

A man wearing a beret and a dark jacket is operating a large, vintage-style camera mounted on a tripod. The camera is a boxy, professional model with a large lens and various attachments. The man is looking through the viewfinder, and his hands are on the camera's controls. The background is a solid, deep red color.

# FILM

**Film & Screen Media**

<https://www.ucc.ie/film/>

2022/2023

**BA FILM &  
SCREEN MEDIA**

**STUDENT  
HANDBOOK**



**UCC**

University College Cork, Ireland  
Coláiste na hOllscoile Corcaigh

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GENERAL

Email for general queries: [film@ucc.ie](mailto:film@ucc.ie)  
Website: [www.ucc.ie/film/](http://www.ucc.ie/film/)  
Twitter: @uccfilmstudies  
**Website Student Area:** <http://www.ucc.ie/film/students/>  
Username: **student** | Password: **student**

**COURSE DIRECTOR**  
**Ciara Chambers**  
Email: [ciara.chambers@ucc.ie](mailto:ciara.chambers@ucc.ie)

**FIRST YEAR CO-ORDINATOR**  
**Dr Barry Monahan**  
Email: [B.Monahan@ucc.ie](mailto:B.Monahan@ucc.ie)

**SECOND YEAR CO-ORDINATOR**  
**Barry Monahan (S1) Abigail Keating (S2)**  
Email: [b.monahan@ucc.ie](mailto:b.monahan@ucc.ie), [abigail.keating@ucc.ie](mailto:abigail.keating@ucc.ie)

**FINAL YEAR CO-ORDINATOR**  
**James Mulvey**  
Email: [james.mulvey@ucc.ie](mailto:james.mulvey@ucc.ie)

**ERASMUS/INTERNATIONAL CO-ORDINATOR**  
**Ciara Chambers(S1) Abigail Keating (S2)**  
Email: [ciara.chambers@ucc.ie](mailto:ciara.chambers@ucc.ie), [abigail.keating@ucc.ie](mailto:abigail.keating@ucc.ie)

**COURSE ADMINSTRATOR**  
**Ms Linda Murphy**  
Tel: 021 490-3863\*  
Email: [lindapmurphy@ucc.ie](mailto:lindapmurphy@ucc.ie)  
*Please note Linda Murphy's working days are Monday-Thursday only*  
*\*subject to change - see website for latest contact information.*

# WELCOME

Welcome to **University College Cork**, to the **College of Arts, Celtic Studies and Social Sciences**, and to your chosen undergraduate programme: the **BA in Film & Screen Media**. Some of you will be here for three years, although those of you who opt to spend one year abroad on a student exchange will have an additional year.

The **BA in Film & Screen Media** at UCC is unique on the island of Ireland in its design and delivery. It offers the chance to encounter the challenges of understanding and engaging with contemporary and historical moving images. It will allow you to study the thinking about, writing on, analysis of, and mechanics of, film and media visual cultures by experts down through the decades, across a historical span of over 150 years. You will become a critical thinker and analyst: you will study the creative expression and skill of women and men who have contributed to the culture of visual images, and you will engage with writing by specialist commentators on the forms and styles of the media. You will have the opportunity to get hands-on experience working with filmmaking equipment in a way that will expose you to the basic operations of creating digital projects that will serve your understanding of the importance of visual culture in the 21st century.

If you need any assistance or have further queries, please feel free to contact individual lecturers or our technical officer, Barry Reilly. (All of our contact details are listed on page **12**, below.)



## PROGRAMME STRUCTURE

The **BA in Film & Screen Media** is a Major degree that lasts 3 years (or 4 years, should you choose the International Pathway). Students take 60 credits each year, as follows:

- 1. First Year: BA Film & Screen Media** (30 credits)  
+ two other subjects (15 credits each)
- 2. Second Year: BA Film & Screen Media** (40 credits)  
+ one other subject (20 credits)
- 3. Third Year: BA Film & Screen Media** (40 credits)  
+ one other subject (20 credits)

Available Subject Combinations with the credits above may be found on page **14** or [online here](#).

## INTERNATIONAL PATHWAY

Students can opt to spend Third Year in an approved foreign university where they will study courses to the equivalent value of **60** credits.

## PEDAGOGICAL PHILOSOPHY BEHIND THE PROGRAMME

Each year students will take core courses in theories, history and aesthetics of film and screen media, and in practical filmmaking. The designers of, and contributors to, the **BA Film & Screen Media** programme at University College Cork hold definite beliefs about the importance of visual media in our contemporary society, across our nation, and on a global level.

With moving images an unavoidable part of how we communicate with each other, understand each other, and interact with each other, to have a knowledge of the world of images is to have a knowledge of what it is to be a human being: to enhance and refine that level of knowledge is to participate in a profound understanding of humanity. This exciting programme will present you with ideas, challenges, and invitations to participate in discussions and debates designed to enhance and refine your relationship with the abundance of moving images woven into and around the spaces that we inhabit.



# RESOURCES

## FACILITIES

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

## EQUIPMENT AND LABS

Specialised filmmaking equipment (digital cameras, lighting kits etc.) and editing facilities are available to students enrolled on the course. It is not essential to purchase a camera to partake in the course, however we do recommend that students who are particularly keen to develop their camera skills consider investing in an entry level Canon DSLR camera with manual controls and HD video recording capabilities (e.g. Canon 250D). Canon camera systems with an EF or EFS lens mount are compatible with lenses used by the department.

The Editing Labs consist of iMac workstations with a full range of filmmaking applications including Final Cut Pro X; Adobe CS6 Production Premium; Logic Pro X, Fade-in, and Da Vinci Resolve.

The labs are Open Access and can be entered at any time the Kane building is open. This is generally 09:00-22:00 seven days a week, including outside of teaching term. **Editing Lab 1** is reserved for 3rd Years and MA students. The code for the door is '**124**'. **Editing Lab 2** is reserved for 1st Year and 2nd Year students. The code for the door is '**123**'.

Please do not share the door codes with others outside of Film and Screen Media.

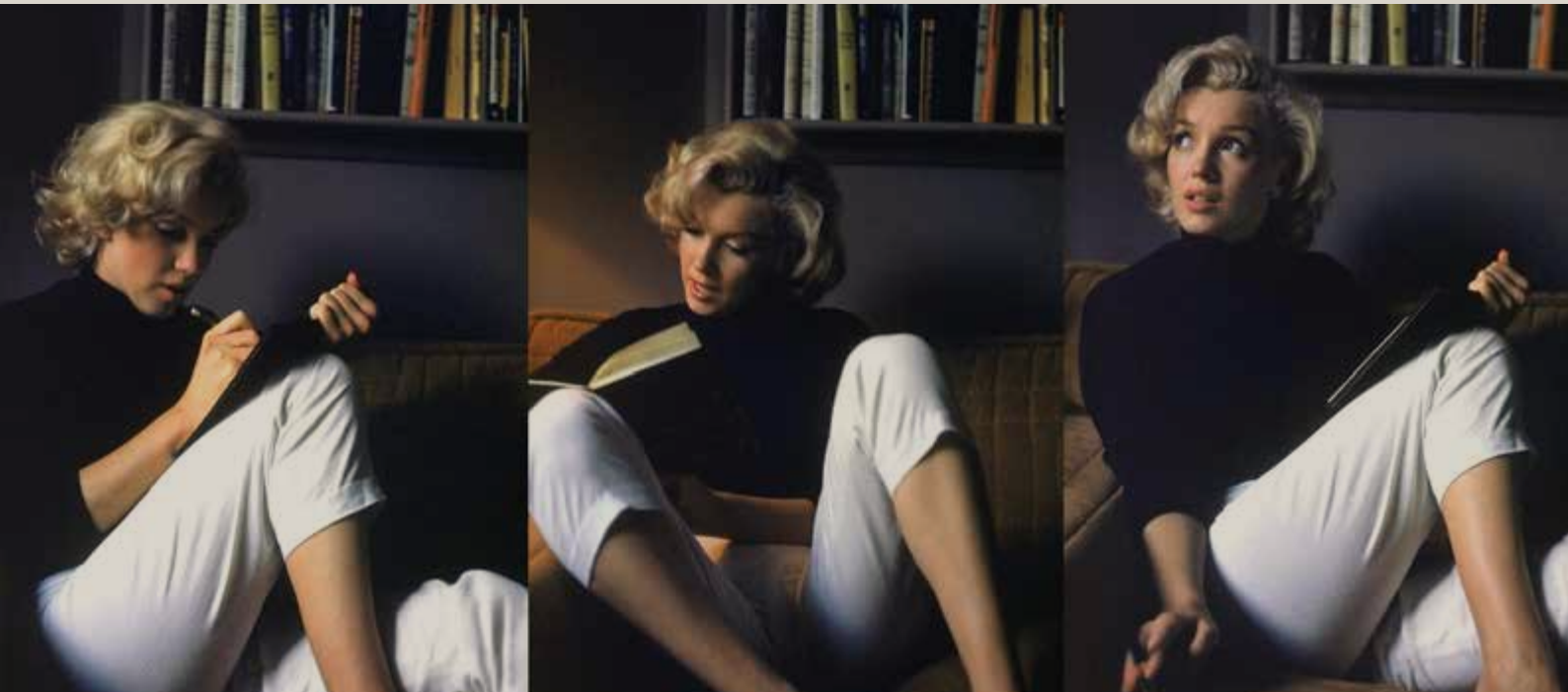
**\*\*Students are advised to purchase their own external USB hard drives** for transporting media projects and for backing-up course assignments. We recommend at least a **1TB USB 3.0 portable hard drive**. If you require any assistance when purchasing or formatting a new hard drive, please contact our Technical Officer by email.\*\*

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





# FSM PROCEDURES



## PLEASE NOTE THAT THE DEPARTMENT OF FILM & 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, Assessment Guidelines and Procedures.

The **Assessment Guidelines and Procedures Booklet** is available as a PDF file from the Student Area of the website: <http://www.ucc.ie/film/students/> (see section of this booklet on Online Resources).

Students are also required to familiarise themselves with the **UCC Guide to Examinations for Staff and Students**: <https://www.ucc.ie/en/exams/procedures-regulations/>

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

## COURSE READING

Reading lists will be distributed at the start of each module. Copies of most core texts will be available from the Boole Library. Alternatively, students can purchase texts online.

## SEMESTER DATES

2022 - 2023

<b>Semester 1</b> Semester 1 (first year only)	Monday, 12 September 2022 - Friday, 2 December 2021 Monday, <b>26</b> September 2022 - Friday, <b>9</b> December 2022
<b>Study Period</b> Study Period (first year only)	Monday, 5 December 2021 - Wednesday, 7 December 2021 Monday, <b>12</b> December 2022 - Friday, <b>16</b> December 2022
<b>Winter Exams</b> Winter Exams (first year only)	Thursday, 8 December 2022 - Wednesday 21 December 2022 Monday, <b>19</b> December 2022 - Friday, <b>23</b> December 2022
<b>Winter Break</b>	Friday 23 December 2022 - Sunday 15 January 2023
<b>Semester 2</b>	Monday, 16 January 2023 - Thursday, 6 April 2023
<b>Easter Break</b>	Friday, 7 April 2023 - Thursday 27 April 2023
<b>Summer Exams</b>	Tuesday 2 May 2023 - Friday 12 May 2023



# FSM STAFF

2022 - 2023

UCC STRIVES TO FACILITATE A WORLD CLASS STUDENT EXPERIENCE, INCORPORATING HIGH QUALITY TEACHING, LEARNING AND RESEARCH AND A RICH AND DYNAMIC RANGE OF OPPORTUNITIES FOR STUDENTS TO ENGAGE IN ACTIVITIES OUTSIDE THE CURRICULUM.

UCC STUDENT EXPERIENCE OFFICE

## Ciara Chambers

**Head of Film & Screen Media.** Her research interests include newsreels, amateur film and archives. She is author of *Ireland in the Newsreels* (2012), co-editor of *Researching Newsreels* (2018) and scriptwriter and associate producer on *Éire na Nuachtscannán* (TG4) [www.irelandinthenewsreels.com](http://www.irelandinthenewsreels.com). Email: [ciara.chambers@ucc.ie](mailto:ciara.chambers@ucc.ie)

## Laura Rascaroli

**Head of the School of Film, Music & Theatre.** 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 *The Personal Camera: Subjective Cinema and the Essay Film* (2009). Her most recent publication is *The Essay Film: How It Thinks* (2017). Email: [l.rascaroli@ucc.ie](mailto:l.rascaroli@ucc.ie)

## Gwenda Young

**MA Coordinator.** Lecturer in *Film & Screen Media*. Her research interests include: Silent Cinema, 1914-1927; Film History; Animals and Film/Media; Classical Hollywood Cinema; Post-Classical Hollywood Cinema; Genre Studies. Her critical study of American director Clarence Brown was published in 2018 by UP Kentucky. Email: [g.young@ucc.ie](mailto:g.young@ucc.ie)

## Barry Monahan

**First Year Coordinator, Second Year Coordinator (S1), Erasmus & International Coordinator (S1).** Lecturer in *Film & Screen Media*. His main teaching and research interests are: the history and aesthetics of Irish and other national cinemas and film theory. Email: [b.monahan@ucc.ie](mailto:b.monahan@ucc.ie)

## Abigail Keating

**Second Year Coordinator (S2), Erasmus & International Coordinator (S2).** Lecturer in *Film & Screen Media*. She has published widely on her main research areas: women and media; identity, gender and place in contemporary cinema; interactivity and identity in digital screen media; and the contemporary documentary; and is currently working on a book on women in Irish cinema. 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](mailto:abigail.keating@ucc.ie)

## Dan O'Connell

**Teaching & Learning Officer (S1).** Lecturer of Filmmaking. He has earned an MRes in *Film & Screen Media*, with a thesis titled *Body Horror Revisted: A New Wave of Body Horror Films Directed by Women*. He has over twenty years of experience as a creative practitioner. Email: [danieloconnell@ucc.ie](mailto:danieloconnell@ucc.ie)

## Barry Reilly

**Multimedia and IT Technical Officer** for the Department of *Film & Screen Media*. A graduate in Film and Video Technology from Southampton Solent University, 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](mailto:barry.reilly@ucc.ie)

## James Mulvey

**Final Year Coordinator.** Lecturer in *Film & 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](mailto:james.mulvey@ucc.ie)

## Humberto Saldanha

Recently completed a PhD in *Film and Screen Media* at University College Cork (UCC). His thesis focused on the cosmopolitan aspect of contemporary Brazilian cinema. As a Lecturer, he has taught in the areas of film festivals, world cinema and realism. Currently, he is developing research on the politics of queer mobility in world cinema. Email: [h.saldanha.afl@ucc.ie](mailto:h.saldanha.afl@ucc.ie)

## Rachel Gough

A PhD researcher in the Department of *Film and Screen Media*. Her research focuses on representations of ecology and landscape in Irish film, television and video games. She is also a fiction writer and filmmaker. Her films have been screened nationally and her short fiction has been published in *Quarryman*, *Bealtaine*, *Outpost* and *National Flash Fiction Day Anthology*. In 2022 she was awarded the 'Editor's Choice Award' by the *National Flash Fiction Day Anthology*.

## Tadhg Dennehy

A PhD candidate and lecturer in *Film & Screen Media*. In 2019 he earned an MA in Creative Documentary from the Edinburgh College of Art (University of Edinburgh). Tadhg has also produced and directed several short documentary films which have screened at film festivals in Ireland and the United Kingdom. His research interests include Irish national cinema, historical cinema, and the representation of Ireland in British cinema.



# FIRST YEAR

## PROGRAMME REQUIREMENTS

Students take **60** credits.

**30 CREDITS FROM CORE MODULES:**  
**FX1001** (10 credits), **FX1002** (5 credits),  
**FX1003** (5 credits), **FX1004** (10 credits)

**PLUS TWO OTHER FIRST ARTS SUBJECTS (15 CREDITS EACH)**

In First Year Arts (Film and Screen Media) students take **Film and Screen Media** (30 credits) together with **two** other subjects (15 credits each) from those listed below. It is recommended that at least one of these subjects be a language/literature subject. To avoid timetable clashes no more than one subject may be chosen from any separate group below.

2. (a)# Applied Mathematics, European Studies, Folklore, Greek and Roman Civilisation, Gaeilge/Irish
2. (b)# History of Art
3. Archaeology, Chinese Studies, German† (Non-Beginners' German), Latin, Mathematics, Mathematical Studies, Politics
4. French, Sociology, Studies in Music
5. Béaloideas, Economics, English, Greek, Religions and Global Diversity
6. (a)# Geography, Italian
6. (b)# Celtic Civilisation, Philosophy, Spanish

**#Groups 2 (a) and 2 (b):** Students can combine group 2 (b) History of Art with any subject from Group 2 (a) in First Year only. Students can only study one subject from Group 2 (a) and 2 (b) in Second and Third Year.

**\*Groups 6 (a) and 6 (b):** From second year:

- students may combine Italian with Spanish.
- students may not combine Italian with Celtic Civilisation or Philosophy.
- students may not combine Geography with Celtic Civilisation, Philosophy or Spanish in second year.

**MORE DETAILS [HERE](#).**

## MODULES

### PLEASE NOTE:

Full guidelines and reading lists will be distributed in class and/or on Canvas. For more information related to the modules see [UCC book of modules](#).

<b>FX1001</b> Introduction to Film Studies	10	This module will introduce students to the study of a range of filmic texts from 1900 to the present. Key concepts in the discipline of Film Studies will be studied and applied.
<b>FX1002</b> Introduction to Screen Media and Culture	5	This module examines the evolution of screen media - film, television and online media - from a contemporary perspective, with historical reference to key moments in the advancement of the art and technology of the moving image.
<b>FX1003</b> Early Cinema: From the Magic Lantern to the Pioneers	5	This module examines the development of early cinema from its prehistory (the magic lantern, early photography, Hale's tours etc) and the primitive era, through to the age of the silent feature. Students will study a wide range of early films from America, Europe and world cinema.
<b>FX1004</b> Introduction to Digital Media	10	This module introduces students to the theory and practice of digital media production. Students will work on individual projects and collaborate on the production of a short film

**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 Modules:** 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.

## FIRST YEAR TIMETABLE

2022 - 2023

Please note: Labs, masterclasses, workshops and seminars will be scheduled outside the main core hours.

Semester 1	Monday	Tuesday	Wednesday	Thursday	Friday
09.00	FX1001		FX1001		
10.00					
11.00					
12.00		FX1004			
13.00		FX1004	FX1003	FX1003	
14.00					
15.00					FX1004
16.00 - 17.00					FX1004

Semester 2	Monday	Tuesday	Wednesday	Thursday	Friday
09.00	FX1001		FX1001		
10.00					
11.00					
12.00		FX1004			
13.00		FX1004		FX1002	
14.00					
15.00					
16.00 - 17.00				FX1002	

## ATTENDANCE AND PARTICIPATION

**Participation in all classes, seminars, workshops, masterclasses and screenings is compulsory;** attendance rolls will be taken for all classes. Students are required to read prescribed texts and attend scheduled screenings, and to make informed contributions to seminar discussion. Plan carefully from the beginning of semester 1 so that all assessment deadlines are met and if you are having any problems please inform Abigail Keating as soon as possible so that we can support you in the best way possible to complete your course of study.



# SECOND YEAR

## PROGRAMME REQUIREMENTS

In Second Year Arts (*Film and Screen Media*), students take 40 credits of Film and Screen Media plus 20 credits of one other subject continued from First Year. **Please note that 40% of your final results in the BA will be made up of your second year results in Film and Screen Media.**

Please note: Students who wish to take the four-year option with a year abroad must register for the BA Film and Screen Media International Pathway at the beginning of Second Year.

### CHANGE OF MODULE

Students wishing to register a change of module must do so via the Student Portal or at the Student Records and Examinations Office no later than two weeks after the start of each Semester. Semester 1 modules cannot be changed in Semester 2. **No changes in registration will be allowed after these deadlines.**

### REQUIREMENTS

Students take 60 credits.

#### 40 CREDITS FROM CORE MODULES:

**FX2001** (5 credits) & **FX2003** (10 credits) & **FX2007** (5 credits)  
& **FX2010** (5 credits) & **FX2011** (5 credits) & **FX2012** (10 credits)

#### PLUS 20 CREDITS FROM OTHER ARTS SUBJECT

(continued from First Year)

### MODULES CODES:

**FX2001** Film Theory (5 credits)

**FX2003** Documentary Filmmaking: Theory and Practice (10 credits)

**FX2007** Contemporary Screen Media and Society (5 credits)

**FX2010** Irish Film and Genre (5 credits)

**FX2011** Contemporary Cinema (5 credits)

**FX2012** American Cinema and Culture (10 credits)



# MODULES

## PLEASE NOTE:

Full guidelines and reading lists will be distributed in class and/or on Canvas. For more information related to the modules see [UCC book of modules](#).

<b>FX2001</b> Film Theory	5	This module analyses a range of theoretical approaches to the study of film and the moving image, from both classical theory and contemporary approaches.
<b>FX2003</b> Documentary Filmmaking: Theory and Practice	10	This module introduces students to the fundamentals of the theory and production of a documentary film and of experimental nonfictions.
<b>FX2007</b> Contemporary Media and Society	5	This module introduces students to theories and practices in film and screen media industries. Historical and cultural context of a variety of creative industries will be examined.
<b>FX2010</b> Irish Film and Genre	5	This module will allow students to apply key cinematic terms of genre analysis to a range of films produced in Ireland since the early 1990s.
<b>FX2011</b> Contemporary Cinema	5	This module analyses a range of the most recent work from contemporary film directors from American, European and world cinema.
<b>FX2012</b> American Cinema and Culture: 1927-1960	10	This module examines Hollywood sound cinema during the studio era, identifying key movements, genres and directors and offering analyses of a range of films.

**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 Modules:** 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.

# SECOND YEAR TIMETABLE

2022 - 2023

Please note: Labs, masterclasses, workshops and seminars will be scheduled outside the main core hours.  
Yellow: Not in Kane Auditorium

Semester 1	Monday	Tuesday	Wednesday	Thursday	Friday
09.00		FX2011			FX2001
10.00	FX2010				FX2010
11.00			FX2003	FX2003	
12.00			FX2003		
13.00				FX2003	
14.00	FX2011	FX2001			
15.00					
16.00 - 18.00					

Semester 2	Monday	Tuesday	Wednesday	Thursday	Friday
09.00					
10.00	FX2003				FX2003
11.00			FX2012	FX2012	
12.00					
13.00					
14.00	FX2007	FX2007			
15.00					
16.00					

## ATTENDANCE AND PARTICIPATION

**Participation in all classes, seminars, workshops, masterclasses and screenings is compulsory;** attendance rolls will be taken for all classes. Students are required to read prescribed texts and attend scheduled screenings, and to make informed contributions to seminar discussion. **Second year is a busy and challenging time and it is important that you develop good time management skills to address all aspects of your academic work, balancing both the practical and theoretical components.** Plan carefully from the beginning of semester 1 so that all assessment deadlines are met and if you are having any problems please inform Abigail Keating as soon as possible so that we can support you in the best way possible to complete your course of study.



# FINAL YEAR

## PROGRAMME REQUIREMENTS

In Third Year Arts (*Film & Screen Media*), students take 40 credits of *Film & Screen Media* plus 20 credits of one other subject continued from Second Year.

### CHANGE OF MODULE

Students wishing to register a change of module must do so via the Student Portal or at the Student Records and Examinations Office no later than two weeks after the start of each Semester. Semester 1 modules cannot be changed in Semester 2. **No changes in registration will be allowed after these deadlines.**

### REQUIREMENTS

Students take **60** credits.

#### 20 CREDITS FROM CORE MODULES:

**FX3009** (5 credits) & **FX3011** (5 credits) & **FX3014** (5 credits) & **FX3017** (5 credits)

#### PLUS 20 CREDITS FROM OPTIONAL MODULES:

**FX3003** (10 credits); **FX3015** (10 credits); **AS3015** (10 credits);

#### PLUS 20 CREDITS FROM OTHER ARTS SUBJECT

(continued from Second Year)

### MODULES CODES:

- FX3009** Advanced Studies in Cinema: Sustainable Futures in Global Cinema (5 Credits, Semester 2)
- FX3011** Gender and Contemporary Cinema (5 Credits, Semester 1)
- FX3014** Case Studies in European Cinema (5 Credits, Semester 1)
- FX3017** Screen Industries: Theory and Practice (5 Credits, Semester 2)

- FX3003** Special Studies in Filmmaking/New Media (10 Credits, Semesters 1 & 2)
- FX3015** American Cinema: Hollywood and Beyond (10 Credits, Semester 1)
- AS3015** Japanese Cinema & Culture (10 Credits, Semester 2)

**\*Please note** that places on **AS3015** are limited to 8 students from FSM, to register for this module it is essential to first reserve a place by emailing [ciara.chambers@ucc.ie/film@ucc.ie](mailto:ciara.chambers@ucc.ie/film@ucc.ie). This module is offered by the Department of Asian Studies.

# MODULES

## PLEASE NOTE:

Full guidelines and reading lists will be distributed in class and/or on Canvas. See also [UCC book of modules](#).

CORE	<b>FX3009</b> Advanced Studies in Cinema: Sustainable Futures in Global Cinema	5	The module introduces students to aspects of the study of film and the cinema, which may include: narrative and stylistic conventions and practice; film forms and discourses (auteur cinema, national cinema, transnational cinema); film as a medium (image/representations; sound/music; text/word) and more.
	<b>FX3011</b> Gender and Contemporary Cinema	5	The module will cover topics relating to gender and film from the perspectives of industry, society and culture, representation on and off screen, aesthetics. Feature films and documentaries from Europe, North America and the Middle East, from the period post-2000 onwards, will be discussed.
	<b>FX3014</b> Case Studies in European Cinema	5	This module will focus on a chosen, important body of films that have contributed to a wave of creative development at precise historical moments in European cinematic output.
	<b>FX3017</b> Screen Industries: Theory and Practice	5	This module introduces students to theories and practices in film and screen media industries. Historical and cultural contexts of a variety of creative industries will be examined.
	<b>FX3003</b> Special Studies in Filmmaking/New Media	10	This module will develop students' knowledge of specific aspects of practical filmmaking and new media, and consists of the planning, development and production of a short film.
OPTIONAL	<b>FX3015</b> American Cinema: Hollywood and Beyond, 1953-73	10	This module explores a number of film texts that were produced in Hollywood and in the Independent sector in the period after 1955. The films will be assessed in relation to a number of contexts (cultural; socio-political).
	<b>AS3015</b> Japanese Cinema & Culture	10	Through examining the history of Japanese film and watching the films produced by canonical film directors, students will acquire in-depth knowledge of prominent topics and stylistic aspects of Japanese cinema.

**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 Modules:** 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.

# FINAL YEAR TIMETABLE

2022 - 2023

Please note: Labs, masterclasses, workshops and seminars will be scheduled outside the main core hours.

Pink: Optional Modules

Semester 1	Monday	Tuesday	Wednesday	Thursday	Friday
09.00					
10.00					
11.00		FX3017			
12.00				FX3014	FX3014
13.00					FX3003
14.00					FX3003
15.00	FX3017		FX3015		
16.00 - 17.00			FX3015		

Semester 2	Monday	Tuesday	Wednesday	Thursday	Friday
09.00					
10.00					
11.00		FX3011			
12.00				FX3011	
13.00					FX3009
14.00					FX3009
15.00	FX3003	AS3015	AS3015		
16.00 - 17.00	FX3003				

## ATTENDANCE AND PARTICIPATION

**Participation in all classes, seminars, workshops, masterclasses and screenings is compulsory;**

attendance rolls will be taken for all classes. Students are required to read prescribed texts and attend scheduled screenings, and to make informed contributions to seminar discussion. **Final year is a busy and challenging time and it is important that you develop good time management skills to address all aspects of your academic work, balancing both the practical and theoretical components.** Plan carefully from the beginning of semester 1 so that all assessment deadlines are met and if you are having any problems please inform James Mulvey as soon as possible so that we can support you in the best way possible to complete your course of study.



# CODE OF BEHAVIOUR

## FOR FSM STUDENTS

AS A FULL-TIME STUDENT OF THE BA IN *FILM & SCREEN MEDIA*, YOU ARE EXPECTED TO ADHERE TO A NUMBER OF CONDITIONS THAT ARE IN LINE WITH GENERAL UCC POLICIES.

You are required to attend **all** of the classes (seminars and workshops) for which you are registered. **If you are working on film projects, these must be scheduled outside of class time. No exceptions will be granted.**

Effective and efficient personal time management, which prioritizes deadlines and facilitates project completion, are core transferable skills that you are expected to master.

If you require a leave of absence due to illness you must contact your year Coordinator as early as is possible, and provide medical certification to cover your absence.

In a case where your attendance is unsatisfactory, you will fail the relevant module and you will be expected to submit additional work *in lieu* of the missed seminars.

In line with University Regulations: a student will not be permitted to enrol for an examination at the conclusion of a module if attendance at that module has fallen below the minimum required level. This will be adjudicated in some cases by the Registrar, following a report by either or both the Head of Department and the module coordinator. The decision of the Registrar is subject to the appeal of the Academic Council of the University.

Students are expected to be punctual and courteous both to staff and fellow classmates. They are also required to read their and respond to their University emails regularly and to comply with Departmental policies pertaining

to examinations; submission of work; extension requests; presentation of work (including style and referencing requirements). Please note that announcements relating to timetable changes will be delivered via Canvas; it is therefore expected that you leave notifications on so that you can be updated regularly about any potential venue changes or cancellations.

Class discussion is encouraged and should at all times be conducted in a constructive manner. Conduct that is intended to cause offence will not be tolerated. Such unacceptable behaviour includes: leaving class early without alerting the lecturer; speaking over the lecturer or other students in class; sending phone messages or engaging in unrelated social media activity when not a designated exercise; intentionally seeking to insult staff or other members of the class group; any form of bullying - whether real or virtual - which can manifest itself both in forms of active and passive aggression (such as deliberately excluding, isolating or ignoring an individual or individuals). Laptops are to be used solely for the purposes of taking lecture notes and should not be used for any other activities, including browsing the internet (unless directed by the lecturer) during class.

Students are reminded that they are ambassadors for UCC and should conduct themselves accordingly, both within the University and when completing assessments or other film-related work off-campus. More information on the student charter is available [here](#).



# RESEARCH ETHICS GUIDELINES

## 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, including undergraduate and postgraduate student research. 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.

## 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.

## HOW DO I COMPLY WITH ETHICS IN RELATION TO SUBJECTS?

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. To comply with ethics, you must: **1) follow departmental procedures; 2) fulfil consent obligations; and 3) avoid all harm to your participants.**

## 1. FOLLOW DEPARTMENTAL PROCEDURES

**For all filmmaking projects** you must familiarise yourself with the department's **Location Filming Practices and Procedures** and fill in a **Risk Assessment Form**.

**For all projects (written or practical) that involve people** you must also carry out an ethics self-assessment by filling in an **Ethics Review Form**. The form must be submitted to your Lecturer or Supervisor, as appropriate. **Your project must start only after it has received approval.**

**Fiction or experimental films** with actors are normally deemed "low risk", unless actors are under 18 years of age or are considered "vulnerable people" (as defined in the UCC **Guidance for Researchers Conducting Research with Vulnerable People**). **Projects (written or practical) with subjects** – such as documentaries with interviews; observational films with subjects; written projects or essays involving interviews, questionnaires, or focus groups; audience research with subjects; films with under-18 or "vulnerable" actors – may be classified as "low" or "high risk", and in some cases the Department may make recommendations or request amendments.

If you are a **PhD student**, you must discuss the ethics requirements of your project/thesis with your Supervisor and, if required, apply for approval from **UCC Social Research Ethics Committee (SREC)**.

## 2. FULFILL CONSENT OBLIGATIONS

If your project involves subjects, you must obtain their **prior, informed, written consent**. When they are *the subject of your research* (e.g., as interviewees in a written, filmed or online project), you must prepare and distribute an **information sheet** to provide them with an outline of the project (you may use the **Film & 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. You must ensure that they:

- » **have the capacity to consent** (where the participant is legally incapable of providing consent or is a child, you must obtain consent from their 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 they can understand;

- » **are aware that participation is voluntary and that they may withdraw** up to a specified point in time (for instance, two weeks after the collection of the data/interview).

You must use departmental forms to **record written permissions**:

- » A **Release Form** to record permissions granted for all filmmaking projects.
- » A **Consent Form** to record consent in relation to subject participation in projects (i.e., when people are the subjects of the research).

You and the participant should both **retain a copy**. The University asks us to retain all such data for a **period of ten years**, after which it can be destroyed.

## 3. AVOID HARM AND PROTECT DATA

**Harm to both human and non-human animal subjects must be avoided**; you must ensure that no subjects are exposed to unnecessary risks. Remember that harm can relate not only to **physical threats**, but also to the **misuse of personal data**.

Research with human subjects can sometimes investigate **private or contentious matters** and involve gathering sensitive personal information (**data**) on such topics as an individual's ethnicity, religious or political values, sexuality, or medical history. Even apparently less sensitive information such as names and contact details is personal data and must be protected. You are responsible for **data protection**, in keeping with the **General Data Protection Regulation (GDPR)**.

Subjects should be told **how their data will be stored and for how long**. They should have the right to **withdraw data** relating to themselves at any point of the project, or up to a time that is agreed with them. When relevant, and asked for by the research subjects, the **confidentiality** of information they supply and their right to **anonymity** must be respected and secured.

## QUESTIONS?

If you are in doubt or have a question about these Guidelines, you may ask your **Lecturer/Supervisor** or the Film & Screen Media **Research Officer, Prof. Laura Rascaroli** (email: [L.rascaroli@ucc.ie](mailto:L.rascaroli@ucc.ie)).



# USEFUL WEBSITES

## FOR FSM STUDENTS

### 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)

[www.alphavillejournal.com](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](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/>

[www.ucc.ie/en/film/](http://www.ucc.ie/en/film/)



# F I L M

## BA FILM & SCREEN MEDIA STUDENT HANDBOOK