



OLLSCOIL NA
GAILLIMHÉ

UNIVERSITY
OF GALWAY

MA Film Studies

Handbook 2023-2024



Welcome

Welcome to the **MA Film Studies: Theory and Practice** at University of Galway. We hope you have an enjoyable year with us and will endeavour to all we can to ensure your time in Galway is productive and fulfilling.

The Huston School of Film & Digital Media and its spaces here for your use and benefit. While a timetable and module outlines are provided here, these are subject to change and updates regarding module content, delivery and assessment which will be provided closer to the start of term via CANVAS [the virtual learning environment used by University of Galway]

If you have any further questions, please don't hesitate to contact either the **programme director** Dr Tony Tracy tony.tracy@universityofgalway.ie or the **administrator** of the Huston School of Film & Digital Media Ms Teresa Donovan odonovant@universityofgalway.ie

Dr Tracy holds in-person office hrs Mondays 3-5 pm or virtually, by appointment.

General information and advice regarding studying at University of Galway for the coming school year here: <https://www.universityofgalway.ie/alert/studentfags/>

Information about buildings on campus and a map of campus:

<https://www.universityofgalway.ie/academic-skills/gettingstarted/downloads/Find-your-classroom.pdf>

GALWAY CITY OF FILM is a UNESCO designation held by Galway City since 2014

The Huston School of Film / MA Film Studies has associate relationships with:

PÁLÁS cinema www.palas.ie [weekly screenings here in Sem 2 as part of Film Admin course]

Galway Film Fleadh [takes place in July] [follow on social media for news/updates]

<https://www.galwayfilmfleadh.com/>

Ardán – this organisation supports creatives within the audio-visual (film, TV, games, and animation) industry in the West of Ireland and beyond, enabling access to industry resources and advice, and providing funding and training opportunities <https://ardan.ie/> [register for news/updates]. Ardán hosts the **FÍS TV Summit** brings creatives from all sectors of the TV industry in February [also has a pitching competition].

Screen Ireland <https://www.screenireland.ie/> [register for news/updates on Irish film and training courses]

Registration & Administrative Information

Registration

University of Galway will expect you to have formally enrolled and to have begun paying your fees by end September. If you fail to register you may not be eligible to continue your programme.

<https://www.universityofgalway.ie/registration/how-to-register/newstudentpostgrad/postgradadmissions@universityofgalway.ie>

Fees/ Finance

Fees Office deals with fees and you should communicate with them directly: fees@universityofgalway.ie

Students who fail to pay their fees may become ineligible to continue the course or unable to submit assessments. Any student who has a debt to the College at the end of the year will not have their marks relayed to them and will be unable to graduate.

Student Cards

Post Graduates - Card Collection Date at Áras Uí Chathail between the 28th of August to 15th of September and between the 25th of September to 29th of September

Library

<https://library.nuigalway.ie/>

Academic Skills Service academicskills@universityofgalway.ie

Academic Writing Centre

Our mission is to help students to become better writers. We provide free one-on-one tutorials on essay writing

Laptop Borrowing the Library has 24 laptops available for students to borrow from the Laptop locker in the foyer of the main library. There is no charge to borrow a laptop; you just need your University of Galway Student ID card. The laptop will be assigned to your Library account, just like borrowing a book!

e-mail

Email is the preferred method of communication at University of Galway. Please start using your University of Galway account as soon as you have one! Failure to keep this information up to date

will mean that you may miss important information concerning the course sent by the course coordinator and by individual course lecturers.

Policies for Students

All students are asked to familiarise themselves with the Code of Conduct. Every student and staff member has the right to be treated with dignity and respect. Students are expected to acknowledge the authority of the staff of the University, both academic and support staff, in the performance of their duties. The Student Code of Conduct offers guidelines as to the norms of behaviour that accord with the obligations of students.

[https://www.universityofgalway.ie/media/student-services/files/QA-616-University-of-Galway-Student-Code-of-Conduct-\(Oct-2022\).pdf](https://www.universityofgalway.ie/media/student-services/files/QA-616-University-of-Galway-Student-Code-of-Conduct-(Oct-2022).pdf)

Information on the University's policies for students is available here:

<https://www.universityofgalway.ie/student-services/policies/>

Attendance Requirements

It is important that you attend all lectures and guest sessions consistently. It is accepted that due to illness you may have to miss occasional classes, but if you have to be absent from several classes, or you know that you are going to have difficulties in attending regularly, please inform your Course Director. Medical certs are required and should be submitted to the school Office

Assignments

Late Submission, Extensions, Repeats and Deferrals

You should only seek to submit work late in the event of serious extenuating circumstances which is defined by [university policy](#) as "serious unavoidable, unpredictable and exceptional circumstances outside the control of the student, which may negatively impact the student's performance in assessment."

A full list of what DOES and DOES not count as extenuating circumstances is available [here](#).

If you have met the grounds for extenuating circumstances, you will seek either:

1. **An extension:** This is when Head of Programme allows you to submit work late without penalty following a process of application with documentation (i.e. medical or other certificates).
2. **A deferral:** This is when you get College of Arts Office permission to submit outstanding work following the end of a module without penalty in the autumn exam period.
3. **A repeat:** This is when you fail a module and have to complete a repeat assignment or exam in the autumn exam period which constitutes 100% of your total assessment. This involves payment of fees for each module you repeat.

Extensions

Individual module convenors/lecturers cannot give extensions under any circumstances.

For an extension of seven days or less, you must contact your Head of Programme and your individual module convenor/lecturer directly together. The Head of Programme makes the determination whether or not you meet the Extenuating Circumstances policy based on the documentation you provide as outlined [in that policy](#).

You should include with this letter your copies of either a medical certificate or a letter from a student counsellor, or other relevant documentation.

If you don't have an explanation for your lateness, we will just apply the penalty automatically.

Valid reasons for lateness include illness or bereavement. Avoidable problems such as malfunctioning computers, car trouble, books being unavailable at short notice, poor time management including participation in extracurricular or professional creative industries activities including festivals, film shoots, etc. are not valid reasons for lateness.

If you need to seek an extension of more than seven days, you will need to notify your Head of Year/Programme and individual module convenor/lecturer and then fill out and submit [this form](#) to the College of Arts Office.

Students who are ill or in distress can be assured that their work will be accepted late, provided that they provide appropriate documentation to the College Office and/or Head of Year/Programme.

Students should NOT seek extensions in advance but instead endeavour to submit their assignment on time regardless of circumstances. You will then follow the steps below if you miss the submission deadline.

If you fail a module . . .

If you fail a module, you have an opportunity to repeat it. Students must pay a repeat examination fee to the university in such cases for each module they are repeating.

Repeat assignments are posted following the release of second semester marks to Canvas and are equivalent to the total workload of the module you are repeating. They are due in early-mid August (see calendar above).

Your transcript will state that you failed the module. Repeat marks are capped at 40% for most years.

If you choose not to repeat your module, you must either leave the university or repeat the year. If you repeat the year, you need only repeat those modules that you failed (e.g. if you pass four modules in second year but fail two, and choose to repeat the year, you would only need to repeat the two modules that you failed).

You can review FAQs regarding university policy on repeats including accessing fee information here: https://www.universityofgalway.ie/exams/timetable-advice/examinations_faqs/repeats_faq/

If you need to defer an assessment

Deferral means postponing a university examination or assessments from the end of the semester to the summer period. This will usually be granted in cases of serious illness, bereavement of an immediate family member or other extremely serious circumstances as vetted by the College Office. Decisions about deferral can only be made by the College of Arts office. Applications can again be made through [the Extenuating Circumstances application form](#) for the College of Arts.

You can review FAQs on deferrals here: <https://www.universityofgalway.ie/exams/timetable-advice/deferrals/>

Penalties for Late Work

Late work that does not meet the grounds for the above or is simply late **will be penalised at two points per day including weekends and bank holidays.**

Late work penalties can still apply even if you are granted an extension if your documentation does not cover an additional period of lateness. For example, if you provide a cert saying that you were sick for two days, then you can hand in your work two days' late without penalty. But if your cert says you were sick for two days and you hand in a week late, you will lose marks for five days.

Academic Writing

Writing an Academic Essay: Some Tips

An academic essay is a formal piece of writing. It therefore must follow a set of rules that govern style, presentation and layout. In addition to being judged on what you write in your essay, you will also be judged on your adherence to these rules.

An academic essay is different from other forms of writing that you may be familiar with, such as journalism, reviews, or creative writing. Its purpose is to present an argument about a text or set of texts, or a performance or set of performances. That argument must be supported with reference to the primary text and secondary material.

Most essays will either:

- (a) Discuss a statement; or
- (b) Answer a question.

You should take particular care to ensure that you understand the question or statement in its entirety, establishing precisely what you are being asked. You must answer every element of a question clearly and comprehensively.

Characteristics of an Academic Essay

When your essays are evaluated, your examiner will usually consider some or all of the following aspects of your writing:

- **Language:** grammar, spelling, syntax, punctuation
- **Structure:** paragraphs; openings and conclusions; unity of argument
- **Knowledge:** (a) of texts under discussion and of direct subject matter; (b) of related areas, such as history of period, critical theories about the subject, other texts of relevance
- **Style:** fluency; flow; range of different kinds of sentence structure; vocabulary; readability
- **Analysis:** deployment of texts; ability as an interpreter and critic and analyst of works/texts in question
- **Argument:** coherence; persuasiveness; logical progression
- **Originality and Creativity:** insight; depth and interest of ideas
- **Apparatus:** ability to quote properly and appropriately; adequate and consistent supply of references to works consulted; tidiness and general level of organization and presentation

Research

Most of the texts or performances that you have studied have already been the subject of debate by academics and scholars. Your task as a critic is to add your own voice to that debate. In order to do so, you must do two things.

You must firstly be well informed. You can't enter a debate unless you know what the other participants' views are. So we carry out research to ensure that our criticism takes account of the work of other scholars.

You must also ensure that the voice you bring to the debate is *your own* voice. So the second purpose of research is to develop your own opinions and thoughts about a subject.

You should treat the work of other scholars with respect: they are experts in their fields with many years' experience. However, respecting their views doesn't mean that you must accept them uncritically. Too often, students repeat the views of the writers they have read – but they don't bring their own thoughts to bear on the material they're studying. When you carry out research, you must think about whether you agree with what is being said by the writer. You will then formulate your own views, and express them in writing.

Primary Texts and Secondary reading

A primary text is the book, play, poem, or film that you are discussing in your essay. You will make an argument about a particular text (or texts), and you will use secondary sources to inform and support your argument.

Secondary reading involves consultation of some or all of the following:

- a. Books about a playwright, actor, director, etc. – biographies, autobiographies, letters, critical studies.
- b. Books and articles about the period in which the subject lived (e.g., Elizabethan England), or the group to which the person belongs (e.g. the Irish Revival, Russian realistic, etc.).
- c. Articles in critical books.
- d. Articles in encyclopaedias.
- e. Articles in journals
- f. Archival materials
- g. Performances/Films
- h. Webpages (though these should be carefully selected)
- i. Newspaper reviews and interviews
- j. Personal interviews

An essay on Shakespeare might therefore make use of the following sources:

- An introductory essay in a core textbook.
- A biography
- A book about Elizabeth performance.
- A critical work on Shakespeare and language
- An article from a book on Shakespearean performance.

You should select your material carefully. It is often a good idea to start with an introductory essay in a publication such as *Theatre Histories*.

Select secondary material that is relevant to the question you are answering. Some playwrights and practitioners will have had hundreds of books and articles written about them, and it is not expected that you would consult every page of every book written about your subject. Not only should you carefully select the books you will use, you should also select chapters and sections from individual books. If, for example, you were writing an essay on Synge's use of classical mythology, you would be very unlikely to benefit from reading a biography about the playwright in its entirety. Efficient research involves using tables of contents, bibliographies, and indexes. If you are using an electronic text, you may save time by searching for keywords.

While there is no upper or lower limit, a typical undergraduate essay would generally make use of one or two primary texts, and three to five secondary sources. It is essential however that secondary sources are selected carefully.

Do not use student study guides or notes, such as Cliffnotes or Sparknotes. These resources provide students with information that the students should be more than capable of acquiring alone. Use of these notes discourages originality of thought, and inhibits the ability to think independently and with integrity. They are also frequently inaccurate or simplistic.

The Structure of your Essay

Your essay will be composed of three parts: the introduction, the argument, and the conclusion.

a. The Introduction

The introduction should state clearly what the central theme of the essay will be. You should specify what your objective is, how you will reach your objective, and what your conclusions shall be. If you have been asked a question, the introduction should state clearly what your answer is.

Sample question: 'Discuss Yeats's use of modernist techniques in *Purgatory*

Sample introduction:

I want to suggest in this essay that Yeats's use of modernist techniques allowed him to achieve two objectives. First, he uses images of violence and religion to call for new ways of imagining the relationship between drama and spirituality. Secondly, he adopts new approaches to form as a way of attempting to find a language adequate to the horrors faced by the world immediately after the First World War. By exploring these issues, I will show that there is an important interrelationship between Yeats's modernism and his Irishness – two features of his work that are ordinarily regarded as separate.

What this introduction does:

- It states clearly what the answer to the question is – it doesn't just describe Yeats's modernist techniques, but evaluates the significance of those techniques.
- It outlines the structure of the essay: the first part will be about violence and religion, and the second about form.
- It gives the conclusion that the essay will reach.

Although this is only one possible introduction – you are free to write in whatever you want and (for instance) to avoid using the word / if you prefer not to do so – but any introduction must state clearly the objective and structure of an essay.

b. The Argument

The main body of the text should be written in carefully constructed paragraphs. A paragraph should present an idea and then develop it. Each claim in the paragraph should be supported by textual evidence – either by direct reference to the material being discussed, or to secondary material. You should ensure that your material follows these steps:

1. Assertion of your idea
2. Support of your assertion by quotation or reference to primary text.
3. Analysis of idea, quotation, and secondary sources to produce an original argument.

Each paragraph should logically connect with the preceding and succeeding paragraphs, thereby developing the argument of the essay.

c. The Conclusion

The conclusion summarises the arguments presented by the essay, and shows how these arguments respond to the demands of the question. You should always ensure that your conclusion explicitly answers the question that you have been set.

Drafting your essay

Before beginning to write your essay, you should map out your argument carefully, listing your ideas in point form. You should follow this map when writing the first draft of your essay. Generally, you

should give yourself time to write at least two drafts of an essay. Many problems will only become evident when you see them written down, and many of your best ideas will emerge during the writing of early drafts.

Citation of Texts and Bibliography

When you quote from a text in your essay, you should use a footnote or endnote to provide a reference for it. In-text citation is also acceptable if you are using MLA style. Instructions on doing so are included in your style sheet. Your essay should also include a bibliography. This is a list of the books that you have quoted in your essay. You should also include any material consulted when researching your essay.

Do not include your bibliography when calculating the word count for your essay.

Word Limits

Part of the skill of writing is in expressing yourself within specific limitations. Accordingly, you must stick closely to word limits. A deviation of any more than 5% from your word limit is likely to result in loss of marks.

Spelling and Grammar

It is essential that your grammar, spelling, punctuation, syntax, and use of language are correct. When in doubt, use a dictionary, or a guide to grammar.

If you are using the Microsoft Word spelling and grammar checker, you should note that this software is not always accurate. You are particularly discouraged from making exclusive use of the Word Grammar checker, which is programmed to offer *suggestions* that may or may not be accurate.

You may use either Irish/British English OR American English, but should pick one and use it consistently.

Proofreading

Writing an essay is a demanding task, and it is likely that the writer will make mistakes. Proofreading is therefore essential. It is often a good idea to ask a friend to check your work for misspellings or typing errors.

Use of MLA Style

Before submitting any work, your writing must adhere to particular presentation guidelines. Please read this section of the Handbook carefully.

Why do I have to present my work in this way?

All scholarly and published work is presented in a particular format. This format presents information in a precise and professional fashion. Preparing your work in a specific format also gives you practice in following highly detailed instructions, something that most jobs demand.

Which format does the Department use?

We use the **MLA style guide** as standard. You must therefore study that Style Guide and adopt its conventions.

The following pages give some of the most important rules of presentation from the MLA, but are not the full guidelines. It is **YOUR** responsibility to find out how to cite material that is not mentioned below. If you wish to read more, or are citing a source not mentioned in this list, please consult this useful website: <https://owl.english.purdue.edu/owl/resource/747/1/>

PAGE LAYOUT

Margins: You should leave a left-hand margin of at least 1.5 inches for comments, plus right-hand, top and bottom margins of at least 1 inch.

Line Spacing and font size: Use double line spacing, and choose 12 point for your font size. Footnotes/endnotes may be in 10 point.

Type face: use a single form of font for the essay (this is, for example, Cambria). Use black throughout. Use Italics *very* sparingly for emphasis and it is best to avoid the use of exclamation marks in academic writing.

Numbering of Pages: Pages should be numbered at the top right-hand corner, with your surname (e.g. Smith 9).

Paragraphing: To indicate the beginning of paragraphs, indent 5 spaces (or use the tab key) at the start of the line.

Title: Make sure you include the essay title.

References & Documentation

In MLA style, you acknowledge your sources by including parenthetical citations within your text.

These refer the reader to an alphabetical list of works cited, or bibliography, that appears at the end of the document. For example:

The close of the millennium was marked by a deep suspicion of the natural world and an increasing reliance “upon the pronouncements of soothsayers and visionaries, who caused hysteria with their doom-laden forecasts of the end of humanity” (Mulligan 234).

The citation “(Mulligan 234)” informs the reader that the quotation originates on page 234 of a document by an author named Mulligan. Consulting the bibliography, the reader would find the following information under the name Mulligan:

Mulligan, Grant V. *The Religions of Medieval Europe: Fear and the Masses*. London: Secker, 1977. Print.

Plagiarism

Plagiarism means presenting the words of another writer as if they were your own. It refers to stealing, without acknowledgement, from any other writer, including fellow students. Copying another student’s essay is as serious a problem as plagiarising a literary critic. This is a serious matter, and if it is detected in your essay it may result in an automatic failure mark. The way to avoid plagiarism is very simple: always put quotation marks around someone else’s words, credit them to their source, and discuss in your view their merits. If you borrow ideas from another writer, say so. In this way you can impress an examiner by showing that you have done some research.

<https://www.universityofgalway.ie/media/student-services/files/Code-of-Practice-for-Dealing-with-Plagiarism.pdf>

Best Practice to Avoid Plagiarism

- When making notes, always use quotation marks to distinguish between your own notes and the words of the writer you are reading. Additionally, always keep a record of the page number, publication details, etc.
- Inform yourself about the submission dates for your written work, and leave yourself time to do the work yourself.
- When correctly acknowledging the words of another writer, engage with what that writer is saying or arguing, rather than using them as a substitute for your own argument.
- **Ask your lecturer for advice if you are uncertain about any aspect of referencing or plagiarism.**

Coursework Marking

Once coursework has been marked the lecturer or programme director will release the marks. You will normally be notified of your marks within 4 weeks of the submission date. All marks are taken as conditional until they are approved at the College of Arts Exam Board.

Marking Criteria

Our marking criteria for written work and performances provided below is intended to give you an indicative explanation for where marks are generally assigned according to the learning outcomes of individual types of assignments.

Lecturers may occasionally provide more detailed/specific grading rubrics for individual assignments at their discretion. If you have a question about how you are being marked, make an appointment to discuss during office hours and be proactive about seeking clarification *before* submission of the assignment to maximise your potential to excel in the work.

If you are an international student, you should work to familiarise yourself with the marking scale utilised here as it will likely be quite different than earlier in your education. We encourage you to meet with instructors in office hours to work through any questions that you may have.

Marking Criteria for Cumulative Assessments (Short Written Assignments)

Grade Bands

SUMMARY

Mark	Grade	Award	
75	A	First Class Honours	<ul style="list-style-type: none">• Above and beyond criteria for assignment completion (but not exceeding word count more than 10%)• Superior analytical skills (use of critical reflection, evidence and/or close-reading to support claims or answers)• Superior demonstration of original and innovative thinking in approach to task

			<ul style="list-style-type: none"> • No grammatical, stylistic, citation or formatting errors, highly fluent writing style
70	A	First Class Honours	<ul style="list-style-type: none"> • Fully meets criteria for assignment task (but not exceeding word count more than 10%) • Strong analytical skills (use of critical reflection, evidence and/or close-reading to support claims or answers) • Demonstration of original or innovative thinking in approach to task • Some minor grammatical, stylistic, citation or formatting errors, fluency in writing style
65	B+	Second Class Honours (Grade 1)	<ul style="list-style-type: none"> • Meets criteria for assignment task(s) but minor aspects of task(s) may have needed more clarification • Some analytical skills demonstrated but slightly more detail needed • Some demonstration of original or innovative thinking in approach to task • No or very minor grammatical, stylistic, citation or formatting errors, some evidence of fluidity in writing style
60	B+	Second Class Honours (Grade 1)	<ul style="list-style-type: none"> • Misses no more than 1 more minor criteria for assignment task • Some analytical skills demonstrated but more detail needed in 50% or more of task • More limited demonstration of original or innovative thinking in approach to task • Minor grammatical, stylistic, citation or formatting errors, more limited evidence of fluidity in writing style

55	C	Second Class Honours (Grade 2)	<ul style="list-style-type: none"> • Misses 2-3 minor criteria for assignment task • Limited analytical skills demonstrated throughout • Does not demonstrate original or innovative thinking in approach to task • Minor- some major grammatical, stylistic, citation or formatting errors, limited evidence of fluidity in writing style
50	C	Second-Class Honours (Mark 2)	<ul style="list-style-type: none"> • Misses major or minor criteria for assignment task but attempt made to engage • Limited-absent analytical skills demonstrated • Limited-absent original or innovative thinking in approach to task • Major and some minor grammatical, stylistic, citation or formatting errors, very limited evidence of fluidity in writing style
40	D	Pass	<ul style="list-style-type: none"> • Incomplete (less than 50%) submission made but with limited attempt to engage with task as measured across previous criteria (analysis, original or innovative thinking) • Major grammatical, stylistic, citation or formatting errors
0	F	Fail	<ul style="list-style-type: none"> • No submission made

Marking Criteria for Longer Written Work (i.e. essays, dissertation)

Mark	Grade	Award	Criteria used for assessment
70+	A	First Class Honours	An essay that displays originality, and is written in excellent English. No major grammatical or factual errors. A coherent argument supported by convincing evidence. Proper citing of sources (Bibliography and Works Cited) using the MLA Style Guide.
60-69	B+	Second Class Honours (Grade 1)	An essay that displays an honest attempt to engage with subject. Some minor grammatical errors. A coherent argument that is wide-ranging but not comprehensive.
50-59	B-	Second Class Honours (Grade 2)	Evidence of an attempt to engage with the subject, but an overdependence on others' work (secondary sources, lecture notes, internet notes), which are deployed without evidence of being fully understood. Grammatical errors (apostrophe usage, fused sentences) reveal lack of knowledge of rules of writing. The essay relies on plot summary and excessive description rather than analysis.
45-49	C	Third Class Honours	Barely adequate, but shows some knowledge of primary texts and makes some attempt to provide a substantial answer.
40-44	D	Pass	Completely inadequate, but displays some knowledge of text and attempts to provide an answer but shows a lack of knowledge.
35-39	E	Fail	Inadequate but displays some knowledge of text
0-34	F	Fail	Totally inadequate (no answer, plagiarism, etc.)

Dissertation

You will develop your dissertation proposal during semester two.

Here is an overview of the methodologies that you will choose between below:

	Research	Screenplay
<i>Written Length</i>	15,000 words	approx. 90 pages
<i>Other Outputs</i>		
<i>Supervision Support</i>	2-3 meetings with supervisor	2-3 meetings with supervisor
<i>Feedback/Development Process</i>	Feedback is given on drafts by supervisor, 100% of mark is attached to written dissertation	Feedback is given on drafts of play and critical reflection by supervisor, you get one mark for play + critical reflection

Submission is via CANVAS following standard protocols – i.e. coversheet, statement that work is your own, MLA style [or equivalent]

Key Dates 2023-2024

First Semester	
Programme Orientation:	Monday 4th September, Huston School of Film & Digital Media 11:00-12:00
School of English and Creative Arts Orientation for Postgraduate Students	Friday 8 th September, 3-5PM, O'Donoghue Centre for Drama, Theatre and Performance
Instruction Dates	Monday, 4 th September – Friday, 24 th November 2023 <i>(12 on-campus teaching weeks in semester)</i>

Reading & Development Week:	Monday 9 th to Friday 13 th October 2023 (Week 6)- NO CLASSES
Bank Holiday:	Monday, 30 th October 2023- NO CLASSES
Christmas Holidays:	Saturday 16 th December 2023-Tuesday 2 nd January 2024
<u>Second Semester</u>	
Teaching:	Monday 8 th January – Friday 31 st March 2024 (<i>12 on campus weeks in semester</i>)
Bank Holiday:	Monday 5 th February 2024 (St. Brigid's Day)- NO CLASSES
Reading & Development Week:	To be confirmed for week six or seven of the second semester
Bank Holiday:	Monday 18 th March 2023 (St. Patrick's Day Observed)- NO CLASSES
Easter Holidays:	Friday 29 th March to Monday 1 st April
Dissertations / Screenplays	Due Wednesday 21 st August 2024 at 5PM via Turnitin on Canvas

MA FILM STUDIES 2023-2024

Semester 1

Monday	Tuesday	Wednesday	Thursday	Friday
	<p>FM6123 American Cinema: History, Aesthetics, Ideology [core] 9.30-11:30 [+ screening] Huston Main</p>	<p>FM4100 Gender and Sexuality Onscreen [audit only] 10:00-12:00 Huston Main</p>	<p>FM522 Critical Theory [core] [+ screening] 10:00-12:00 Huston Main</p>	<p>DT6123 Playwright's Workshop I 10:00-12:00</p>
<p>FM500 Screenwriting Fundamentals 12:00-2:00 Bubble 1</p> <p>DT6120 [option] Ensemble Acting and Devising Studio</p> <p>FM6101 Ireland on Screen 3:00-4:00 AC 204</p>	<p>FM6101 Ireland on Screen 5:00-6:00 IT 204</p>			

MA Film Studies Semester 2 2023-2024

Monday	Tuesday	Wednesday	Thursday	Friday
FS6100 Weekly Screening PALAS Cinema 9.30-11.30	FM6125 Global Cinemas: Expanding Film Huston Main 10:00-12:00	FM6100 Film exhibition, administration and education Huston Main 10:00-12:00	FM6119 Film Politics and Colonialism 10:00-12:00 Bubble (B1) Huston School	
FM502 Screenplay Development Room: B1 2:00 -4:00 <hr/> FS305 Early & Silent Cinema [audit only] 5:00-6:00 Huston Q1	FM6117 Sport and Film 5-6 ----- FS 201 Themes in European Cinema [audit only] 4- 5 pm	FS305 Early & Silent Cinema [audit only] 5:00-6:00 Huston Q1	FM6117 Sport and Film 2-3	

Summer Term

FM508 Dissertation / Completed Screenplay	Initial Proposal due by Friday Feb 02 2024 Set and agreed by 17 th May Due Wednesday 21 st August 2024 at 5PM via Turnitin on Canvas
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MODULE OUTLINES

SEMESTER ONE

FM6123 American Cinema: History, Aesthetics, Ideology [core]

Lecturer: Dr Tony Tracy

10 ECT

This module aims to explore the emergence, development and consolidation of 'the Hollywood style' during the period of the 'studio system' and its immediate aftermath New Hollywood [approx. 1915-1970] with due reference to key concepts of modes of production and distribution, genre and cycles, censorship, social and political ideology particularity in relation to themes of genre and race. The module concludes with reference to the emergence of American independent cinema of the 1990s and its longer-term consequences for the global film industry.

ASSESSMENT

Weekly Contribution (reading/ viewing reflection)- 10%

Presentation ('second screen')- 10%

Short Essay (Week 8) - 20%

Final Assessment (3000 word essay) -60%

Essential Reading

There will be suggested readings for each week.

Suggested further reading

The following texts are invaluable (available new, second hand or in library):

Maltby, Richard. *Hollywood Cinema: An Introduction* (Blackwell, 2003)

Neale, Steve. *Genre and Hollywood* (Routledge, 2000)

Bordwell, David, Janet Staiger and Kristin Thompson (1985) *The Classical Hollywood Cinema* (London: Routledge)

Hollows, Joanne, Peter Hutchings and Mark Jancovich (eds) (2000) *The Film Studies Reader* (London: Arnold)

Schatz, Thomas. *The Genius of the System: Hollywood Filmmaking in the Studio Era* (1988)
Thompson, Kristin (1999) *Storytelling in the New Hollywood: Understanding Classical Narrative Technique* (London: Harvard University Press)

FM522 Critical Theory [core]

Lecturer: Dr Mairead Casey

10 ECT

AIMS AND OBJECTIVES

This module aims to introduce film theory through a variety of foundational texts, important essays, and films. You will explore a range of theoretical approaches to film, including psychoanalysis, semiotics, feminist film theory and genre. The course will develop your ability to critically analyse both films and scholarly readings. The module is divided into 4 thematic parts: Film as Film; Cinema and Audience; Cinema and Society; Cinema and Identity

Readings

The following anthology contains a wide selection of key theoretical writings on film, many of which are core readings on the module:

Leo Braudy and Marshall Cohen (eds), *Film Theory and Criticism* (Eighth edition, paperback, Oxford University Press, 2016).

Suggested Further Reading:

Other useful books include:

- Pam Cook (ed) *The Cinema Book* (3rd edition, BFI, 2008)
- Dudley Andrew, *Concepts in Film Theory* (Oxford University Press, 1984)
- Dick, Bernard F, *Anatomy of Film*. (London: Macmillan, 1990).
- Susan Hayward, *Cinema Studies, the Key Concepts* (3rd edition, Routledge, 2006)
- Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*. (Manchester UP, 1988).
- James Monaco, *How to Read a Film*. (New York: OUP, 1983).
- Jill Nelmes, ed. *An Introduction to Film Studies*. (London: Routledge, 1996).
- William H. Phillips, *Film: An Introduction*. (New York: Bedford/ St Martin's, 2005).

ASSESSMENT

Weekly Contribution - 10%
Weekly Presentation - 20%
Film Review (Week 8) - 20%
Final Assessment (50%)
3000 word essay

FM500: Screenwriting Fundamentals [optional]

Lecturer: Dr Jenny Roche

10 ECTS

The aim of this course is to provide an introduction to the craft of screenwriting, with particular focus on writing a short film script. Students learn the basic concepts of narrative structure as it applies to film and incorporate those concepts into their own writing practice.

By the end of this course students will be able to:

- Understand the basic elements of narrative structure in film, short film in particular.
- Apply those elements to their own writing practice.
- Develop and understand their own sensibility and style as writers.
- Critique their own and other's work and understand the importance of collaboration in filmmaking.

The following texts will inform class content:

- *Screenplay: The Foundations of Screenwriting* by Syd Field
- *The Writer's Journey* by Christopher Vogler
- *Writing The Short Film* by Pat Cooper & Ken Dancyger

FM6101 Ireland on Screen [optional]

Lecturer: Dr. Seán Crosson

SEMESTER 1: 10 ECTS

Ireland, and Irish people, have had a presence in cinema since its earliest years at the turn of the 20th century that far outweighs the country's size or population. An indigenous Irish cinema, however, with a few notable exceptions, only began to emerge in the mid-1970s and

since then has made an increasingly important contribution to the representation of Ireland. This module provides students with a historical survey of representations of Ireland in cinema with a particular focus on contemporary film practice. It examines the major themes apparent in relevant representations and considers the challenges Irish filmmakers face in attempting to articulate a distinctive indigenous cinema with integrity. The module aims to provide students with a grounding in the issues surrounding national cinema, particularly as it pertains to Ireland, and students will examine indigenous and international representations of the country.

Assessment:

Weekly Contribution - 10%

Weekly Presentation - 20%

Film Review (Week 6) - 20%

Final Assessment (50%)

3500 word essay

Essential Viewings

A core film is listed each week. These are all available either on the streaming site identified and/or from the Huston or Hardiman library. You are required to watch the core film in advance of your Monday class each week. Additional relevant films are also listed. These may be referred to in class but you are not required to have watched them.

Essential Reading:

Weekly readings are indicated and will be available from the library or on CANVAS each week and should be read prior to each Monday class.

Suggested Further Reading:

Barton, Ruth, *Irish Cinema in the Twenty-First Century*. Manchester: Manchester University Press, 2019.

McLoone, Martin. *Irish film : the emergence of a contemporary cinema*. London : British Film Institute, 2000. (791.4309417 McL)

Werner Huber and Seán Crosson (eds.) *Contemporary Irish film : new perspectives on a national cinema* Wien : Braumüller, 2011.

Kevin Rockett, Luke Gibbons, and John Hill: *Cinema and Ireland*. Syracuse, N.Y. : Syracuse University Press, 1988. (791.4309415 ROC)

Pettitt, Lance: Screening Ireland : film and television representation. Manchester, UK : Manchester University Press ; New York : Distributed exclusively in the USA by St. Martin's Press, 2000. (791.4309417 PET)

Brian McIlroy, Genre and cinema : Ireland and transnationalism New York : Routledge c2007.

Conn Holohan, Cinema on the Periphery: Contemporary Irish and Spanish Film Dublin: Irish Academic Press, 2010.

Díog O'Connell, New Irish Storytellers: Narrative Strategies in Film Bristol, UK: Intellect Books, 2010

Zélie Asava, The Black Irish Onscreen: Representing Black and Mixed-Race Irish Identities on Film and Television(Oxford: Peter Lang, 2013)

SEMESTER TWO

FM6125 Global Cinemas: Expanding Film [optional]

10 ECT

This module contrasts with last semester's focus on Hollywood and 'the Hollywood style' and context (as covered in FM6123 American Cinema: History, Aesthetics, Ideology) to consider a number of further influential film movements from around the world beginning with German Expressionism. A particular focus is the impact of Italian neorealism on film practice in the aftermath of World War 2. Students will be introduced to major movements and directors of the late twentieth century and student participation, including through student designed and delivered presentations, is a crucial part of the module.

Assessment:

Weekly Contribution - 10%

Weekly Presentation - 20%

Film Review (Week 6) - 20%

Final Assessment (50%)

3500 word essay

Essential Viewings

A core film is listed each week. These are all available either on the streaming site identified and/or from the Huston or Hardiman library. You are required to watch the core film in advance of your Monday class each week. Additional relevant films are also listed. These may be referred to in class but you are not required to have watched them.

Essential Reading:

Weekly readings are indicated and will be available from the library or on CANVAS each week and should be read prior to each Monday class.

Suggested Further Reading:

Shekhar Deshpande and Meta Mazaj, *World Cinema: A Critical Introduction* (Routledge, 2018)

Geoffrey Nowell-Smith, *Oxford History of World Cinema*. (Oxford University Press, 1997)

John Hill and Pamela Church Gibson, *World Cinema: Critical Approaches* (Oxford University Press, 2000)

FM502 Screenplay Development

[*Optional having attained 60% in Screenwriting Fundamentals]

10 ECT

FM6100 Film exhibition, Administration and Education [Circuits of Cinema in the Digital Age]

Lecturer: Dr Tony Tracy

This module explores "film" in the digital age from a combination of perspectives and practices including: the relocation of cinema; the film archive and museum; film exhibition and distribution [streaming, traditional cinema releases]; film education and film festivals.

This module is dynamic and interactive, blending seminars, a weekly screening at PALAS cinema, student research presentations and guests.

In combining the economic and cultural status of film with a range of readings and case studies (including professional) it seeks to provide stimulation for further research within a variety of fields as well as offer possibilities for the application of film studies within the culture industries.

FM6119 Film Politics and Colonialism

Lecturer: Dr Fiona Bateman Fiona.bateman@universityofgalway.ie

Films make representations which may be both entertaining and provocative; they may support or challenge the political status quo. Films about historical subjects may suggest a reading of history which is conventional, or may dispute the received or official version of events. Analysis of the context of production, the audiences who watch the film and the critical reception of any cinematic production can affect how we consider a film over time. In this module we will consider the significance of film as a mode of cultural production and the role of 'national' cinema. A wide variety of films (including some from Hollywood), which address subjects including colonial history, marginal groups, conflict, resistance, and postcolonial realities, will be viewed and aspects of those films including genre, theme, narrative structure, and the political and historical circumstances of their production will be discussed and analyzed.

Assessment:

Weekly film journal (30%).

Final Essay 70%