

2026/2027

**BA FILM &
SCREEN MEDIA**

STUDENT HANDBOOK

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

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GENERAL

Email for general queries: film@ucc.ie

Website: www.ucc.ie/film/

Twitter: @uccfilmstudies

Website Student Area: <http://www.ucc.ie/film/students/>

Username: **student** | Password: **student**

COURSE DIRECTOR

Abigail Keating

Email: abigail.keating@ucc.ie

FIRST YEAR CO-ORDINATOR

Barry Monahan

Email: b.monahan@ucc.ie

SECOND YEAR CO-ORDINATOR

Abigail Keating

Email: abigail.keating@ucc.ie

FINAL YEAR CO-ORDINATOR

Dan O'Connell

Email: danieloconnell@ucc.ie

ERASMUS/INTERNATIONAL CO-ORDINATOR

Abigail Keating

Email: abigail.keating@ucc.ie

COURSE ADMINSTRATOR

Ms Linda Murphy

Tel: 021 490-3863*

Email: lindapmurphy@ucc.ie

Please note Linda Murphy's working days are Monday-Wednesday 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 **14**, 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 **16** or [online here](#).

Please note that modules are subject to change and not every module will run every year.

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 teaching/editing labs equipped with 15 and 9 iMacs respectively.

EQUIPMENT AND LABS

Specialised filmmaking equipment (digital cameras, sound recording gear, lighting kits etc.) and editing facilities are available to students enrolled on the course. The iMac computers in the editing labs are installed with Final Cut Pro X; Da Vinci Resolve; Logic Pro X; Fade In; Microsoft Office Suite and several other A/V programs.

The Editing Lab is Open Access and can be entered any time the Kane building is open. This is generally from 09:00-21:00 seven days a week, including outside of teaching term.

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 Senior 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 Type-C USB 3.2** portable hard drive. If you require any assistance when purchasing or formatting a new hard drive, please contact our Technical Officer by email.**

ONLINE RESOURCES

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 & Screen Media's* Technical Officer Mr. Barry Reilly: 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/en/fmt/film/students/> (see section of this booklet on Online Resources).

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

Please visit [this webpage](#) and familiarise yourself with the contents before engaging with the programme!

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

2026 - 2027

Semester 1 Semester 1 (first year only)	Monday, 7 September 2026 – Friday, 27 November 2026 Monday, 14 September 2026 – Friday, 4 December 2026
Study Period	Monday, 30 November 2026 – Friday, 4 December 2026
Winter Exams	Monday, 7 December 2026 -Friday 18 December 2026
Winter Break	Saturday, 19 December 2026 – Sunday 10 January 2027
Semester 2	Monday, 11 January 2027 – Thursday, 16 April 2027
Easter Break	Friday, 19 March 2027 – Sunday, 2 April 2027
Summer Exams	Friday, 23 April 2027- Friday, 7 May 2027

**UCC FILM & SCREEN MEDIA
SELF DIRECTED STUDY WEEK**
S1 - Week of Monday 16 November
S2 - Week of Monday 15 February

Please note: there are no scheduled FX classes this week unless otherwise stipulated by your lecturer.

This applies to FSM modules only and does not apply to modules in other disciplines.

S1	MONDAY	TUESDAY		WEDNESDAY	THURSDAY	FRIDAY
	AUDITORIUM	AUDITORIUM	LAB1	AUDITORIUM	AUDITORIUM	AUDITORIUM
09.00	FX1001 (BM/CC)			FX1001 (BM/CC)		
10.00	FX2001 (JM)	FX3014 (CC)				FX3018 (LR)
11.00		FX3017 (CC)		FX2003 (DOC)	FX2001 (JM)	FX2003 (LR)
12.00		FX1004 (DOC)		FX2003 (DOC)	FX3017 (CC)	FX3003 (DOC)
13.00	HS2057	FX1002 (AK)		FX1002 (AK)	FX3019 (AK)	FX3003 (DOC)
14.00	HS2057	FX3018 (LR)			FX3019 (AK)	RESERVED FX3
15.00	FX3014 (CC)					FX1004 (DOC)
16.00						FX1004 (DOC)
17.00					Masterclasses	
FIRST YEAR		SECOND YEAR		FINAL YEAR		Not in Kane
						Core
						Optional
						Occasional

S2	MONDAY	TUESDAY	WEDNESDAY	THURSDAY		FRIDAY	
	AUDITORIUM	AUDITORIUM	AUDITORIUM	AUDITORIUM	LAB	AUDITORIUM	
09.00	FX1001 (BM/CC)		FX1001 (BM/CC)				
10.00	FX2013 (LR)					FX2003 (DOC)	
11.00		FX3021 (LR)	FX2022 (AK)	FX2010 (BM)		FX3003 (DOC)	
12.00		FX2015 (NOR)	PU2206	FX3020 (BM)	FX2022 (AK)	FX3003 (DOC)	
13.00		FX2022 (AK)	FX2010 (BM) PU2206	FX2015 (NOR)		FX1004 (DOC)	
14.00		FX2013 (LR)				FX3021 (LR)	
15.00	FX3020 (BM)	AS3015	AS3015				
16.00			AS3015	Masterclasses			
17.00							
FIRST YEAR		SECOND YEAR	FINAL YEAR	Not in Kane	Core	Optional	Occasional

FSM STAFF

2026 - 2027

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

Abigail Keating

BA Director, Second Year, Erasmus & International Coordinator. Lecturer in *Film & Screen Media*. She was awarded her PhD in 2015 and has published widely on her main research areas: women, gender, and identity in contemporary film and media; queer representation; and digital culture. Her practical experience is in the areas of digital and analogue photography, videography, video editing, and web design, working mainly on live arts, factual, and music video projects. She has worked with the Irish Film Institute a number of times on projects and lecture series, and has been a visiting scholar at the University of Lisbon. Email: abigail.keating@ucc.ie

Ciara Chambers

Co-Head of Department. 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. Email: ciara.chambers@ucc.ie

Dan O'Connell

Co-Head of Department, Final Year Coordinator. 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

Barry Monahan

First Year Coordinator. 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

Laura Rascaroli

Research & PhD Co-ordinator 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

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

James Mulvey

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 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

Nicholas O'Riordan

Lecturer in *Film & Screen Media*. His research interests include: accents and the voice in film, Ireland on screen, creative practice, and music in film. His writings have been published in *JCMS*, *Estudios Irlandeses*, and *Ireland and Cinema: Culture and Contexts*. He is also a filmmaker and musician. Email: nicholasoriordan@ucc.ie

Rachel Gough

She has recently completed a PhD in UCC, that 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 2024 she was awarded the 'Editor's Choice Award' by the *National Flash Fiction Day Anthology*. Email: rgough@ucc.ie

Tadhg Dennehy

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

FIRST YEAR

PROGRAMME REQUIREMENTS

Students take **60** credits.

30 CREDITS FROM CORE MODULES:
FX1001 (10 credits) & **FX1002** (5 credits)
& **FX1004** (10 credits) & **FX2015** (5 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](#).

FIRST YEAR 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](#).

CORE

FX1001 - INTRODUCTION TO FILM STUDIES (CREDITS 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.

Semesters 1 and 2

FX1002 - INTRODUCTION TO SCREEN MEDIA AND CULTURE (CREDITS 5)

Students will study a range of screen media texts and platforms, such as contemporary films, television and social media, within the context of specific industries and how those industries converge and overlap. Significant focus will be on the proliferation of screen media in everyday life - how do we shape screen media, and to what extent do screen media shape us? Students will be introduced to key theories on screen media, to enhance their critical reading of texts and platforms and their respective contributions to society and culture.

Semester 1

FX1004 - INTRODUCTION TO DIGITAL MEDIA (CREDITS 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.

Semesters 1 and 2

FX2015 - SOUND, MUSIC, AND THE MOVING IMAGE (CREDITS 5)

This module introduces students to the study of sound and music in film and screen media. Students examine ideas from film-sound and film-music studies and consider how elements such as music, the voice, and sound design operate within audiovisual contexts.

Semester 2

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.

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.

20 CREDITS FROM CORE MODULES:
FX2001 (5 credits) & **FX2003** (10 credits)
& **FX3018** (5 credits)

PLUS 20 CREDITS FROM OPTIONAL MODULES:
FX2010 (5 credits); **FX2013** (5 credits);
FX2022 (10 credits); **HS2057** (5 credits); **PU2206** (5 credits);

PLUS 20 CREDITS FROM OTHER ARTS SUBJECT
(continued from First Year)

SECOND YEAR **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](#).

CORE

FX2001 - FILM THEORY (CREDITS 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. Topics may include: the early debates about film realism and film aesthetics; structuralism; theories of genre and models of film language; psychoanalytical theories of spectatorship and feminist film theory; film and ideology and theories of race and representation; postcolonial and postmodern theory; theory of documentary.

Semester 1

FX2003 - DOCUMENTARY FILMMAKING: THEORY AND PRACTICE (CREDITS 10)

This module introduces students to the fundamentals of the theory and production of a documentary film and of experimental nonfictions.

Semesters 1 and 2

FX3018 - REALISM IN WORLD CINEMA (CREDITS 5)

As a medium combining photography and time, film is the most impressively realistic of all art forms. Yet, its relationship with reality is neither one-dimensional nor unchanging.

Semester 1

OPTIONAL

FX2010 - IRISH FILM AND GENRE (CREDITS 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. It will provide them with detailed knowledge of chosen films that best represent movements in contemporary Irish cinema, and it will consider these within the framework of genre film studies.

Semester 2

FX2013 - PERSONAL CINEMAS: SCREENING THE SELF (CREDITS 5)

Personal cinema encompasses a wide range of practices of first-person, subjective, and essayistic film- and video-making. While originally a niche field, it has boomed since the start of the millennium, also due to the wide availability of digital technologies and as a consequence of the widespread propensity to self-representation both on- and off-line.

Semester 2

FX2022 - CONTEMPORARY SCREEN MEDIA PRACTICE AND SOCIETY (CREDITS 10)

This module is both a theoretical and practical course. Students will critically examine key topics and debates in contemporary screen media, such as: new modes of production; ethics in screen media; authenticity and fake news; protest media; media and gender representation; and identity in the digital age.

Semester 2

PU2206 - WORLD-CINEMAS IN PORTUGUESE (CREDITS 5)

This module analyses cinematic production from Portuguese speaking contexts in relation to processes of transnational mobility and globalisation. Its main objective is to examine the ways in which Portuguese speaking cinemas are becoming part of broader transnational systems of exchange that go far beyond the traditional borders of the Portuguese speaking world. Semester 2

HS2057 - CINEMA AND IDENTITY IN SPAIN AND LATIN AMERICA (CREDITS 5)

This module will explore the construction of different forms of identity in relation to a range of Spanish and Latin American films. It will examine key concepts in Film Studies, such as cinematic genre, spectatorship and representation and will develop the knowledge and skills for the review and analysis of film.

Semester 1

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.

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.



FINAL YEAR

PROGRAMME REQUIREMENTS

In Final 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.

40 CREDITS FROM OPTIONAL MODULES:

FX3003 (10 credits);
FX3014 (5 credits);
FX3017 (5 credits);
FX3019 (10 credits);
FX3020 (5 credits);
FX3021 (10 credits);
AS3015* (10 credits);

PLUS 20 CREDITS FROM OTHER ARTS SUBJECT

(continued from Second Year)

*Please note that places on AS3015 is limited to 10 students. To register for this module it is essential to first reserve a place by emailing danieloconnell@ucc.ie (cc abigail.keating@ucc.ie), between 9 am and 12 noon on Wednesday, 2nd September.

FINAL YEAR **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**](#).

OPTIONAL

FX3003 - SPECIAL STUDIES IN FILMMAKING/NEW MEDIA (CREDITS 10)

This module will develop students' knowledge of specific aspects of practical filmmaking and new media, and consist of the planning and development of a short film and a number of short video productions including a music video and a corporate video.

Semesters 1 and 2

FX3014 - CASE STUDIES IN EUROPEAN CINEMA (CREDITS 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.

Semester 1

FX3017 - SCREEN INDUSTRIES (CREDITS 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.

Semester 1

FX3019 - GENDER AND CONTEMPORARY CINEMA (CREDITS 10)

The module will cover topics relating to gender and film from the perspectives of industry, society and culture, representation on and off screen, and film language and aesthetics. Feature films and documentaries from Europe, North America and the Middle East, from the period post-2000 onwards, will be discussed under the thematic rubrics of: power structures; genre and subversion; the alternative gaze; sexuality; the body; race; and the film industry post-#MeToo.

Semester 1

FX3020 - WRITING AND THE SCREEN (CREDITS 5)

This module builds on knowledge acquired during first and second year to develop knowledge and understanding of the fundamentals of writing for the screen.

Semester 2

FX3021 - DISSERTATION (CREDITS 10)

The module leader will lead timetabled sessions, on topic selection, essay approaches and strategies for research and writing, delivered by staff in the department. Students will select and develop a research topic of their choosing in consultation with the module staff and allocated supervisor(s).
Semester 2

AS3015* - JAPANESE CINEMA AND CULTURE (CREDITS 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. Student activities include engagement with genres, social issues, historical events or cultural images and icons represented in the films.

Semester 2

*** Please note** that places on AS3015 is limited to 10 students. To register for this module it is essential to first reserve a place by emailing danieloconnell@ucc.ie (cc abigail.keating@ucc.ie), between 9 am and 12 noon on Wednesday, 2nd September.

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.

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.

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**.

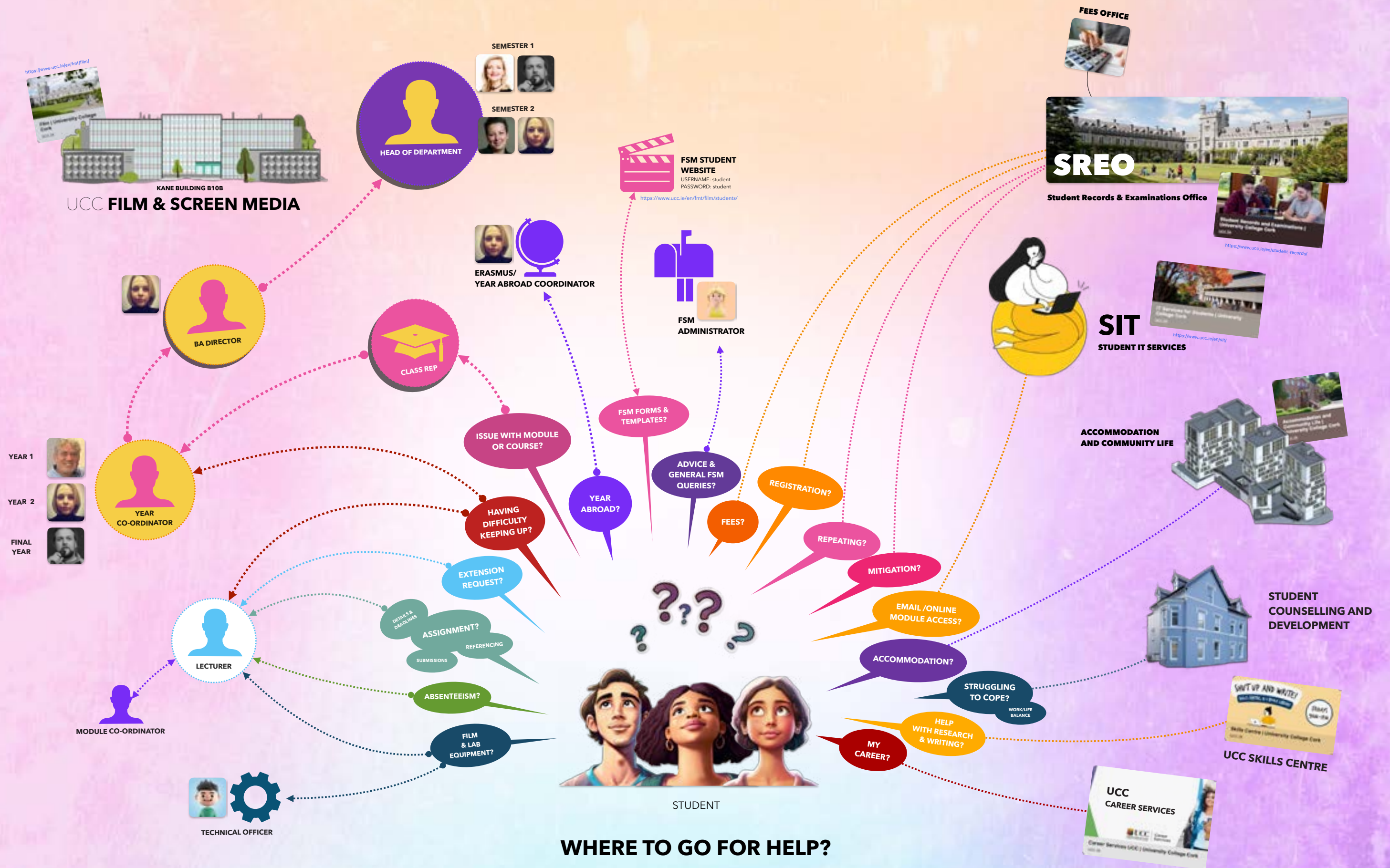
Research with human subjects can sometimes investigate **private or contentious matters** and involve gathering sensitive personal information (**data**) on such topics as an individual's ethnicity, religious or political values, sexuality, or medical history. Even apparently less sensitive information 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
L.Rascaroli@ucc.ie



USEFUL WEBSITES

FOR FSM STUDENTS

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/>

ONLINE JOURNALS:

Alphaville

(UCC Film and Screen Media online journal)

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/>

Images

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

Kinema

<https://kinema.com>

Kinoeye

<http://www.kinoeye.org>

Senses of Cinema

<http://www.sensesofcinema.com/>

Sight and Sound

<https://www.bfi.org.uk/sight-and-sound>

Silent Era

<http://www.silentera.com/>