work for Setanta Transmissions Limited as a Broadcast Technician. His role there included technical supervision of the company's live studio events as well as broadcast engineer on global news channel guest interviews. Barry is an Apple-certified instructor. **Email:** barry.reilly@ucc.ie

Humberto Saldanha is an Irish Research Council (IRC) Postgraduate Scholar and a PhD candidate in Film and Screen Media at University College Cork, where he is developing a study of the cosmopolitan aspect of contemporary Brazilian cinema. He completed a BA in Communication Studies and an MRes in Communication and Contemporary Culture at Universidade Federal da Bahia (UFBA), Brazil. His research interests include world cinemas, cosmopolitanism, cinema and the (post)nation, Brazilian cinema, film festivals and sites of film circulation and distribution. He is a member of the editorial board of *Alphaville: Journal of Film and Screen Media*, for which he recently co-edited a special issue on cosmopolitanism and cinema. **Email:** humsaldanha@gmail.com

Paolo Saporito is Irish Research Council Post-Doctoral Fellow at the Department of Film and Screen Media, University College Cork. His research focuses on how films, online forms of expression and literary texts contribute to the development of viable political ecologies and sustainable ethics. The title of his current project is "Positively Modern: Michelangelo Antonioni and Affirmative Cinematic Ecologies." **Email:** psaporito@ucc.ie

Anna Viola Sborgi is an IRC Postdoctoral Researcher at the Department of Film and Screen Media, where she investigates transnational mediations of the home. She has also worked on London on screen at The University of Genoa and King's College London. Email: asborgi@ucc.ie

Gwenda Young (MA coordinator) is Lecturer in Film Studies. Her research interests include Silent Cinema, 1914-1927; Film History; Auteur studies; Animals in Film and Media; Classical Hollywood studio system; Gender in Cinema; Post-Classical Hollywood Cinema; and Genre Studies. She has co-edited two collections of essays; three journal issues; published a range of articles in journals and collections and published a full-length critical study of American director Clarence Brown, *Clarence Brown: Hollywood's Forgotten Master* (UP Kentucky) in 2018. She collaborated with Dan O'Connell on the Creative Ireland/Cork County Council funded documentary, *Movie Memories* (2018) and worked with him to develop a multimedia archive on film memories and cinema sites (see corkmoviememories.com). She is currently researching the Irish American community in early Hollywood. **Email:** g.young@ucc.ie

GUESTS FOR 2021-2

Rob Byrne is a film restorer specialising in silent cinema and is President of the San Francisco Silent Film Festival. He holds an MA in Preservation of the Moving Image from the University of Amsterdam and has led the restoration of more than twenty silent-era films.

Malcolm Campbell is a screenwriter whose credits include the acclaimed feature film *What Richard Did* and C4's hit drama series *Ackley Bridge*, which he created and wrote. He has written for some of the UK's most popular dramas, including *Shameless* and *Skins*, as well as the Golden Globe-nominated mini-series *The White Queen* (BBC1/Starz). He created and wrote the BBC's multi-Bafta-winning educational show *L8R*, and gained Bafta nominations for his own single dramas, *All About Me* (BBC1) and *Losing It* (C4). His screenplay for *What Richard Did*, directed by Lenny Abrahamson and produced by Element Films, won numerous awards including The Evening Standard British Film Awards' Best Screenplay, the Writers Guild's Best Screenplay, and the Irish Film and TV Awards' Best Film Script. He cowrote the film *Herself*, with its star Clare Dunne, and directed by Phyllida Lloyd. The film is currently in cinemas.

Gráinne Humphreys is the director of the Virgin Media Dublin International Festival. She has worked in film programming for over twenty years, beginning with roles in the Junior Dublin Film Festival in 1994; in the IFI (as Education officer) from 1995, before becoming Assistant Director of the Dublin Film Festival in 2001. In that role she programmed both the "Stranger Than Fiction" Documentary Festival and the Dublin French Film Festival (2002- 2007). She became the director of the Festival in 2007. Among other projects, Gráinne has co-edited *Ireland into Film*, a series of publications on a number of key Irish films; served as a jury member on a number of international film festival; and coordinated a number of Irish film seasons at international events. She is a Board Member of the Centre Culture Irlandais in Paris and in 2018 was awarded the prestigious Ordre National du Mérite by the French Republic.

Esther McCarthy has interviewed many of the leading names in cinema as feature writer and film critic. She has over twenty years' experience in interviewing and writing for various national media including *The Irish Examiner* and *Mediahuis Ireland* (formerly INM). As leading industry publication *Screen International's* Ireland correspondent, she reports on Ireland's screen industry for international audiences. She is also a radio reviewer and contributor, most notably on the popular 'Movies and Booze' show with Sean Moncrieff on Newstalk.

Megan McGurk is the director of the Business Academic Writing Centre in University College Dublin. She hosts Sass Mouth Dames podcast and film club (<https://sassmouthdames.com/>)

Clare Stronge is specialist factual producer and director. She has produced and directed documentaries for channels such as BBC2, BBC4, Channel 4, National Geographic and Discovery Channel. She produced *Solar Superstorm* for Discovery's prestigious Curiosity strand in 2012, winning a Cine Gold Eagle for Science & Technology. In 2014, she produced and directed the feature-length documentary *Spider House* for BBC4. Most recently she has produced *The Farthest* (2018, dir: Emer Reynolds), served as archive producer for the feature documentary *Shooting the Mafia* (2019, dir: Kim Longinotto), and produced *To the Moon* (2020) with Arts Council/UCC Film Artist in Residence, Tadhg O'Sullivan.

Tony Tracy is lecturer in Film and Media Studies at NUI Galway and co-founder (2003) of the Huston School of Film & Digital Media. Prior to joining NUI Galway he worked in educational and film roles including as teacher in international schools in Japan and France, as festival co-ordinator with film distributor Miramax and as Senior Education Officer with Irish Film Institute. He has authored numerous articles on these topics and co-edited a number of collections including *Irish Masculinity and Popular Culture: Tiger Tales*, Basingstoke, Palgrave Macmillan, 2014 and *John Huston: Essays on a Restless Director*, McFarland, 2010. His forthcoming monograph for SUNY Press is *White House, White Cottage: Ethnicity, Home and Irish American Masculinities in Classical Hollywood* (2021). He is PI of the Irish research team of the Gender-Net Plus ERA-Net project "MASCAGE - Gendering Age: Representations of Masculinities and Ageing in Contemporary European Literatures and Cinemas" (2019-2022).

OUR RESOURCES

Film and Screen Media Auditorium, Kane Building, B10 (Basement): our main lecture room, and screening/masterclass facility, and two editing labs equipped with 18 and 15 iMacs respectively.

TECHNICAL

Specialised filmmaking equipment (digital cameras, sound recording gear, lighting kits etc.) and editing facilities are available to students enrolled on the course. The editing lab consists of 15 iMacs, with Final Cut Pro X; Adobe CS6 Production Premium; Logic Pro X; Da Vinci Resolve and Fade In.

We will keep you informed on when you can access the lab and the equipment. **Please note that all equipment remains the property of the Department and is lent out at its discretion. As the University's insurance policy does not cover damage or loss of equipment outside Ireland, it is not permissible to borrow any Department equipment for use outside Ireland.**

Students are advised to purchase their own USB external for hard drives for transporting media projects and for backing-up course assignments. Here are some suggestions:

- Seagate Backup Plus Slim 1TB USB 3.0 Portable Hard Drive – komplett.ie
- Verbatim Store 'n' Go 2TB USB 3.0 Portable Hard Drive – komplett.ie
- Seagate Expansion 1TB USB 3.0 Portable Hard Drive – elara.ie



ONLINE

Assessment and examination guidelines, student booklets and information, extension forms and other resources are accessible to students from the **Film and Screen Media Resource Site on Canvas**. Please enrol for this course in order to access all relevant materials and information and to stay in touch with the Department.

The files are also available from the Student Area of the Film and Screen Media website:

<https://www.ucc.ie/en/filmstudies/students>

Username: student

Password: student

Students requiring further instruction or assistance with film/IT equipment can contact Film and Screen Media's Technical Officer **Mr. Barry Reilly**: barry.reilly@ucc.ie

Guidelines for Use of Labs and Equipment

In line with advice from the School of Film, Music and Theatre's Covid-19 Management Team, the Department has agreed upon the following guidelines in relation to accessing the editing labs and the use of the Department's film-making equipment.

Use of Editing Labs

- The editing labs are open to students wishing to carry out coursework or attend online lectures.
- In order to ensure physical distancing, the number of workstations have been reduced and a priority timetabling system put in place.
- You can view this timetable by clicking on the following link:
<https://drive.google.com/drive/folders/1RGiBX4Soe8Dj7x3ZCP6UD7chLVj2M1Cm?usp=sharing>
- You should note that the timetable is there to give priority to certain years at certain times. This does not mean you cannot use the lab outside of these hours, only that priority for workstations goes to the group who are timetabled in.
- Students choosing to use the labs must follow the Practices and Procedures which can be found directly below the timetable.
- Please familiarise yourself with these before attending the labs. They are there for your safety and the safety of your fellow students.
- Please always remember:
 1. You must sign in on entry to the lab
 2. Face masks must be worn at all times
 3. To sanitise your hands and your workstation
 4. To limit your time in the lab, as outlined in the protocols

Equipment Loans

- Under current restrictions, the use of film-making equipment is limited to essential film-work only and will be assigned to you by your lecturer.
- New measures are now in place for the distribution of the Department's film-making equipment.
- All the information for the safe management of location filming and booking equipment can be found in the Guidelines section of the UCC Film and Screen Media Resource site, on Canvas under Equipment and Labs
- <https://ucc.instructure.com/courses/32262/modules>
- The two documents, **Covid-19 Safe Filming Protocols** and **Location Filming Practice and Procedures**, will explain all the advice and steps you need to take when planning and executing a shoot.
- If you have any questions or to book equipment, please contact the Department's Technical Officer by email
- barry.reilly@ucc.ie

Technical Quiz - Practices and Procedures

To demonstrate that you have read and understood the latest safety measures for using the Department's labs and film equipment a short quiz has been included on the Canvas website and can be found here:

<https://ucc.instructure.com/courses/32262/modules/items/753176>

All students must complete this quiz as part of their safety training.



Apple Final Cut Pro X 10.4: Professional Post-Production

This course is designed for any MA Film and Screen Media students looking to master the professional editing software Final Cut Pro X and who prefer hands-on and interactive instruction to best explore its functionality, as well as preparing the learner to pass the Final Cut Pro X exam and earn the Apple Certified Pro - Final Cut Pro X certification.

Final Cut Pro X is a revolutionary video editing application that makes it possible for beginners and seasoned professionals to achieve impressive results. Students will start out with basic video editing techniques and work all the way through Final Cut Pro's powerful advanced features. Students will work with dramatic real-world media to learn the practical techniques used daily in editing projects.

Pass the exam and as an Apple Certified Pro you'll receive a certificate from Apple, recognising you as a skilled user of Final Cut Pro X 10.4 and giving you the right to use the Apple Certified Pro logo on your résumé, business cards and website.

Students attending the course will learn the following:

- How to organise media to save time during your edit
- Using the Magnetic Timeline to your advantage for an exceptionally fast, fluid way to edit
- Fine tuning clips in the timeline using multiple trimming techniques
- Ways of working with audio to improve overall sound design
- Applying effects, transitions and retiming clips
- Finishing and sharing your final project

The course is being made available to MA students on a complimentary basis, as part of their postgraduate year (usual fee is €390), but an administration fee of €75 is required to confirm your place on the course. An additional fee of €75 is payable for those taking the (optional) exam at the end.

The course will be delivered by Mr Barry Reilly, Film and Screen Media Technical Officer and Apple Certified Trainer in the Apple Authorised Training Centre – Lab 1, B.10.E Kane Building Basement.

PROGRAMME REQUIREMENTS

Students take **90** credits as follows:

Part I

FX6010 Irish Cinema: History, Contexts, Aesthetics (10 credits – Semester 1)

FX6017 Film and Screen Cultures and Industries (20 credits – Semesters 1+2)

FX6018 Research Methodologies Seminar (10 credits – Semesters 1+2)

plus:

up to 10 credits from the following:

- **FX6014** Introduction to Creative Practice (10 credits – Semester 2) *
- **CS6104** Digital Video Capture and Packaging (5 credits – Semester 1)**
- **CS6504** Digital Video Project (5 credits – Semester 2)**
- **GE6020** Questions of Adaptation and Adoption: Re-Writings/Re-Viewings/Re-Readings (10 credits – Semester 2)
- **MU6037** Music and Cinema (10 credits – Semester 2)

Notes:

* **FX6014 Introduction to Creative Practice** is an introductory course in film practice and is therefore **not** open to students that have already completed the BA in Film and Screen Media at UCC or who are already proficient in digital filmmaking. If you have any queries on this module, please contact Dan O’Connell for more information

** **CS6104** and **CS6504** must be taken together. Maximum 6 Film and Screen Media students.

Part II

FX6016 Dissertation in Film and Screen Media (40 credits)

or:

FX6019 Creative Practice Project (40 credits)

TIMETABLE

Please note that the timetable will be flexible; on top of the main, core timetabled hours, events and activities (whether online or face-to-face) may be scheduled at other times. Core module hours are in bold.

Semester 1	Monday	Tuesday	Wednesday	Thursday	Friday
9.00				FX6010	
10.00				FX6010	
11.00	FX6017				
12.00	FX6017			CS6104 (lab)	
13.00	FX6010				
14.00	FX6010			FX6017	
15.00				FX6017	
16.00	FX6018/ONLINE				
17.00	FX6018/ONLINE		CS6104		
18.00			CS6104		

Semester 2	Monday	Tuesday	Wednesday	Thursday	Friday
9.00					
10.00		FX6018/ONLINE			
11.00	FX6017	FX6018/ONLINE	MU6037 (screenings)		FX6004
12.00	FX6017		MU6037 (screenings)		FX6004
13.00					GE6020
14.00		MU6037		FX6017	GE6020
15.00		MU6037		FX6017	
16.00					
17.00	FX6014			FX6014	
18.00					

FILM AND SCREEN MEDIA PROCEDURES

Please note that the Department of Film and Screen Media's procedures in matters including:

- assessment and marking criteria
- examinations
- submission of student work
- style and referencing
- plagiarism policy
- extension policy
- use of Canvas and Turnitin

are detailed in a separate booklet, the **MA Assessment Guidelines and Procedures 2021–22 (will be posted on Canvas)**.

The MA Assessment Guidelines and Procedures booklet is available as a PDF file from the department's Resource Site on Canvas as well as from the student section of the website (see our [Online Resources](#)).

Please note that it is the responsibility of students to familiarise themselves with the Department's regulations and to apply them carefully.

Students are also required to familiarise themselves with the [UCC Guide to Examinations for Staff and Students](#).

SOME SUGGESTED PRELIMINARY READING

- Bordwell, David. *On the History of Film Style*. Harvard: Harvard University Press, 1998.
- Braudy, Leo. *Film Theory and Criticism: Introductory Readings*. OUP, 2004
- Hayward, Susan. *Cinema Studies: The Key Concepts*. London: Routledge, 2000.



RESEARCH ETHICS GUIDELINES

1. WHAT IS RESEARCH ETHICS?

- Research ethics addresses the requirement to ensure that certain basic ethical standards are met in your work. In alignment with the [European Code of Conduct for Research Integrity](#), the [UCC Code of Research Conduct](#) is the document that addresses research ethics in UCC. It applies to research in all scholarly fields and at all levels, including postgraduate and undergraduate student research. As a student in the Department of Film and Screen Media, you are required to make yourself familiar with the UCC Code of Research Conduct and with these departmental Guidelines.
- The European Code of Conduct for Research Integrity specifies four basic principles that underpin good practice in carrying out research:
 - **Reliability** in ensuring the quality of research, reflected in the design, the methodology, the analysis and the use of resources.
 - **Honesty** in developing, undertaking, reviewing, reporting and communicating research in a transparent, fair, full and unbiased way.
 - **Respect** for colleagues, research participants, society, ecosystems, cultural heritage and the environment.
 - **Accountability** for the research from idea to publication, for its management and organisation, for training, supervision and mentoring and for its wider impacts.

All research conducted at UCC must be consistent with the foregoing principles and with Irish law and policy, including licensing requirements, and with the policies of the University.

2. WHEN IS ETHICS RELEVANT TO MY WORK AS A STUDENT AT UCC?

- Moral principles and ethical standards apply each time you carry out research for an assignment or dissertation, whether theory-based or practice-based.
- The fair use of your sources and of the work and ideas of others, the respect of [intellectual property](#) and [copyright](#), and the honesty with which you put together and communicate your research results are relevant to every piece of work you produce, whether oral, written, or audiovisual. Misconduct in these areas may involve, without being limited to:
 - **fabrication of data** i.e. making up results and recording them as if they were real;
 - **falsification of data** i.e. manipulating research materials, equipment or processes, or changing, omitting or suppressing data or results without justification; and
 - **plagiarism** i.e. using other people's work and ideas without giving proper credit to the original source, thus violating the rights of the original author(s) to their intellectual outputs.
- When your research involves subjects, then, such as in practical filmmaking work, but also in interviews conducted for written or online projects, other important aspects need to be considered, in particular in relation to the respect for the rights and dignity of research participants.

3. HOW DO I COMPLY WITH ETHICS IN RELATION TO SUBJECTS?

- You must obtain **prior, informed, written consent** from all participants. Consider preparing and distributing an information sheet to provide them with an outline of the research/project (you may use the Film and Screen Media template [Information Sheet](#)). Participants must be clearly informed about the purpose, methods, and intended outcome and uses of your project, and should not be placed under inappropriate pressure to participate. In particular, you must ensure that they:
 - have the capacity to consent (in circumstances where the participant is legally incapable of providing consent or is a child, you must obtain consent from the participant's legal guardian, as distinct from next of kin);
 - are provided with all information regarding the research/project that may affect their willingness to participate, in language that they can understand;
 - have been given sufficient time and opportunity to discuss and comprehend the risks and benefits of their participation;
 - are aware that participation is voluntary and that they may withdraw at any time.
- Use forms to record written permissions:
 - A [Release Form](#) should be used to record permissions granted for filmmaking projects.
 - A [Consent Form](#) should be used to record consent in relation to participation in research projects.

You and the participant should both retain a copy. You should keep all forms until the end of research and until any subsequent publications have come out. Publishers sometimes check these prior to issuing a contract. The University asks us to retain all such data for a period of ten years. Harm to both human and non-human animal subjects must be avoided; priority should be to ensure that no subjects are exposed to unnecessary risk. Remember that harm can relate not only to immediate physical threats, but also to the misuse of data.

4. HOW CAN I AVOID HARM?

- Research with human subjects can investigate private or contentious matters and involve gathering sensitive personal information on such topics as an individual's ethnicity, political values, sexuality, or medical history. Subjects should be advised on what form their data will be stored in and for how long. They should have the right to withdraw data relating to themselves at any point of the project. The confidentiality of information supplied by research subjects and the right of respondents to anonymity must be respected and secured. You are responsible for [data protection](#), in keeping with the [General Data Protection Regulation](#) (GDPR). Data that identifies individuals should be stored safely, and safely shredded once the study is complete.
- To help you manage risk, you must follow departmental procedures:
 - For all filmmaking projects – irrespective of whether they involve subjects – you must familiarise yourself with the department's [Location Filming Practices and Procedures](#) and fill in a [Risk Assessment Form](#).
 - For all BA and MA projects or dissertations that involve subjects (as actors or interviewees) you must also carry out an ethics self-assessment by filling in an [Ethics Review Form](#). The form must be submitted to your supervisor or lecturer, as appropriate.

PROGRAMME DETAILS

Important notes:

- Every effort has been made to ensure that the programme and module content as described in the University's Calendar and Book of Modules for the 2021-22 academic year are accurate. However, due to the COVID-19 pandemic, no guarantee is given that programme/module content, delivery and assessment may not be altered, cancelled, replaced, augmented or otherwise amended. Any changes will ensure the same competencies and Learning Outcomes are met. Programme and/or Module Coordinators will communicate any such changes to students.
- Please note that each optional module offered is subject to attainment of a minimum number of students. We cannot guarantee that all courses will run.
- Detailed syllabi, reading lists and assessment requirements for all modules will be provided by the individual lecturers at the start of their courses.

1. CORE MODULES

FX6010 IRISH CINEMA: HISTORY, CONTEXTS, AESTHETICS

Module Co-ordinator: Mr Daniel O’Connell, Department of Film and Screen Media

Module Lecturer: Mr James Mulvey, Department of Film and Screen Media

E-mail: james.mulvey@ucc.ie

Timetable (Screenings and Seminars):

Semester 1, Monday 13.00–15.00 (online/screenings) and Thursday 9.00–11.00 (on campus)

Course outline:

The course will present a range of films across the history of the sound period. Attention will be paid to perspectives on “Irishness” as evident in non-native productions (especially from British and American production companies), and to various narrative and aesthetic tendencies will be traced in an indigenous cinema as it developed from the beginning of the 1980s. From this period the course will look at a series of trends that developed in Irish cinema until the suspension of the Film Board in 1987, during the years of its deactivation, and then following its reactivation in 1993. By considering aesthetic, sociological and historical contexts, students will analyse a number of contemporary indigenous films and will acquire knowledge about the changes in the relationship between the written and the filmed text.

Credit Weighting: 10

Semester(s): Semester 1.

No. of Students: Min 5, Max 15.

Pre-requisite(s): None

Co-requisite(s): None

Teaching Method(s): 12 x 2hr(s) Seminars; 12 x 2hr(s) Other (Screenings & Directed Study).

Lecturer(s): Mr James Mulvey, Department of Film and Screen Media.

Module Objective: To provide students with an understanding of the evolution of film culture in Ireland within historical and contemporary discursive frameworks, and to develop abilities at understanding and analysing a series of indigenous films and foreign films about Ireland as cultural artefacts and artistic expressions.

Module Content: Students will study a range of films across the history of the sound period. Attention will be paid to different political and cultural moments as a national film industry struggled for foundation. Alternative perspectives on “Irishness” will be presented in non-native productions (especially from British and American production companies), and various narrative and aesthetic tendencies will be traced in an

indigenous cinema as it developed from the beginning of the 1980s.

Learning Outcomes: On successful completion of this module, students should be able to:

- Discuss the finer details of the history of cinema in Ireland, and outline key points of Irish film historiography
- Demonstrate knowledge of the practices and productions of non-indigenous filmmakers
- Relate specific cinematic themes to the contexts of films' production
- Show analytical capability in the understanding and reading of cinematic styles and construction, as have been practiced by Irish filmmakers.

Assessment: Total Marks 200: Continuous Assessment 200 marks (1 in-class presentation to be subsequently submitted as 1 x 1500 word essay [60 marks] and 1 x 3000 word essay [140 marks]).

Compulsory Elements: Continuous Assessment.

Penalties (for late submission of Course/Project Work etc.): Where work is submitted up to and including 7 days late, 10% of the total marks available shall be deducted from the mark achieved. Where work is submitted up to and including 14 days late, 20% of the total marks available shall be deducted from the mark achieved. Work submitted 15 days late or more shall be assigned a mark of zero.

Pass Standard and any Special Requirements for Passing Module: 40% If a student misses one-quarter of scheduled classes, without supplying relevant documentation to the seminar coordinator, s/he will automatically fail the seminar.

Formal Written Examination: No Formal Written Examination.

Requirements for Supplemental Examination: Marks in passed element(s) of Continuous Assessment are carried forward, Failed element(s) of Continuous Assessment must be repeated.

FX6017 FILM AND SCREEN CULTURES AND INDUSTRIES

Module Co-ordinator:

Dr Gwenda Young, Department of Film and Screen Media, E-mail: g.young@ucc.ie

Timetable (Screenings and Seminars):

Semesters 1 and 2: Monday 11.00–13.00 + Thursday 14.00–16.00

Course outline:

This is a team-taught module running throughout the two semesters and involving a range of components, methods of delivery (lectures and seminars, masterclasses, screenings, theoretical and practical work, expert consultation, self-directed learning) and forms of assessment (written and audiovisual, portfolios, practice-based elements). It is designed to offer broad and in-depth knowledge of specialised areas of film and screen cultures and industries, with a particular emphasis on the interface between modes of production and of exhibition/dissemination, reception, and consumption.

Credit Weighting: 20

Semester(s): Semesters 1 and 2.

No. of Students: Min 6, Max 18.

Pre-requisite(s): None

Co-requisite(s): None

Teaching Method(s): 48hr(s) Seminars; 24hr(s) Directed Study; 24hr(s) Other (Project work; Optional placements; Screenings).

Lecturer(s): Staff, Department of Film and Screen Media.

Module Objective: To familiarise students with a multiplicity of analytical perspectives in the study of film and screen media cultures and industries.

Module Content: The course introduces students to different aspects of the study of Film and Screen Media cultures and industries, with a particular emphasis on the interface between modes of production and exhibition/dissemination. Some of the topics addressed may include: Conventions and practices (narrative and form; space and frame; alternative and avant-garde practices; genre); Archives and curatorship; new media; Cultural Industries; writing on film. As part of the study of cultural industries, this module may involve an optional placement.

Learning Outcomes: On successful completion of this module, students should be able to:

- Evaluate prescribed texts
- Explain the relationship of prescribed films to each other and their cultural, productive, artistic and historical contexts
- Evaluate the changing modes and contexts of film and screen media production, distribution and exhibition
- Identify the key elements of film and screen media curatorship.

Assessment: Total Marks 400: Continuous Assessment 400 marks (3,000-word learning journal [200 marks]; 2 x 1,500-word essays/written projects [200 marks]).

Compulsory Elements: Continuous Assessment.

Penalties (for late submission of Course/Project Work etc.): Where work is submitted up to and including 7 days late, 10% of the total marks available shall be deducted from the mark achieved. Where work is submitted up to and including 14 days late, 20% of the total marks available shall be deducted from the mark achieved. Work submitted 15 days late or more shall be assigned a mark of zero.

Pass Standard and any Special Requirements for Passing Module: 40% If a student misses one-quarter of scheduled classes, without supplying relevant documentation to the seminar coordinator, s/he will automatically fail the seminar.

Formal Written Examination: No Formal Written Examination.

Requirements for Supplemental Examination: Marks in passed element(s) of Continuous Assessment are carried forward, Failed element(s) of Continuous Assessment must be repeated.

FX6017 (DRAFT)

Classes take place on **Mondays at 11-13h and Thursdays at 2-4pm**

(Unless indicated, classes will take place in the Film and Screen Media auditorium, Kane building basement, UCC, health and safety permitting).

ASSIGNMENTS:

Assessment: Total Marks 400: Continuous Assessment 400 marks (3,000-word learning journal [200 marks]; 2 x 1,500-word essays/written projects [200 marks]).

Essays: 2x 1,500-word essays (for Canadian cinema/GY + Queer Cinema/ AK)

Learning Journal: comprising: 1x 1k production history of a EUFA film, a 1k review (written or video review) of another film; and a creative practice piece (three-minute film repurposing material from Northern Ireland Screen's Digital Film Archive (for CC)

FX6017 DRAFT SCHEDULE

Sept. 13th : General Introduction to the course (this will take place online and a MS Teams invitation to all students will be distributed)

STRAND 1: EUROPEAN CINEMA/EUFA (PROF. LAURA RASCAROLI)

Sept. 20th: European cinema/EUFA: Introduction

Sept. 23rd: European Cinema seminar 1

Sept. 27th: European Cinema seminar 2

Sept. 30th: Indie Cork Film Festival (guest lecture by programmer, James Mulvey)

Oct. 7th: European Cinema seminar 3

Oct. 14th: EUFA Film 1

Oct. 21st: EUFA Film 2

Oct. 28th – International Film Festivals (Humberto Saldanha)

Nov. 4th: EUFA Film 3

Nov. 11th CORK FILM FESTIVAL no classes

Nov. 15th CORK FILM FESTIVAL INDUSTRY DAY 1 - **First Take** is a training and development platform for newly established film professionals, emerging filmmakers, film and media students, and the wider film industry,

comprising case studies, presentations and panel discussions. Events will run online throughout the day and recordings will be available for viewing until the end of November.

Nov. 16th CORK FILM FESTIVAL INDUSTRY DAY 2 - **Doc Day** focuses on high-quality Irish and international documentary cinema, connecting emerging and established non-fiction filmmakers with industry professionals and the wider documentary sector, with the objective of helping to inform, inspire and develop opportunities within the global documentary landscape. Events will run online throughout the day and recordings will be available for viewing until the end of November.

Nov. 17th (TBC) Film Journalism workshop in partnership with Cork Film Festival

Nov. 18th: EUFA Film 4

Nov. 25th: EUFA Film 5

Nov. 25th at 17h-19h: **Masterclass: Rob Byrne, President, San Francisco Silent Film Festival** on Preservation & Restoration of films, followed by a screening of *Behind the Door* (1919, Willat)

Dec. 2nd : EUFA wrap up

ASSIGNMENT 1 (part of Learning Journal):

EUFA Film /production history assignment: Friday 3 December.

Review: Friday 17 December.

STRAND 2: CANADIAN CINEMA: TEXTS AND CONTEXTS (DR. GWENDA YOUNG)

Oct. 4th : Introduction to Canadian cinema/a “national” cinema?

Please view *Nanook of the North* (1922, O’Flaherty) in your own time and before class.

Oct. 11th : Cinema and First Nations: (Lecture + discussion)

Nanook of the North (1922)

Please view *Atanarjurt: The Fast Runner* (2001, Kunuk et al) in your own time and before class

Oct. 18th : The Cinema of Québec: Introduction, followed by discussion of *Le Confessionnal* (1995, LePage)

Please view *Le Confessionnal* (1995, LePage)

October 25th: Bank holiday/no classes

Nov. 1: Canadian auteurs: David Cronenberg: Lecture and discussion

Please view *Videodrome* (1982) in your own time and before class

Nov. 8th: Canadian auteurs: Atom Egoyan: Lecture and Discussion

Please view *The Sweet Hereafter* (1997) in your own time and before the class

Nov. 15th: Cork Film Festival week (Industry days)/ no classes for this module

Nov. 22nd: Canadian auteurs: Sarah Polley: Lecture and Discussion

Please watch *Away from Her* (2006) and *Stories We Tell* (2012) in your own time and before class

Nov. 29th: Canadian auteurs: Guy Maddin: Lecture and Discussion

Please watch *My Winnipeg* (2007) in preparation for the class and discussion

ASSIGNMENT 2: Essay on Canadian Cinema: Details on the assignment will be provided in class. Due date: January 18th 2022

SEMESTER 2:

STRAND 3: ARCHIVES AND APPROPRIATION (DR. CIARA CHAMBERS)

Jan. 17th : Introduction: Preservation, Power and Access
Please view *The Forbidden Reel* (Ariel Nasr, 2019) before class

Jan. 20th: The Ethics of Appropriation
Please view *Senna* (Asif Kapadia, 2010) and *Amy* (Asif Kapadia, 2015) before class

Jan. 24th: Northern Ireland Screen's Digital Film Archive (Francis Jones and Bronagh McAtasney)

Jan. 28th : Copyright and Creative Repurposing (Francis Jones and Bronagh McAtasney)

Feb. 7th: Authorship and Amateur Film
Please view *I for India* (Sandhya Suri, 2005) before class

Feb. 10th: Archival Aesthetics
Please view *The Arbor* (Clio Barnard, 2010) before class

ASSIGNMENT 3: (PART OF LEARNING JOURNAL): Details on the assignment and how to research and access the relevant material will be provided in class. Due Thursday 17th February.

STRAND 4: QUEER CINEMA IN THE TWENTY-FIRST CENTURY (DR. ABIGAIL KEATING)

Mondays 11-13:00

Feb. 14th Contextualising Queer Love on Screen

Feb. 21st Queering Genre
Brokeback Mountain, dir. Ang Lee, US, 2005

23 February - 6 March: **Virgin Media Dublin International Film Festival** /no classes for this module

Mar. 7th Framing Intimacy
Carol, dir. Todd Haynes, US, 2015

Mar. 14th The Female Gaze
Portrait of a Lady on Fire, dir. Céline Sciamma, France, 2019

Mar. 21st: Emerging Queer Narratives
Rafiki, dir. Wanuri Kahiu, Kenya, 2018

Mar. 28th Queer Cinema: Reflections and Assignment Brief

Apr. 4th TBC

ASSIGNMENT 4: (Contemporary Queer Cinema/AK) – Details on the assignment will be provided in class.

STRAND 5 (NOT FORMALLY ASSESSED): CREATIVE PRACTICE WITH THE ARTS COUNCIL/UCC FILM ARTIST IN RESIDENCE

Feb. 17th Film Artist workshop

Feb. 24th Film Artist workshop

Mar. 3rd: **Virgin Media Dublin International Film Festival** /no classes for this module

Mar. 10th: Film Artist workshop

Mar. 17th: St. Patrick's day/bank holiday/no classes

Mar. 24th Film Artist workshop

Mar. 31st Film Artist workshop

Apr. 7th : Wrap up

FX6018 RESEARCH METHODOLOGIES SEMINAR

Module Co-ordinator:

Dr Gwenda Young, Department of Film and Screen Media, E-mail: g.young@ucc.ie

Timetable:

Semester 1: Monday 16.00–18.00 (online)

Semester 2: Tuesdays 10.00-12.00

Course outline:

In this team-taught module, you will be introduced to referencing methods and to library and IT research methods, with particular emphasis on research on Film and Screen Media. You will also receive guidance on how to develop your own research project, and be exposed to a number of research methods and fields. In particular, during Semester 1 you will work on your writing skills, and learn the principles of MLA citation style. You will attend sessions on how to select a research topic and how to develop a written thesis or a creative project dissertation. In Semester 2, you will be introduced to a variety of methodologies through research seminars held by local and visiting scholars and practitioners. You will also develop your own research presentation, which will be discussed in seminars and will relate to your chosen dissertation topic.

Required textbook:

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

Credit Weighting: 10

Semester(s): Semesters 1 and 2.

No. of Students: Min 6, Max 18.

Pre-requisite(s): None

Co-requisite(s): None

Teaching Method(s): 12 x 1hr(s) Lectures (and presentations); 12 x 2hr(s) Seminars.

Lecturer(s): Staff, Department of Film and Screen Media.

Module Objective: To introduce students to the research skills and methodologies necessary for postgraduate work, and to assist them in the discovery and development of an MA dissertation topic.

Module Content: Students will be introduced to referencing methods, library and IT research methods, with particular emphasis on research on Film and Screen Media; they will learn fundamental web based skills; they will be introduced to a variety of methodologies through research seminars held by local and visiting scholars and practitioners; and will develop their own research presentations, which will be discussed in seminars and will relate to their chosen dissertation topic.

Learning Outcomes: On successful completion of this module, students should be able to:

- Write and prepare a detailed Works Cited.
- Assess films and screen media texts using a number of methodologies.
- Use electronic and print resources for dissertation and project research.

Assessment: Total Marks 200: Continuous Assessment 200 marks (1 x 1,500-word research journal [100 marks]; 1,000-word dissertation proposal plus bibliography and filmography [70 marks]; presentation with technical support [30 marks]).

Compulsory Elements: Continuous Assessment.

Penalties (for late submission of Course/Project Work etc.): Where work is submitted up to and including 7 days late, 10% of the total marks available shall be deducted from the mark achieved. Where work is submitted up to and including 14 days late, 20% of the total marks available shall be deducted from the mark achieved. Work submitted 15 days late or more shall be assigned a mark of zero.

Pass Standard and any Special Requirements for Passing Module: 40% If a student misses one-quarter of scheduled classes, without supplying relevant documentation to the seminar coordinator, s/he will automatically fail the seminar.

Formal Written Examination: No Formal Written Examination.

Requirements for Supplemental Examination: Marks in passed element(s) of Continuous Assessment are carried forward, Failed element(s) of Continuous Assessment must be repeated.

FX6018 DRAFT (SUBJECT TO FURTHER CHANGES/ADDITIONS)

Delivery: This module is delivered over two semesters and will comprise live sessions delivered via MS Teams

Semester 1: Classes take place on Mondays at 16h-18h. (live online)

Semester 2: Classes take place on Tuesdays at 10am-12 noon (live online)

Assessment: Total Marks 200: Continuous Assessment 200 marks (1 x 1,500-word research journal [100 marks]; 1,000-word dissertation proposal plus bibliography and filmography [70 marks]; presentation with technical support [30 marks]) (*research journal is four reviews of guest seminars*)

SCHEDULE:

Sept. 20th **Self-Directed Learning:** Please familiarise yourself with the facilities and research resources of UCC Library:

<https://libguides.ucc.ie/filmstudies> (please navigate through all the tabs, working across from “Getting Started” to “Copyright for Images”)

Sept. 27th Introduction to research methodologies (Prof. Laura Rascaroli)
(on MLA see: <https://www.ucc.ie/en/media/support/skillscentre/pdfx27sampbookmarks/CiteSeeing-GuidetoCorrectReferencing.pdf>)

Oct. 4th: Writing Skills (Tadhg Dennehy):
Please also avail of the online tuition and guides on writing skills at:
<https://www.ucc.ie/en/skillscentre/sessions/>

Oct. 11th: **Masterclass:** Screenwriting with Malcolm Campbell (*Herself* (2021); *What Richard Did* (2012); *Shameless* (2004-); *Skins* (2007-); *The White Queen* (2013))

Oct. 18th: **Masterclass:** Writing on Film with Esther McCarthy, *Screen International*

Oct. 25th: Bank Holiday/no classes

Nov. 1st: **Masterclass:** Broadcasting on film/ podcasts (Dr. Megan McGurk, *SassMouthDames*)

Nov. 8th: TBC

Nov. 15th: CORK FILM FESTIVAL: Industry Workshops (more details to follow)

Nov. 22nd: Choosing a dissertation topic (Dr. Gwenda Young)

Nov. 29th Choosing a project topic (Dr. Abigail Keating; Mr. Dan O’Connell)

SEMESTER 2

Classes for this module take place on Tuesdays from 10-12 (online, unless otherwise indicated)

Jan. 18th Archival/primary sources (Dr. Ciara Chambers)

Jan. 25th: Archives and outreach: Case study of Cork Movie Memories project (Dr. Gwenda Young/Mr. Dan O'Connell)

Feb. 1st: TBC

Feb. 2nd (16-18h): **Masterclass: Producing and working with archives: Clare Stronge** (*The Farthest; To the Moon; Shooting the Mafia*).

Feb. 8th: Gráinne Humphreys, Virgin Media Dublin International Film Festival

Feb. 15th: Research Seminar: Dr. Tony Tracy, Huston School of Film & Digital Media, NUI Galway

Feb. 22nd: Research Seminar: Dr. Paolo Saporito, IRC postdoc fellow, UCC.

28 Feb - 6 Mar.: Virgin Media Dublin International Film Festival week/ no classes for this module

Mar. 8th: Research Seminar (guest/ TBC)

Mar. 15th: Research Seminar: Dr. Anna Sborgi, IRC postdoc fellow, UCC.

Reflective reviews of seminars due by Mar. 25th

Mar. 22nd Thesis presentations I

Mar. 29th: Thesis presentations II

Apr. 5th: Thesis presentations III

Classes end

Written-up thesis proposals due by April 25th

FX6016 DISSERTATION IN FILM AND SCREEN MEDIA STUDIES

Credit Weighting: 40

Semester(s): Semester 2.

No. of Students: Min 6, Max 18.

Pre-requisite(s): None

Co-requisite(s): None

Teaching Method(s): Other (Research in consultation with supervisor).

Module Co-ordinator: Dr Gwenda Young, Department of Film and Screen Media.

Lecturer(s): Staff, Department of Film and Screen Media.

Module Objective: To give the student an opportunity to pursue further study in his/her chosen area, to develop research skills and to perfect his/her ability to communicate the research outcome in a written form.

Module Content: The dissertation consists of an intensive period of research on a specific topic and writing of dissertation under the guidance of a supervisor (or co-supervisors).

Learning Outcomes: On successful completion of this module, students should be able to:

- Identify a clear research topic
- Conduct independent research
- Write a structured dissertation
- Contribute to existing critical, theoretical and methodological debates within a specified field of study.

Assessment: Total Marks 800: Continuous Assessment 800 marks (Dissertation [16,000 words]).

Compulsory Elements: Continuous Assessment.

Penalties (for late submission of Course/Project Work etc.): Work which is submitted late shall be assigned a mark of zero (or a Fail Judgement in the case of Pass/Fail modules).

Pass Standard and any Special Requirements for Passing Module: 40% If a student misses one-quarter of scheduled classes, without supplying relevant documentation to the seminar coordinator, s/he will automatically fail the seminar.

Formal Written Examination: No Formal Written Examination.

Requirements for Supplemental Examination: No Supplemental Examination.

FX6019 CREATIVE PRACTICE PROJECT

Credit Weighting: 40

Semester(s): Semester 2.

No. of Students: Min 6, Max 18.

Pre-requisite(s): None

Co-requisite(s): None

Teaching Method(s): Other (Research in consultation with Supervisor).

Module Co-ordinator: Prof Laura Rascaroli, Department of Film and Screen Media (Department of Film and Screen Media).

Lecturer(s): Staff, Department of Film and Screen Media.

Module Objective: To offer students the opportunity to develop their creative practice in the context of a supervised project; to develop their research skills and their technical skills in filmmaking and web-based practice; and to communicate their outcome in a project that combines creative practice, critical analysis and reflective writing.

Module Content: The module consists of an intensive period of research and critical reflection and the development of creative/practice-based skills and the creation of a project, on a specific topic, under the guidance of a supervisor (or co-supervisor).

Learning Outcomes: On successful completion of this module, students should be able to:

- Identify a clear research into practice topic
- Conduct independent research
- Develop web, IT and creative practice skills
- contribute to existing critical, theoretical and methodological debates within a specified field of study.

Assessment: Total Marks 800: Continuous Assessment 800 marks (Project: 8,000 word Reflective Journal [400 marks]; Short film/web-based project [400 marks]).

Compulsory Elements: Continuous Assessment.

Penalties (for late submission of Course/Project Work etc.): Work which is submitted late shall be assigned a mark of zero (or a Fail Judgement in the case of Pass/Fail modules).

Pass Standard and any Special Requirements for Passing Module: 40% If a student misses one-quarter of scheduled classes, without supplying relevant documentation to the seminar coordinator, s/he will automatically fail the seminar.

Formal Written Examination: No Formal Written Examination.

Requirements for Supplemental Examination: No Supplemental Examination.

DISSERTATION/PROJECT GUIDELINES

September–October: You should begin considering possible topics as soon possible in the first semester by discussing your ideas with the MA coordinators or other relevant members of staff.

November: Two sessions of the Research Methodology Seminar on ‘Choosing a dissertation/project topic’

By December: You should begin preliminary research into your topic(s), ascertaining what material is out there already, and compiling a bibliography of works consulted (do get into the routine of taking notes, including page numbers and publication details from work that you consult as this will prove invaluable to you later on). By the end of the month you should have emailed 2–3 thesis/project ideas, indicating initial reading done, to the MA coordinator. The coordinator will then assist you in narrowing down your selection to one topic.

January–February: Research into your thesis/project topic and preparation of your presentation.

March: Students present their proposals in class and receive feedback from staff. They subsequently continue to work on their proposal, incorporating staff feedback.

April Students submit a completed thesis proposal form by April 25th, including Works Cited and parenthetical references in MLA format. Submit via Canvas using the relevant Turnitin link.

Early May: These proposals are graded, and supervisors assigned to each student. Students schedule an initial appointment to meet with their supervisors to discuss work schedules, deadlines etc. Submission of an in-depth outline of the thesis/project, including details on proposed content delineation of critical argument.

May–June–July: Students work with their assigned supervisors, submitting their work by agreed deadlines. Please note that students can avail of up to three hours of supervision; this can be a combination of meetings and supervision by email.

August: Students work independently on revising their thesis draft for submission to supervisor by 29th August.

September: Students work on final proofing of their thesis in preparation for binding and submission by the final deadline of Thursday, 22nd September. This deadline is non-negotiable (unless medical certs can be supplied by the student). Please note that your final word count includes any footnotes but excludes Works Cited. Under MLA guidelines, you should keep footnotes to a minimum or dispense with them entirely. Please ensure you meet the word count of the thesis/project—any submissions that are significantly over or under the word count will be penalised (10% leeway).

Important note: All supervisors will discuss specific work deadlines with their students for May–August. Please remember that this is a full-time MA and you must work to deadlines—any job or holidays you take must be structured around the programme requirements. Failure to submit by the final thesis submission date will result in payment of further fees to UCC. It is the responsibility of the student to make sure they keep in touch with their supervisor, alerting them to any issues, problems that may arise.

2. OPTION MODULES

Please note that each module offered is subject to attainment of a minimum number of students. We cannot guarantee that all optional modules will run.

FX6014 INTRODUCTION TO CREATIVE PRACTICE

Important Note: This is a foundational course on creative practice and therefore not open to students that have completed the BA in Film and Screen Media or that are already proficient in practical filmmaking.

Module Co-ordinator: Mr Dan O'Connell, Department of Film and Screen Media.

Email: danieloconnell@ucc.ie

Semester: 2

Time: Monday and Thursday, 5–6pm, Film and Screen Media (Kane Building)

Credit Weighting: 10

Semester(s): Semester 2.

No. of Students: Min 6, Max 18.

Pre-requisite(s): None

Co-requisite(s): None

Teaching Method(s): 12 x 2hr(s) Seminars; 12 x 2hr(s) Other (Practicals).

Lecturer(s): Mr Dan O'Connell, Department of Film and Screen Media.

Module Objective: To introduce students to the theory and practice of digital media.

Module Content: This module introduces students to the theory and practice of digital media production. Students will work within assigned groups on the production of a short film and a documentary.

Learning Outcomes: On successful completion of this module, students should be able to:

- Collaborate on the conceptualization, planning and writing of a short film and a documentary
- Acquire a comprehensive knowledge of the techniques and industry-standard tools used in the Digital Media Industry
- Articulate the key concepts in theories of digital media
- Produce, direct, shoot and edit a series of short practical projects.

Assessment: Total Marks 200: Continuous Assessment 200 marks (Practical Project [40 marks]; Presentation [20 marks]; Written Project [20 marks]; Group Practical Project [60 marks]; Group Participation (Role) [60 marks]).

Compulsory Elements: Continuous Assessment.

Penalties (for late submission of Course/Project Work etc.): Where work is submitted up to and including 7 days late, 10% of the total marks available shall be deducted from the mark achieved. Where work is submitted up to and including 14 days late, 20% of the total marks available shall be deducted from the mark achieved. Work submitted 15 days late or more shall be assigned a mark of zero.

Pass Standard and any Special Requirements for Passing Module: 40% If a student misses one-quarter of scheduled classes, without supplying relevant documentation to the seminar coordinator, s/he will automatically fail the seminar.

Formal Written Examination: No Formal Written Examination.

Requirements for Supplemental Examination: Marks in passed element(s) of Continuous Assessment are carried forward, Failed element(s) of Continuous Assessment must be repeated (Students must submit alternative assessment as prescribed by the programme).

CS6104 DIGITAL VIDEO CAPTURE AND PACKAGING

** Important: Please note that this module has a maximum intake of 6 FSM students. This course must be taken with CS6504.*

Module Co-ordinator: Dr Ian Pitt, Department of Computer Science.

Email: i.pitt@cs.ucc.ie

Semester: 1

Timetable: Lecture: Wednesdays 5-7pm, WGB G08
Practical sessions: Thursdays 12-1, Lab WGB 1.15 (subject to Health measures/ campus attendance mandatory)

Content:

Film and Video Technology: Background; Video Image Capture; Video Image Display; Video and Audio Data Compression; Video File Formats and Media; Video Production; Framing; Cuts and Transitions; Compositing; Lighting; Timecode and Editing; Exposure, Depth-of-Field and Colour Balance; Video Quality Analysis

The laboratory sessions centre around the use of Final Cut Pro and cover the following topics: Introduction to the cameras and editing environment; Basic Editing in Final Cut Pro; Transitions; Visual Effects; Audio Mixing and Effects; Compositing – titles; Compositing – images; Colour Correction; Video Analysis and Correction; Packaging and Exporting Video Files

Credit Weighting: 5

Semester(s): Semester 1.

No. of Students: Min 10.

Pre-requisite(s): None

Co-requisite(s): None

Teaching Method(s): 24 x 1hr(s) Lectures; 12 x 1hr(s) Practicals.

Lecturer(s): Dr Ian Pitt, Department of Computer Science.

Module Objective: Develop expertise in digital video capture, processing and packaging.

Module Content: Develop understanding of the planning, production and post-production of digital video. Application and evaluation of industry-standard tools in capturing, processing and packaging digital video.

Learning Outcomes: On successful completion of this module, students should be able to:

- Acquire a comprehensive knowledge of the techniques and industry-standard tools used in the Digital Media Industry.
- Determine the correct use of these techniques and tools through a comprehensive understanding of the underlying theoretical and programming principles.
- Develop understanding of the potential for new technologies and their new creative uses.
- Evaluate the effectiveness of these techniques and tools in a variety of situations.
- Apply these techniques and tools to produce digital media projects.
- Design, plan and communicate the results of, digital media projects.

Assessment: Total Marks 100: Formal Written Examination 70 marks; Continuous Assessment 30 marks (tests; individual and group project work).

Compulsory Elements: Formal Written Examination; Continuous Assessment.

Penalties (for late submission of Course/Project Work etc.): Where work is submitted up to and including 7 days late, 5% of the total marks available shall be deducted from the mark achieved. Where work is submitted up to and including 14 days late, 10% of the total marks available shall be deducted from the mark achieved. Work submitted 15 days late or more shall be assigned a mark of zero.

Pass Standard and any Special Requirements for Passing Module: 40%.

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Winter 2020.

Requirements for Supplemental Examination: 1 x 1.5 hr(s) paper(s) to be taken in Autumn 2021. The mark for Continuous Assessment is carried forward.

CS6504 DIGITAL VIDEO PROJECT

Credit Weighting: 5

Semester(s): Semester 2.

No. of Students: Min 1, Max 10.

Pre-requisite(s): None

Co-requisite(s): CS6104

Teaching Method(s): 5month(s) Directed Study (Directed reading, individual research).

Module Co-ordinator: Dr Ian Pitt, Department of Computer Science.

Lecturer(s): Dr Ian Pitt, Department of Computer Science.

Module Objective: Apply and develop the skills taught in CS6104, i.e., develop understanding of the planning, production and post-production of digital video; application and evaluation of industry-standard tools in capturing, processing and packaging digital video.

Module Content: The student undertakes a digital video project, approved by the Department of Computer Science, which builds the skills that have been introduced in CS6104.

Learning Outcomes: On successful completion of this module, students should be able to:

- plan a substantial video project, demonstrating appropriate use of storyboarding and other techniques
- make informed decisions regarding choice of equipment, software tools, formats, location, camera-angles, lighting, etc., when capturing material
- choose and employ appropriate tools for editing and post-production
- package the finished material suitably for the chosen delivery media/platforms.

Assessment: Total Marks 100: Continuous Assessment 100 marks (The project consists of a written report and a delivered digital video project).

Compulsory Elements: Continuous Assessment.

Penalties (for late submission of Course/Project Work etc.): Work which is submitted late shall be assigned a mark of zero (or a Fail Judgement in the case of Pass/Fail modules).

Pass Standard and any Special Requirements for Passing Module: 40%.

Formal Written Examination: No Formal Written Examination.

Requirements for Supplemental Examination: Marks in passed element(s) of Continuous Assessment are carried forward, Failed element(s) of Continuous Assessment must be repeated (as directed by the Module Coordinator).

GE6020 QUESTIONS OF ADAPTATION AND ADOPTION: RE-WRITINGS / RE-VIEWINGS / RE-READINGS

Module Co-ordinator: Dr. Rachel MagShamhráin, Department of German.

Email: rmgs@ucc.ie

Semester: 2

Time and Venue: TBC

Content: This module introduces students to key ideas and issues in Adaptation Studies. It looks at the transmission, mutation, and transmedialization / remediation (Bolter & Grusin) of narratives. It focuses on the consequences for a story of its adoption by another medium, for another purpose, or in another time, asking, for example, what a screenplay omits from a novel, for what reasons, and with what consequences. In its examination of core issues of adaptation, appropriation and intertextuality, it also looks at related questions of originality, genius, authorship and ownership.

Credit Weighting: 10

Semester(s): Semester 2.

No. of Students: Min 6, Max 15.

Pre-requisite(s): None

Co-requisite(s): None

Teaching Method(s): 12 x 2hr(s) Seminars (24 hrs independent reading).

Lecturer(s): Dr Rachel Magshamhráin, Department of German; Staff, School of Languages, Literatures and Cultures.

Module Objective: To introduce students to the burgeoning field of adaptation studies (also known as comparative adaptation theory) as a sub-discipline of comparative literature, and to apply existing scholarship in this field and its critical apparatus to a selection of literary, film and graphic texts. Students will gain a critical understanding of the "transmigration of ideas" across time, cultural, social, political and geographical boundaries, as well as back and forth across media. Relatedly, students will also be able to identify and apply the main principles of intertextual criticism.

Module Content: In this module, students will analyse a selection of primary literary, graphic and film texts, tracing their di- and con-verging approaches to 7 broad and often overlapping core storylines, plots or ideas: the creation plot; the family plot; the (unrequited) love story; the revenge plot; the tale of the outsider/upstart; the crime plot; the righting of wrongs / (social) crusader / saviour plot. Students will reflect on whether and how the specificities of different cultures and the media chosen alter how these core storylines are presented, and also, diachronically, examine whether and to what extent concerns of different periods cause changes in these seemingly perennial concerns.

Learning Outcomes: On successful completion of this module, students should be able to:

- Identify core critical positions, concerns and issues in the field of adaptation theory, applying this to new texts and 'throughlines' not dealt with in class
- Engage in original and independent research in the field of adaptation theory, including compiling bibliographies
- Produce independently-researched academic texts on the subject that are critical, innovative, and adhere to the accepted standards for academic thought and writing at postgraduate level.

Assessment: Total Marks 200: Continuous Assessment 200 marks (3,000 -4,000 word essay).

Compulsory Elements: Continuous Assessment (Project).

Penalties (for late submission of Course/Project Work etc.): Work which is submitted late shall be assigned a mark of zero (or a Fail Judgement in the case of Pass/Fail modules).

Pass Standard and any Special Requirements for Passing Module: 40%.

Formal Written Examination: No Formal Written Examination.

Requirements for Supplemental Examination: The mark for Continuous Assessment is carried forward (Failed element(s) of Continuous Assessment must be repeated and resubmitted as prescribed by the Module coordinator.).

MU6037 MUSIC AND CINEMA

Module Co-ordinator: Prof J. Griffith Rollefson, Department of Music.

Lecturer: Dr James McGlynn

Semester: 2

Time and Venue: Tuesdays 14-16 (Class) & Wednesdays 11-13 (Screenings)

Credit Weighting: 10

Semester(s): Semester 2.

No. of Students: Min 6, Max 18.

Pre-requisite(s): None

Co-requisite(s): None

Teaching Method(s): 12 x 2hr(s) Seminars; 12 x 2hr(s) Other (Screenings).

Lecturer(s): Dr James McGlynn, Department of Music.

Module Objective: To develop an understanding of the field of film music studies and its place within the wider discipline of film studies. To develop a working knowledge of analytical and critical methodologies applied to the study of film music.

Module Content: An exploration of some of the critical issues raised by the role of music in film. The course will offer an introduction to the rapidly emerging field of film music studies, providing students with the critical tools to address a number of key questions: what functions does music perform in film? how does it relate to image and dialogue? do we actually notice music in the cinema? Students will apply these questions to case studies representative of a range of historical and cultural practices, from classical Hollywood scoring to the contemporary pop soundtrack.

Learning Outcomes: On successful completion of this module, students should be able to:

- Demonstrate awareness of the role of methodology in film music scholarship.
- Compare and evaluate appropriate methodologies for the analysis of film music.
- Engage critically and in depth with film music practices.
- Identify interactions between film theory and musicology.

Assessment: Total Marks 200: Continuous Assessment 200 marks (Essay (c. 4000 words), 100 marks; in class presentation, 50 marks; contribution to class discussions, minor presentations and weekly blog posts, 50 marks).

Compulsory Elements: Continuous Assessment.

Penalties (for late submission of Course/Project Work etc.): Where work is submitted up to and including 7 days late, 10% of the total marks available shall be deducted from the mark achieved. Where work is submitted up to and including 14 days late, 20% of the total marks available shall be deducted from the mark achieved. Work submitted 15 days late or more shall be assigned a mark of zero.

Pass Standard and any Special Requirements for Passing Module: 40%.

Formal Written Examination: No Formal Written Examination.

Requirements for Supplemental Examination: Marks in passed element(s) of Continuous Assessment are carried forward, Failed element(s) of Continuous Assessment must be repeated (as prescribed by the Department).

MU6037 MUSIC AND CINEMA [Draft Module Outline]

Week 1: Introduction; Film music terminology: diegetic/nondiegetic; metadiegetic; fantastical gap; empathetic/anempathetic music; audiovisual counterpoint

Week 2: Narrative spaces and ambiguous musical sources

Week 3: Classical Hollywood scoring (i): background and conventions

Week 4: Classical Hollywood scoring (ii): "corporate classicism"

Week 5: Pre-existing music (i): compilation scoring and auteur music

Week 6: Pre-existing music (ii): composite score and blended composite score

Week 7: Reading Week

Week 8: Musicality of film form

Week 9: Pre-existing music (iii): categorising ambiguous cases

Week 10: Innovative approaches

Easter Recess

Week 11: Interrogative Approaches / Expressive Use of Sound and Music

Week 12: Class presentations

Screenings / Assigned viewing:

Week 1: *Birdman* (Alejandro González Iñárritu, US, 2014)

Week 2: *Mildred Pierce* (Michael Curtiz, US, 1945)

Week 3: *The Dark Knight* (Christopher Nolan, UK/US, 2008)

Week 4: *Trainspotting* (Danny Boyle, United Kingdom, 1996)

Week 5: *The Great Gatsby* (Baz Luhrmann, Australia/United States, 2013)

Week 6: *Anna Karenina* (Joe Wright, United States/United Kingdom, 2012)

Week 7: Reading Week

Week 8: *Swiss Army Man* (Daniel Kwan and Daniel Scheinert, United States, 2016)

Week 9: *Under the Skin* (Jonathan Glazer, UK/USA/Switzerland, 2013)

Week 10: *Berberian Sound Studio* (Peter Strickland, UK, 2012)

Easter Recess

Week 11: Film of students' choice

Week 12: Class presentations

BOOLE LIBRARY RESOURCES

UCC's Boole Library has a large Humanities section (Q+3) that has holdings of film related books (code 791.), journals, and DVDS. There are limited viewing facilities available within the Library and some audiovisual material can be borrowed. The library is currently open but with restricted access – please familiarise yourself with the Covid-19 policies here: https://libguides.ucc.ie/reopening_policies

The library has a number of film-related electronic resources listed on Booleweb. Some of these allow you to download full-text articles and/or books. Please note that the list of resources will be updated during the year. Some of the most useful for film include:

- Academic Journals (one journal of relevance: Journal of Media and Communication Studies)
- Academic Video Online (trial/ this is mainly documentary or recorded events)
- American Film Institute (AFI—very useful for sourcing details of film productions/print sources)
- AMExplorer (on trial/ this is a database of topic-based resources, such as “socialism and film’ etc.)
- ArtStor (images from museum /gallery collections) [see also Bridgeman Education for similar content]
- Berghahn Books
- Berghahn Journals (on trial)
- Bloomsbury Collections (on trial/ books in the humanities, including film/media)
- Brill Open E-Book (selected Humanities holdings)
- Cambridge Core Textbooks (on trial until Jun. 29)
- CORA (UCC repository of articles and books by UCC researchers)
- Dictionary of Irish Biography
- Directory of Open Access Books (some film publications from Springer etc.)
- Ebook Central (trial/useful repository of Humanities books)
- EBook collection/ EBSCOHost (Academic Search)
- FilmIndexInternational (production information; profiles of directors/creative)
- personnel/citations)
- GALE (on trial/ access to recordings and some film/media books)
- Humanities Full Text/EBSCO
- International Federation of Film Archives (FIAF)
- Irish Newspaper Archives& Irish Times Archive & Irish Times Digital Archive (these are invaluable for research on press coverage of Irish topics and some date back to late C19th)
- JStor (invaluable repository of articles, with some pdfs of books)
- OpenBookPublisher (some film books)
- ProjectGutenberg (some film books)
- ProjectMuse (some articles in film/media)
- ProQuestCentral (newspapers from around the world)
- SAGE (repository of journal articles, many of them film/media)
- Screen Studies Collection (links to international film archives)
- SpringerLink (downloadable books, some film/media)
- Taylor & Francis (repository of journal articles, many of them film/media)
- Wiley Online (repository of journal articles, some of them film/media)

Click [HERE](#) to search the eJournals & eBooks section of the Library catalogue.

UCC Library's Inter-Library Loans electronically delivers articles and book chapters when these aren't already available on the databases listed above. You can find out more at <https://libguides.ucc.ie/interlibraryloans>

The Boole Library also offers these new services:

Scan & Deliver

A free electronic document delivery service: <https://libguides.ucc.ie/scananddeliver>

Click & Collect

Request an item from the Library Catalogue. A time will be organised for you to collect the item from the Boole Library: <https://libguides.ucc.ie/clickandcollect>

Special Collections & Archives Appointments

Book an appointment with our Special Collections and Archives Section:

<https://libguides.ucc.ie/specialcollectionsarchivesappointments>

Cork City Libraries

Many local libraries hold book and DVD stocks that could be of relevance:

<https://www.corkcitylibraries.ie/en/>

USEFUL WEBSITES

FILM ANALYSIS

YALE FILM STUDIES – Film Analysis Web Site – <http://classes.yale.edu/film-analysis/>

FilmSound.org – Learning Space dedicated to the Art and Analyses of Film Sound Design – <http://filmsound.org/sections/>

RESEARCH

BFI – <http://www.bfi.org.uk/>

IFI – <http://www.irishfilm.ie/>

ONLINE JOURNALS

Alphaville (UCC Film and Screen Media online journal) – <http://www.alphavillejournal.com/>

Bright Lights Film Journal – <http://www.brightlightsfilm.com/>

Cahiers du Cinéma – <http://www.cahiersducinema.com/>

Cineaste – <http://www.cineaste.com/>

Film Comment – <http://www.filmlinc.com/fcm/fcm.htm>

The Film Journal – <http://www.thefilmjournal.com/>

Film-Philosophy – <http://www.film-philosophy.com/>

Images – <http://www.imagesjournal.com/>

Kinema – <http://www.kinema.uwaterloo.ca/>

Kinoeye – http://www.kinoeye.org/index_04_05.php

Senses of Cinema – <http://www.sensesofcinema.com/>

Sight and Sound – <http://www.bfi.org.uk/sightandsound/>

Silent Era – <http://www.silentera.com/>

Vertigo – <http://www.vertigomagazine.co.uk/>