OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY

HUSTON SCHOOL OF FILM & DIGITAL MEDIA

2nd Year Handbook 2024-2025

CITY OF FILM
Galway
CEANTAR SCANNÁN

**Huston School of Film & Digital Media
School of English, Media and Creative Arts,
University of Galway**

Dear all,

Welcome to 2nd year of the BA in Film & Digital Media at the Huston School of Film & Digital Media, University of Galway. The academic and administrative staff have been working hard over the summer months to prepare for your arrival, and we are looking forward to working with you during the forthcoming academic year.

This handbook contains guidelines regarding academic practice as well as some practical details, including module details, policies, and timetables. Please take the time to review it carefully. This includes essential information on referencing, assessment criteria, plagiarism and health and safety. Please note that timetables, module outlines, and other details are subject to change as needed, with details communicated by Module Leaders or Programme Director. Your lecturers will provide you with detailed outlines, learning materials, and further details with regard to individual modules once the term begins.

Some important points to remember:

- You are required to attend all lectures, seminars and screenings on the programme, unless you are unable to come onto campus for health reasons. Attendance will be taken using Qwickly
- Core screenings for modules will be available online.
- You are required to purchase a 1TB hard drive for use in your filmmaking and digital media modules. Adobe Creative Cloud will be available for use outside class times on the computers within the Huston PC Suite but we recommend purchasing a personal license for using on your own device as access to the Lab may not always be possible due to capacity limitations.
- Assessments will generally be submitted via Turnitin. There is a penalty of 2% per day for late submissions.
- Staff are contactable during their weekly office hours or via email. Please be aware that, due to the volume of emails received, it may take up to 3 days for a staff member to respond to your query.
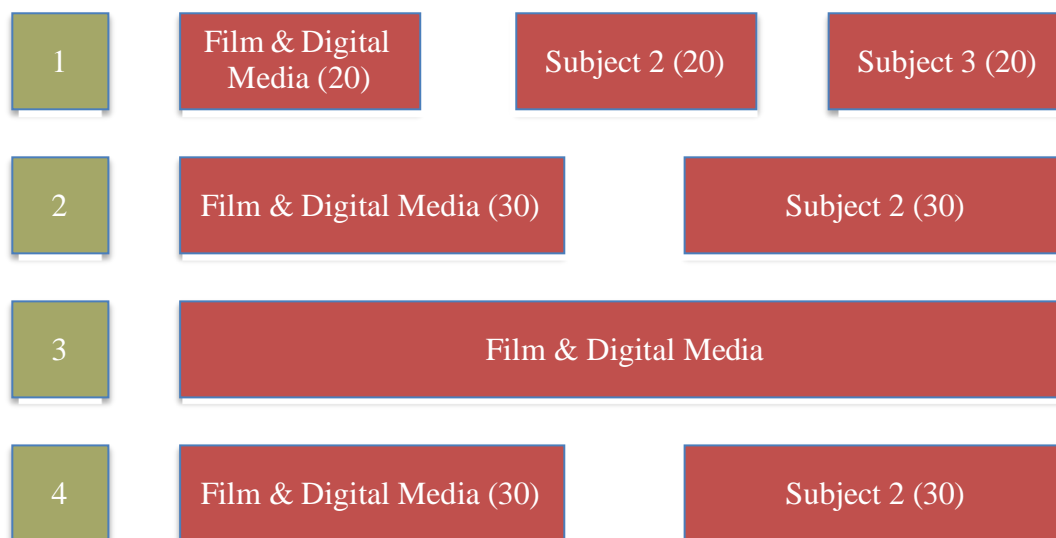
All the very best,

Conn Holohan,

Programme-Director

Academic Term and Exam Dates 2024 - 2025

First Semester	
Teaching	Monday, 9th September – Friday, 29th November (12 weeks of teaching)
Reading Week:	14th October – 18th October
Bank Holiday:	Monday 28th October (NO CLASSES)
Study Week:	Monday 2nd December – Friday 6th December
Semester 1 Exams:	Monday, 9th December – Friday 20th December (10 days of exams)
Christmas Holidays:	Saturday, 21st December 2024
Second Semester	
Teaching:	Monday, 13th January – Friday, 4th April (12 weeks of teaching)
Bank Holiday:	Monday, 3rd February (NO CLASSES)
Reading Week:	TBD- possibly week 6
St. Patrick's Day:	Monday, 17th March (NO CLASSES)
Study Week:	Friday, 11th April – Thursday, 17th April
Easter Holidays:	Good Friday, 18th April - Easter Monday, 21st April
Semester 2 Exams:	Tuesday, 22nd April – Friday, 9th May (13 days of exams)
Autumn Exams 2025	
Autumn Repeat Exams:	Tuesday, 5th August to Friday, 15th August (days of exams)
Bank Holiday:	Monday, 4th August
Repeat assignments due for continuous assessment modules	Friday, 15th August *This deadline applies to those who have failed Film & Digital Media Modules and have to repeat them during summer.*

BA Film & Digital Media Course Structure

1	Film & Digital Media (20)	Subject 2 (20)	Subject 3 (20)
2	Film & Digital Media (30)	Subject 2 (30)	
3	Film & Digital Media		
4	Film & Digital Media (30)	Subject 2 (30)	

Second Year Modules

Monday	Tuesday	Wednesday	Thursday	Friday
Semester 1				
			9am – 11am **FM2100** Introduction to Screenwriting AC203	10-11am **FM2101** Introduction to Film Theory, Venue TBD
4pm – 5pm **FM2101** Introduction to Film Theory, McMunn Theatre, Arts/Science Building	4pm – 6pm **FM2103** Creative Media Design and Development Tutorial AMB-1024		1pm – 3 pm **FM2103** Creative Media Design and Development AMB-1024	
Semester 2				
			9am – 11am **FS304** Digital Storytelling Venue TBC	

4pm – 5 pm **FS2100** Themes in European Cinema SC002	4pm – 5 pm **FS2100** Themes in European Cinema AC201		1pm – 3 pm **FM2102** Film Practice AMB-1024/ Room 103 Huston Q1	
		5		

Semester 1

FM2101   Introduction to Film Theory (5 ECTS),
Dr Mairead Casey Mondays 4-6 McMunn Theatre

This course introduces you to film theory through a variety of foundational texts, important essays, and assigned films. You will explore a range of theoretical approaches to film, including psychoanalysis, semiotics, feminist film theory and genre.

FM2103   Creative Media Design and Development (5 ECTS), Dr Paul O'Neill Tuesday 4-6 AMB-1024, Thursday 1-3 AMB-1024

In this module students will develop their design skills in the production of creative media content. The module includes a) practice in the creation of animation and web based content; b) theories of creative media design, development and dissemination; c) knowledge of current practices in the Creative Industries.

FM2100   Introduction to Screenwriting (5 ECTS), Jenny Roche Thursday 9-11, AC203

This module will introduce students to the fundamentals of screenwriting, including narrative structure, character arcs and writing dialogue.

Semester 2

FS304 Digital Storytelling,
(5 ECTS), Dr Paul O'Neill
Thursdays 9-11 Venue TBC

This module explores the impact of digital technology on the production and consumption of film and other image based media.

FS2100 Themes in European Cinema, Dr
Tony Tracy Monday 4-5 SC002 - JLT, Tuesday
4-5 AC201

This module introduces students to a range of classic and contemporary European films, exploring their aesthetic features and production contexts.

FM2102 Film Practice 2, Fionn Ó Sealbhaigh, Seán
Breathnach & Ray Fallon. Thursdays 1-3 A M B -
1 0 2 4 / H u s t o n Block S, Room 103

This module develops on the fundamentals of film practice introduced in Year 1. Workshops provide students with an understanding of film techniques and incorporate practical, hands-on exercises, demonstrations and discussion.

Erasmus, Exchange, and Work Placement

In Semesters 1 and 2 of 2nd Year, you will make decisions and preparations for your 3rd year Semester 2 (Jan-May 2026 approx): Work Placement or Erasmus/Exchange

Work Placement Timeline:

See the Work Placement Handbook here.

Beginning in **2nd Year Semester 1 (Approx. Oct or Nov)** you will receive information on both options.

Information at the beginning of selected FM2101 Film Theory class from Work Placement Officer Maeve Daly on the Work Placement option and accompanying information on Erasmus and Exchange.

2nd Year Semester 2:

If you choose the **Work Placement** option, you will be required to attend all workshops with the Work Placement Officer (**attendance is mandatory and will be recorded**).

January 2025: Introductory workshop with Work Placement Officer

January 2025: CV Workshop

February 2025: CV 1:1 review sessions booked through [Career Connect](#)

March 2025: Interview Skills Workshop

Summer 2025: Self-Source Placement (deadline for self-sourcing is September 1st, 2025)

3rd Year Semester 1:

September 2025: Apply to available placement opportunities on InPlace

September – December 2025: Interviews with potential placement employers

November 2025: Final Placement Workshop (Exit Presentation)

January/February 2026: Placement starts – submit learning signed learning agreement, submit first reflective journals to Canvas course FM3103

February: Academic supervisors (Dr Casey) attends virtual/in-person site-visits

End of April: Student presentations about their placements

Important Note: if you fail to attend workshops and do not engage at the level required with the Work Placement Officer, you will have to self-source your own placement for 3rd Year, Semester 2. Failure to secure your own placement could result in not being able to commence to fourth year of your degree programme.

Erasmus Timeline:

See the [Erasmus and Exchange Handbook](#) here.

Our Erasmus and Exchanges Partner Universities include:

University of Utrecht	[https://www.uu.nl/en/education/exchange-and-visiting-students](#)Links to an external site.
Universidad CEU Cardenal Herrera [Spanish only]	[www.uchceu.es](#)Links to an external site.
ERAM, Girona, Spain	[https://www.eram.cat/en/eu-eram/international](#)Links to an external site.

Edge Hill University	https://www.edgehill.ac.uk/international/study-abroad-and-erasmus/Links to an external site.
University of Kent [Canterbury]	https://www.kent.ac.uk/courses/short-term/erasmus/Links to an external site.
University of Southampton	https://www.southampton.ac.uk/courses/exchanges/come-to-southampton.pageLinks to an external site.
University of Notre Dame	https://international.nd.edu/students-scholars/global-engagement-programs/semester-academic-year-programs/
Drexel University	https://drexel.edu/~/media/Files/studentlife/ISSS/forms/winter-incoming-student-guide-2021Links to an external site.
Boston University	https://www.bu.edu/com/academics/film-television/Links to an external site.
Flame University, India [pending approval]	https://www.flame.edu.inLinks to an external site.

2nd Year Semester 1

Research Erasmus and Exchange projects and BAFDM partner universities (listed above) to see if this is an option is for you. Get in touch with the previous years' BAFDM study abroad students or 3rd Year Coordinator Máiréad Casey for reports on experiences.

* If you are studying a foreign language it is recommended that you do an exchange in the relevant country, so as to be able to complete 4th year on an equal footing to other students. However you should note that this is your choice and you should pursue this to through your language dept. Erasmus co-ordinator. But please inform us ASAP*

2nd Year Semester 2

Applications for Erasmus/Exchanges will open on **April 15th** and close at 5pm **April 30th**. Application is by email and no applications can be accepted after that time.

Applications include an email to the academic coordinator (Máiréad Casey) and School Administrator (Teresa O'Donovan) with a ranked list of the 3 places you would like to study abroad (first preference ranked as no.1) with a paragraph on

each place explaining why you want to study there and how it is most suitable for you.

When applying for Erasmus and stating your preferences you are expected to:

- have researched our partners and identified which institutions and what modules might be most relevant to you [these are generally found in the course catalogue for visiting students]

- be familiar with issues around term dates

- have researched you potential costs – travel and especially accommodation.

While we will endeavour to place you where you would like to go, this may not always be possible. (There are generally 2 places at each institution).

The Erasmus-Exchange Coordinators will then review all of the applications and allocate places, taking into account students' previous academic performance. Most partners require a high 2:2 or above.

May 15th (approx.): Erasmus Exchange Coordinator will inform you of the Erasmus allocation

3rd Year Semester 1

There is some preparation involved in semester one including paperwork and information sessions.

November: Pre-Departure Readiness Sessions by International Office and Erasmus Executive held via Teams

November 15th : Final deadline for formal nomination with your host university

Have your Learning Agreement filled in and signed before you start Semester 2 abroad.

There's a useful video on filling information in on Learning Agreements here: https://www.youtube.com/watch?v=i9QABvm3O74

3rd Year Semester 2

Study Abroad semester begins in your host university - acquire 30

Student and Staff Conduct

All students are asked to familiarise themselves with the University of Galway Code of Conduct which is available here: http://www.universityofgalway.ie/codeofconduct/. 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.

Student Representative

Two students will represent the cohort as the student representatives, who acting on behalf of the class in coordination with the Programme Director and if necessary, Head of Discipline and Head of School, in regards to issues that impact the cohort as a whole. The student representatives should be selected by the cohort and names provided to the Programme Director by the end of the first week of classes.

Email Response Times

As academic staff receive a high volume of email, you should normally expect a response to your email within three working days. The working week is Monday-Friday, excluding bank holidays. You should not expect responses to emails that are sent during weekends, during public holidays or outside ordinary working hours (9-5, Mon-Fri) until a later working day.

Class Conduct

- Students and staff are obliged to attend all classes, on time and for their entirety
- Students and staff are obliged to arrive at class with material prepared in advance
- Students are obliged to participate fully in all class activities as set by the teacher
- Classes start on the hour and finish twenty to the hour (e.g. start at 14.00, finish at 14.40).
  Please note that:
  - Students and teachers are expected to be present (or to log into on-line sessions) at least two or three minutes before the hour, so that classes can begin punctually.
  - Students and teachers should leave the class as quickly as possible at twenty to the hour so that the next group can have access to the room.
- Mobile phones must be switched off during classes. Students must not take calls, send text messages, browse the internet, participate in social media, or otherwise make use of their mobile

devices.
- Debate is a normal and important element of university life but please be respectful of your fellow students at all times. It is unacceptable for students or staff to express either in class or in written documentation any disparaging remarks about individuals or peoples based on their gender identification, their age, their religious convictions, their race, their ethnicity, nationality, sexuality, political convictions, or any other personal characteristics.

Student Support Services

Disability Support Services
University of Galway positively values the participation of students who have a disability, illness or specific learning difficulty and promotes a university experience of the highest quality for all students.

The Disability Support Service promotes inclusive practices throughout the campus community and we are committed to the provision of an equitable learning environment that will enable all students to become independent learners and highly skilled graduates.

Our office is open:

Monday to Friday 09:30am - 12:30pm and 02:30pm - 4:00pm

You can contact us at:
Room 216, Adras Uí Chathail.
Tel. 353 (0) 91 492813 Fax. 353 (0) 91 495542 Email:
disability.service@universityofgalway.ie
http://www.universityofgalway.ie/disability/

Student Counselling Service
We are a team of qualified and experienced counsellors, psychologists and psychotherapists. The service operates within the Code of Ethics and Practice agreed by the Irish Association of University and College Counsellors.

Counselling is available to all full and part-time students, undergraduate and post graduate of University of Galway. Each year, between 800 and 900 students have contact with the service. These include international students, students who have come from school to college, mature students, and students with disabilities.

We are in 5 Distillery Road. When coming into college from Newcastle Road

(Distillery Road entrance by AIB) we are on the right hand side in a two storey house.

Direct Tel: 091 492484
Ext.: 2482
E-mail: counselling@universityofgalway.ie

University of Galway academic skills hub

The Academic Skills Hub aims to support all University of Galway students to develop the key skills required for academic success. The Academic Skills Hub:

- Provides brief introductions to, and top tips on, **eight key academic skills**, as well as some information to help you get started.

- Offers advice and resources for **studying in the online learning environment**.

- Links to a range of **additional sources of support** for students, including Library resources and academic skills workshops.

  Further information available at:
  https://www.universityofgalway.ie/academic-skills/

University of Galway's Academic Writing Centre

Who can help?
Irina.Ruppo@universityofgalway.ie

Ruppo Malone, Irina
Academic Writing Centre Manager
Email Irina
+353 91495697

RULES FOR BORROWING EQUIPMENT

DURING TEACHING TERM:

- All pick-ups and drop offs are to be made in person to the equipment room in the Huston building
- Pick up and return times will be specified at the start of each semester
- To borrow equipment, students must email Matthew Faughnan, Senior Technical Officer, Matthew.Faughnan@universityofgalway.ie, at least 24hrs in advance. Please include the following information:

    - A full **list of required equipment** [including tripods etc.]
    - Proposed dates / time for borrowing equipment
    - Completed **risk assessment form** - found here
    - Completed **Location Agreement** form – found here
    - Completed **Location Agreement** form if planning to film in or around the Huston Film School - found here

- The student who SIGNS OUT the equipment is responsible for its safekeeping and return.
- Signing out equipment: You will need to bring your student card and provide: Name; Student Number; Student Email
- Lost or damaged equipment must be paid for by the student who has signed out equipment.
- Students are responsible for supplying their own consumables such as **batteries** and **SD cards and** are responsible for removing them before return.
- Equipment must be returned in full, this includes associated bags, cases, batteries, chargers etc.
- Equipment will be subject to a check by a member of staff before return is signed off.
- If a student notices any damage or system faults with any of the equipment they have rented or in the studio itself, they must email Matthew Faughnan on Matthew.Faughnan@universityofgalway.ie immediately with a brief description of what has happened.
- All Equipment is to remain in the Republic of Ireland while on loan with no exceptions

OUTSIDE TERM

*If Students wish to rent equipment outside of the standard term, they should email Matthew Faughnan to organise a suitable collection time

ACKNOWLEDGEMENT OF SUPPORT

- Students and staff must acknowledge support of School Of English, Media & Creative Arts, University of Galway in credits and, when produced as part of a class, use University logo as final credits

HUSTON SCHOOL OF FILM & DIGITAL MEDIA STYLE SHEET

Before submitting any work for BAFDM 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 in the discipline of Film & Digital Media 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.** 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. You can also read samples of work and MLA citation here:
https://owl.english.purdue.edu/owl/resource/747/1/

Margins: You should leave a left-hand margin of at least 1.5 inches for your tutor's 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. Do not use Bold in your text. Use Italics

very sparingly for emphasis and don't use 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 you can 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 the 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.

The bibliography might list a second work by this author, which, in accordance with MLA style, would appear in the list with three hyphens substituting for the author's name:

> ---, *The Tudor World*. London: Macmillan, 1981. Print.

In this case, the parenthetical reference above would include more information in order to make it clear which of the two books contains the quoted passage. Usually, a shortened form of the title is sufficient: (Mulligan, *Religions* 234). Parenthetical references should be kept as brief as clarity will permit. If the context in which the quotation appears makes it clear which document in the bibliography the quoted text comes from, then no further identification is needed:

> Reva Basch reports that the Georgetown Center for Text and Technology, which has been compiling a catalogue of electronic text projects, lists "over 300 such projects in almost 30 countries" (14).

The parenthetical reference "(14)," in combination with the mention of Reva Basch at the beginning of the passage, makes it clear to the reader that the quoted text comes from page 14 of the following document listed in the bibliography:

> Basch, Reva. "Books Online: Visions, Plans, and Perspectives for Electronic Text." *Online*
> 15.4 (1991): 13-23. Print.

Bibliography

Books

by one author:

> Hillman, Richard. *Shakespeare, Marlowe, and the Politics of France*.
> New York: Palgrave, 2002. Print.

by two authors:

> Hand, Richard J. and Michael Wilson. *Grand-Guignol: the French Theatre of Horror*. Exeter: University of Exeter Press, 2002. Print.

three authors*:*

> Cargill, Oscar, William Charvat, and Donald D. Walsh. *The Publication of Academic Writing.*
> New York: Modern Language Association, 1966. Print.

more than three authors*:*

> Howe, Louise, et al. *How to Stay Younger while Growing Older: Aging for all Ages*. London: Macmillan, 1982. Print.

no author given*:*

> *The Chicago Manual of Style.* 15th ed. Chicago: U of Chicago P, 2003. Print.

an organization or institution as "author"*:*

> American Psychological Association. *Publication Manual of the American Psychological Association*. 5th ed. Washington, DC: American Psychological Association, 2001. Print.

an editor or compiler as "author"*:*

> Updike, John, comp. and ed. *The Best American Short Stories of the Century*. Boston: Houghton Mifflin, 1999. Print.

an edition of an author's work:

> Austen, Jane. *Pride and Prejudice*. Ed. Robert P. Irvine. Peterborough, ON: Broadview P, 2002. Print.

Milne, A. A. *When We Were Very Young*. New ed. New York: Dutton, 1948. Print.

Shakespeare, William. *A Midsummer Night's Dream.* Ed. R.A. Foakes. Cambridge: Cambridge UP, 2003. Print.

a translation*:*

García Márquez, Gabriel. *Living to Tell the Tale*. Trans. Edith Grossman. New York: Knopf, 2003. Print.

a work in a series*:*

Renwick, William Lindsay. *English Literature, 1789-1815.* Oxford: Clarendon P, 1963. Print. The Oxford History of English Literature 9.

a work in several volumes

Gardner, Stanley E. *The Artifice of Design*. New York: Hill & Wang, 1962. Print. Vol. 2 of *A History of American Architecture*. 5 vols. 1960-64.

Parker, Hershel. *Herman Melville: A Biography.* 2 vols. Baltimore: Johns Hopkins UP, 1996- 2002. Print.

Articles

in a periodical*:* Issues paginated continuously throughout the volume:

Loesberg, Jonathan. "Dickensian Deformed Children and the Hegelian Sublime." *Victorian Studies* 40 (1997): 625-54. Print.

York, Lorraine M. "Rival bards: Alice Munro's *Lives of Girls and Women* and Victorian poetry." *Canadian Literature* 112 (1987): 211-16. Print.

Each issue starts with page 1:

Wilkin, Karen. "A Degas Doubleheader." *New Criterion* 17.1 (Sept. 1998): 35-41. Print.

in a newspaper*:*

Jonas, Jack. "A Visit to a Land of Many Facets." *The Irish Times* 5 Mar. 1961, sec. F: 4. Print.

in a magazine*:*

Funicello, Dori. "Portugal's Reign of Terror." *National Review* 19 Aug. 1999: 34-37. Print.

in a review*:*

Burt, Struthers. "John Cheever's Sense of Drama." Rev. of *The Way Some People Live*, by John Cheever. *Saturday Review* 24 April 1943: 9.

Print.

an article in a reference book or encyclopaedia - signed and unsigned:

Haseloff, Arthur. "Illuminated Manuscripts." *Encyclopaedia*

Britannica. 1967 ed. Print. "Painting, The History of Western."

Encyclopaedia Americana. 13th ed. 1998. Print.

a work in a collection or anthology:

Davidson, Cynthia A. "Alyson Hagy." *American Short-Story Writers Since World War II. Fourth Series. Dictionary of Literary Biography 244*. Detroit: Gale, 2001. 164-169. Print.

Arnold, Matthew. "Dover Beach." *Norton Anthology of English Literature. Ed. M.H. Abrams et al. 4th ed. Vol 2*. New York: Norton, 1979. 1378-79. Print.

Shapcott, Tom. "Margaret Atwood's *Surfacing.*" *Commonwealth Literature in the Curriculum*. Ed. K. L. Goodwin. St. Lucia: South Pacific Association for Common-wealth Literatures and Languages Studies, 1980. 86-96. Print.

Electronic Texts

The following are examples of some commonly cited types of electronic sources:

Books

an entire book converted to electronic form:

Connolly, James. *Labour in Irish History.* Dublin, 1910. *CELT: The Corpus of Electronic Texts*. Web. 16 Jan. 2002.

Holder, William. *Elements of Speech: An Essay of Inquiry into the Natural Production of Letters.* London, 1669. *Early English Books Online*. Web. 19 Apr. 2003.

Articles

Irving, Washington. *Wolfert's Roost, and Other Papers, Now First Collected*. New York: Putnam, 1855. 20 March 2003. *Wright American Fiction 1851-1875*. Web. 15 May 2008.

an article or chapter in an electronic book:

Lernout, Geert. "Reception Theory." *The Johns Hopkins Guide to Literary Theory and Criticism*. Ed. Michael Groden and Martin Kreiswirth. Baltimore: Johns Hopkins UP, 1997. Web. 13 June 2004.

a work that has no print equivalent*:*

Shute, Sarah, ed. "The Canterbury Tales: The Miller's Tale."
KnowledgeNotesTM Student Guides. Cambridge: Proquest Information
and Learning Company, 2002. Web. 22 May 2003.

an article in a journal accessed through an online database*:*

Aird, John S. "Fertility Decline and Birth Control in the People's Republic of
China."
Population and Development Review 4.2 (1978): 225-54. *JSTOR*. Web. 12
Nov. 2002.

Haskins, Rob. "Four Musical Minimalists." *American Record Guide* 64.1
(2001): 281.
Research Library. Web. 10 Dec. 2003.

an article in a journal accessed directly from the publisher*:*

Boyd, Alex. "Comfort and Canadian Poetry." *The Danforth Review*: n.
pag. Web. 14 June 2004.

a review or article in a newspaper accessed through an online database*:*

"Ford plans job cuts." *The Guardian* 19 July 2003: B7. *Canadian
Newsstand Atlantic*. Web. 6 Aug 2003.

a review or article in a newspaper accessed directly from the publisher*:*

Scott, A.O. "Flower Children Grown Up: Somber, Wiser and Still
Talking Dirty." Rev. of *The Barbarian Invasions*, dir. Denys Arcand.
New York Times: n. pag. 17 Oct. 2003. Web. 3 Nov. 2003.

an article posted on an open-access or personal website*:*

Berardinelli, James. Rev. of *Return to Paradise*, dir. Joseph Ruben.
Reelviews. 1998. Web. 20 Nov. 2000.

Dyer, John. "John Cheever: Parody and the Suburban Aesthetic." Web. 3
March 2002.
<http://xroads.virginia.edu/~MA95/dyer/cheever4.html>.

Other Electronic Resources:

an internet site*:*

Literature Online. ProQuest Information and Learning Company, June
2004. Web 5 July 2004.

a single page from a larger internet site*:*

"Northern Ireland Timeline: Early Christian Ireland." *BBC.co.uk.*

British Broadcast Corp, 2004. Web. 20 May 2004.

a posting to an online discussion group or listserv:

Romney, Paul. "Most Important Elections." Online posting. *H-Canada: Canadian History and Studies*. 19 May 2004. Web. 1 July 2004.

a personal homepage:

Bernholdt, David E. *David Bernholdt's Personal Homepage*. 8 Oct. 2001. Web. 23 Aug. 2003.

a cd-rom publication:

The Oxford English Dictionary. 2nd ed. New York: Oxford UP, 1992. CD-ROM.

a blog posting:

Steeleworthy, Michael. "Copyright and the Abuse of User Rights – a Canadian Perspective".
the zeds. WordPress. 6 Aug. 2009. Web. 20 Aug. 2009.

*This information is adapted from a style sheet produced by the Killam Library at Dalhousie University, Canada. Copies of the MLA Style Guide are in the Humanities Reference section of the Library.

Some Marking Criteria

H1 70% +

CONTENT	Extremely well focused. Excellent arguments/ analysis, relevant supporting material & examples used throughout the essay with sources incorporated well & appropriately acknowledged. Excellent use of direct quotations, which follow conventions. Evidence of wide range of reading & research & the ability to use this effectively.
ORGANISATION & COHESION	Excellent attention paid to guiding the reader. Excellent overall organisation with a clear introduction including a thesis statement, a main body clearly divided into sections with suitable paragraphing & a clear conclusion. Use of sub-headings where appropriate & excellent use of linking devices.
COMMUNICATIVE COMPETENCE	Excellent communicative competence. Full command of academic language with a wide & excellent use of appropriate vocabulary & grammatical structures. Excellent use of academic register and personalisation where appropriate. Possible minor slips that do not impede

	communication.
PRESENTATION	Excellently presented with attention to detail of the conventions of the title page, footnotes, bibliography, appendices, page numbers & overall layout. Appropriate length with excellent spelling & punctuation demonstrated throughout.

H21 60-69%

CONTENT	Well-focused. Generally good arguments, relevant supporting material & examples used throughout with good use of sources which may have some minor errors of acknowledgement. Good use of direct quotations which generally follow conventions. Evidence of range of reading & research & the ability to use this reasonably well.
ORGANISATION & COHESION	Good attention paid to guiding the reader. Generally good overall organisation with a clear introduction with a thesis statement, a main body clearly divided into sections with suitable paragraphing & a clear conclusion. Use of sub-headings where appropriate & good use of linking devices.
COMMUNICATIVE COMPETENCE	Good communicative competence. Good command of academic language with good range of appropriate grammatical structures & vocabulary. Good use of academic register and personalisation where appropriate. Occasional difficulties for the reader &/or some errors.
PRESENTATION	Generally presented well with attention to detail of the conventions of the title page, bibliography, appendices, page numbers & overall layout with possible minor slips. Appropriate length with some possible spelling mistakes caused primarily by computer spelling checker. Good punctuation demonstrated throughout.

H22 50-59%

CONTENT	Reasonably focused but with one or two arguments unsupported & some material irrelevant. Occasional problems with reference to sources and awkwardness in incorporation & acknowledgement. Direct quotations may be overused or not used very effectively. Evidence of reasonable reading & research & an effort made to

	incorporate this into the work.
ORGANISATION & COHESION	Organisation generally clear but some limitations concerning the introduction, conclusion &/or paragraphing. Reasonable use of subheadings &/or linking devices.
COMMUNICATIVE COMPETENCE	Average communicative competence. Generally conveys the message with a limited but effective range of grammatical structures & vocabulary. Reasonable use of academic register and personalisation where appropriate.
PRESENTATION	Acceptable overall but some possible problems in certain sections of the presentation. Possible small problems with appropriate length.

Pass 40-49%

CONTENT	Some arguments unsupported & some material irrelevant. Some problems with reference to sources and awkwardness in incorporation & acknowledgement. Direct quotations may be overused or not used very effectively. Evidence of some or little reading & research & an effort made to incorporate this into the work. Some 'accidental' plagiarism.
ORGANISATION & COHESION	Organisation not very clear with some limitations concerning the introduction, conclusion &/or paragraphing. Some problems with use of subheadings &/or linking devices.
COMMUNICATIVE COMPETENCE	Below average communicative competence. The message is not always conveyed, with a limited range of grammatical structures & vocabulary. Reasonable use of academic register and personalisation where appropriate but also stylistic problems.
PRESENTATION	Just acceptable overall but with some quite serious problems in certain sections of the presentation. Possible problems with appropriate length.

Fail 30-39%

CONTENT	Limited focus with many unsupported arguments, a lack of examples &/ or much irrelevant material. Limited reference to sources within the text &/or inability to follow conventions concerning acknowledgement of sources. Significant plagiarism. Generally over reliance on direct quotation which may or may not have been acknowledged. Evidence of limited/ limited

	understanding of reading & research & limited ability to effectively use this material.
ORGANISATION & COHESION	Limited attention paid to guiding the reader. Some sections difficult to follow through breakdown in organisational conventions. Problems concerning paragraphing evident. Overall lack of linking devices.
COMMUNICATIVE COMPETENCE	Limited communicative competence. Reader may struggle to understand some sections. Narrow range of grammatical structures & vocabulary with much repetition. Frequent errors of usage & limited use of appropriate register.
PRESENTATION	Limited attention paid to the detail of presentation with many conventions not followed. More persistent spelling & punctuation problems. More serious problems concerning length.

20-29%

CONTENT	Almost no focus with ideas expressed inadequate for topic. Irrelevant sections, a lack of examples & supporting material. Almost no reference to sources & large use of plagiarism. Almost no evidence of reading & research demonstrated or almost no evidence of understanding of reading & research.
ORGANISATION & COHESION	Lack of logical organisation, no discernible introduction &/or conclusion. No sense of coherent paragraphing. Line of argument extremely difficult to follow.
COMMUNICATIVE COMPETENCE	Extremely limited communicative competence. Reader struggles throughout. Inability to use simple language accurately. Very little appropriate vocabulary.
PRESENTATION	Almost no attention paid to the detail of presentation that may cause serious problems for the reader. Conventions not followed. Serious problems concerning length. Spelling & punctuation problems throughout.

Statement on Plagiarism

Using someone else's ideas or phrasing and representing those ideas or phrasing as our own, either on purpose or through carelessness, is a serious offense known as plagiarism. "Ideas or phrasing" includes written or

spoken material, of course — from whole papers and paragraphs to sentences, and, indeed, phrases — but it also includes statistics, lab results, art work, etc. "Someone else" can mean a professional source, such as a published writer or critic in a book, magazine, encyclopedia, or journal; an electronic resource such as material we discover on the World Wide Web; another student at our school or anywhere else; a paper- writing "service" (online or otherwise) which offers to sell written papers for a fee.

Let us suppose, for example, that we're doing a paper for Music Appreciation on the child prodigy years of the composer and pianist Franz Liszt and that we've read about the development of the young artist in several sources. In Alan Walker's book *Franz Liszt: The Virtuoso Years (Ithaca: 1983),* we read that Liszt's father encouraged him, at age six, to play the piano from memory, to sight-read music and, above all, to improvise. We can report in our paper (and in our own words) that Liszt was probably the most gifted of the child prodigies making their mark in Europe in the mid-nineteenth century — because that is the kind of information we could have gotten from a number of sources; it has become what we call common knowledge.

However, if we report on the boy's father's role in the prodigy's development, we should give proper credit to Alan Walker. We could write, for instance, the following: Franz Liszt's father encouraged him, as early as age six, to practice skills which later served him as an internationally recognized prodigy (Walker 59). Or, we could write something like this: Alan Walker notes that, under the tutelage of his father, Franz Liszt began work in earnest on his piano playing at the age of six (59). Not to give Walker credit for this important information is plagiarism.

Some More Examples

(The examples below were originally written by the writing center staff at an esteemed college; that institution has asked us to remove its name from this Web page.) The original text from Elaine Tyler May's "Myths and Realities of the American Family" reads as follows:

Because women's wages often continue to reflect the fiction that men earn the family wage, single mothers rarely earn enough to support themselves and their children adequately. And because work is still organized around the assumption that mothers stay home with children, even though few mothers can afford to do so, child-care facilities in the United States remain woefully inadequate.

Here are some possible uses of this text. As you read through each version, try to decide if it is a legitimate use of May's text or a plagiarism.

Version A:

Since women's wages often continue to reflect the mistaken notion that men are the main wage earners in the family, single mothers rarely make enough to support themselves and their children very well. Also, because work is still based on the assumption that mothers stay home with children, facilities for child care remain woefully inadequate in the United States.

Plagiarism: In Version A there is too much direct borrowing of sentence structure and wording. The writer changes some words, drops one phrase, and adds some new language,but the overall text closely resembles May's. Even with a citation, the writer is still plagiarizing because the lack of quotation marks indicates that Version A is a paraphrase, and should thus be in the writer's own language.

Version B:

As Elaine Tyler May points out, "women's wages often continue to reflect the fiction that men earn the family wage" (588). Thus many single mothers cannot support themselves and their children adequately. Furthermore, since work is based on the assumption that mothers stay home with children, facilities for day care in this country are still "woefully inadequate." (May 589).

Plagiarism: The writer now cites May, so we're closer to telling the truth about the relationship of our text to the source, but this text continues to borrow too much language.

Version C:

By and large, our economy still operates on the mistaken notion that men are the main breadwinners in the family. Thus, women continue to earn lower wages than men. This means, in effect, that many single mothers cannot earn a decent living. Furthermore, adequate day care is not available in the United States because of the mistaken assumption that mothers remain at home with their children.

Plagiarism: Version C shows good paraphrasing of wording and sentence structure, but May's original ideas are not acknowledged. Some of May's points are common knowledge (women earn less than men, many single mothers live in poverty), but May uses this common knowledge to make a specific and original point and her original conception of this idea is not acknowledged.

Version D:

Women today still earn less than men — so much less that many single mothers and their children live near or below the poverty line. Elaine Tyler May argues that this situation stems in part from "the fiction that men earn the family wage" (588). May further suggests that the American workplace still operates on the assumption that mothers with children stay home to care for them (589).

This assumption, in my opinion, does not have the force it once did.
More and more businesses offer in-house day-care facilities. . . .
No Plagiarism: The writer makes use of the common knowledge in May's work, but acknowledges May's original conclusion and does not try to pass it off as his or her own. The quotation is properly cited, as is a later paraphrase of another of May's ideas.

Statement on Generative Artificial Intelligence (GenAI):

Use of GenAI is Prohibited
Unless otherwise specified explicitly for a particular assignment by a course leader, the use of generative artificial intelligence (GenAI) tools (e.g. ChatGPT, Copilot, DALL-E, etc.) is **not permitted** for this assignment. If you use GenAI tools for this assignment, you may be considered to be in breach of the University of Galway [Academic Integrity Policy](#) because you are presenting work as your own that has been created, in whole or in part, by GenAI. Outcomes for inappropriate use of GenAI can range from a reduction in marks for the assignment to zero marks for the module.

Process for Suspected Academic Misconduct

1.Teaching Staff Member Suspects Academic Misconduct

A member of teaching staff who suspects academic misconduct should first consider if they believe this is a case of inadvertent plagiarism or intentional academic misconduct of any other kind.

Inadvertent Plagiarism

If it is believed by the teaching staff member, based on the evidence, that this is a case of inadvertent plagiarism, then the member of teaching staff will notify the student via email and will require the student to complete academic integrity training and may additionally choose any of the following:

- Zero marks in relation to a specific component of assessment task
- Assignment marked but with plagiarised sections treated as direct quotes
- Resubmit the work for the full range of marks available
- Reduction in marks for the assessment by stated amount
- Student repeats and resubmits assessment task for a mark of

no more than 50%In addition, study skills training is highly

recommended.

Following the assignment of an outcome the member of the teaching staff will enter the case on theAcademic Misconduct Register as a case of inadvertent plagiarism with the following supporting information:

- date of submission and discovery of inadvertent plagiarism,
- a description of the assignment involved including the value of the assignment
- an explanation of why inadvertent plagiarism was suspected,
- the year of the suspected student, and
- the outcome assigned to the student.

This is not considered an instance of intentional academic misconduct. A single entry of inadvertent plagiarism on the Academic Misconduct Register will not be considered a "first offence" in the process that follows. Repeated entries on the Academic Misconduct Register for inadvertent plagiarism will be considered by the Academic Integrity Officer and may result in a designation of "first offence" for intentional academic misconduct if the Academic Integrity Officer determines thatthe nature of the repetition warrants this.If at any point later in the process the case is returned to the teaching staff member when sufficientevidence of intentional academic misconduct was not found, then the teaching staff member is welcome (if they wish) to still determine inadvertent plagiarism and choose an outcome from the options above.

Intentional Academic Misconduct

In all other cases, when intentional academic misconduct is suspected the member of the teachingstaff should speak with an appropriate Academic Integrity Advisor, in confidence, about the case. The teaching staff member will provide the Academic Integrity Advisor with a short report of the incident including:

- a copy of the student work, including date of submission and discovery,
- any evidence for suspecting academic misconduct,
- the year of the suspected student and
- the value of the assignment in the module.

2. Academic Integrity Advisor Stage

From this point forward, this is the process followed regardless of whether the academic misconductwas referred to the Academic Integrity Advisor by a member of the teaching staff or from another source.

First Offence

The Academic Integrity Advisor will first check if this student has already had a case of intentional academic misconduct on the Academic Misconduct Register. If they have, (in other words they havealready engaged in intentional academic misconduct at University of Galway), the case is immediately referred to the Academic Integrity Officer for investigation.

Courageous Conversation (CC)

If the student is not on the Academic Misconduct Register for intentional academic misconduct (in other words this is a suspected first instance of intentional academic misconduct) then the AcademicIntegrity Advisor will initiate the Courageous Conversation process. The Academic Integrity Advisor will email each student involved, outline the academic misconduct suspected and offer the option to admit to the academic misconduct sharing all details that they can about the misconduct via email or to participate in a Courageous Conversation. If the student admits to the intentional academic misconduct via email, then the Academic Integrity Advisor may respond via email notifying the student of the associated outcome (in accordance with Appendix 1). The Academic Integrity Advisor will also notify the lecturer of the admission and outcome via email.

The Courageous Conversation is an open discussion between the Academic Integrity Advisor and thestudent before any formal investigation has taken place. During the Courageous Conversation, the Academic Integrity Advisor will

- Share the details of the alleged misconduct with them again.

- Let the student know that academic misconduct is taken very seriously by theUniversity but at this point in the process the two most serious penalties (suspension or expulsion) are not on the table.
- If they have engaged in intentional academic misconduct, the student is encouragedto share the details of this misconduct with the Academic Integrity Advisor at this stage. If they do so, there will be no formal investigation as long as they share all thedetails related to the incident. If at any point, it emerges that the student was not fully compliant with this requirement then they may still need to go through a full investigation.

CC Outcome: AIA Does Not Suspect Intentional Academic Misconduct

If the Academic Integrity Advisor is convinced that intentional academic misconduct has not taken place following their Courageous Conversation with the student, then the Academic Integrity Advisor responds to the student and the teaching staff member via email, shares their conclusion and briefly provides their reasoning for this conclusion.

CC Outcome: AIA Suspects Academic Misconduct

If the Academic Integrity Advisor still suspects that intentional academic misconduct has taken place following their Courageous Conversation with the student, then the Academic Integrity Advisor refers the case to the Academic Integrity Officer for a formal investigation and informs the student and teaching staff member via email that this step has been taken. The Academic Integrity Advisor will provide the Academic Integrity Officer with:

- the report from the teaching staff member
- their own summary of the Courageous Conversation
- a summary of any additional discussion between themselves and the Academic Integrity Officer.

The Academic Integrity Advisor will assist with the ensuing investigation when needed as requested by the Academic Integrity Officer.

If the student fails to respond to the Courageous Conversation invitation within a reasonable timeframe (usually five working days) or does not attend a scheduled Courageous Conversation, the Academic Integrity Advisor should make and issue a decision based on the available evidence.

3. Academic Integrity Officer Investigates

The Academic Integrity Officer receives cases from Academic Integrity Advisors but also potentially from other sources. If a case is presented to the Academic Integrity Officer from anywhere other than an Academic Integrity Advisor, they may first refer the case to the relevant Academic Integrity Advisor if they deem this appropriate. If the Academic Integrity Officer does not refer such a case to an Academic Integrity Advisor, then they will proceed with an investigation themselves.

The Academic Integrity Officer will initiate an investigation to determine whether intentional academic misconduct has taken place. If intentional academic misconduct has taken place, then the investigation will look to determine the extent or level of the academic misconduct.

This investigation process may include (but is not limited to):

- An interview with the student or students involved. At this interview, the AcademicIntegrity Officer may invite another member of staff to join them and the student may have a support person with them as described under Section 2.1.5 Student Conversations above.
- An interview with the teaching staff member who referred the case.
- An interview with the Academic Integrity Advisor who referred the case.
- An investigation of metadata associated with any of the files involved including IPaddresses.
- An investigation of writing style, language choice, etc. for any written content.
- An investigation of online materials or services to determine if any were used in thisinstance.
- Information available from Turnitin similarity reports and Turnitin Authorshipanalysis.

Based on the investigation the Academic Integrity Officer will determine whether it is more likelythan not that intentional academic misconduct has taken place.

Intentional Academic Misconduct Not Found

If the Academic Integrity Officer finds it more likely than not that intentional academic misconducthas not taken place following their investigation, then the Academic Integrity Officer responds via email to the student, the Academic Integrity Advisor and the teaching staff member, shares their conclusion and briefly provides their reasoning for this conclusion.

Intentional Academic Misconduct Has Taken Place

If the Academic Integrity Officer finds it more likely than not that intentional academic misconduct has taken place following their investigation, the Academic Integrity Officer determines the level ofacademic misconduct and associated outcome according to Appendix 1. This may involve the appropriate Executive Dean making the decision on the case in certain major cases of academic misconduct as per the details provided in Appendix 1.

The Academic Integrity Officer then records the instance of intentional academic misconduct on theAcademic Integrity Register including:

- the report from the teaching staff member,
- any information/reports provided by the Academic Integrity Advisor,
- a summary of any additional discussion about the case,
- a summary of the investigation and its conclusions,

- the summary of the points assigned to determine the level of academic misconduct usingAppendix 1 and any other relevant details, and
- the outcome determined.

The Academic Integrity Officer informs the student, the relevant Academic Integrity Advisor and the teaching staff member via email of the conclusion of the investigation and the outcome determined.

If at any stage the Academic Integrity Officer believes the impact of an outcome is incommensuratewith the offence, the Academic Integrity Officer may choose to adjust the outcome. If at any stage the member of the teaching staff is informed that intentional academic misconduct has not been found to have taken place, they may still determine inadvertent plagiarism and assign any of the initial outcomes available to them.

Protection and Confidentiality

If any member of the University community should become aware of potential academic misconductthrough observation or information they receive, and if the process outlined previously has not addressed how they should proceed, then they should contact the relevant Academic Integrity Advisor or Academic Integrity Officer to make them aware of the situation. This information will be treated with confidentiality and the University will do its best to ensure that there are no negative consequences for the person who brings this information forward. However, if the person reporting misconduct should be implicated in academic misconduct themselves in any way, they will still be subject to the policy outlined here. The Academic Integrity Advisor (in consultation with the Academic Integrity Officer, if necessary) or the Academic Integrity Officer will determine how best toproceed according to the process outlined above.

Timeline

The intention of everyone involved in enacting this policy should be to implement each step in as timely a manner as possible. It is understood that cases will have unique characteristics and that as aresult they may differ in the time taken to process. Each party in the process (teaching staff member, Academic Integrity Advisor, Academic Integrity Officer, Executive Dean) is urged to ensure that their portion of the process is completed in as short a period as possible. In the case where academic misconduct is determined after an exam board has taken place, an outcome can still be assigned andpost-board changes can be used to adjust a grade if necessary.

Appeal Process

A decision at the Courageous Conversation stage may be appealed to the

Academic Integrity Officer but the student should be aware that this may initiate a full investigation into the matter. A decision of the Academic Integrity Officer may be appealed to the appropriate Executive Dean when the Executive Dean was not involved in the initial decision and outcome. A decision of the ExecutiveDean may be appealed and it will be assigned to an Executive Dean who did not determine the previous outcome. Details on this process and timelines will be included in the written communication to the student. There is at most one appeal allowed and the subsequent decision is final. Note that once a decision is appealed it is possible that a different (and potentially more serious) outcome may be determined if further information is revealed as part of the appeal process.

RULES FOR BORROWING EQUIPMENT

DURING TEACHING TERM:
- All pick-ups and drop offs are to be made in person to the equipment room in the Huston building
- Pick up and return times will be specified at the start of each semester
- To borrow equipment, students must email Matthew Faughnan, Senior Technical Officer, Matthew.Faughnan@universityofgalway.ie, at least 24hrs in advance. Please include the following information:

  - A full **list of required equipment** [including tripods etc.]
  - Proposed dates / time for borrowing equipment
  - Completed **risk assessment form** - found [here](#)
  - Completed **Location Agreement** form – found [here](#)
  - Completed **Location Agreement** form if planning to film in or around the Huston Film School - found [here](#)

- The student who SIGNS OUT the equipment is responsible for its safekeeping and return.
- Signing out equipment: You will need to bring your student card and provide: Name; Student Number; Student Email
- Lost or damaged equipment must be paid for by the student who has signed out equipment.
- Students are responsible for supplying their own consumables such as **batteries** and **SD cards and** are responsible for removing them before return.
- Equipment must be returned in full, this includes associated bags, cases, batteries, chargers etc.
- Equipment will be subject to a check by a member of staff before return is signed off.
- If a student notices any damage or system faults with any of the equipment they have rented or in the studio itself, they must email

Matthew Faughnan on Matthew.Faughnan@universityofgalway.ie immediately with a brief description of what has happened.

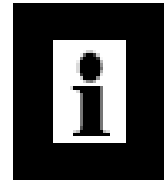- All Equipment is to remain in the Republic of Ireland while on loan with no exceptions

OUTSIDE TERM

*If Students wish to rent equipment outside of the standard term, they should email Matthew Faughnan to organise a suitable collection time

National University of Ireland, Galway
Ollscoil na hÉireann, Gaillimh

Safety Essentials
for Students

Safety is Everyone's Responsibility

National University of Ireland, Galway wishes to ensure that your time as a student in Galway is a safe and healthy one. This document summarises essential information which all students are required to know and observe (see University Safety Statement for more details). Additional safety information for students is available in University laboratory manuals, fieldwork guides, etc. Those taking part in recreational activities must also comply with the relevant safety policies and procedures.

Students are obliged not to "intentionally, recklessly or without reasonable cause interfere with or misuse" anything provided for health and safety purposes, e.g. fire extinguishers, first aid kits etc.

Safety, Health & Welfare at Work Act 2005.

All students must also comply with the University Code of Conduct. Available from the Admissions Office ext. 3444

Leagan Gaeilge ar lean

ACCIDENTS/INCIDENTS

In the event of any accident/injury, report it to the person in charge of the class or to another staff member. In the event of a fire, medical or other emergency, alert University Security ext. **3333** or if urgent contact the local emergency services, (i.e. fire brigade, hospital, police) using the **999/112** system. As soon as possible after the event, all accidents and dangerous occurrences must be reported on the official form to the University's Safety Office for legal/preventive purposes (ext. **2678**).

FIRE SAFETY

In the event of a fire
1. Raise the alarm by operating the nearest fire alarm call point.
2. Call the Fire Brigade using the 999/112 emergency telephone system. (On internal University phones dial 9 first to get an outside line).
3. Extinguish the fire if possible using the equipment provided.
4. **Do not take risks.**

In the event of a fire alarm sounding
The **continuous ringing** of the fire alarm indicates a fire emergency in the **area you are in** - proceed as follows:
1. Evacuate the building by the nearest exit route and proceed to the fire assembly point.
2. Close all doors after you.
3. **Do not** use lifts.
4. **Do not** re-enter the building.

The **intermittent ringing** of the Fire Alarm indicates a fire emergency in an adjacent area - proceed as follows:
1. Investigate the source of the alarm.
2. **Do not take risks.**
3. **Do not use lifts.**
4. Prepare to evacuate the building.

Check local fire notices for information.

Take some time to familiarise yourself with the locations of:	
1	the exit route(s)
2	the fire alarm call point(s)
3	the nearest 999/112 phone(s)
4	the nearest fire equipment
5	the fire assembly point(s)

> **FOR ALL OF THE UNIVERSITY AREAS YOU WORK/STUDY IN.**
> **You never know when you may need them.**

GENERAL CODES FOR SAFETY

> Any potential hazards(s) within University Buildings/Grounds must be immediately reported to the University Staff member in charge or the Safety Office.

- **Access and Escape:** Corridors and stairways provide safe circulation and emergency escape routes. They must be kept clear of obstruction at all times. Do not block corridors or stairways. Bicycles, etc., causing an obstruction may be removed by Security Staff.

- **Cycling:** Many student accidents are associated with cycling. Ensure:-
  - your bicycle is well lit, front and rear;
  - you cycle in compliance with road markings;
  - your cycling is not a danger to pedestrians;
  - you wear a cycling helmet, bright clothing and hi-vis jacket/belt.

- **Fire Drills and Doors:** Fire drills and other trial evacuations are undertaken to familiarise all personnel with emergency procedures. You are **legally obliged** to participate in these drills, and should respond quickly and safely, in line with University fire safety procedures. Smoke or fire doors must not be wedged open or obstructed in any way. All doors must be unlocked or easily opened e.g. panic bolts, when a room/building is occupied.

- **Handling and Lifting:** Many injuries are caused by incorrect handling techniques or attempting to handle loads which are too heavy for the capacity of the person involved. Make sure you know the correct way to lift, and if the load is too heavy **Get Help**.

- **Late Working and General Safety:** Never work late in the University alone, especially where equipment or operations may be hazardous. In all cases, students must get prior-approval from the Head of School/College/Discipline, at a minimum work in pairs (buddy system) and be familiar with fire and other relevant out-of-hours emergency procedures. Always take personal security precautions. **NUI Galway is a Campus Watch University**

- **Personal Protective Equipment**: Where the hazards of any procedure/operation undertaken by students require personal protective equipment or clothing, it must be used correctly, in line with University guidelines e.g. eye-protection must be worn when chemical or machine hazards to the eye(s) exist. Damaged or defective equipment must be reported/replaced by the person responsible for its provision. Also clothing/ accessories, which are likely to be a hazard, must not be worn in University.

- **Computer Work**: If you work regularly on a computer or similar equipment, use these basic precautions to minimise discomfort:-
  - take regular breaks/changes in activity;
  - adopt a good posture and adjust the chair if possible to support your back;
  - if possible arrange the equipment to avoid awkward positions e.g. the screen should be slightly below eye-level to minimise neck/shoulder discomfort and be free from glare.

FIRST AID

Occupational First Aiders: Trained occupational first aiders and first aid equipment are located throughout University buildings. A list of first aiders for each University School/College/Discipline is included in the local Safety Statement and should be displayed on all safety notice boards. These personnel should be contacted in the event of an injury or other first aid situation.

First Aid Equipment: First aid equipment is provided throughout the campus, in central areas including main offices. First aid equipment is for emergency medical use, and damaging or interfering with it is legally prohibited.

HEALTH UNIT (Ext. 2604/direct line 492604)
The Student Services Health Unit is based in Áras na Mac Léinn (First Floor). It caters for both the general and emergency medical care of students.

SMOKING

For health and fire safety reasons, smoking is **prohibited** in **all** parts of NUI Galway buildings. This is legally required under the **Public Health (Tobacco) Acts 2002-2004.**

Whether you study or work in a classroom, laboratory, office
or
workshop, it is important that you are aware of the hazards and safety arrangements for your working environment.
Find out about these arrangements now!

Below are some of the Emergency Phone Numbers you may need over the year. Cut out and keep for use if/when an emergency arises.

Security (emergency)	3333*	Student Health Unit	2604*
Hospital	524222	- direct Line	492604
Samaritans	561222	Student Counselling	492484
Health & Safety Office	2678*	Personal Contact Number	_____

* Internal University Lines

Leagan Gaeilge ar lean

NUI Galway
OÉ Gaillimh

INSTRUCTIONS IN THE EVENT OF FIRE

1. ON DISCOVERING A FIRE RAISE THE ALARM BY OPERATING THE NEAREST FIRE ALARM CALL POINT.

2. CALL THE FIRE BRIGADE USING THE EMERGENCY TELEPHONE SYSTEM
   - 999 OR 112 FOR THE LANDLINE
   - 112 FOR THE MOBILE TELEPHONE SYSTEM

3. EXTINGUISH THE FIRE IF POSSIBLE, USING THE EQUIPMENT PROVIDED.

4. DO NOT TAKE RISKS.

EVACUATION IN THE EVENT OF FIRE

The CONTINUOUS sounding of the Fire Alarm indicates a Fire emergency – proceed as follows:
1. EVACUATE THE BUILDING BY THE NEAREST EXIT ROUTE AND THEN PROCEED TO THE FIRE ASSEMBLY POINT.
2. CLOSE ALL DOORS AFTER YOU.
3. DO NOT USE LIFTS.
4. DO NOT RE-ENTER THE BUILDING.

The INTERMITTENT sounding of the Fire Alarm indicates that the Fire emergency is in an adjacent area – proceed as follows:
1. INVESTIGATE THE SOURCE OF THE ALARM
2. DO NOT TAKE RISKS
3. DO NOT USE LIFTS
4. PREPARE TO EVACUATE THE BUILDING.

The Fire Assembly Point for this Fire Zone is:

N1

FIND OUT NOW
1. The location of the NEAREST EXIT ROUTE.
2. The location of the NEAREST FIRE ALARM CALL POINT.
3. The location of the NEAREST 999 TELEPHONE.
4. The location of the NEAREST FIRE EQUIPMENT.
5. The location of the FIRE ASSEMBLY POINT.