

2026/2027

**MA FILM &
SCREEN MEDIA**

STUDENT HANDBOOK

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

CONTENTS

GENERAL INFORMATION	3
WELCOME	5
FSM STAFF	6
PROGRAMME STRUCTURE	8
MODULES	10
PART 1: CORE	10
PART 1: OPTIONAL	12
PART 2: THESIS	14
PART 2: THESIS GUIDELINES	16
RESOURCES	18
FSM PROCEDURES	20
PRELIMINARY READINGS	20
SEMESTER DATES	21
TIMETABLE	22
SEMESTER 1	22
SEMESTER 2	24
CODE OF BEHAVIOUR	26
RESEARCH ETHICS GUIDELINES	28
BOOLE LIBRARY REOURCES	30
STUDENT FAQ - WHERE TO GO FOR HELP?	32
USEFUL WEBSITES	34

GENERAL

Email for general queries: film@ucc.ie

Website: www.ucc.ie/en/film/

Instagram: [filmscreenmedia](https://www.instagram.com/filmscreenmedia)

X: [@uccfilmstudies](https://twitter.com/uccfilmstudies)

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

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

COURSE DIRECTOR

Professor Laura Rascaroli

Email: L.rascaroli@ucc.ie

CO-HEADS OF DEPARTMENT

Semester 1

Dr Ciara Chambers

Email: ciara.chambers@ucc.ie

Mr Dan O'Connell

Email: danieloconnell@ucc.ie

Semester 2

Professor Laura Rascaroli

Email: L.rascaroli@ucc.ie

Dr Abigail Keating

Email: abigail.keating@ucc.ie

COURSE ADMINSTRATOR

Ms Linda Murphy

Tel: 021 490-3863*

Email: lindapmurphy@ucc.ie

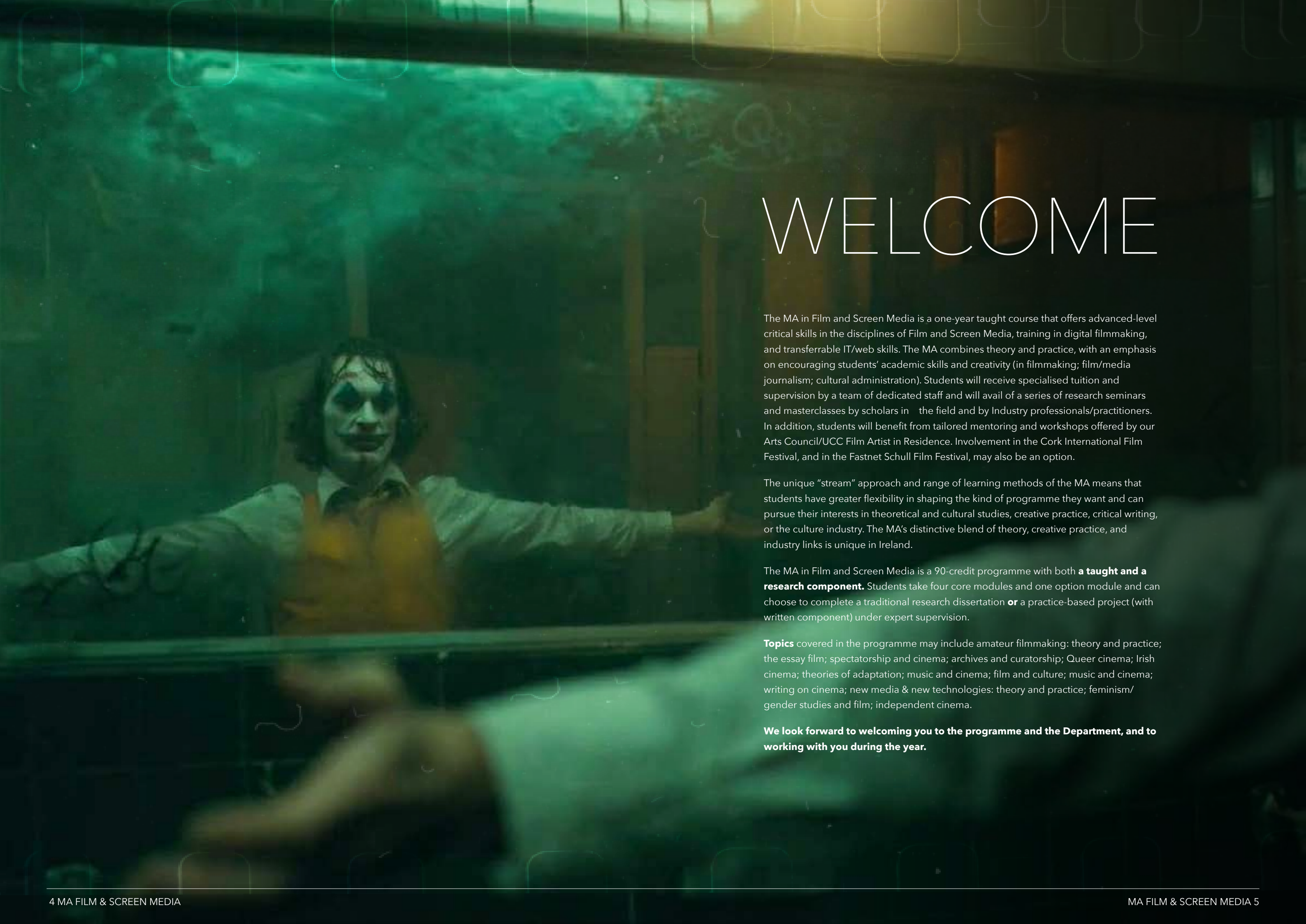
Please note Linda Murphy's working days are Monday-Wednesday only

**subject to change - see website for latest contact information.*

SENIOR TECHNICAL OFFICER

Mr. Barry Reilly

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 receive specialised tuition and supervision by a team of dedicated staff and will avail of a series of research seminars and masterclasses by scholars in the field and by Industry professionals/practitioners. In addition, students will benefit from tailored mentoring and workshops offered by our Arts Council/UCC Film Artist in Residence. 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 four core modules and one option module and can choose to complete a traditional research dissertation **or** a practice-based project (with written component) under expert supervision.

Topics covered in the programme may include amateur filmmaking; theory and practice; the essay film; spectatorship and cinema; archives and curatorship; Queer cinema; Irish cinema; theories of adaptation; music and cinema; film and culture; music and cinema; writing on cinema; new media & new technologies: theory and practice; feminism/ gender studies and film; independent cinema.

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

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

Ciara Chambers is Senior Lecturer in Film & Screen Media, University College Cork, President of the International Association for Media & History, a board member of Northern Ireland Screen and Chair of the Northern Ireland Moving Image Heritage and Archive Working Group. She is also an advisor to Atticus Education, the digital education company established by Oscar-winning film producer Lord David Puttnam. She is author of *Ireland in the Newsreels* (Irish Academic Press, 2012) and *Outsider Cinema: Amateur and Independent Filmmaking in Northern Ireland, 1929-1989* (Edinburgh University Press, 2026), co-editor of *Researching Newsreels* (Palgrave, 2018) and has contributed chapters on archives, newsreels and amateur film to various journals and edited collections. She is currently working on the Make Film History project in partnership with Kingston University, BBC, the British Film Institute, Northern Ireland Screen and the Irish Film Institute. She was scriptwriter and associate producer of *Ireland in the Newsreels*, a six-part BAI-funded television series broadcast on TG4 and producer of the historical play *Souls, Shadows and Secrets*.
Email: ciara.chambers@ucc.ie

Tadhg Dennehy is currently the interim UCC Skills Centre Co-Ordinator. He is a PhD candidate with the Department of Film and Screen Media, where he also lectures part-time. Tadhg earned an MA in Creative Documentary from the Edinburgh College of Art (University of Edinburgh). He 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 in contemporary cinema and media, digital screen culture; and the contemporary documentary.
Email: abigail.keating@ucc.ie

Rachel MagShamhráin is a Senior 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 is a Senior Lecturer in film and lectures on 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 is a Lecturer in Film & Screen Media. His main teaching and research interests include the essay film, the portrait film, fiction/non-fiction and film-philosophy. He is on the Editorial Board of *Alphaville Journal of Film and Screen Media*. 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. 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.
Email: danieloconnell@ucc.ie

Kane Geary O'Keefe is a PhD researcher in Film & 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.
Email: kane.gearyokeeffe@ucc.ie

Nicholas O'Riordan is a 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

Laura Rascaroli is Professor in Film and Screen Media. Her research interests span European and World cinemas; experimental nonfiction and the essay film; artist film and the post-medium moving image; film space; and the politics of form. She is the author of five monographs, including *The Personal Camera: Subjective Cinema and the Essay Film* (Wallflower, 2009) and *How the Essay Film Thinks* (Oxford University Press, 2017), and the editor of four collections including *Antonioni: Centenary Essays* (British Film Institute, 2011) and *Theorizing Film Through Contemporary Art: Expanding Cinema* (Amsterdam UP, 2020). She is Editor-in-Chief 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

PROGRAMME STRUCTURE

Students take **90 credits** as follows:

PART I

FX6018 Research Methodologies
(10 credits - Semesters 1+2)

FX6021 Film & Screen Cultures:
Form, Representations and Identities (10 credits - Semesters 1+2)

FX6022 Archives and Appropriation
(10 credits- Semester 1)

FX6010 Irish Cinema:
History, Contexts, Aesthetics (10 credits - Semester 2)

plus 10 credits from the following:

FX6014 Introduction to Creative Practice
(10 credits - Semester 1) *

OR

GE6020 Questions of Adaptation and Adoption:
Re-Writings/Re-Viewings/Re-Readings (10 credits - Semester 2)

OR

MU6037 Music and Cinema
(10 credits - Semester 2)

Note:

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

PART II

FX6016 Dissertation in Film and Screen Media
(40 credits)

OR

FX6019 Creative Practice Project
(40 credits)

PART 1: CORE MODULES

FX6018 - RESEARCH METHODOLOGIES (CREDITS 10)

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

Semesters 1 and 2

FX6010 - IRISH CINEMA: HISTORY, CONTEXTS, AESTHETICS (CREDITS 10)

In the digital era the challenges facing moving-image archives are greater than ever before. In the current 'digital dark age', where the proliferation of new content and the growing rate of obsolescence of both analogue and digital formats raise practical preservation issues, questions of what to keep and who may access this material are often politicised. This module will consider questions of archival power and responsibility, the role of archives in forming collective memory and how the archive evolves through creative reuse. The module will consider the roles of the archivist, archive researcher, archive producer, outreach facilitator and archive-driven filmmaker. It will also explore the work of musicians, poets, artists and theatre producers who have used the archive as the basis of new art forms.

Semester 2

FX6021 - FILM AND SCREEN CULTURES: FORM, REPRESENTATIONS AND IDENTITIES (CREDITS 10)

The course introduces students to advanced-level study of a selection of film and screen media productions and cultures. Some of the topics addressed may include: Conventions and formal practices (narrative; space and frame; genre; avant-garde practices); questions of identities in film and screen media; forms of essay film-making and their construction of subjectivity and thought; writing on film; gender in cinema.

Semesters 1 and 2

FX6022 - ARCHIVES AND APPROPRIATION: PRESERVATION AND CREATIVE REUSE (CREDITS 10)

In the digital era the challenges facing moving-image archives are greater than ever before. In the current 'digital dark age', where the proliferation of new content and the growing rate of obsolescence of both analogue and digital formats raise practical preservation issues, questions of what to keep and who may access this material are often politicised. This module will consider questions of archival power and responsibility, the role of archives in forming collective memory and how the archive evolves through creative reuse. The module will consider the roles of the archivist, archive researcher, archive producer, outreach facilitator and archive-driven filmmaker. It will also explore the work of musicians, poets, artists and theatre producers who have used the archive as the basis of new art forms.

Semester 1

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 2026-27 academic year are accurate. Please see: **UCC book of modules** for detailed module descriptions. Programme and/or Module Coordinators will communicate any 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 lecturers at the start of their courses.

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.

PART 1: OPTIONAL MODULES

STUDENTS CHOOSE **ONE** OF THE FOLLOWING:

GE6020 - QUESTIONS OF ADAPTATION AND ADOPTION: RE-WRITINGS / RE-VIEWINGS / RE-READINGS (CREDITS 10)

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

Semester 2

MU6037 - MUSIC AND CINEMA (CREDITS 10)

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.

Semester 2

FX6014 INTRODUCTION TO CREATIVE PRACTICE (CREDITS 10)

This module introduces students to the creative, technical and collaborative processes involved in contemporary digital media production, with a particular focus on filmmaking. Through a combination of practical projects and critical study, learners will develop the skills to conceptualise, plan, write, produce, direct, shoot and edit short films and/or documentary work. The module explores key theories and concepts in digital media alongside hands-on experience with industry-standard production techniques and tools. Working both independently and collaboratively, learners will build a practical portfolio of short projects while gaining an understanding of professional workflows within the digital media industry.

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

Semester 1

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 2026-27 academic year are accurate. Please see: **UCC book of modules** for detailed module descriptions. Programme and/or Module Coordinators will communicate any 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 lecturers at the start of their courses.

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.

PART 2: THESIS

STUDENTS CHOOSE **ONE** OF THE FOLLOWING:

FX6016 DISSERTATION IN FILM AND SCREEN MEDIA STUDIES (CREDITS 10)

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.

Content: The dissertation consists of an intensive period of research on a specific topic and the writing of dissertation under the guidance of a supervisor (or co-supervisors). Students will present their dissertation in the form of a presentation to a panel of staff from the Department, prior to the final submission date. The presentation will comprise: an outlining of the methodology used; the level of research conducted; and a highlighting of key discoveries, insights and innovative findings made.

Semester 2

OR

FX6019 CREATIVE PRACTICE PROJECT (CREDITS 10)

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.

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). Students will present their dissertation in the form of a presentation to a panel of staff from the Department, prior to the final submission date. The presentation will comprise: an outlining of the methodology used; the level of research conducted; and a highlighting of key discoveries, insights and innovative findings made.

Semester 2

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 2026-27 academic year are accurate. Please see: **UCC book of modules** for detailed module descriptions. Programme and/or Module Coordinators will communicate any 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 lecturers at the start of their courses.

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.

PART 2: THESIS

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 **27th August 2027**.

September:

Students will be required to make a final 10 minute presentation to defend their thesis, prior to submission, in early to mid September. Students work on final proofing of their thesis in preparation for binding and submission by the final deadline of **Friday, 17th September 2027**. 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.

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.**

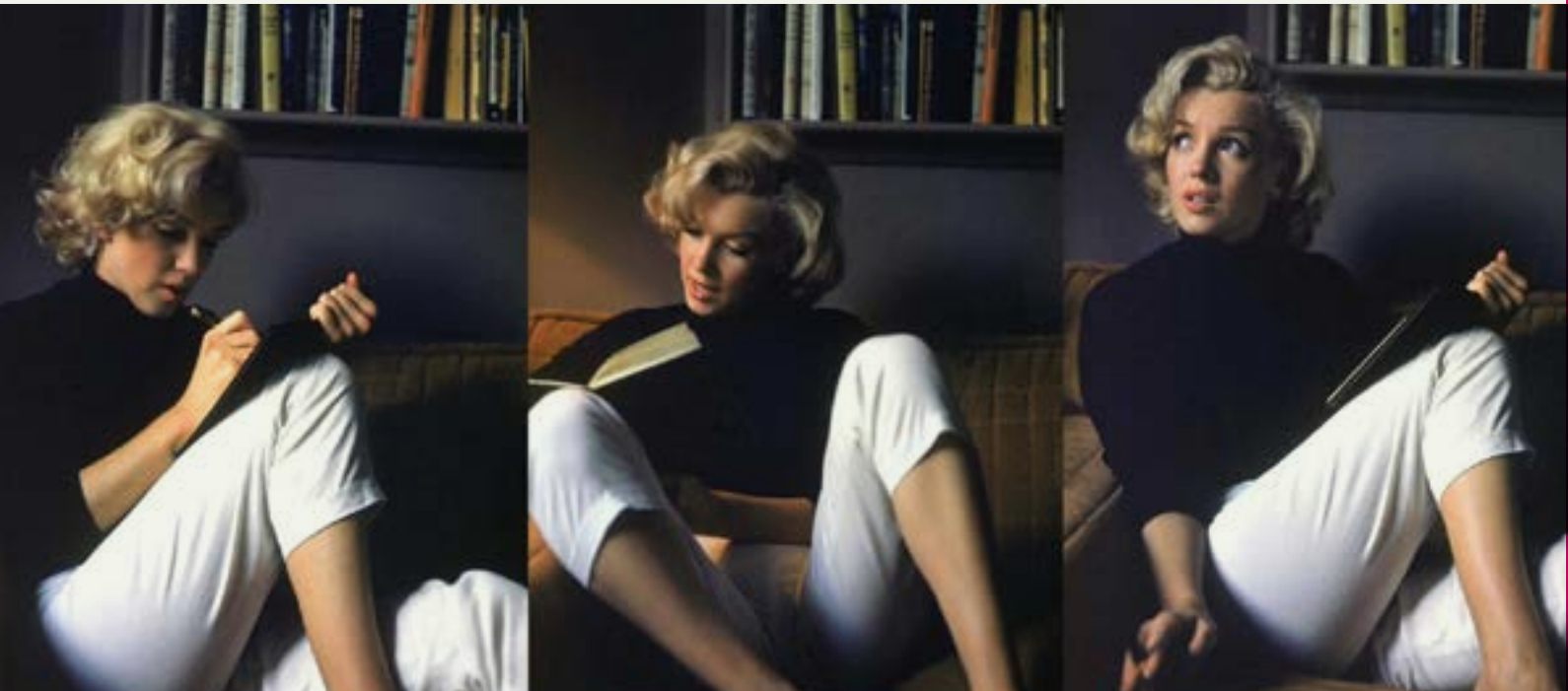
ONLINE RESOURCES

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 • USE OF AI/GENERATIVE SOFTWARE [PROHIBITED BY THE DEPARTMENT]
- 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.**

Students are required to familiarise themselves with **UCC's policies on Academic Misconduct** including the use of **Generative AI**.

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

SOME SUGGESTED PRELIMINARY READING

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

SEMESTER DATES

2026 - 2027

PART 1:

Semester 1	Monday, 7 September 2026 – Friday, 27 November 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.

PART 2:

Students conduct independent research and practice under the supervision of a staff member, and complete either FX6016 or FX6019.

TIMETABLE SEMESTER 1

S1	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
09.00					
10.00					
11.00	FX6021 (All)				
12.00	FX6021 (All)				
13.00	FX6014 (DOC)				
14.00	FX6014 (DOC)		FX6018 (ALL)		
15.00		FX6022 (CCI)	FX6018 (ALL)	FX6022 (CCI)	
16.00		FX6022 (CC)	FX6021 (All)	FX6022 (CCI)	
17.00			FX6021 (All)	Masterclasses	
AUDITROIUM		(Not in Auditorium)	Core	Optional	Occasional

TIMETABLE SEMESTER 2

S2	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
09.00				FX6010 (BM)	
10.00				FX6010 (BM)	
11.00	FX6021 (All)				
12.00	FX6021 (All)				
13.00	FX6010 (BM)	(MU6037)			(GE6020)
14.00	FX6010 (BM)	(MU6037)		FX6021 (All)	(GE6020)
15.00		FX6018 (All)		FX6021 (All)	
16.00		FX6018 (All)		Masterclasses	
17.00	MU6037 Until 7pm	RESERVE FX6			
AUDITROIUM		(Not in Auditorium)	Core	Optional	Occasional

CODE OF BEHAVIOUR

FOR FSM STUDENTS

AS A FULL-TIME STUDENT OF THE MA 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** 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.

You are also expected to ensure that any part-time job commitments do not interfere with your studies and your attendance. If you cannot attend a session, please ensure that you contact the relevant lecturer and/or the programme director, outlining your reasons for this absence.

Effective and efficient personal time management, which prioritises 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 director 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 director.

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 and courteous manner. Conduct that is intended to cause offence will not be tolerated. Such unacceptable behaviour includes: leaving class early without alerting the lecturer; disrupting classes by arriving late or exiting during class; 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](#).

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 (eg, 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

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 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 services:

Scan & Deliver

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

Special Collections & Archives Appointments

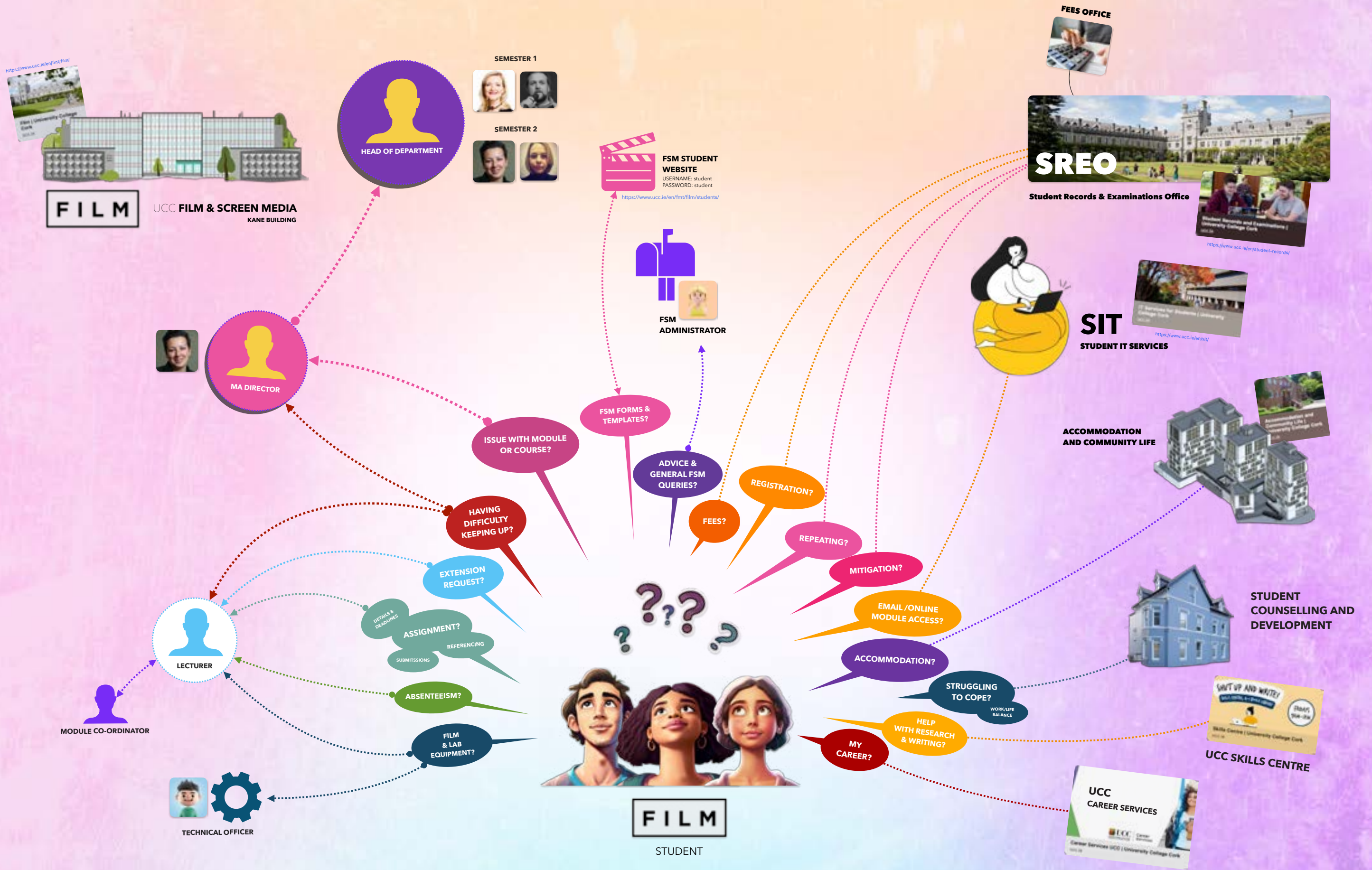
Check out what's on offer in Special Collections and Archives Section: <https://libguides.ucc.ie/archives>

Cork City Libraries

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

Cork County Libraries

<https://www.corkcoco.ie/en/resident/libraries>



Laura Rascaroli
l.rascaroli@ucc.ie



Clara Chambers
clara.chambers@ucc.ie



Barry Monahan
B.Monahan@ucc.ie



Abigail Keating
abigail.keating@ucc.ie



Dan O'Connell
danieloconnell@ucc.ie



Linda Murphy
lindamurphy@ucc.ie



Barry Reilly
barry.reilly@ucc.ie



James Mulvey
james.mulvey@ucc.ie



Nicholas O'Riordan
nicholasoriordan@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/>

Media History Digital Project

<https://mediahistoryproject.org/#lantern-search>

Archive.org

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>

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/>