



OLLSCOIL NA GAILLIMHÉ  
UNIVERSITY OF GALWAY

## **HUSTON SCHOOL OF FILM & DIGITAL MEDIA**

**Visiting Students (International and Erasmus) 2024-2025**



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

**\*\*Please be advised that space in modules for visiting students is extremely limited and ALL (even those from direct partner institutions) have to apply directly to the discipline of Huston School of Film and Digital Media by email \*\***

This handbook contains an overview of modules available to Visiting Students (International and Erasmus) in Film and Digital Media for 2024-2025 and the relevant procedure for applying to take them.

For information on general Film and Digital Media policies and guidelines, please refer to the overall undergraduate programme student handbook which will be given to you following admission to your module(s). **As a Visiting Student, it is important that you familiarise yourself with local policies and guidelines for each subject you study, particularly for differences in matters including marking scales.**

**How to apply to Film & Digital Media modules as a visiting student:**

The Film & Digital Media modules listed in this handbook are only available to exchange students attending from the following Universities:

**Drexel University  
Edge Hill University  
University of California  
University of Kent  
University of Utrecht  
University of Southampton  
Universidad Cardinal Herrera  
University of Applied Sciences Kiel  
University of Notre Dame**

Semester One: All students will have to submit expression of interest by email ([hustonfilmschool@universityofgalway.ie](mailto:hustonfilmschool@universityofgalway.ie)) with subject line "Module expression of interest" by Friday 13<sup>th</sup> September at 12 noon. Students will be notified of outcome of applications by Monday 16<sup>th</sup> September at 5PM.

Semester Two: All students will have to submit expression of interest by email ([hustonfilmschool@universityofgalway.ie](mailto:hustonfilmschool@universityofgalway.ie)) with subject line "Module expression of interest" by Friday 17<sup>th</sup> January at 12 noon. Students will be notified of outcome of applications by Monday, 20<sup>th</sup> January at 5PM.

The expression of interest must include:

1. Name of and year level in home university.
2. Formal application statement (2-3 sentences on appropriate academic/practical background and/or other case for suitability to the module).

Places may have to be reduced due to larger student intakes on our core degree programmes and/or at discretion of discipline so there is **no guarantee** all students can be accommodated even from direct partner institutions.

If you are accepted, you will be enrolled MANUALLY by our discipline administrator and will receive further instructions following your acceptance.

**\*\*Please note that it is your responsibility to verify that any modules you are accepted to are transferable for credits at your home institution.\*\***

**Who to contact following admission to Film & Digital Media modules:**

Your first point of contact for office hours or advice on general discipline policies in Film & Digital Media is:

- Head of Discipline - Dr Tony Tracy - [tony.tracy@universityofgalway.ie](mailto:tony.tracy@universityofgalway.ie)

You may also liaise with individual module instructors after acceptance into modules.

If the query is related to matters not directly related to Film & Digital Media module work or discipline policies, you will have to liaise with the International Office and/or your home institution.

Other important discipline contacts include:

- Discipline Administrator- Teresa O'Donovan - [hustonfilmschool@universityofgalway.ie](mailto:hustonfilmschool@universityofgalway.ie)
- Erasmus Academic Coordinator - Máiréad Casey – [mairead.casey@universityofgalway.ie](mailto:mairead.casey@universityofgalway.ie)

**Location of Film & Digital Media modules:**

All module classrooms are located on this interactive classroom campus map:

<https://www.universityofgalway.ie/buildings/maps/>

**Full List of Film & Digital Media Academic Staff**

- Tony Tracy, Head of Discipline, <mailto:tony.tracy@universityofgalway.ie>
- Sean Crosson, Lecturer, [sean.crosson@universityofgalway.ie](mailto:sean.crosson@universityofgalway.ie)
- Máiréad Casey, Lecturer, [Máiréad.casey@universityofgalway.ie](mailto:Máiréad.casey@universityofgalway.ie)
- Paul O'Neill, Lecturer, [paul.oneill@universityofgalway.ie](mailto:paul.oneill@universityofgalway.ie)
- Teresa O'Donovan- Administrator, [hustonfilmschool@universityofgalway.ie](mailto:hustonfilmschool@universityofgalway.ie)

**Academic Term and Exam Dates 2024 - 2025**

<b>First Semester</b>	
Teaching – 1 <sup>st</sup> Years (UG):	Monday, 16 <sup>th</sup> September – Friday, 29 <sup>th</sup> November 2024 (11 weeks of teaching)
Teaching – all other years:	Monday, 9 <sup>th</sup> September – Friday, 29 <sup>th</sup> November 2024 (12 weeks of teaching)
Reading Week:	14 <sup>th</sup> October – 18 <sup>th</sup> October
Bank Holiday:	Monday 28 <sup>th</sup> October 2024 (NO CLASSES)
Study Week:	Monday 2 <sup>nd</sup> December 2024 – Friday 6 <sup>th</sup> December 2024

Semester 1 Exams:	Monday, 9 <sup>th</sup> December 2024 – Friday 20 <sup>th</sup> December 2024 (for all other UG Years) (10 days of exams)
Christmas Holidays:	Saturday, 21st December 2024
<b>Second Semester</b>	
Teaching:	Monday, 13 <sup>th</sup> January 2025 – Friday, 4 <sup>th</sup> April 2025 (12 weeks of teaching)
Bank Holiday:	Monday, 3 <sup>rd</sup> February 2025 (NO CLASSES)
Reading Week:	TBD- Either Week Six or Week Seven
St. Patrick's Day:	Monday, 17th March 2025 (NO CLASSES)
Study Week:	Friday, 11 <sup>th</sup> April 2025 – Thursday, 17 <sup>th</sup> April 2025
Easter Holidays:	Good Friday, 18 <sup>th</sup> April 2025 - Easter Monday, 21 <sup>st</sup> April 2025
Semester 2 Exams:	Tuesday, 22 <sup>nd</sup> April – Friday, 9 <sup>th</sup> May 2025 (13 days of exams)
Bank Holiday:	Monday, 5th May 2025 (NO CLASSES)
<b>Autumn Exams 2025</b>	
Autumn Repeat Exams:	Tuesday, 5th August to Friday, 15th August 2025 (9 days of exams)
Bank Holiday:	Monday, 4 <sup>th</sup> August 2025
Repeat assignments due for continuous assessment modules	Friday, 15 <sup>th</sup> August 2025 <i>This deadline applies to those who have failed <u>Film &amp; Digital Media</u> Modules and have to repeat them during summer.</i>

**\*\*NOTE: This timetable and all module descriptions (including instructors) are provisional and subject to change. Liaise with Head of Undergraduate Programmes in Film & Digital Media and/or your module instructor(s) for the most up to date information following your enrolment in modules.**

## University of Galway App

**Search and select University of Galway.** An indispensable tool for campus visitors, designed to make daily life on campus a lot easier. It includes all teaching rooms, restaurants, cafés, amenities, buildings, national bus information, local bus routes and coaches to and from Galway.



Available to [download](#) on

### TIMETABLE SEMESTER 1

CLASS	Day & Time	Venue	Instructor	ECTS
FS201*	Tuesday, 4:00pm – 5:00pm Tuesday 5:00 pm – 6:00 pm	McMunn Theatre CSB-1009	Temmuz Gurbuz	5
FM2103	Thursday, 1:00pm – 3:00pm	AMB-1024	Paul O’Neill	5
FM4100*	Wednesday, 10:00am- 12:00 noon	Huston Main	Máiréad Casey	5
FM4106*	Wednesday, 4:00pm – 6:00pm	Huston Main	Temmuz Gürbüz	5
FS305*	Monday 3-4 pm Monday 5-6 pm	Huston Q1 Huston Q1	Tony Tracy Tony Tracy	5
PSS2104*	Tuesday, 12:00 – 2:00pm	Huston Q1	Sean Crossan	5

### TIMETABLE SEMESTER 2

CLASS	Day & Time	Venue	Instructor	ECTS
FS304	Thursday, 9:00am – 11:00 am	CSB-1009	Paul O’Neill	5
FS2100	Monday, 4:00pm – 5:00pm Tuesday, 4:00pm – 5:00pm	SC002- Joseph Larmor Theatre AC201	Tony Tracy Tony Tracy	5
FM1100	Wednesday, 9:00 am – 10:00am Thursday, 4:00 pm – 5:00pm	CSB-1005 CSB-G005	Paul O’Neill Paul O’Neill	5
FM3110	Monday, 5:00pm –6:00 pm Wednesday, 5:00pm – 6:00pm	Huston Main Huston Main	Tony Tracy Tony Tracy	5 5
FM4102	Friday, 9:00am – 11:00am	AMB-1024	Paul O’Neill	5
FM4108*	Tuesday, 5:00pm - 6:00pm Thursday, 2:00pm – 3:00 pm	Huston Main Huston Main	Sean Crossan Sean Crossan	5
FM4110	Monday, 9:00am – 10:00 am Monday, 3:00pm – 4:00 pm	Huston Main Huston Main	Máiréad Casey Máiréad Casey	5

\*These modules are also available to Journalism students

## MODULE DESCRIPTIONS 2024-2025

Full outlines will be on Canvas before the beginning of term.

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### ***SEMESTER ONE MODULE DESCRIPTIONS***

#### **FS201: Screening Ireland: Ireland and the Irish in Film and Television**

**Module Convenor: Dr. Temmuz Gurbuz**

#### **Overview:**

Ireland, and Irish people, have had a presence in cinema since its earliest years at the turn of the 20th century that far outweighs the country's size or population. An indigenous Irish cinema, however, with a few notable exceptions, only began to emerge in the mid-1970s and since then has made an increasingly important contribution to the representation of Ireland. This module provides students with a historical survey of representations of Ireland in cinema with a particular focus on contemporary film practice. It examines the major themes apparent in relevant representations and considers the challenges Irish filmmakers face in attempting to articulate a distinctive indigenous cinema with integrity. The module aims to provide students with a grounding in the issues surrounding national cinema, particularly as it pertains to Ireland, and students will examine indigenous and international representations of the country.

**N.B. This module includes material related to themes of violence, including sexual violence. Readings and/or viewing that includes strong content are starred on the module outline (\*). Please contact the module lecturer directly if you have questions about how you can engage with this material.**

#### **Learning Outcomes:**

After completing this module students should be able to

- Comprehend the major issues and debates surrounding 'national cinema'  
Recognise patterns in the representation of Ireland in international cinema.  
Recall the major developments in the history of cinema in Ireland and examine key texts.
- Analyse the major themes apparent in contemporary Irish cinema
- Evaluate the challenges and advantages of film-making in Ireland today
- Conduct original research (including interviews) and analyse and write up findings
- Develop and demonstrate skills in written, oral and visual communications

#### **Assessment:**

Weekly Contribution - 10%

Weekly Presentation - 20%

Film Review (Week 7) - 20%

Final Assessment (50%)

- 1500 word essay

## **FM1100: Introduction to Visual Culture**

**Module Convenor: Dr Paul O'Neill**

### **Overview:**

This module seeks to broaden students understanding of visual culture by introducing students to a range of cinematic film practice 'beyond Hollywood' and equipping them with methods necessary to discover how film communicates. Its sweep is broad and offers an overview of film history outside of the American context, charting the progression of alternative film practices from German Expressionism to the Iranian New Wave. It will explore a range of cinematic movements that provide alternative models to mainstream Hollywood practice and encourage students to reconsider their perceptions of film form and the possibilities of film practice.

### **Learning Outcomes:**

- Demonstrate a broader conception and understanding of visual culture 'beyond Hollywood'
- Understand major developments in film history outside the American context
- Understand the chief aesthetic and ideological priorities of movements and filmmakers considered.
- Evaluate the challenges and advantages filmmakers faced including (where relevant) in working with limited resources.
- Develop and demonstrate skills in written, oral and visual communications

### **Assessment**

- **ASSIGNMENT 1** - 2 x 400-word reaction papers to films/themes week 1-4 (20%)
- **ASSIGNMENT 2** - 800–1000-word review of two films considered in the module (30%)
- **ASSIGNMENT 3**- Final Exam (50%)
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## **FM2103: Creative Media Design**

**Module Convenor: Dr. Paul O'Neill**

### **Aims and Objectives:**

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

### **Learning Outcomes:**

- Conceptualise, design, and develop animated creative media content using industry standard digital software - Adobe CC - Photoshop, Illustrator and After Effects.
- Understand and apply theoretical concepts for moving image techniques
- Reflect critically upon design processes and practices in creative media
- Develop creative problem-solving skills through independent work

**Assessment:**

Homework: 30%

Assignments:

- Project 1: Motion Graphics (30%)
- Project 2: Animation (40%)

## **FM4100: Gender and Sexuality Onscreen**

**Module Convenor: Module Convenor: Dr. Máiréad Casey**

### **AIMS AND OBJECTIVES:**

This course aims to integrate a review of the most influential critical and theoretical approaches to the issues of gender and sexuality in cinema with detailed case studies of both mainstream and independent films. The course will address and examine debates in psychoanalysis, feminism and queer theory and consider how they might be productively applied to film. It will pay attention to the range of textual and contextual factors that combine to produce meaning around cinema.

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### **Learning Outcomes:**

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

- Demonstrate a specific and comparative knowledge of various theoretical approaches to gender and sexuality;
- Productively apply these approaches to individual films and film movements
- Analyse specific texts in structural, formal and historical terms;
- Work in flexible, creative and independent ways, showing self-direction, self-discipline and reflexivity;
- Demonstrate skills in written, oral and visual communications.

### **Assessment:**

Weekly Contribution - 10%

Themed Film Festival – 30%

Final Assessment - 60%

- A 2500 word final essay.

## **FM4106: Documentary and Creative Non-Fiction on Screen**

**Module Convenor: Dr. Temmuz Gurbuz**

### **Aims and Objectives:**

This module will provide students with an introduction to documentary and creative non-fiction filmmaking, its forms and debates surrounding its function and contribution to cinema. While challenging students to consider the role of documentary in contemporary media and film practice, this course will also detail some of the major thematic and ethical questions documentary presents. The module will develop largely chronologically though we will be also moving thematically (including an examination of the Irish experience) from productions where directorial control was prioritized to contemporary work where the focus has been increasingly on empowering the subject of documentary work. Class participation, both through discussion and student presentations, is a vital aspect of the module.

**N.B. This module includes material related to themes of violence, including sexual violence. Readings and/or viewing that includes strong content is starred on the module outline**

**(\*)**. Please contact the module lecturer directly if you have questions about how you can engage with this material.

**Learning outcomes:**

After completing this module students will be able to

- Comprehend the major forms of documentary filmmaking.
- Understand some of the major issues and debates surrounding documentary filmmaking.
- Appreciate the impact of new technologies on documentary practice
- Develop and demonstrate skills in written, oral and visual communications.

**Assessment:**

Weekly Contribution - 10%

Weekly Presentation - 20%

Film Review - 20%

Final Assessment (50%)

- 1500 word essay

**FS305: Early and Silent Cinema**

**Module Convenor : Dr Tony Tracy**

**Module Description:**

Early and silent cinema remains one of the most exciting, and frequently most underestimated, chapters of screen history. In the period c.1895-1930 we find not only the emergence of a radically new and artistically daring medium but also a highly accessible and global art form that might have endured had the introduction of sound not shattered the silents.

In this module we trace some of the key developments and critical debates around silent cinema, charting its emergence within the popular visual forms of the 19<sup>th</sup> century, its relationship to – and departure from – forms such as vaudeville, theatre and photography, emergent industrial practices such as exhibition, stardom and the emergence of ‘Hollywood’, key stars and movements and questions prompted by feminist historiography about how we ‘do’ film history. In the second part of the course, we discuss some recognised masterpieces from the late 1920s from ‘beyond Hollywood.’

A key part of the module is an independent group research project on the life and career of Charlie Chaplin, widely identified with American dominance as well as the global success and appeal of silent era cinema.

**ASSESSMENT:** CONTINUOUS

**PSS2104: Sport and Performance**  
**Module Converor: Dr. Sean Crosson**

**Module Description:**

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. The module may feature guest sessions with leading national and international researchers (including from University of Galway's Sport & Exercise Research Group) who have been engaged with sport from a variety of disciplines and perspectives, including Film, Media studies, Journalism, Sport studies, the Humanities, and Social Sciences.

**Learning Outcomes:**

On successful completion of this module the learner will be able to:

- Demonstrate the relevance of performance studies methodologies to understandings of sport and its impact
- Recognise and differentiate between diverse areas of research in which sport is relevant.
- Undertake independent research.
- Develop and demonstrate skills in written, oral and visual communications.

**Assessment:**

- **Discussion Board:** Post two questions/comments each week on the weekly topic responding to the materials provided before the weekly seminar. I will also post weekly questions that students will be expected to respond to and discuss in class. (15%).
- **Presentation:** Students are required to deliver a 5 minute presentation on one of the topics covered in the module. This presentation should be informed by your mid-term assignment. Presentations should include a maximum of 5 slides and a bibliography. These presentations will be held in the final three weeks of the module (20%)
- **Mid-term Essay:** Students are required to submit a 800-1000 word essay (related to their presentation topic) responding to one of the topics covered in the module. (20%)
- **Final Project:** A final project (essay (2000 words) or podcast/video essay (10 minutes)) must be submitted at the end of the module examining a sporting event/depiction and/or its portrayal, paying particular attention to the manner through which the event/depiction relates to larger political or social discourses, which may include identity, race, social class, gender and/or sexuality. (45%)

## ***SEMESTER TWO MODULE DESCRIPTIONS***

### **FS2100: Themes in European Cinema**

**Module Convenor: Dr. Tony Tracy**

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

### **FM1100: Introduction to Visual Culture**

**Module Convenor: Dr Paul O'Neill**

#### **Overview:**

This module seeks to broaden students understanding of visual culture by introducing students to a range of cinematic film practice 'beyond Hollywood' and equipping them with methods necessary to discover how film communicates. Its sweep is broad and offers an overview of film history outside of the American context, charting the progression of alternative film practices from German Expressionism to the Iranian New Wave. It will explore a range of cinematic movements that provide alternative models to mainstream Hollywood practice and encourage students to reconsider their perceptions of film form and the possibilities of film practice.

#### **Learning Outcomes:**

- Demonstrate a broader conception and understanding of visual culture 'beyond Hollywood'
- Understand major developments in film history outside the American context
- Understand the chief aesthetic and ideological priorities of movements and filmmakers considered.
- Evaluate the challenges and advantages filmmakers faced including (where relevant) in working with limited resources.
- Develop and demonstrate skills in written, oral and visual communications

#### **Assessment:**

- ASSIGNMENT 1 - 20%
- ASSIGNMENT 2 - 30%
- ASSIGNMENT 3 - Final Exam (50%)

### **FM4102: Creative Programming and Exploratory Computing**

**Module Convenor: Dr. Paul O'Neill**

#### **Aims and Objectives:**

This module provides an in-depth exploration of immersive technologies and their application in film and media. It is designed to introduce students to advanced concepts such as 3D modeling, animation, game engines (Unity 3D, Unreal Engine), augmented reality, virtual reality, 360 film, and cutting-edge techniques like 3D scanning, Lidar, Gaussian Splatting, and Photogrammetry. The

module also delves into AI concept generation, offering a comprehensive understanding of how these technologies are revolutionizing the field of film and media.

### **Learning Outcomes:**

- Develop proficiency in 3D modelling and animation tailored for film and media applications.
- Gain practical experience in using game engines like Unity 3D for immersive media creation.
- Understand and apply augmented and virtual reality technologies in film and media contexts.
- Create immersive 360 film projects, incorporating advanced techniques like 3D scanning and photogrammetry.
- Explore and apply AI-driven concept generation in the development of film and media projects.
- Critically analyze and evaluate the impact of immersive technologies on contemporary film and media.

### **Assessment:**

- Assignment 1 – (30%)
- Assignment 2 – (30%)
- Assignment 3 – (40%)

## **FM3110: 1980's American Cinema: Themes & Performances**

**Module Convenor: Dr Tony Tracy**

### **Overview:**

Arising from the ashes of the pessimistic New American Cinema in the 1970s, Hollywood underwent enormous transformations and a resurgence in commercial appeal and cultural outlook during the 1980s. Riding the blockbuster wave started by *Jaws* and *Star Wars* and reflecting the imbrication of Reaganite capitalism and patriotism, Hollywood turned its efforts to the production of crowd-pleasing sci-fi, action, and horror blockbusters, the creation of megastars and the restoration of American optimism and ideological hegemony. The 1980s might be American cinema's "worst decade" [Tarantino], but the era and its films remain an important chapter in Hollywood's ability to shape national and international cinema and continue to exert significant influence on contemporary screen culture and society.

This module offers an overview of some key texts and themes of the decade, situating them in their social and ideological contexts while also exploring their ongoing legacy. Through screening and discussion of a range of films, it will conder themes such as: the emergence of the 'hardbody' male action hero; 'working girls' and the backlash against feminism; cyberfiction and the rise of the virtual; MTV and music/film; suburban space and the teen film; the rise of a so-called 'indie' cinema; and interrogate the ongoing presence/nostalgia for the 1980s in screen and popular culture.

### **Assessment:**

Continuous

### **FM4108: Sport and Cinema**

**Module Convenor: Dr. Sean Crosson**

### **Overview:**

This module will provide students with an overview of the major developments in the depiction of sport in film. Considering fiction, documentary, and newsreels, the module will explore the diverse ways different cultures have depicted sport in film. The module will trace the emergence of sport cinema as a distinct genre and examine its place and function in popular culture internationally. Class participation, both through discussion and student presentations, is a vital aspect of the module.

### **Learning outcomes:**

After completing this module students will be able to:

- Demonstrate the key themes evident in the depiction of sport in film internationally.
- Recognise the diverse approaches to depicting sport in film.
- Evaluate the role sports cinema has played in particular societies.
- Identify the distinctive forms and their attributes (fiction, documentary, newsreels) that have been employed in the depiction of sport.
- Conduct original research and analyse and write up findings.
- Develop and demonstrate skills in written, oral and visual communications

### **Assessment:**

Weekly Contribution - 10%

Weekly Presentation - 20%

Film Review - 20%

Final Assessment (50%)

- 1500 word essay

### **FM4110: Television Drama**

**Module Convenor: Dr. Máiréad Casey**

### **AIMS AND OBJECTIVES**

This course aims to introduce you to television drama through a variety of foundational texts from the 1960s to present day. The course will develop your ability to critically analyse both television episodes, series, and scholarly readings.

### **LEARNING OUTCOMES**

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

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

### **ASSESSMENT**

Weekly Contribution - 10%

Podcast Television Review – 30%

Final Assessment - 60%

- A 2500 word final essay.

### **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](mailto: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](mailto:counselling@universityofgalway.ie)

### University of Galway academic skills hub

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

- Provides brief introductions to, and top tips on, **eight key academic skills**, as well as some information to help you get started.
- Offers advice and resources for **studying in the online learning environment** .
- Links to a range of **additional sources of support** for students, including Library resources and academic skills workshops.

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

### University of Galway's Academic Writing Centre

Who can help?

[Irina.Ruppo@universityofgalway.ie](mailto:Irina.Ruppo@universityofgalway.ie)

## 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.
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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.
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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](mailto: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](mailto: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