



OLLSCOIL NA
GAILLIMHE

UNIVERSITY
OF GALWAY

MA Film Studies

Handbook 2025-2026



Welcome

Welcome to the **MA Film Studies** 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 majority of your time will be spent within the Huston School of Film & Digital Media on Earl's Island EirCode. H91 HX31. Its spaces are here for your use and benefit.

Information about the course, a timetable and module outlines are provided here. These are subject to change and updates regarding content, delivery and assessment. The most up-to-date information can be found on CANVAS [the virtual learning environment used by University of Galway]

If you have any questions, please 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

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]
- **Generation Fleadh** [23 – 26 October 2024]

4-day event with film screenings and an educational film programme, an outreach programme in Galway City and County. <https://www.galwayfilmfleadh.com/generation-fleadh-2024/>

- **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]. <https://ardan.ie/events/fis-tv-summit/>

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

Registration & Administrative Information

General information and advice regarding studying at University of Galway for the coming school year here:

<https://www.universityofgalway.ie/alert/studentfaqs/>

Information about buildings on campus and a map of campus:

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

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.

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 <https://library.universityofgalway.ie/studying/awc/>

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!

BORROWING EQUIPMENT

Although we do not offer formal classes in film production, we will have some short workshop classes on equipment use. You are free to borrow kit, subject to availability and some familiarity with its use.

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 borrowed they must email Matthew.Faughnan@universityofgalway.ie immediately with a brief description of what has happened.

OUTSIDE TERM

*If Students wish to rent equipment outside of the standard term, they should email Matthew Faughnan

** 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

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

Penalties for Late Work

Late work that does not meet the grounds for the above or is simply late **will be penalised at 2% 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.

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."

Extenuating Circumstances

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 and the final grade is capped.

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.

Deferral

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/>

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%.

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/

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 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.)

Key Dates

ACADEMIC CALENDAR:

<https://www.universityofgalway.ie/media/registrationoffice/files/25-26-All-Students-Final.pdf>

<u>First Semester</u>	
Programme meet and greet	Tuesday 9th September , Huston School of Film & Digital Media [main room = upstairs] 9:30 am
Orientation: School of English, Media and Creative Arts	Friday 12th September , 3-4 PM, O'Donoghue Centre for Drama, Theatre and Performance This is your chance to learn more about the wider School of English and Creative Arts community and meet other postgraduate students from English, Film and Digital Media, and Media and Journalism. Learn more about the School here: https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/english-creative-arts/
Sem 1 Instruction Dates	Monday, 8th September to Friday 28th November 2025 (11 on-campus teaching weeks in semester)
Bank Holiday:	Monday, October 27 th
<u>Second Semester</u>	
Sem 2 Instruction Dates	Monday 12th January – Friday 2nd April 2025
Bank Holidays:	Monday 2 nd February 2024 (St. Brigid's Day)
Reading & Development Week:	Week 6
Bank Holiday:	Tuesday 17 th March 2023 (St. Patrick's Day Observed)
Easter Holidays:	Friday 3 rd April to Monday 6 th April
Dissertation/Portfolio Prep	Friday 10 th April 10-2 pm
16 th , 17th April TBC	PhD Symposium [Library]
Dissertations / Screenplays	Due 27th August, 5PM 2025 via Canvas

TIMETABLE
MA FILM STUDIES 2025-2026
Semester 1

Monday	Tuesday	Wednesday	Thursday	Friday
FM4100 Gender & Sexuality Onscreen 9:00-11:00 [audit only] Huston Main	FM6123 American Cinema: History, Aesthetics, Ideology [core] 9.30-11:30 [+ screening] Huston Main		FM521 Critical Theory [core] 10:00-12:00 Huston Main	
	FM6115 Short Filmmaking for Advocates 2-4 pm Q1 [Huston] FM6101 Ireland on Screen Tuesdays, 4-5PM, McMunn Theatre Tuesdays, 5-6PM, CSB-1009 (IT Building)		FM500 Screenwriting Fundamentals 15:00-17:00 Bubble 1	

MA Film Studies

Semester 2

Monday	Tuesday	Wednesday	Thursday	Friday
FS6100 Circuits of Cinema - Weekly Screening TBC	FM6125 Global Cinemas: Expanding Film 10:00-1:00 Huston Main	FM6100 Circuits of Cinema [Film Admin..] Huston Main 11:00-1:00	FM6119 Film Politics and Colonialism 10:00-12:00 Bubble (B1) Huston School	
FM502 Screenplay Development Room: B1 2-4 1980s American Cinema [audit only] Mon 5-6; Wed 5-6 [Huston Main]	FM6117 Sport and Film Tuesdays, 5- 6PM, Huston Main Thursdays, 2-3PM, Huston Main			

Summer Term

<p>FM514</p> <p>Dissertation /</p> <p>Completed Screenplay</p> <p>30 ECT</p>	<p>Proposals / Workshops:</p> <p>Friday Feb 6th, 13th, 20th</p> <p>Final topics registered by 15th May</p> <p>Due Wednesday 27th August 2025 at 5PM via Canvas</p>
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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)

FM521 Critical Theory [core]

Lecturer: Dr Conn Holohan

10 ECT

AIMS AND OBJECTIVES

This course aims to provide a critical understanding of the ways in which theories of film have been formulated and applied, relating these theories to their historical and cultural context, and testing out their application to specific texts. It will address the approaches which critics and theorists have taken towards ascertaining the nature of the medium as well as the relationship between spectators and the film text. There will be a strong focus on the specifics of film form, including elements such as editing, mise-en-scene and narrative structure. Students will be expected to undertake detailed textual analysis both in class discussion and in their written work.

LEARNING OUTCOMES

By the end of the course students should be able to:

- Demonstrate a specific and comparative knowledge of various theoretical approaches to cinema.
- Critically analyse specific texts in structural, formal and historical terms;
- Demonstrate an enhanced awareness of film aesthetics and film cultures;
- Work in flexible, creative and independent ways, showing self-direction, self-discipline and reflexivity;
- Demonstrate skills in written, oral and visual communications.

ASSESSMENT

This is a 10 ECTS module which equates with approximately 200 hours of student work and class time. The assessment is designed to spread the required workload relatively evenly over the duration of the module. The breakdown of assessment marks is as follows:

- Weekly participation (10%) – this grade is dependant upon contributions to an online class discussion board, posting two questions on the weekly reading before class each week. You may also be asked to contribute other reflections to the discussion board on occasion.
- Week 5: 1000 word detailed textual analysis of a single scene in a film of your choice, situating the scene within the film's narrative and generic structure (20%)
- Week 8: 1000-1200 word summary and critical assessment of a single core text from weeks 5 to 8. Your paper should draw on at least two additional texts which you have come across in your own reading that respond to the arguments within the core text. (20%)
- End-of-term assessment – 3000 word essay. You will be asked to choose from a number of essay titles which will be given to you in week 8. (50%)

MAIN READING

The following anthology contains a wide selection of key theoretical writings on film:

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

ADDITIONAL READING

Introductory Texts

Two books are especially recommended to those whose experience of Film Studies to date is limited.

- David Bordwell and Kristin Thompson: *Film Art, An Introduction* (13th edition, McGraw-Hill, 2023). Excellent on formal issues and terminology, with abundant clear illustrations
- Pam Cook (ed) *The Cinema Book* (3rd edition, BFI, 2008)
Very solid and lucid guide to some key issues and concepts

Other useful books include these:

- 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 Neldes, ed. *An Introduction to Film Studies*. (London: Routledge, 1996).
- William H. Phillips, *Film: An Introduction*. (New York: Bedford/ St Martin's, 2005).

FM 500 SCREENWRITING FUNDAMENTALS Bubble 1, Thursday 3 - 5

The aim of this course is to provide an introduction to the craft of screenwriting with a particular focus on writing a short film script. You will learn the basic concepts of narrative structure as it applies to film and incorporate those concepts into your own writing practice. You are encouraged to find your own 'voice' as a writer and learn to critique your own and other's work in a supportive and positive environment.

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

- Display an understanding of main concepts in screenwriting.
- Demonstrate independent critical judgement and analytical skills in relation to analysing structures of existing films/screenplays.
- Apply understanding of craft to writing a short film script.

This module is both theory and practice based. Class will involve group discussion/workshop sessions and active participation is required.

Presentations and other learning materials will be available on Canvas each week. You should ensure you have watched or read anything required in advance of class

The module content is divided into two equal parts:

- Part 1 (Weeks 1- 6) explores the theory of screenwriting.
- Part 2 (Weeks 7-12) examines the practice through development of a short film script.

The following texts will inform class content. Students may acquire them if they wish, but it is not necessary.

- *Screenplay: The Foundations of Screenwriting* by Syd Field
- *Story*: by Robert McKee
- *The Hero With a Thousand Faces*: by Joseph Campbell
- *The Writer's Journey* by Christopher Vogler
- *Screenwriting Unchained* by Emmanuel Oberg
- *Writing The Short Film* by Pat Cooper & Ken Dancyger

The following films are required viewing:

- Toy Story 1
- Children of Men
- When Harry Met Sally
- Jaws
- Star Wars (A New Hope)

Each week's learning materials will include recommended articles and texts. These materials will be posted to the Canvas course page on a weekly basis.

Assessment

Assessment 1(50%): One-pager feature film pitch (logline & synopsis) demonstrating clear understanding of concepts of structure and craft covered in class OR structural analysis of an existing screen story (TBC)

Assessment 2 (50%): Short film script with prescribed theme and style (8- 10 minutes), logline, synopsis.

PLEASE NOTE: Achievement of a minimum 65% grade in this module is required to progress to the Screenplay Development (FM502) module in Semester 2 and the thesis screenplay option in Semester 3.

SEMESTER TWO

FM6125 Global Cinemas: Expanding Film [optional]

Lecturer: Dr. Seán Crosson

10 ECT

This module contrasts with last semester's focus on Hollywood 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%

Semester 2

FM 502 Screenplay Development: Bubble 1, Monday 2- 4pm

The aim of this course is to build on concepts of screen storytelling introduced in FM500. Students will develop a feature film or TV drama idea to first draft screenplay/ pilot ep and series outline stage through a combination of peer feedback, tutor mentoring and self-directed writing practice.

Students taking this module need a strong understanding of screenwriting practice, an ability to work independently and a willingness to analyze, critique and support the work of peers.

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

- Understand and express personal screenwriting style and taste.
- Grasp the concept of screen story structure and various theories and approaches.
- Incorporate this understanding into independent writing practice.
- Analyse, critique and support the work of others.
- Write a feature film screenplay or TV pilot episode and series outline.

Assessment:

Assessment 1 (50%)

- Revised Feature Film Screenplay Treatment/Outline, Logline and Synopsis
or
- Revised TV Drama Pilot Outline and Series Pitch

Assessment 2 (50%)

- Draft 1 Screenplay (min 85 pages, max 110) logline, synopsis
or
- TV Drama Pilot Script (min 25 pages, max 60) & series pitch

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.

Assessment:

Portfolio: journal; film distribution case study; film festival programme; final essay

Short Filmmaking for Advocates FM6115

10 ECT | Semester 1

Tuesday 2-4, Bubble 1

Dr Fiona Bateman and Mr Matt Faughnan

With the growth of social media and digital platforms, short films have become an increasingly useful tool for those seeking to bring about change. This module addresses the role of short film in advocacy and activism, and includes both practical and theoretical elements including documentary style, film language, propaganda versus social marketing, digital storytelling, and making short films with advocacy themes.

Recommended Reading

Jens Elder, Britta Hartmann, and Chris Tedjasukmana, *Understanding Video Activism on Social Media* (2025) (available on Creative Commons)
Steve Stockman, *How to Shoot Video that Doesn't Suck* (2017) (available as an E-book from the Library).

Other reading materials and resources will be available on Canvas each week.

Topics and Activities will include:

- Film and change – power of images, documentary
- Film in campaigning.
- How to read a film: film literacy
- Viewing and discussion of advocacy films
- Documentary film
- Dóchas Code of Conduct on Images and Messages
- How to write a briefing document
- Ethics, fact-checking, and other important concerns
- Digital storytelling
- Basic camera skills
- Basic audio skills
- Introduction to editing
- Short filmmaking project using mobile phones and free software

Learning Outcomes

- An understanding of the role of film in campaigning and social change
- An understanding of relevant terms, including propaganda, and different styles of documentary.
- An understanding of how to write a briefing document and the function of these documents in the making of the films.

- An ability to read and analyse films in terms of images and messages, particularly in relation to advocacy issues.
- Basic filmmaking skills

Assessment

- Briefing document (2 pages) (20%)
- Short film (2 minutes max) (30%)
- Learning Journal (2500 words) (50%)
- ***Details of and deadlines for each assignment will be provided in a timely manner during the semester.***

FM6119 Film, Politics and Colonialism

Lecturer: Dr Fiona Bateman

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: (3,000 word) (70%)

FM6101 Ireland on Screen [optional]

Lecturer: Dr. Seán Crosson

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 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)

Kevin Rockett, Luke Gibbons, and John Hill: *Cinema and Ireland*. Syracuse, N.Y. : Syracuse University Press.

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.

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

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FM 6126 Film Studies Applied Learning Module

10 ECTS / Sem 2

This is an independently determined module which can be used for students who wish to organise placement or an extended independent project. Please discuss and seek approval from the Course Director in advance of enrolment.