



O'LLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY

HUSTON SCHOOL OF FILM & DIGITAL MEDIA

3rd Year Handbook 2025-2026



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



Dear all,

Welcome to 3rd 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 Qwicky
- 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,

Dr. Paul O'Neill
Programme Director

Academic Term and Exam Dates 2025 - 2026

First Semester	
Teaching	Monday, 8 th September – Friday, 28 th November (12 weeks of teaching)
Bank Holiday:	Monday, 27 th October (NO CLASSES)
Study Week:	Monday, 1 st December – Friday, 5 th December
Semester 1 Exams:	Monday, 8 th December – Friday 19 th December (10 days of exams)
Christmas Holidays:	Saturday, 20 th December
Second Semester	
Teaching:	Monday, 12 th January – Thursday, 2 nd April (12 weeks of teaching)
Bank Holiday:	Monday, 2 nd February (NO CLASSES)
St. Patrick's Day:	Tuesday, 17 th March (NO CLASSES)
Study Week:	Monday, 13 th April – Friday, 17 th April
Easter Holidays:	Good Friday, 18 th April - Easter Monday, 21 st April
Semester 2 Exams:	Tuesday, 21 st April – Friday, 8 th May (13 days of exams)
Autumn Exams 2026	
Autumn Repeat Exams:	Tuesday, 4 th August to Friday, 14 th August (days of exams)
Bank Holiday:	Monday, 3 rd August
Repeat assignments due for continuous assessment modules	Friday, 14 th August <i>This deadline applies to those who have failed Film & <u>Digital Media</u> Modules and have to repeat them during summer.</i>

BA Film & Digital Media

Third Year Modules

Please note: This timetable and all module descriptions (including instructors) are provisional and subject to change. Liaise with Head of Programme(s) or your module instructor(s) for the most up to date information following your enrolment in modules.

Monday	Tuesday	Wednesday	Thursday	Friday
Semester 1				
10-11 Power without Responsibility AJ2102 ENG-G012	9 -11 DT3301 Acting, Directing and Production Practices L Studio 1, ODC 10-12 Sport and Performance PSS2104 Huston Q1	10-12 Online Media Production FM3104 AMB-1024	11-1 Film Practice 3 FM3109 AMB-G026/HQ1 1 – 3 DT3301 Acting, Directing and Production Practices Studio 2, ODC	9-11 Megatrend MG3113 Fottrell Theatre
4-5 Perspectives on Digital Culture CSB1008 (IT Building)	4-5 Screening in Ireland FS201 McMunn Theatre 5-6 CSB-1009 4-5 Perspectives on Digital Culture CA002 (Cairnes Building)	3-4 Power Without Responsibility AJ2102 AC002		
Semester 2				
FM3101 Study Abroad for Film OR FM3103 Work Placement for Film and Digital Media				

Third Year Modules Semester 1

Core

FM3104 Online Media Production (10 ECTS), Dr Paul O'Neill

Wednesday 10-12 AMB-1024

This module focuses on the production of media for online environments. It draws on and extends the filmmaking and digital design skills students have acquired in the first two years of the programme. The objective of this module is to provide students with an overview of various aspects of online media, including content creation, interface design and use, and other tools and techniques based on industry standards.

FM3109 Film Practice 3 (5ECTS), Fionn Ó Sealbhaigh, Seán Breathnach & Ray Fallon.

Thursdays 11-1 Block S, Room S103 / G026

This module develops on the fundamentals of film practice introduced in Years 1 and 2. Workshops provide students with an understanding of film techniques and incorporate practical, hands-on exercises, demonstrations and discussion.

Options

FS201 Screening Ireland (5ECTS), TBC

Tuesday 4-5 McMunn Theatre, Tuesday 5-6 CSB-1009

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.

PSS2104 Sport and Performance (5ECTS) Dr Seán Crosson

Tuesday 10-12pm, Huston Q1

This module will introduce students to a range of research topics and approaches relevant to sport and performance. The module will conceptualise and frame sport with regard to performance studies, and examine the relevance of sport to a broad range of areas including entertainment, artistic creation, identity formation, community building, health and wellbeing, and as a key medium for ideological messaging and persuasion.

AJ2102 *Power without Responsibility (5 ECTS), Dr Brenda McNally*
Monday 10 – 11 am ENG-G017
Wednesday 3 – 4 pm AC002 Anderson Theatre

This module looks at key theories of power, agenda setting, agency and bias in the media.

DA2102 *Perspectives on Digital Culture (5 ECTS), Dr Padraic Killeen*
Monday 4-5 pm CSB1008
Tuesday 4-5 pm CA002

This lecture module will examine sociocultural impact of digital technology, while exploring topics such as media ecology, media archaeology, the ethics of AI, persuasive design and the attention economy. Students will examine the digital arts genre of the podcast and create podcasts as part of their assessment.

*** Numbers are limited for this module – in order to register, please mail Teresa directly (odonovant@universityofgalway.ie)**

DT3301 *Acting, Directing and Production Practices (15 ECTS) Dr Ian Walsh*
Tuesdays 9-11am Studio 1; Thursday 1-3pm Studio 2, O' Donoghue Cwnrew

This module explores the roles of the director and the performer in contemporary mid-late 20th-21st century theatre and performance work. This practice-based module engages the learner in practical exploration of directing and acting techniques and methods which move beyond primary reference to stage languages of naturalism/realism deriving from Konstantin Stanislavski/ How has the body of the actor/performer coupled with the vision of the director and/or the body and vision of the actor working in collaboration with the director created new vistas for meaning and artistry in theatre and performance? How has the scope of the actor and director's available languages of meaning-making expanded through experimentation with the physical *and* the digital in the last 100 years? What does it mean that performers/directors recently do not define themselves within one artistic medium? What ultimately becomes possible artistically when the goal is no longer to be "real" but to push the language of theatre and performance as far as possible, often in conversation with other art forms? Figures and approaches covered may include but are not limited to Vsevolod Meyerhold, Jerzy Grotowski, Anne Bogart and Tina Landau, and postdramatic performance approaches.

MG3113
Megatrends
Yixin Qui (5ECT)
Friday 9-11am Fottrell Theatre

The aim of this class is to enable students to become proficient in environmental scanning, by researching the world's most significant long term trends in technology, climate or demography that could open up new opportunities for business, such as the

Internet of Things, artificial intelligence, autonomous vehicles, personalised medicine, wearables, climate change, international demographic and migration patterns, megacities, veganism, income inequality, fintech, and cybersecurity. In the first seven weeks, diverse student teams will research one Megatrend. During this process, students will learn to distinguish research-based evidence from hype, gauge the limits of prediction in long term trends, and assess implications for an organization of their choice. In weeks 8 and 9, teams will present audiovisual presentations on their research in conference format and be peer assessed. In weeks 10 to 12, students will develop personal reflections on how each Megatrend might affect their chosen organization and their career.

Semester 2

FM3101 *Study Abroad for Film (30 ECTS)*

Students can take 30 credits worth of taught modules at one of our partner institutions in Europe or the United States.

Or

FM3103 *Work Placement for Film & Digital Media (30 ECTS)*

Students will complete a work placement with a media company, NGO or non-profit enterprise so as to apply knowledge and skills obtained in their studies in a practice environment. Students will reflect on their practice through assessed work. This is a 30 credit module which equates to approximately 450 hours work placement. The work placement module is supported by the Career Development Semester, who will arrange interviews and training in semester 1.

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.

Important Note: if you failed to attend workshops with Work Placement Officer, you will have to self-source your own placement for 3rd Year Semester 2. The **deadline for self-sourcing is September 1st 2025**

3rd Year Semester 1:

October-November: Interviews with potential placements (goal to have everyone placed by end of November)

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

Erasmus Timeline:

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

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=i9QABvm3074>

3rd Year Semester 2

Study Abroad semester begins in your host university - acquire 30 ECTs

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.

What is AWC?

The AWC offers **free one-on-one tutorials on essay writing** for NUIG students. Last year, AWC tutors helped over 500 students to overcome recurrent problems with grammar, punctuation, spelling, and essay structure.

We consider good academic writing to be a crucial skill, one that is not acquired easily. The AWC offers help and encouragement along the way. Everyone is welcome, **regardless of level of experience or grade average**. AWC tutors work with new entrants, final year students, and postgraduates alike.

The AWC is located on floor 2, in the James Hardiman Library.

You can drop in at any time during our opening hours.

If you prefer to make an appointment in advance, you can do so on our [booking page](#). This option does not cover all the hours listed above.

To get the best out of your session, **bring your written work with you**. Some students bring completed assignments; others bring rough drafts or notes; past assignments are also acceptable. An AWC tutor will identify your areas of improvement and set you on the track for becoming a better writer. You can also visit the AWC if you have trouble starting your essay or choosing your essay topic.

Please note that the AWC is not an editing or proofreading service. We cannot do the work for you. We are here to help you do your work better.

The AWC also offers [group workshops](#) and an [online course](#). Check out our website, for the book of the month, feature of the month, faculty recommendations, video tutorials, and other links. We would love to hear your thoughts on our film, [*The Night of the Living Deadlines*](#).

Opening Hours: 20 January – 30 March 2014

Monday: 11.00-13.00 and 18.00-21.00

Tuesday: 11.00-13.00 and 18.00-21.00

Wednesday: 11.00-13.00 and 18.00-21.00

Thursday: 11.00-13.00 and 18.00-21.00

Friday 11.00-13.00

Bíonn seirbhís Ghaeilge ar fail Dé Luain (18.00-20.00) agus Dé Máirt (18.00-20.00) .

Who can help?

Irina.Ruppo@universityofgalway.ie



Ruppo Malone, Irina
Academic Writing Centre Manager
[Email Irina](mailto:Irina.Ruppo@universityofgalway.ie)
+353 91495697

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." *KnowledgeNotes™ 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	Excellent 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.
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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 the Academic 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 that the nature of the repetition warrants this. If at any point later in the process the case is returned to the teaching staff member when sufficient evidence 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 teaching staff 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 misconduct was 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 have already 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 Academic Integrity 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 the student 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 the University 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 encouraged to 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 the details 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 Academic Integrity 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 IP addresses.
- 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 this instance.
- Information available from Turnitin similarity reports and

Turnitin Authorship analysis.

Based on the investigation the Academic Integrity Officer will determine whether it is more likely than 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 misconduct has 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 of academic 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 the Academic 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 using Appendix 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 incommensurate with 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 misconduct through 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 to proceed 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 a result 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 and post-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 Executive Dean 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

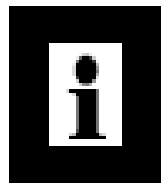
DURING TEACHING TERM:

- 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

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

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