



Film & Screen Media

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

2024/2025

**MA FILM &
SCREEN MEDIA**

**STUDENT
HANDBOOK**

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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>

X: [@uccfilmstudies](#)

Instagram: [filmscreenmedia](#)

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

Username/Password: student/ student

MA PROGRAMME DIRECTOR

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

Semester 1:

Dr Ciara Chambers

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

TECHNICAL OFFICER

Mr. Barry Reilly

Film and Screen Media

Office Location: Kane B.10d

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. Participation in the **European University Film Award**, an initiative of the European Film Academy and FilmFest Hamburg, is a core component of the programme in semester 1 (<https://www.eufa.org/>). Involvement in the **Cork International Film Festival** and in the **Fastnet Schull Film Festival** may also be 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; queer cinema; national cinemas; independent cinema. It is intended that this programme will be delivered mainly via sessions delivered on campus, with some online (live) sessions via MS Teams.

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

Ciara Chambers (Head of Department)
Gwenda Young (MA Director)

ACADEMIC YEAR: (TEACHING SEMESTERS)

AUTUMN SEMESTER 2024 (SEMESTER 1)

Monday 9th September – Friday 29th November 2024

Study Review Week

Monday 2nd December – Friday 6th December 2024

Christmas Recess

Saturday 21st December 2024 – Sunday 12th January 2025

SPRING SEMESTER 2025 (SEMESTER 2)

Monday 13th January – Friday 4th April 2025

Easter Recess

Saturday 5th April – Sunday 20th April 2025

CODE OF BEHAVIOUR FOR FILM & SCREEN MEDIA STUDENTS

As a full-time student of the MA in Film and Screen Media, you are expected to adhere to conditions that are in line with general UCC policies.

You are required to attend all of the classes (seminars, masterclasses, screenings and workshops) for which you are registered. If you are working on course-based 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 programme coordinator as early as is possible and provide medical certification to cover your absence. In a case where your attendance is unsatisfactory, you will be invited to discuss with your lecturer and programme coordinator.

In line with University Regulations: students on the programme must pass Part 1 of the programme (the taught element, from Sept-April) before they may proceed to Part 2 (thesis/project).

Students are expected to be punctual and courteous both to staff and fellow classmates. They are also required to read and respond to their University emails regularly and to comply with Departmental policies pertaining to submission of work; extension requests; presentation of work (including style and referencing requirements; see section below re referencing/citation). 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. Students are asked to confine their email correspondence with staff to working hours and the working week. 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; eating in class; 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: <https://www.ucc.ie/en/media/support/academicsecretariat/policies/studentexperiencepolicies/StudentCharter.pdf>

PEOPLE

Ciara Chambers (Head of Department) 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 an MA 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:** tadhgdennehy@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

Barry Monahan lectures in Irish and other national cinemas from historical, theoretical and aesthetic perspectives. His recent publications include a chapter in the sixth volume of the edited collection *Irish Literature in Transition: 1980-2020*, titled “Historical Transitions in Ireland on Screen”; a monograph on the work of Irish filmmaker *Lenny Abrahamson: The Films of Lenny Abrahamson: a filmmaking of philosophy*, which was published by Bloomsbury Academic in 2018; and *Hands on Film: Actants, Aesthetics, Affects* (with Amsterdam University Press, 2022). **Email:** b.monahan@ucc.ie

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 is Lecturer in Filmmaking at University College Cork. With over twenty years of experience as a creative practitioner in design and filmmaking his extensive portfolio of work has garnered many awards and critical acclaim and has developed his international reputation as a filmmaker of short and feature-length films and documentaries 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

Kane Geary O’Keefe is a PhD researcher in Film and Screen Media at University College Cork. Their PhD project examines the myriad ways in which diegetic screen technologies have responded to the recent Covid-19 pandemic within the context of the horror genre. Their research explores the intersections between horror studies in film and video games with studies in gender, online cultures, and technology.

Laura Rascaroli is Professor in Film and Screen Media. She is interested in experimental nonfiction, art and artist film, film form, space and geopolitics. Among her books are two monographs on essayistic and first-person cinema: *How the Essay Film Thinks* (Oxford UP, 2017) and *The Personal Camera: Subjective Cinema and the Essay Film* (Columbia UP, 2009) – the latter also translated into Chinese and Farsi. Her most recent book is the collection *Theorizing Film Through Contemporary Art: Expanding Cinema* (Amsterdam UP, 2020). She is general editor of *Alphaville: Journal of Film and Screen Media*. **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

Gwenda Young (MA Director S1) is Lecturer in Film Studies. Her research interests include silent cinema; film history, biography and auteur studies; animals on screen; the classical Hollywood studio system, as well as a developing interest in museums and curation. In 2018 she published her monograph on American director Clarence Brown, *Clarence Brown: Hollywood’s Forgotten Master* (UP Kentucky). She has been a guest contributor to documentary films, podcasts and news segments, has written for ClassicMovieHub and for the San Francisco Silent Film Festival, and advised and helped to curate two film festivals, the most recent of which was the Clarence Brown Film Festival in Knoxville, Tennessee (2023). Since 2018 she has collaborated with Dan O’Connell on the Creative Ireland/Cork County Council funded project, Cork Movie Memories, whose outputs include the documentary *Movie Memories* (2018); roadshows and a major exhibition at Cork City Library; and an online archive, corkmoviememories.com. Her current research project focuses on the life and work of American film director Marshall Neilan.

Email: g.young@ucc.ie

GUESTS FOR 2024-4

(more to be confirmed)

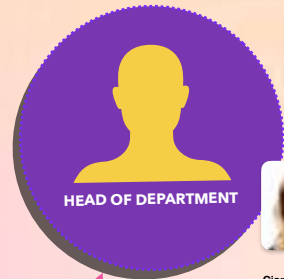
Rob Byrne is a film restorer specialising in silent cinema and is President of the San Francisco Silent Film Festival. He holds an MA in Preservation of the Moving Image from the University of Amsterdam and has led the restoration of more than twenty silent-era films.

Gráinne Humphreys is the director of the 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.



FILM

UCC FILM & SCREEN MEDIA
KANE BUILDING



HEAD OF DEPARTMENT



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MA DIRECTOR



FSM STUDENT
WEBSITE

USERNAME: student
PASSWORD: student

<https://www.ucc.ie/en/fmt/film/students/>



FSM
ADMINISTRATOR



FEES OFFICE



SREO

Student Records & Examinations Office



<https://www.ucc.ie/en/student-records/>



SIT
STUDENT IT SERVICES



ACCOMMODATION
AND COMMUNITY LIFE



STUDENT
COUNSELLING AND
DEVELOPMENT



UCC SKILLS CENTRE



UCC
CAREER SERVICES



FILM

STUDENT

WHERE TO GO FOR HELP?



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Nicholas O'Riordan
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FACULTY

Film and 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.

EDITING LABS AND EQUIPMENT

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; Fade In; Microsoft Office Suite and several other A/V programs.

The Editing Lab is 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. The code for the door of the editing labs are **'12A'** and **'124'**, please do not share with others outside of Film and Screen Media.

Filming equipment for projects and coursework will be assigned to you by your lecturer. For all other queries relating to borrowing equipment please contact our Technical Officer, who will be happy to assist you.

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 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.****

ONLINE REOURCES

Assessment and examination guidelines, student handbooks and information on ethics; location filming; academic resources; archive materials; extension forms and other resources are available from the [Student Area of the Film and Screen Media website](#). Students are encouraged to familiarise themselves with this webpage at the start of the first semester.

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



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 1) *
- **GE6020** Questions of Adaptation and Adoption: Re-Writings/Re-Viewings/Re-Readings (10 credits – Semester 2)
- **MU6037** Music and Cinema (10 credits – Semester 1)

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. A practice commitment outside of timetabled lectures may also be required. If you have any queries on this module, please contact Dan O’Connell for more information

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				
13.00	FX6010	MU6037 (Class)			
14.00	FX6010	MU6037 (Class)		FX6017	
15.00	Occasional Masterclass	FX6018/ Some sessions online		FX6017	
16.00	Occasional Masterclass	FX6018/ Some sessions online	FX6014		
17.00	MU6037 (screening)		FX6014	Occasional Masterclass	
18.00	MU6037 (screenings)			Occasional Masterclass	

Semester 1	Monday	Tuesday	Wednesday	Thursday	Friday
9.00					
10.00					
11.00	FX6017				
12.00	FX6017				
13.00					GE6020
14.00				FX6017	GE6020
15.00				FX6017	
16.00		FX6018/ Some sessions online			
17.00		FX6018/ Some sessions online		Occasional Masterclass	
18.00				Occasional Masterclass	

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 2024-5 (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

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**:

Dr Barry Monahan (Semester 1)

B.Monahan@ucc.ie

Prof Laura Rascaroli (Semester 2)

L.Rascaroli@ucc.ie

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 2024-5 academic year are accurate. 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.

PART I TAUGHT CORE MODULES

FX6010 IRISH CINEMA: HISTORY, CONTEXTS, AESTHETICS

Module Co-ordinator: Dr Barry Monahan, *Department of Film & Screen Media*

Module Lecturer: Dr Barry Monahan and staff from the *Department of Film & Screen Media*

E-mail: b.monahan@ucc.ie

Timetable* (Screenings and Seminars):

Semester 1: Monday 13.00–15.00 (screenings)

and Thursday 9.00–11.00 (on-site seminar)

The introductory seminar will take place on Thursday 13th September from 9am to 11am. There will be no lecture for FX6010 on Sept. 9

** Please note that for operational reasons the scheduled slots for Seminars and Screenings may be reversed on given weeks. Notice of any alterations will be announced with ample notice.*

Screenings:

Key films will be set for each seminar, with further recommended viewing also occasionally listed. These may be viewed, following the initial in-class screening, at the link details provided on the CANVAS module page.

Assessments:

One essay of approximately 3,000 words (140marks)

Titles will be distributed in the week beginning Monday, November 4, and consultation on topics will take place on an individual basis with the lecturer between Monday, November 11 and Friday, November 29.

Papers should be submitted in hard copy to the Film & Screen Media Office (O'RB1.10) and through Turnitin.com on or before 12:00 on Monday, January 13, 2025.

One "in-class" presentation of approximately 8 to 10 minutes (60 marks)

Instructions for this presentation – which will be allocated a time and date on one of the seminar sessions between **Thursday, November 21 and Thursday, December 5** – will be issued on the week beginning Monday, November 4. Individual meetings with the lecturer will be arranged to discuss the theme and the format of the presentation in the weeks following posting of the instructions.

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): Dr Barry Monahan and staff from the *Department of Film & 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 [60 marks] and 1 x 3,000-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 and multi-strand 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; nonhuman/human representations on screen; 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.

ASSIGNMENTS (detailed information):

Assessment: Total Marks 400: Continuous Assessment

Portfolio - 3,000-word learning journal* incorporating reviews, blogs, video project (200 Marks)

Essays: 2x 1,500-word essays. (One for Strand 2; one for Strand 3) [200 marks]

*Learning Journal details:

comprising: Strand 1 EUFA Assignment: 1 x 800-word written review or 3-min video review of another EUFA film (60marks); a short filmed essay piece for Strand 5 (60 marks); and a creative practice piece (three-minute film repurposing material from Northern Ireland Screen's Digital Film Archive (for Strand 4 CC) [80 marks]

SCHEDULE

Classes take place on **Mondays at 11-13h and Thursdays at 2-4pm. There may also be occasional masterclasses scheduled during each semester. Please consult schedule and Canvas Announcements for further updates.** (Unless indicated, classes will take place in the Film and Screen Media auditorium, Kane building basement, UCC, health and safety permitting).

**MONDAY SEPT. 8TH AT 12.15PM:
GENERAL INTRODUCTION TO THE COURSE (IN THE AUDITORIUM)**

SEMESTER 1

STRAND 1 (MONDAY 11-1PM): EUROPEAN CINEMA/EUROPEAN UNIVERSITY FILM AWARDS:

Dr James Mulvey

(full schedule, with details of mandatory reading and viewing, will be distributed at the first session)

- Sept. 16th Introduction: Course structure. EUFA and European Cinema. Assignment Details.
- Sept. 23rd : European Cinema Seminar 1
- Sept. 30th: European Cinema Seminar 2
- Oct. 7th: European Cinema Seminar 3

EUFA film announcements to be made late September/ early October. Class plan will be updated to reflect this.

- Oct. 14th: EUFA film selection 1
- Oct. 21st: EUFA film selection 2
- Oct. 28th: Bank holiday/ no class
- Nov. 4th: EUFA film selection 3
- Nov. 11th: EUFA film selection 4
- Nov. 18th: Cork International Film Festival/ No classes
- Nov. 25th : EUFA film selection 5/ Vote for EUFA film award.

Strand 1 EUFA Assignment:

1 x 800-word written review or 3-min video review of another EUFA film

Marks: 60

Deadline: TBC

Write or make a video review of one of the EUFA films. Highlight if possible elements of the films that are pertinent to one or more of the critical discourses from within which European cinema is frequently discussed.

The emphasis in the review is on your ability to:

- » synthesise the features, plot and values of a film text;
- » discuss a film with reference to its critical as well as productive and artistic contexts;
- » communicate your critical opinions in a competent and clear way;
- » demonstrate your understanding of the ideas covered in the course;
- » evaluate a film text with reference to the styles and contexts of film reviews writing.

STRAND 2 (THURSDAY 2-4PM): NONHUMAN ANIMALS ON SCREEN

Dr Gwenda Young

- Sept. 12h: Theorising nonhuman /human encounters: Why Look at Animals?
Film: Herzog, Werner. *The Cave of Forgotten Dreams* (2010)
Reading:
Berger, John "Why Look at Animals?" (1977)
Coetzee, J.M: *The Lives of Animals* (1999)
[these pdfs will be available on Canvas in advance of this first session and should be read by you before class]

Supplementary texts:

Burt, Jonathan. *Animals in Film*. London: Reaktion, 2002.

-----"The Illumination of the Animal Kingdom: The Role of Light and Electricity in Animal Representation". *Society and Animals* 9 (3) 2002: 203-29

Fudge, Erica. *Animal*. London: Reaktion, 2001

- Sept. 19th, Sept. 26th : Death, confinement and the spectacle

Films:

Electrocution of an Elephant: Topsy (1903, Edison)

The Cameraman's Revenge (1912, Starevich)

Zoo (1993, Wiseman)

Nenette (2010, Philibert)

Reading:

Lippit, Akira. "Death of an Animal". *Film Quarterly* 56 (1), Fall 2002: 9-22. (pdf on Canvas)

Malamud, Randy. *Reading Zoos: Representations of Animals and Captivity*. New York: NYU Press, 1998.

- Oct 3rd, October 10th Animal agency and performance

Films:

The Bear (1988, Annaud)

Gunda (2022, Kossakovsky)

Stray (2020, Lo)

Reading:

Haraway, Donna. *When Species Meet*. U of Minnesota press, 2009

Peterson, Michael. "The Animal Apparatus: From a Theory of Animal Acting to an Ethics of Animal Acts" *The Drama Review Spring*, 2007, Vol. 51, No. 1 (Spring, 2007), pp. 33-48

Strand 2 assignment: 1x 1500word essay (120 marks; deadline: Nov. 11 via Turnitin on Canvas)

STRAND 3 (THURSDAY 2-4PM): NEW QUEER CINEMA

Dr Abby Keating

(full schedule, with details of mandatory reading and viewing, will be distributed at the first session)

- October 17th Contextualising Queerness on Screen
- October 24th Queering Genre
- October 31st. Framing Intimacy
- Nov. 7th The Queer Gaze
- Nov. 14th Week of CORK FILM FESTIVAL / no classes
- Nov. 21st Emerging Queer Narratives

STRAND 3 ASSIGNMENT: 1,500-WORD ESSAY (Details will be provided in class)

Nov 28th (Thurs) 1-4pm: Guest Workshop with restorer, **Robert Byrne**, followed by a screening.

SEMESTER 2

STRAND 4 (MONDAY 11-1PM): ARCHIVES AND APPROPRIATION

Dr Ciara Chambers

(Thursdays 2-4pm full schedule, with details of mandatory reading and viewing, will be distributed at the first session)

- Jan. 13th: Introduction: Preservation, Power and Access
Please view *The Forbidden Reel* (Ariel Nasr, 2019) before class and read Jaimie Baron's *Introduction to The Archive Effect: Found Footage and the Audiovisual Experience of History* (Routledge, 2015), 1-15.
- Jan. 20th: The Ethics of Appropriation
Please view *Senna* (Asif Kapadia, 2010) and *Amy* (Asif Kapadia, 2015) before class and read Chambers, Ciara, "Ethics and the Archive: Access, Appropriation, Exhibition," in *Ethics and Integrity in Visual Research Methods*, edited by Savannah Dodd, Emerald Publishing, 2020, 133-151 (in Reading section).
- Jan. 27th: Northern Ireland Screen's Digital Film Archive (Francis Jones and Bronagh McAtasney)
Please familiarise yourself with the Digital Film Archive: www.digitalfilmarchive.net
- Feb. 3rd : St. Brigid's Day/bank holiday
- Feb. 10th : Archives and Controversy
Please view *They Shall Not Grow Old* (Peter Jackson, 2018) and read Lawrence Napper's article "The Battle of the Somme (1916) and They Shall Not Grow Old (2018): archivists, historians, lies and the archive". <https://www.tandfonline.com/doi/full/10.1080/17411548.2021.1899423>
- Feb 17th: Assessment preparation and discussion of preliminary assessment ideas.
Please have chosen at least one clip from the NI Screen collections that you wish to use in your short film. We will discuss the footage in class to help begin to shape your ideas for your assessment. This is meant to be a collaborative discussion to help provide inspiration for your creative project.
- Feb. 24th - Mar. 2nd (inclusive) **No Class: Dublin International Film Festival week**
- Mar 3rd Archiving and Reusing Amateur Film
Please view *I for India* (Sandhya Suri, 2005) and read chapter 7 of Ann Cvetkovich's *An Archive of Feelings* (Duke University Press, 2003), 239-299 (in Reading section).
- Mar. 10th: Copyright and Creative Repurposing (Francis Jones and Bronagh McAtasney)
Please read Jaimie Baron's introduction to *Reuse, Misue Abuse: The Ethics of Audiovisual Appropriation in the Digital Era* (Rutgers University Press, 2020).
- Mar. 17th: St Patrick's Day/ bank holiday
- Mar. 24th: Stephen Slater, The Work of an Archive Producer
Reading: Toby Haggith, "The Uses and Abuses of Archive Footage" in *Creative Documentary: Theory and Practice*, edited by De Jong et al, 2012 (in Reading section).
Please view two of Stephen's Films: *Strike: An Uncivil War* (2024) and *Apollo 11* (2019)
- Mar. 31st: Screening of class archive films

STRAND 4 ASSIGNMENT [due 18th March at 12noon]. Please submit a 3-minute film or video essay which incorporates at least one clip from the themed archive collections of NI Screen. You may base your film entirely on material from NI Screen's archive or you may incorporate other sources. Each source used must be copyright cleared and credited correctly. We will engage with some of the research and preparation for this assessment in class and the footage available to you will be organised by the following themes: politics; women; nostalgia; place; tourism. Guidance on how to access the footage is available on the page:

<https://ucc.instructure.com/courses/50458/pages/list-of-ni-screen-footage-by-theme>: If you wish to use footage from the Make Film History project, you can research the films available here: <https://www.archivesforeducation.com/ireland> and then request individual films by title from Barry Reilly. You can also avail of a special licence agreement with Screen Ocean to directly download material from Reuters news archive, available here: <https://reuters.screenocean.com/>. Just use your UCC credentials to sign in and download the material. Recommended films may be found here: [FX6017](#)

Required Reading

Baron, Jaimie. *The Archive Effect: Found Footage and the Audiovisual Experience of History*. New York: Routledge, 2014.

———. *Reuse, Misuse, Abuse: The Ethics of Audiovusual Appropriation in the Digital Era*. New Brunswick: Rutgers University Press, 2020.

Chambers, Ciara. "Ethics and the Archive: Access, Appropriation, Exhibition." *Ethics and Integrity in Visual Research Methods*, edited by Savannah Dodd, Emerald Publishing, 2020, pp. 133-152.

Haggith, Toby. "The Uses and Abuses of Archive Footage" in *Creative Documentary: Theory and Practice*, edited by De Jong et al, Routledge, 2012.

Napper, Lawrence. "The Battle of the Somme (1916) and They Shall Not Grow Old (2018): Archivists, Historians, Lies and the Archive". *Studies in European Cinema*, Vol 18, No. 3, 2018, pp. 212-221.

Additional Suggested Reading

(see also articles and links uploaded under "Reading" on the section for this strand on Canvas)

Cuevas, Efrén. 'Home Movies as Personal Archives in Autobiographical Documentaries.' *Studies in Documentary Film*, vol. 17 no. 1 (2013): 17-29.

Derrida, Jacques. *Archive Fever: A Freudian Impression*. Chicago: University of Chicago Press, 1998.

Orgeron, Marsha and Devin Orgeron. "Familial Pursuits: Documentaries After the Age of Home Video." *The Velvet Light Trap* Vol. 60, No, 1, January 2007, pp. 47-62.

Simon, Jane. "Recycling Home Movies." *Continuum: Journal of Media & Culture Studies*. Vol. 20, No. 2, June 2006, pp. 189-199

Snickars, Pelle and Patrick Vonderau. *The YouTube Reader*. Stockholm: National Library of Sweden, 2019, pp. 406-423.

If you are interested in further reading on amateur film, archives or newsreels in order to develop a thesis idea, please contact me and I will provide focussed reading lists on these topics.

STRAND 5 (THURSDAY AT 2-4PM): THE ESSAY FILM

Prof. Laura Rascaroli

- Jan. 16th: Introductory session with the 2025 Film Artist
- Jan. 23rd: The City Essay Film 1
- Jan. 30th: The City Essay Film 2
- Feb. 6th: Notebooks & Diaries
- Feb. 13th: Border Essay Films

FILM VIEWING

A number of clips will be shown and discussed in class, including from the films listed below. Please watch in your own time the first film (marked in bold) before each of the relevant sessions:

For the sessions on the **city essay film**:

Là-bas (Over There), Chantal Akerman, 2006
Cycling the Frame, Cynthia Beatt, 1988 & *The Invisible Frame*, Cynthia Beatt, 2009
London, Patrick Keiller, 1994
The Wolf's Mouth (La bocca del lupo), Pietro Marcello, 2009
Chats perchés (The Case of the Grinning Cat), Chris Marker, 2004
In the Intense Now (No intenso agora), João Moreira Salles, 2017
Videograms of a Revolution, Harun Farocki, Andrei Ujica, 1992
Into Thin Air, Mohammadreza Farzad, 2010
The Empty Center (Die Leere Mitte), Hito Steyerl, 1998
Many Undulating Things, Bo Wang and Pan Lu, 2019

For the session on **notebooks/diaries**:

Notebook on Cities and Clothes, Wim Wenders, 1989
Location Scouting in Palestine (Sopralluoghi in Palestina), Pier Paolo Pasolini, 1965
Diaries, Notes and Sketches (Walden), Jonas Mekas, 1969
Notebook, Marie Menken, 1963

For the session on **border essay films**:

Havarie, Philip Scheffner, 2016
The Great Wall, Tadhg O'Sullivan, 2017
Les sauteurs (Those Who Jump), Abou Bakar Sidibé, Moritz Siebert, Estephan Wagner, 2016
Appunti del passaggio, Maria Iorio and Raphaël Cuomo, 2014-2016
Spectres Are Haunting Europe, Maria Kourkouta and Niki Giannari, 2016
An Asian Ghost Story, Bo Wang, 2022

READING

Alter, Nora M., and Timothy Corrigan, eds. *Essays on the Essay Film*, Columbia UP, 2017.
Krstić, Igor. 2018. "Introduction: Essay Films and the City." *Mediapolis: A Journal of Cities and Culture* 3 (4). <https://www.mediapolisjournal.com/2018/10/introduction-essay-film>
Rascaroli, Laura. "The Essay Film: Problems, Definitions, Textual Commitments." Alter and Corrigan, pp. 183-196.
—. "Unfolding Borders: For a Semiotics of Essayistic Border Images." *Comparative Cinema*, Vol. 10, No. 18, 2022, pp. 32-52, <https://doi.org/10.31009/cc.2022.v10.i18.03>.
—. "Voicing the Border: On Some Spectral Essay Films." *Comparative Cinema*, vol. XII, no. 22, Summer 2024, <https://doi.org/10.31009/cc.2024.v12.i22.02>.
Rascaroli, Laura. "Sonic modernities: capitalism, noise, and the city essay film." *New Review of Film and Television Studies* 21.3 (2023): 527-543, <https://doi.org/10.1080/17400309.2023.2174764>.

STRAND 6 (THURSDAY AT 2-4PM): CREATIVE PRACTICE
with Arts Council/UCC Film Artist in Residence

- Feb 20th Film Artist workshop
- Feb. 27th: Dublin International Film Festival week/no classes
- Mar. 6h Film Artist workshop
- Mar. 13st: Film Artist workshop
- Mar. 20th : Film Artist workshop
- Mar. 27th : Film Artist workshop
- Apr. 3rd: Film Artist workshop

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 15.00-17.00 (some sessions online)

Semester 2: Tuesdays 16.00-18.00 (some sessions online)

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 (SUBJECT TO FURTHER CHANGES/ADDITIONS)

DELIVERY: This module is delivered over two semesters and will comprise live sessions delivered on campus and some sessions delivered via MS Teams

Semester 1: Classes take place on Mondays at 15h-17h. (some sessions online)

Semester 2: Classes take place on Tuesdays at 16h-18h (some sessions 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:

SEMESTER 1

Tuesday 3.15pm-5pm

Before commencing this module, students are asked to familiarise themselves with the facilities and research resources of UCC Library: <https://libguides.ucc.ie/filmstudies>

Lecturer: Tadhg Dennehy

- Sept. 10th: Introduction to research methodologies : Academic Writing Essentials
- Sept. 17th: Writing Skills I: Culture of Academic Writing / A Guide to Why We Reference / Academic Integrity
- Sept. 24th: Writing Skills II: Critical Thinking / Incorporating Research / How to Structure an Essay
- Oct. 1st: Writing Skills III: MLA Referencing Part 1
- Please ensure you have purchased/downloaded a copy of the *MLA handbook* (8th edition, 2016) in advance.
- Oct. 8th: Writing Skills IV: MLA Referencing Part 2
- Oct. 15th: Writing Skills V: Building an Academic Argument / Paragraph Structuring
- Oct. 22nd: Writing Skills VI: Feedback Session / Development of Research Idea
An opportunity for students to receive constructive feedback on their writing, focusing on structuring, correct use of MLA referencing, and the strength of their academic argument. An opportunity also for films to discuss ideas for thesis/thesis film.
- Nov. 19th: Writing Skills VII: Editing & Proofreading

Lecturer: Kane Geary O'Keefe

- Oct. 29th: Writing on film
- Nov. 5th: Writing on film
- Nov. 12th: Cork Film Festival/Reading Week: Industry Workshops (more details to follow)

Lecturer: Film & Screen Media Staff

- Nov. 26th: Thesis /Project topics
- Dec. 3rd: Free session/TBC

SEMESTER 2

Classes for this module take place on Tuesdays from 16-18h (those online are indicated)

- Jan. 14h Guest speaker: Gráinne Humphreys, Dublin International Film Festival (online)
- Jan. 21st : Research Seminar /TBC
- Jan. 28th: Research Seminar /TBC
- Feb. 4th: Research Seminar /TBC
- Feb. 11th: Research Seminar/TBC
- Feb. 18th Research Seminar /TBC
- Feb. 25th- Mar. 3rd (inclusive) Reading week/ Dublin International Film Festival week/no classes
- Mar. 4h: Research Seminar /TBC
- Mar. 11th: **Thesis/project presentations**
- Mar. 18th: **Thesis/project presentations**
- **Reflective reviews of seminars due by Mar. 25th**
- Easter recess
- **Self-directed learning:** Students should use this session to revise their thesis proposals
- **Written-up thesis proposals due /no classes/ April 8th 2025**

PART I TAUGHT OPTION MODULES

Choose one 10 Credit Module.

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 in creative practice and therefore is not open to students that have completed the BA in Film & Screen Media or that are already proficient in practical filmmaking.
This course will require additional practice outside of timetabled hours. The syllabus will be tailored to the students in class.

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

Email: danieloconnell@ucc.ie

Semester: 1

Time: Wednesday, 4-6pm, Film and Screen Media (Kane Building)

Credit Weighting: 10

Semester(s): Semester 1.

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/or a documentary.

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

- Collaborate on the conceptualisation, planning and writing of a short film and/or 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 (Portfolio - Practical assignments [80 Marks]; Presentation - Video pitch [20 Marks]; Groupwork - Short film or documentary [60 Marks]; Learning Log(s) - Essay film [40 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).



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

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

Email: r.magshamhrain@ucc.ie

Semester: 2

Time and Venue: Friday 13-15h, 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 Ana Djordjevic

Semester: 1

Time and Venue: Tuesdays 13-15 (Class/Sundays Well) & Mondays 17-19 (Screenings/FSM Auditorium)

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 Ana Djordjevic, 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)



PART II Research

Choose either **FX6016** OR **FX6019**

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: Session 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 8th**, 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 **28th August, 2025**

September: Students work on final proofing of their thesis in preparation for binding and submission by the final deadline of **Friday, 19th 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.

FX6016 DISSERTATION IN FILM AND SCREEN MEDIA

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: Daniel O'Connell, 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.

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)
- GALE (on trial/ access to recordings and some film/media books)
- Humanities Full Text/EBSCO
- International Federation of Film Archives (FIAP)
- 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/libraryservices/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/libraryservices/clickandcollect>

Special Collections & Archives Appointments

Book an appointment with our Special Collections and Archives Section: <https://libguides.ucc.ie/requestscitems>

Cork City Libraries

Many local libraries hold book and DVD stocks that could be of relevance: <https://www.corkcitylibrar>



USEFUL WEBSITES

FILM ANALYSIS

- YALE FILM STUDIES – Film Analysis Web Site – <https://filmanalysis.yale.edu/>
- 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/>
- Media Jistory Project – <https://mediahistoryproject.org>
- Internet Archive – <https://archive.org>

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/>



