

FILM STUDIES: SUBJECT HANDBOOK



BA (Hons) Film Studies (Major, Main or Minor) 2009-10

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introduction

Welcome! Whether you're just beginning in film studies, or are returning to us for your second or third year, we're glad you're with us!

The course director for Film Studies is Dr Niamh Thornton, from the School of Languages and Literature, lecturing in Spanish and specialising in Latin American cinema.

This booklet includes information on the modules from which you can choose to fulfil your requirements for the film studies side of your degree. Lists of all of these (as well as information on the core modules) appear in Section 4 of this handbook, accompanied by brief descriptions of each module's content. There is no core module for Film Studies during second year. Third years will have 3 modules to select from during their first semester (to include the core module) and 5 modules (to include the dissertation) in the second semester.

As of the 2008/09 academic year, a major in film studies is available. As anyone who elects to do a major will be in their first year, only the two core modules (FLM101C1 and FLM102C2) will be available. Keep in mind, though, that in second and third year, film studies majors will do two film studies modules per semester.

Let this handbook be your guide. We ask that you please keep your copy safe and readily available, so that you can refer to it when questions arise about your course, your studies, etc. It is meant to be a resource for you of basic information (how the course operates, how marks are determined, etc). If there is a question the book doesn't answer, however, we will be happy to answer it for you.

Good luck with your studies, and have a great year!

Dr Niamh Thornton,
Subject Directors,
Film Studies,
August, 2009

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Aims & Responsibilities

As film studies at Coleraine begins its sixth year in the 2009/10 academic year, there are changes in the module choices (including a new module in 2nd year and a new core module in 3rd year) for those students pursuing majors, mains and minors in the subject. Thanks to its multi-disciplinary nature, film studies students have many opportunities to explore a range of topics within and connected to the subject of cinema

Our subject is right for you if:

- You are intrigued by the extraordinary power of cinema – as both an art form and as entertainment - and want to know more
- You are interested in how cinema functions as a complex combination of industrial processes for making money and cultural resources for making meaning
- You are willing to read widely about cinema, the media generally, history, society, and culture, and to relate your reading to the debates and arguments you'll encounter throughout your studies
- You recognize that academic 'theory' is useful for situating the immediacy of familiar cultural phenomena in deeper frameworks of understanding; and you are not afraid of new ideas

PLEASE NOTE

The course structure and modules available to students in Film Studies are indicated in the programme-specific section at the back of this Handbook. The University will use all reasonable effort to deliver modules in accordance with the description given.

However, the University does not provide education on a commercial basis and is largely dependent on public funds, which the University has to manage in a way that is efficient and cost-effective and in the context of delivering a diverse range of courses to a large number of students. The University therefore reserves the right to change course structures and the availability of modules in the context of this wider purpose.

aims

The **aims of our teaching in Film Studies are:**

- to provide learners with an enhanced understanding of cinema, and how it functions as an art form, a source of entertainment, and an industry within various social and cultural contexts
- to familiarise learners, as appropriate to their particular programme, with a range of critical, historical, sociological and practical approaches to understanding cinema and its audiences

On successfully completing a Film Studies major, main or minor, you will have demonstrated:

- detailed knowledge of cinema (and its related topics) through an appropriate range of critical approaches to their study
- critical skills of reading, understanding and writing and have developed complementary approaches to learning and personal development
- competence in critical analysis, synthesis, evaluation and argument in both written and oral forms and, where appropriate to your programme, through audio-visual means
- the ability to work effectively, individually and in groups, to find information, pursue research, solve problems and manage projects.

our 'contract'...

The education that you receive from pursuing a major, main or a minor in Film Studies, which is offered jointly the School of Media, Film & Journalism and the School of Languages and Literatures, is not bound by a legal contract. But there is an informal 'contract' between you as a learner and the Film Studies Course. This is based on agreed responsibilities – and the procedures that help us all to meet those responsibilities – which in turn underpin the quality of what we do together. On your part, quality means not just your academic performance but also the effectiveness of your contribution to your own learning and to the student community on your chosen programme of study. For our part, quality means assuring the delivery of a good education, underpinned by the values of intellectual rigour, fairness, respect for diversity and a commitment to supporting your personal development.

You are not a 'customer' of the University. Unlike 'consumer rights,' your rights here are matched by a set of rigorous responsibilities on your part. These define your role as

an active participant in your own education.

your responsibilities

GENERAL RESPONSIBILITIES

We ask that:

- you will be courteous, prompt, professional and efficient in all your dealings with staff;
- you will help to create and maintain an atmosphere and environment that is conducive to learning;
- you will help to create and maintain a working environment that encourages equality of treatment and is free from harassment and discrimination;
- you will advise your Programme Director and/or the relevant university support service at the earliest opportunity of any disability, mental health concern or chronic medical condition that requires specific adaptations to be made to our usual working practices or arrangements;
- you use the range of facilities provided for your learning with respect and consideration for other users and take responsibility for your safety and security and for the conservation of resources;
- you provide any information* requested by your Programme Director, or by the School Office acting for him/her, and that you keep them advised of changes to the data held in your student record (e.g. address changes);
- you will assist the University in keeping your personal record up-to-date by checking it early in each semester (including the list of modules for which you are registered) and by cooperating fully with all related administrative procedures;
- you will comply with University policies and regulations, with the guidelines of both the School of Media, Film & Journalism and the School of Languages & Literature, as summarized in this Handbook, and with all relevant legislation;
- you will not, by your actions, both on and off-campus, bring the Film Studies programme, your peers or the University into disrepute.

N.B. It is *your* responsibility to activate your campus email account, and it is required that you check your email regularly. This is how your lecturers, the Faculty of Arts, and the University will contact you. **That this is not your primary (i.e. personal) account will not be accepted as an excuse for your not receiving email sent to your university account.**

* All information you provide is held in compliance with UK data protection regulations

ACADEMIC RESPONSIBILITIES

We ask that:

- you attend punctually all of the designated lectures and actively participate in all of the timetabled classes for which you are registered
- you complete all written assignments and other coursework within the specified time limits
- you complete any appropriate enrolment and progress-related forms and take part in Advisory arrangements relating to your progress
- you attend all requisite examinations
- you check the Film Studies notice board, your post and e-mail regularly (N.B. you are required to use your university email address for this, not a private email account)
- you notify your Adviser of Studies, Programme Director, module coordinators or other appropriate staff at the earliest opportunity if there are extenuating circumstances which prevent you from satisfying any of these requirements (and complete any requisite documentation about such extenuating circumstances)

being here

being heard

There are a number of methods through which your views will be heard and any issues of importance to you will be addressed.

Method	Purpose
<i>Staff/Student Consultative Committee</i>	Set up for each programme and meets once each semester to discuss all course related issues.
<i>Studies Advice process</i>	For providing guidance on academic and personal matters; assisting students in addressing problems affecting the totality of their experience at university. You will be given the name and contact details of your own Adviser of Studies.
<i>Students on Subject/Course Committees</i>	Student input to discussions relating to the programme of study. You will have an opportunity to elect a Student Year Group Representative from among your peers.
<i>Module Evaluation</i>	To review overall academic effectiveness of every module with a view to improvement if appropriate. This will include seeking student views on the module.
<i>Student Questionnaire</i>	Annual questionnaire – focus is on student evaluation of teaching effectiveness.

For more information on your rights and responsibilities go to <http://www.ulster.ac.uk/studentcharter/>

What if things go wrong?

We hope you will find little to complain about during your studies at university, but if you do bring concerns to our attention you can be sure that they will be treated seriously and every effort will be made to resolve them. Your Adviser of Studies is usually your first port of call in such circumstances. The appropriate Programme Director will deal with any matters that cannot be immediately resolved by your Adviser.

The staff in the School of Media, Film & Journalism and the School of Languages & Literature believe that it is important that students feel able to express dissatisfaction, where appropriate, about any aspect of the academic services the staff provide, or about their actions or lack of action, without fear of consequent discrimination.

However, you must also be aware of the responsibilities you have (as listed above). Where you have failed to meet your responsibilities, staff cannot then be held responsible for any consequences that may arise.

Outside the two relevant schools, central departments and the Faculty of Arts will often provide you with opportunities to raise concerns directly with them either formally or informally. You may wish for example, to use the IT User Services and Library's 3Cs form (*Comments, Compliments and Complaints*).

Formal complaints procedure

We hope that most issues can be satisfactorily handled informally.

Where this cannot be achieved, the University has a formal student complaints procedure that seeks to be accessible, fair and straightforward and which ensures an effective, timely and appropriate response. There are some specific types of complaint that are not dealt with under this general procedure, such as where the complaint relates to academic decisions or to sexual, racial or religious harassment or discrimination. Separate procedures exist for such complaints. Details of the procedures to be followed for these types of complaint are also outlined within the general student complaints leaflet.

Copies of the Student Complaints procedure leaflet are available from university Libraries, from Student Support Offices or from the Students' Union. Details are also available on the university website. If you would like advice on the university's procedures, you can contact the Student Complaints Liaison Officer. The Students' Union can also assist with providing advice and support to students.

No student will be disadvantaged because he or she has made a complaint in good faith, whatever the outcome of the complaint.

contexts

Why study film?

The various modules available to students undertaking a major, main or a minor in film studies are aimed at people who wish to acquire knowledge and skill in the study of cinema in all its aspects: historical, social, cultural, artistic, theoretical, social, etc.

At a time of rapid cultural change and astonishing developments in communication technologies, it is important to expose the modern media – which includes cinema – to informed study. Such an education should be a component of effective citizenship for everybody in today's media-saturated societies, but a degree qualification that includes film studies will deliver to students a particularly focused, integrated and relevant experience of an important aspect of media education. There are numerous postgraduate courses for which such a graduate is ideally suited, depending upon the aspect of film studies, and the student's choice of another subject, which are open to those who wish to pursue them.

Thanks to Film Studies' position as being part of both the School of Media, Film & Journalism and the School of Languages and Literature, students benefit from an informal atmosphere, excellent teaching facilities and access to a wide range of resources. The lecturing staff in Languages & Literature and in Media, Film & Journalism are all active researchers in their fields, and have considerable experience of teaching and curriculum development. Numerous books and articles on cinema have been written by the lecturing staff in recent years, and several more are in progress. Media, Film & Journalism is home to a prestigious *Centre for Media Research*. This represents an environment of informed intellectual inquiry and research where the media studies and related courses benefit from up-to-date scholarly work by those who teach on them. A number of the staff are also actively involved in media practice, including work in radio, journalism, music, film & video, photography and multimedia. Likewise, Languages & Literature has its own centre of excellence, the *Humanities Research Institute*, which supports and encourages staff research into a wide range of fields, including film. This enables staff to keep up to date with current research in the area and pass that on to the students. Another useful resource for students is the Multi-Media Resource Unit (MMRU), which has a study and viewing area. There are also a wide selection of films available both there and in the Learning Resource Centre,

Knowledge & Skills

knowledge is what it's all about ...

The knowledge you will be developing is represented by the module descriptions in the programme-specific section at the back of this Handbook.

Each module you take will make its own selection from the body of knowledge in the field as a whole, summarised in the form of explicit Learning Outcomes - so that you can clearly see what you are expected to know after successfully completing a module. Of course, knowledge cannot be reduced to Learning Outcomes – it's something broader and more fluid than that – but the stated Learning Outcomes for each module can be taken as useful 'signposts' pointing you towards the areas of knowledge that a particular module is concerned to develop.

This Handbook does not list the Learning Outcomes module by module. Instead, each module will have its own printed statement where the relevant Learning Outcomes are clearly indicated, along with details of class topics and organisation, assessment requirements, required and recommended reading, etc. These will be made available to you by the lecturer/module coordinator in each module.

but skills are what you can actually do ...

Developing knowledge may be our core activity – but developing skills is vital to the education of any capable person, and is the main benefit to be gained from a university education.

We sometimes see knowledge and skills as opposed to each other in some vaguely conceived way. 'Knowledge' is all in the head and is the sign of the truly educated person, no matter what that person can or cannot actually do. 'Skills' are just about doing things, no matter how much or how little one really knows about the important stuff in life.

But that's a false and unhelpful distinction. It's a bit like saying that a computer full of information is fine even though it has no screen or printer or network connection to 'output' the information in some form. Skills (the basis of our successful 'output') are where what we know affects what we do and vice versa. What we know (the knowledge in our heads) and what we do (how we act, work and interact with others) are not the same thing – but they shape each other in complex feedback loops. Our actions test what we know in all sorts of ways and often send us off looking for more knowledge in particular areas. And our knowledge leads us to carry out even very mundane activities in particular ways (e.g. when we know about ethical responsibilities, environmental concerns or professional standards). In fact, it's that ongoing feedback loop that makes our knowledge something different from the information stored in a computer. We can live the consequences of having that information inside us – we can 'know' and then act skilfully on the basis of that knowledge or to demonstrate what we know in adaptable ways – whereas the computer can only store and output its information.

So the capable person acts on the basis of acquired knowledge and skills, in a feedback loop with each other, and continues to develop both knowledge and skills throughout their life.

categories of generic skills:

Communication

Working with other people

Working with numbers

Information Technology

Problem solving

**Improving one's own learning
and performance**

'Generic' skills are those that do not depend closely on a specific subject or field. They are widely applicable across a vast range of human activity. We can cluster these general skills under the six headings above. Throughout the three years of your studies you will be asked to monitor and reflect on your acquisition of these generic skills.

You can do this by defining five levels of competence as follows, and then roughly judging your level of skill in each case on a scale of 1 to 5.

Competence levels

- (1) You have no real knowledge in this area and can't provide evidence of any meaningful ability.
- (2) Your skill is underdeveloped in this area and you have only limited knowledge and understanding of the particular requirements. Your experience will be at a basic level but you can still provide some specific supporting evidence of basic ability.
- (3) You are reasonably competent in this area and have some knowledge and understanding of the skill. You can provide evidence demonstrating that you have some experience of exercising this skill to a reasonable standard.
- (4) You are competent, with a substantial knowledge and clear understanding of the skill. Your experience goes beyond the routine and you can provide clear and current evidence of your achievements.
- (5) You have a very high level of competence, with a comprehensive depth of knowledge and understanding of the skill. Your recent high-quality evidence clearly demonstrates that you have extensive experience and competence in this area.

course-specific skills

In addition to the generic skills listed on the previous pages, your programme of study will involve the development of some course-specific skills. These may relate more closely than the generic skills do to the knowledge that is the core focus of the academic modules you are taking - or to the professional conventions of the field of study.

Course-specific skills generally fall into two categories: professional skills and task-specific skills.

Professional skills

Many modules engage with these to varying degrees. So, in the course of developing and demonstrating your competence, you may provide evidence of your ability to

- consider and evaluate your own work in a reflexive manner, with reference to the professional issues, debates, methods and conventions that characterise the field of study
- adopt, adapt and experiment with, as appropriate, the forms, conventions, languages, techniques and practices that characterise the field of study
- draw upon and bring together ideas from different sources of knowledge and from the different academic disciplines that contribute to the field of study
- deliver work within the particular conventions of the field of study, to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of appropriate methods of critical inquiry
- where appropriate, show initiative and look for solutions independently rather than always asking for them, including the initiation of independent research to address given tasks
- draw on the strengths and understand the limits of the major quantitative and/or qualitative research methods relevant to the field of study, and be able to apply this understanding in your own work

Writing Essays & Dissertations

Essay Writing Guidelines

Essays should be regarded as serious pieces of work that have to be well presented, well researched and properly argued. You should undertake reading around your essay topic well in advance of the deadline, look closely at relevant material (such as books, academic journals, newspapers, films, television programmes, online resources, et cetera) and leave plenty of time for drafting and revising your essay. All essays must be presented in a clear and legible form. Essays must be word-processed, and the text double-spaced. Care must also be taken over spelling, grammar and syntax. An essay which is poorly written and sloppily presented will be marked down. Look carefully at the assessment criteria provided in the table on page 36 and also at the essay grading sheet in the Appendix at the end of this booklet. Bear them in mind when writing, along with the following advice:

You must attach to the front of your essay a Coursework Submission Cover Sheet, fully completed. The tear-off section will be countersigned and returned to you as proof of submission. It is your responsibility to retain the receipt as proof of submission, should a problem arise.

Planning and Structure

1. Your essay should have a structure that is easily perceived by the reader. There should be an introduction (which is concise and to the point), followed by the main body of the essay, and a conclusion which – ideally – provides a brief summary of the essay's main points and then states the conclusion you have reached.
2. Think of the most economical way to put across your arguments. Every part of the essay should make a logical contribution to the whole.
3. Combine your use of critical concepts with relevant examples (e.g. from the films which you have viewed, or by citing examples discussed in material you have read).
4. When dealing with critical concepts (such as 'realism' or 'genre') make it clear how you are using these terms and show that you are aware that different writers may use them in different ways. Show your awareness of other critical viewpoints and incorporate them into your essay as appropriate.
5. Throughout the essay you must use your own words unless, of course, you are deliberately making use of a quotation. **Read carefully the separate note on plagiarism.**
6. Stick to the given word limit. A part of the discipline of essay writing is that it involves decisions about what material to include and exclude. Essays that are too long or too short may be penalised.
7. At the end of the essay you should add a bibliography listing the books and articles you have read. You will note from your reading that there are a number of different styles of bibliography and reference used in academic texts. Whichever set of conventions you use, it is essential that you use them consistently. The following system, as described in more detail in the Dissertation Guidelines section below, is the one used most commonly by

students in the School of Media, Film, & Journalism. Note that books, articles, etc. should all appear in the one alphabetical sequence. For convenience, because the required forms of reference are different, we have separated them here:

For books:

Kuhn, Annette (1985) *The Power of the Image* (London: Routledge)

For articles in journals:

Guertzkow, Harold (1951) 'Effects of group pressures on the modification and distortion of judgement' in *The Journal of Group Behaviour* vol.16, no.3, pp.60-75.

For essays or chapters in edited books:

Eco, Umberto (1985) 'Strategies of lying' in Marshall Blonsky, ed., *On Signs* (Oxford: Blackwell)

Citing internet/web references:

Where a conventionally authored document is being referred to (i.e. where there is an author's name and a document title), the following format should be used: Surname, First name, Title of document, Name of website, Date on title page. URL (i.e. web address) (date on which you accessed it). So an actual citation would look like this:

Burka, Lauren P. 'A Hypertext History of Multi-User Dimensions', MUD History, 1993. <http://www.utopia.com/talent/lpb/muddex/essay> (2 Sept.2004).

However, web pages often only have a title. There may be no obvious author's name or date on the page. In this case, the following format is acceptable:

MUD History. <http://www.utopia.com/talent/lpb/muddex/essay> (2 Sept.2004).

It is important to include the date you accessed it because web pages come and go and addresses change. In effect, you are saying that the 'MUD History' page was available at this internet address on 2 September 2004.

Citing films and television programmes:

You may wish to include a separate 'Filmography' list at the end of your essay or dissertation. This should be in alphabetical order by film title.

Feature films should be cited in this way:

Thelma and Louise, USA, 1991, d: Ridley Scott.

A TV programme should be cited slightly differently, so that the date and time of the broadcast you saw (if known) and the channel are included as follows:

True Stories: 'Babitsky's War', Channel 4, 4 Sept. 2000, 9.05pm

Note that, in the case of a series, it is important to identify both the series name and the episode name as here.

N.B.: You will be penalised – i.e. marks will be taken off – if you do not include a bibliography! This is because, technically, failure to list your sources counts as plagiarism...

plagiarism (beware!)

(includes advice adapted from the *MLA Handbook for Writers of Research Papers* (New York: MLA) 1984, 2nd edition.)

Simply put, plagiarism is when work presented as the student's own has in fact been stolen from another source. Plagiarism in student writing is often unintentional, as when a schoolchild, assigned to do a 'report' on a certain topic, goes home and copies down, word for word, everything on the subject in an encyclopaedia. Unfortunately, some students continue to use such 'research methods' without realising that these practices constitute plagiarism, or intellectual theft.

Cutting and pasting materials together from a multiplicity of sources is no less fraudulent than wholesale copying from a single source. The omission of quotation marks from a word-for-word transcription of passages (even a few lines, sentences or a key phrase), or close paraphrasing without reference to the source (e.g. where words have been changed, synonyms inserted, or sentence structure rearranged) are likewise not allowed; this includes the myth about changing every third word (which *is* plagiarism). Furthermore, it is improper for a student to submit the same (or even partly the same) coursework for more than one assignment. While, of course, it is legitimate and laudable for a student to extend and deepen previous studies in complementary areas of inquiry, the replication of submitted work from one location to another – say, from a Year 3 essay to a dissertation or vice versa – is misleading and may result in the deduction of marks. However, you can discuss with your module coordinators any instances where there may be a sound academic reason for reusing selected materials.

As the University's definition of plagiarism as contained in the Student Handbook says,

'Plagiarism is the act of taking or copying someone else's work, including another student's, and presenting it as if it were your own. Typical plagiarists use ideas, texts, theories, data, created artistic artefacts or other material without acknowledgment so that the person considering this work is given the impression that what they have before them is the student's own original work when it is not. Plagiarism also occurs where a student's own previously published work is re-presented without being properly referenced. Plagiarism is a form of cheating and is dishonest.'

Plagiarism carries severe penalties, ranging from failure in a module to disciplinary action.

**so don't steal words,
information, or ideas!**

UNIVERSITY OF ULSTER

PLAGIARISM POLICY & PROCEDURES*

1 INTRODUCTION

A Working Group, including representatives from each Faculty, the Research Degrees Committee and the Students' Union, was established in November 2005 by the University's Teaching and Learning Committee to review University plagiarism policies and procedures, and to ensure consistency across the University. Account was taken of the Joint Information Systems Committee (JISC) briefing paper 'Deterring, Detecting and Dealing with Student Plagiarism' (February 2005) (see www.jisc.ac.uk/publications) and the report of the Working Group's predecessor, the Online Plagiarism Working Group. The Working Group considered arrangements already in place within the Faculties, as well as those at a number of other academic institutions. Members consulted within their own Faculties.

The Working Group's final report was received in October 2006 and the Teaching and Learning Committee agreed to recommend to Senate that the policy and procedures for dealing with plagiarism proposed by the Working Group be approved. Senate approved the recommendation at its meeting on 29 November 2006. These arrangements will be reviewed in autumn 2007 in the light of experience.

There is a clear expectation that all students are educated in correct academic practice early in their careers at the University and know what is expected of them. The Working Group has developed a simple, graduated framework of penalties for plagiarism involving formative advice after the first offence and the severity of penalties is related to the number of offences. Penalties are not applied until formative advice has been given. The taught courses framework has been incorporated into revised Procedures for Dealing with Reports of Alleged Offences in Connection with Examinations and Other Forms of Assessment at a new section 3 and is distinct from the mechanisms for dealing with other forms of cheating (see www.ulster.ac.uk/academicsservices/staff/offences.pdf). It is to be found at appendix 1 of this document.

The framework allows scope for academic judgement. Where students are considered simply to have referenced their work poorly, this is not deemed to be plagiarism and the work is marked in accordance with the assessment criteria.

Where a student fails in assessment following the application of a penalty, the normal consequences of failure apply as stated in award regulations, in addition to any disciplinary penalty.

The new framework is being introduced during 2006/07. It does not require individual student consent as it does not disadvantage students and applies a consistent approach across the University. The Students' Union was represented on the Working Group and is represented on the Teaching and Learning Committee and on Senate.

2 DEFINITION OF PLAGIARISM

The University's definition of plagiarism as contained in the Student Handbook has been expanded to make explicit that copying from texts or web sources and copying work from other students constitutes plagiarism. It now reads:

Plagiarism is the act of taking or copying someone else's work, including another student's, and presenting it as if it were your own. Typical plagiarists use ideas, texts, theories, data, created artistic artefacts or other material without acknowledgement so that the person considering this work is given the impression that what they have before them is the student's own original work when it is not.

* The official University of Ulster guidelines, reproduced from the current student handbook. These procedures were adopted in November 2006.

Plagiarism also occurs where a student's own previously published work is re-presented without being properly referenced. Plagiarism is a form of cheating and is dishonest.

3 GUIDANCE ON PLAGIARISM FOR STUDENTS

It is important that an holistic approach to the problem of plagiarism is taken, striking an appropriate balance between formative and punitive measures. As evidence suggests that students entering the University in first year may not be aware of what constitutes plagiarism, course/subject teams should ensure that:

- students receive guidance on plagiarism and writing and referencing skills through induction processes;
- course/subject and research student handbooks contain guidance for students on plagiarism and correct referencing;
- the definition in 2 above, which will appear in the University's Student Handbook from 2007/08, is combined with examples relevant to the student's subject area and included in the course/subject handbook or other induction materials as part of the advice given to students on proper academic practice;
- in setting assignments, consideration is given to the extent to which the task set allows students scope to plagiarise.

Course/subject teams should consider the adequacy of their current arrangements for advising students on writing and referencing skills and take steps to advise on the new plagiarism policy. Advice on plagiarism should include reference to the new definition, the possible use of electronic detection systems, a possible interview if plagiarism is suspected, and University policy to deal with plagiarism in accordance with the framework of penalties. Students should be informed of the contents of the framework. A standard summary which will be useful to course/subject teams is attached at appendix 2.

4 STUDENT DECLARATION OF OWNERSHIP OF COURSEWORK

The Teaching and Learning Committee, in November 2001, approved a University-wide process for the receipting of coursework and as part of this process a standard coursework submission sheet is in use. This has been updated to include an explicit reference to the University's definition of plagiarism as follows. The declaration of ownership should also be used when assignments are being submitted electronically.

I declare that this is all my own work and does not contain unreferenced material copied from any other source. I have read the University's policy on plagiarism and understand the definition of plagiarism as given in the [course/subject] handbook. If it is shown that material has been plagiarised, or I have otherwise attempted to obtain an unfair advantage for myself or others, I understand that I may face sanctions in accordance with the policies and procedures of the University. A mark of zero may be awarded and the reason for that mark will be recorded on my file.

For the rest of the current year, a revised version of the declaration, which does not refer to the course/subject handbook (second sentence above), will be more appropriate (see appendix 3).

5 TURNITIN DETECTION SYSTEM

An assessment of the various electronic detection systems available has been carried out and the University has subscribed to the JISC-recommended Turnitin system. The Research Office is responsible for the administration of Turnitin for which there is a University-wide licence. (Contact Mike Palmer ext 23183.) Students have formally consented to the submission of their work to electronic detection systems at enrolment. Training on the use of the Turnitin detection system will be available for staff, if necessary, through the Staff Development Unit.

It should be noted that Turnitin provides evidence of similarity and is not the sole means of detecting or confirming plagiarism. Use of the Turnitin system by academic staff is voluntary for taught courses and it is up to the individual member of staff, in accordance with Faculty/School policy, to determine whether all work should be submitted or just a sample or suspicious work. It is used routinely for all assessment material submitted for research degrees.

It is recognised that it is not possible to submit certain types of work to the Turnitin system, for example artefacts or visual images.

6 PROCESS FOR DEALING WITH PLAGIARISM IN COURSEWORK IN TAUGHT PROGRAMMES

Each Faculty/School is expected to determine appropriate arrangements to advise members of staff regarding plagiarism issues.

The following process reflects the information in section 3 of the Procedures for Dealing with Reports of Alleged Offences in Connection with Examinations and Other Forms of Assessment:

- 6.1 Where a tutor, supervisor or other member of staff suspects that a piece of coursework contains plagiarised material, the piece of work may be submitted to the Turnitin detection system, or other detection system as appropriate, if it has not already been screened as part of the submission process. The member of staff should also consult texts and other members of staff in order to ascertain if plagiarised material is present. Staff may also wish to examine the candidate orally on the content of the coursework or ask the student to attend an interview to discuss the piece of work. Best practice recommends that more than one member of staff should be present when interviewing a student. A record of the meeting should be kept. Failure on the student's part to attend for interview cannot be taken as conclusive proof of plagiarism. Academic judgement should be exercised in order to determine if plagiarism of a very minor nature may be attributed to incorrect referencing techniques and should be penalised as such, rather than as plagiarism.
- 6.2 Where a member of staff is satisfied that there is plagiarised material in a student's work, he/she should bring this to the attention of the module co-ordinator who should forward a written report to the Course/Subject Director.
- 6.3 The Course/Subject Director may make such further enquiries as may be necessary. The Course/Subject Director should consult with the module co-ordinator and member of staff and, if they agree that plagiarism has occurred, the student should be penalised in accordance with the Framework of Penalties for Plagiarism Offences in Taught Programmes (Appendix 1). The student should be informed accordingly and a note placed on the student's file (using the 'Record of Plagiarism Offence' form at Appendix 4). The implications of the offence for fitness to practise, in accordance with the Ordinance on Fitness for Practice, should also be considered where appropriate.

(Within the framework of penalties, only the most severe outcomes, ie those leading to a recommendation for suspension or expulsion from the University, are referred to the University Disciplinary Committee. All other cases are dealt with locally by Faculties, either through the Course/Subject Committee and Board of Examiners in respect of confirmation of reduced or zero marks or by the Head of School for formal letters of reprimand and Deans for fines.)

- 6.4 The student has the right of appeal as provided for in the Regulations Governing Examinations in Programmes of Study following the meeting of the Board of Examiners, or under the Ordinance on Student Discipline, as appropriate.
- 6.5 Collusion, where a student has supplied material to another student, is plagiarism on the part of the recipient, but not on the part of the supplier, who should be dealt with in accordance

with section 2 of the Procedures for Dealing with Reports of Alleged Offences in Connection with Examinations and Other Forms of Assessment.

- 6.6 Where a student is considered to have copied another student's work in an examination, this form of plagiarism is dealt with under section 1 of the Procedures for Dealing with Reports of Alleged Offences in Connection with Examinations and Other Forms of Assessment.

7 PROCESS FOR DEALING WITH PLAGIARISM IN RESEARCH DEGREES

Where plagiarism is detected in the work of a student undertaking a research programme, the student is penalised in accordance with the Framework of Penalties for Plagiarism Offences in Research Programmes (Appendix 5). Further advice is available from the Research Office.

The framework outlines procedures to be followed in the event of plagiarised material being detected in draft chapters of a thesis submitted to supervisors or in published papers. Where plagiarised material is detected in a submitted thesis, the Board of Examiners has the right to decide whether or not the viva examination should proceed.

8 RECORDING OF PLAGIARISM OFFENCES

In accordance with JISC recommendations, a central recording system is to be established to enable the monitoring of offenders and to ensure the consistent application of penalties. This central record system will also enable a review of the extent of plagiarism within the University. It is envisaged that, subject to a satisfactory report on resource requirements, the central plagiarism register will be incorporated into the new Student Record System, and should be available from the 2008/09 academic year. A member of the Working Group is to work with the Academic Registry on a detailed specification. The recording of plagiarism offences on the new Student Record System will be done through the normal channels, ie by the designated member of staff within Faculty/Schools who has the general responsibility for inputting information on the Student Record System. All academic staff will be able to view student records relating to plagiarism held on the system.

Where there is evidence of a plagiarism offence, this should also be documented in the student's paper file using the form at Appendix 4. This form is available from the Academic Office's website at www.ulster.ac.uk/academicoffice/Documents&Forms.htm. Until 2008/09, as plagiarism records are only kept at Faculty/School/subject level, there will need to be liaison between Schools/subjects in respect of students taking combinations of subjects.

As inclusion on the plagiarism register is not a penalty per se, offences are not removed from the record. If a student withdraws from one programme and enrolls on another, any plagiarism offences are still counted cumulatively.

Offences are not to be formally carried over from undergraduate study to postgraduate study. Any information regarding plagiarism offences by students who have completed their undergraduate study at the University will still be held on the student's file and may be supplied as part of a reference to inform the admission decision, but should not be taken into account in dealing with plagiarism following enrolment.

It is not necessary to record plagiarism offences in research degrees on the Student Record System. Information is held on student files. The Research Office will provide reports on plagiarism offences when required.

AG
November 2006

FRAMEWORK OF PENALTIES FOR PLAGIARISM OFFENCES IN TAUGHT PROGRAMMES

APPENDIX 1

1ST OFFENCE	2ND OFFENCE	3RD OFFENCE	4TH OFFENCE	PLAGIARISM DETECTED SUBSEQUENT TO GRADUATION
<p>Reduction in marks based on exclusion of plagiarised work.</p> <p>Formative interview with module co-ordinator and/or tutor.</p> <p><u>Where 1st offence is in Master's Dissertation:</u></p> <p>Mark of zero. Re-submit. Interview with Head of School and/or Course Director and/or supervisor.</p>	<p>Mark of zero for assignment containing plagiarism.</p> <p>Interview with Head of School and/or Course/Subject Director and/or tutor.</p> <p>Formal letter placed on student file.</p>	<p>Mark of zero for assignment containing plagiarism and maximum mark of 40% (UG) or 50% (PG) for coursework element.</p> <p>Case referred to Dean with recommendation of reprimand and fine not exceeding the maximum amount permitted under the Ordinance on Student Discipline at the time of application of penalty.</p> <p>Formal letter placed on student file.</p>	<p>Mark of zero for module.</p> <p>Case referred to University Disciplinary Committee with recommendation of suspension (1 semester or 1 year as advised by Faculty) or discontinue studies at the University.</p> <p>Outcome placed on student file.</p>	<p>The award may be revoked.</p>

NOTES:

- (a) After a student has received formative advice offences are cumulative and carry over from year to year. Offences are not carried over from undergraduate study to postgraduate study.
- (b) Penalty of mark of zero not implemented until formative advice has been given to a student. It may therefore be appropriate, depending on the proximity of assignment deadlines, to count two or three occasions of plagiarism as one offence.
- (c) A student who does not attend for interview (1st offence) will be deemed to have received formative advice for the purpose of applying penalties.
- (d) When formative advice is given to a student, or an interview held, a note should be placed on the student's file. If the student does not attend for interview, this should also be noted on the student's file. Best practice recommends that more than one member of staff should be present when interviewing a student.
- (e) It is proposed that in due course all offences are recorded on the new Student Record System when it is introduced. Until then, plagiarism records should be kept at Faculty/School/Subject level. This is simply to record the number of offences. It is not a penalty.

- (f) 'Assignment containing plagiarism' means the assignment which contains the plagiarised material, and not all the assessments for the module. 'Maximum mark for coursework element' refers to the total aggregate percentage mark for all the pieces of coursework in the module.
- (g) When, in the academic judgement of the member of staff, the plagiarism is of a very minor nature and may be attributed to incorrect referencing techniques, it may be penalised as such rather than as plagiarism.
- (h) When a student fails in assessment following the application of a penalty, the normal consequences of failure as set out in course/award regulations apply.
- (i) In addition to the academic and disciplinary penalties which apply under the Framework, some students may also be subject to the codes of ethics/behaviour of certain professions and the Ordinance on Fitness for Practice may also apply.

APPENDIX 2

UNIVERSITY OF ULSTER

PLAGIARISM POLICY AND PROCEDURES (TAUGHT PROGRAMMES) 2006

The University has recently introduced a new policy and procedures for dealing with offences of plagiarism in coursework. It is therefore important that you read the following information.

DEFINITION OF PLAGIARISM

Plagiarism is the act of taking or copying someone else's work, including another student's, and presenting it as if it were your own. Typical plagiarists use ideas, texts, theories, data, created artistic artefacts or other material without acknowledgement so that the person considering this work is given the impression that what they have before them is the student's own original work when it is not. Plagiarism also occurs where a student's own previously published work is re-presented without being properly referenced. Plagiarism is a form of cheating and is dishonest.

Advice on proper referencing practices is given early in your course. If you are concerned about referencing techniques, please draw the matter to your Course/Subject Director so that you may receive extra advice.

STUDENT DECLARATION OF OWNERSHIP

When submitting coursework you will be required to sign the following declaration of ownership, which will appear on the coursework submission sheet:

I declare that this is all my own work and does not contain unreferenced material copied from any other source. I have read the University's policy on plagiarism and understand the definition of plagiarism. If it is shown that material has been plagiarised, or I have otherwise attempted to obtain an unfair advantage for myself or others, I understand that I may face sanctions in accordance with the policies and procedures of the University. A mark of zero may be awarded and the reason for that mark will be recorded on my file.

ELECTRONIC DETECTION SYSTEM

At the discretion of the module co-ordinator, coursework may be submitted to an electronic detection system in order to help ascertain if any plagiarised material is present. At enrolment you have given your consent to your work being submitted to electronic detection systems.

PLAGIARISM OFFENCES

Where a member of staff suspects that your coursework contains plagiarised material, you may be asked to attend for interview to discuss the piece of work. A record of the meeting will be kept. You may also be required to undertake an oral examination on the content of your work. If plagiarism is found to have occurred, you will be penalised in accordance with the Framework of Penalties for Plagiarism Offences in Taught Programmes. A note will be placed on your file.

FRAMEWORK OF PENALTIES

The Framework of Penalties for Plagiarism Offences in Taught Programmes follows.

FRAMEWORK OF PENALTIES FOR PLAGIARISM OFFENCES IN TAUGHT PROGRAMMES

1ST OFFENCE	2ND OFFENCE	3RD OFFENCE	4TH OFFENCE	PLAGIARISM DETECTED SUBSEQUENT TO GRADUATION
<p>Reduction in marks based on exclusion of plagiarised work.</p> <p>Formative interview with module co-ordinator and/or tutor.</p> <p><u>Where 1st offence is in Master's Dissertation:</u></p> <p>Mark of zero. Re-submit. Interview with Head of School and/or Course Director and/or supervisor.</p>	<p>Mark of zero for assignment containing plagiarism.</p> <p>Interview with Head of School and/or Course/Subject Director and/or tutor.</p> <p>Formal letter placed on student file.</p>	<p>Mark of zero for assignment containing plagiarism and maximum mark of 40% (UG) or 50% (PG) for coursework element.</p> <p>Case referred to Dean with recommendation of reprimand and fine not exceeding the maximum amount permitted under the Ordinance on Student Discipline at the time of application of penalty.</p> <p>Formal letter placed on student file.</p>	<p>Mark of zero for module.</p> <p>Case referred to University Disciplinary Committee with recommendation of suspension (1 semester or 1 year as advised by Faculty) or discontinue studies at the University.</p> <p>Outcome placed on student file.</p>	<p>The award may be revoked.</p>

NOTES:

- (a) After a student has received formative advice offences are cumulative and carry over from year to year. Offences are not carried over from undergraduate study to postgraduate study.
- (b) Penalty of mark of zero not implemented until formative advice has been given to a student. It may therefore be appropriate, depending on the proximity of assignment deadlines, to count two or three occasions of plagiarism as one offence.

- (c) A student who does not attend for interview (1st offence) will be deemed to have received formative advice for the purpose of applying penalties.
- (d) When formative advice is given to a student, or an interview held, a note should be placed on the student's file. If the student does not attend for interview, this should also be noted on the student's file. Best practice recommends that more than one member of staff should be present when interviewing a student.
- (e) It is proposed that in due course all offences are recorded on the new Student Record System when it is introduced. Until then, plagiarism records should be kept at Faculty/School/Subject level. This is simply to record the number of offences. It is not a penalty.
- (f) 'Assignment containing plagiarism' means the assignment which contains the plagiarised material, and not all the assessments for the module. 'Maximum mark for coursework element' refers to the total aggregate percentage mark for all the pieces of coursework in the module.
- (h) When, in the academic judgement of the member of staff, the plagiarism is of a very minor nature and may be attributed to incorrect referencing techniques, it may be penalised as such rather than as plagiarism.
- (h) When a student fails in assessment following the application of a penalty, the normal consequences of failure as set out in course/award regulations apply.
- (i) In addition to the academic and disciplinary penalties which apply under the Framework, some students may also be subject to the codes of ethics/behaviour of certain professions and the Ordinance on Fitness for Practice may also apply.

What is a dissertation?

A dissertation is a project that consists of a close study of a chosen topic, the findings of which will be written up in an agreed format (usually a formal piece of writing which is between 8,000 and 10,000 words in length) during semester 2 of your final-year. The topic will be one chosen in consultation with your lecturers, one of whom will become your dissertation supervisor. You will meet your supervisor weekly in order to develop your chosen topic, discuss your reading and research, and obtain feedback on drafts of your dissertation material.

Your dissertation does not have to be totally original work, but will rather be characterised by an expansion of, or a novel approach to, existing knowledge. Knowledge can always be enlarged, even if this is through extending its reach rather than adding something previously undiscovered. The reorganization of ideas, their application to your chosen topic, the gathering of relevant information from various sources, the presentation of evidence and construction of a line of argument will underpin a sound approach to the writing of your dissertation. Often, it is the way in which the ideas are distinctively re-combined or pursued into areas that are less familiar that gives the dissertation some element of originality.

So is a dissertation a long essay?

Not exactly; a dissertation will typically have a more ambitious scope and may be more like three or four essays combined within one larger structure. You are likely to read more for a dissertation and to find more primary source material (TV programmes, films, newspapers, internet resources or whatever) which you will use to give weight to your analyses or arguments. You may also undertake some first-hand research, such as observation or a questionnaire, which is normally beyond the scope of an essay. That 'research' dimension of a dissertation is very important – instead of working only with the content of lectures and set reading you will be finding your own material, with guidance from staff when needed. The previous two and a half years of work should have sharpened your ability to find relevant material and to organise it into a cohesive whole.

What makes a good dissertation topic?

There's no absolutely reliable answer; but a dissertation topic should be driven by one or more key questions. *What is it that you are trying to find out? What issue or problem do you wish to clarify? What material do you want to understand more thoroughly and why?* If you can formulate your own underpinning questions by relating these general ones to your selected area of interest, you will be well on your way to developing a good dissertation topic. For example, past film studies topics have included: Changing Methods of Advertising Hollywood Blockbusters; Asian Women and the British Media; Shakespeare on Screen; Film Depictions of Irish Political Violence.

The examples of topic listed above all have a clear focus. Broader subjects like 'British Cinema' are too vague and unfocused to be acceptable as dissertation topics (whereas "British Cinema and its Relations with Hollywood in the 1930s" would be fine).

What is a good way of approaching the chosen topic?

The best approaches are consciously organised around a choice of appropriate methods – content analysis, close reading of audio-visual texts, historical interpretation, semiology, political economy, ethnography, sociological investigation, quantitative methods, and so on. Such methods will have been encountered elsewhere on the course. There does not, though, have to be a clear label like these for your approach. You may adopt a mix of methods, depending on their usefulness as means of answering your questions or making sense of your material.

Beyond the choice of investigative methods, a good approach is usually an organised approach. Set clear targets along a timeline. Keep informative notes and bibliographical information as you work. Have a structure in mind for the dissertation's sections from as early on as you can. Use your supervisor's knowledge of the field to save yourself time in tracking down useful material and avoiding potential dead-ends. Use the resources of the library and the internet to the full, but also selectively and with an eye for the appropriateness of the material consulted. Think about deploying time management and study skills that you have found effective in other work. And raise any difficulties with your supervisor sooner rather than later – he or she is there primarily to help, not judge.

Some things that a dissertation is not ...

- a dissertation is not an essay with a bit of extra padding
- a dissertation is not written during the two weeks before the deadline
- a dissertation is not a cut & paste exercise based on the first few books, journal articles or websites you find on the topic
- a dissertation is not a vehicle for personal opinions unsupported by evidence.

Some things that a dissertation is ...

- a dissertation is clearly focused on a specific area of study, underpinned by things you want to find out or to understand more clearly
- a dissertation is carefully structured, typically around clear sections which interrelate with each other, ending with clear conclusions
- a dissertation is carefully presented, with attention given to appearance, accuracy and readability
- a dissertation is written to be read by an interested, well-informed but potentially critical reader who has to be convinced by what you are saying
- a dissertation is a piece of scholarly writing that should, therefore, conform to accepted professional standards of referencing and bibliography
- a dissertation, like any other piece of academic writing, is totally devoid of any plagiarism – the actual words are all your own (except in quotations) and others' ideas are properly acknowledged

Dissertation presentation

The requirements here are simple but easily got wrong to your cost if you don't stop to consider them.

The dissertation should be word-processed and printed on A4 white paper. Choose one of the standard, highly legible typefaces – Arial, Times New Roman, Gill Sans, Bodoni, Verdana, Palatino, etc. Avoid anything too ‘fancy’. Type should be 12 point in size. Print on only one side of the paper and leave sufficient space on the left for the necessary ‘gutter’ when your pages are collected in a binding of some kind. Pages must be numbered (consecutively from the first full page of text).

A covering page should carry the title of the dissertation, your name, your course, and the year of submission. An additional page should follow the title page and carry the following declaration, signed by you:

This dissertation is entirely the work of the undersigned and has not previously been submitted, in whole or part, as coursework for this or any other course. Except for identified quotations and descriptions of the work of others, none of the following appears in any other work, published or unpublished, by any other person. I understand that any evidence to the contrary may be sufficient cause for the dissertation to be awarded a mark of ‘zero’.

Signed

Following the title page and declaration, a Contents page should be provided, listing the various sections, with page numbers.

Quoted matter

Never paraphrase other writers by re-writing ‘quotations’ and passing material off as your own without acknowledgements. The temptation to do so can be great, but it is a form of intellectual theft (see also the note above on Plagiarism). Quote or summarise openly the writings of others, where their work is useful to your argument, but everything else should be in your own words.

If you quote a fairly lengthy extract (say five lines or more) begin the quotation on a new line and indent it. Before including it, however, think carefully about whether a long quote is really appropriate. Otherwise, quotations may be integrated into the flow of your text, using quotation marks to mark it: there is no need to put it on a separate line, nor should you put it in italics. Every quotation must be accompanied by a clear reference to its source, and should include the original page number. Any deliberate omission from the original (skipping less relevant words or phrases) should be indicated by this: ... (three stops, or ‘ellipsis’). All works referred to must be included in your bibliography, which is the alphabetical list of books and articles, sorted by author’s surname, at the end of the dissertation.

References:

Footnotes/Endnotes

Footnotes and endnotes are identified by superscript numbers¹ in the text. These are one way of citing materials which you have quoted. The difference between them is that footnotes appear at the bottom (the 'foot') of each page, and endnotes are all grouped together at the end of an essay or chapter. Choosing to use one of these methods of referencing sources is fine, but use one, *not* both!

As Vladimir Propp expressed this idea, 'Folklore formations arise not as a direct reflection of life (this is a comparatively rare case), but out of the clash of two ages or of two systems and ideologies.'¹ If there is only one single aspect of...

¹ Vladimir Propp, *Theory and History of Folklore*, translated by Ariadna Y. Martin and Richard P. Martin (Manchester: University of Manchester Press, 1984), p. 11.

In-Text Citation

With this method, when you refer to a particular author in your text, a link to that author's work as listed in your bibliography is established thus:

According to Guertzkow, (1951) group pressures exert a clear influence on the judgements reached in circumstances such as these.

The relevant work by Guertzkow would then appear in the alphabetically ordered bibliography at the end of the dissertation (set out as indicated below).

If you are referring to a particular page in Guertzkow's work (rather than his overall argument) this can be indicated as follows:

According to Guertzkow, (1951, p.65) group pressures exert ...

If you actually quote Guertzkow's own words within quotation marks (and indented in the case of a lengthy quotation), the source should be identified in this way, immediately following the quotation:

(Guertzkow, 1951, p.65)

In general...

Please note that failure to identify sources will be penalized by markers; it is a sign of careless work, and technically counts as plagiarism!

Bibliography & Filmography

The bibliography, listing all works referred to in the text and any others that informed your dissertation, should be set out using the conventions required for an essay (see guidelines above). Likewise, a filmography should be included which lists the films and/or television

programmes to which you have referred. Again, see the guidelines above for the relevant methods.

Criteria for assessment of a dissertation

What are we looking for? You should carefully consider the dissertation grading criteria sheet included in this handbook (see Appendix). In general a good dissertation will be well-structured, clearly written, interesting to read, and will be evidence that you have done some real work on the topic. More specifically, the following are among the criteria used in assessment:

- evidence of critical engagement with the chosen topic
- familiarity with a range of relevant published material, in books and journals (not just the web!)
- logical development and clarity of argument
- effective application of analytical methods and approaches
- originality of treatment (which does not mean that everything has to be new)
- good presentation of material
- appropriate citation of scholarly sources (references and bibliography)
- good grammar and proper use of English (spelling, punctuation, vocabulary, syntax)
- compliance with the recommended word limits, form of presentation, style guidelines, etc.

Binding

Dissertations should be submitted in some appropriate form of cover. The student shop and local office supply shops have a range of appropriate bindings and covers. Choose one that keeps the dissertation pages in place while allowing them to be easily read. Ring-binders and lever-arch folders should not be used as they are too big and cannot be stacked with others. Please ensure that your name, dissertation title and the year are clearly displayed.

and finally ...

Remember that researching and writing a dissertation should be an enjoyable challenge. It is an important opportunity for you to show what you can do. After two and a half years of work at University, you will have a range of concepts, methods and ideas from which to draw. Cooperate with your supervisor as your work progresses, take advice, keep an eye on the deadline, and all should be well.

“How will my work be assessed?”

The tables on the following pages offers an overview of the three levels of undergraduate education (mapping onto your Years 1, 2 and 3) and the distinctions - or classifications - on which assessment is based, relating these to the characteristics of written work.

The column headings are reflected in grading sheets that will be attached to your returned coursework.

Classifications

Classification	KNOWLEDGE, READING & APPLICATION	ANALYSIS & LOGICAL DEVELOPMENT	SYNTHESIS & INDEPENDENT THINKING	USE OF ENGLISH
>70 FIRST	Excellent use of knowledge from a wide range of sources, appropriate to the level. Excellent relevance of material. Sources explored in depth.	Excellently developed structure, argument and use of evidence. Probing of material. Excellent conceptual links. All appropriate to the level.	Excellent integration of material and construction of a distinctive perspective, appropriate to the level.	Fluent. No errors of grammar and syntax. Highly coherent style. Good handling of subsidiary clauses. Good paragraph structure. Quotations properly set out. References properly provided. Varied use of punctuation as appropriate. Appropriate tone. Spelling accurate. Sexist language avoided. No close or unacknowledged paraphrasing of sources.
60-69 2i	Good use of knowledge from several sources, appropriate to the level. Good relevance of material.	Good structure. Coherent argument and use of evidence, appropriate to the level.	Good integration, with some evidence of writer's own point of view emerging, as appropriate to the level.	
50-59 2ii	Evidence of adequate knowledge and reading, appropriate to the level. Material generally relevant though its application may be uncertain.	Adequate structure. Generally coherent argument and use of evidence, appropriate to the level, but some inconsistencies and weak connections may be present.	Material generally pulled together, as appropriate to the level, but not in a distinctive way.	Accurate and competent user of language but with some inconsistencies in features listed above. Some paraphrasing of sources.
40-49 THIRD	Descriptive or paraphrasing use of sources, some of which may not be appropriate to the level, indicating low degree of 'ownership' of knowledge. Some irrelevant material.	Some structure but the overall effect is fragmentary. Few links between parts. Some unclear thinking. Work may not be appropriate to the level.	Material remains largely 'undigested'. No genuine authorial presence in the writing. Work may not be appropriate to the level.	Uneven use of language. Too much close paraphrasing of sources. Generally awkward and lacking fluidity.
35-39 FAIL	Use of inappropriate sources. Little or no evidence of knowledge. Much irrelevant material. Inadequate reading.	Very weak structure. Lists of unconnected points. No overall coherence. Muddled thinking.	No connective argument or explanation at all.	Close paraphrasing of sources, borders on plagiarism. Disjointed writing with many errors.
<35 FAIL (cannot be condoned – see Regulations)	No evidence of reading or knowledge. Inaccuracies. Inappropriate to the level.	No structure. Illogical development of material. Generally confused.	Disintegrates. Writer adopts inconsistent or incoherent points of view.	Full of errors. Difficult to read. May be plagiarism.

Assessing essays

The marking of essays, seminar presentations and project work is not an exact science. But nor is it a matter of intuition. It is the view of the Faculty of Arts that you are entitled to expect transparency of assessment procedures and an explanation of the judgements reached about all aspects of your work.

Bearing this in mind, the table on the previous page is designed to give you some guidance on how lecturers assess your essays. Essays vary, of course, and while you may have some of the qualities in one column, your overall mark will often reflect features from other columns. Please see the Appendix on grading criteria for more details. The grading sheets included there will be used to assess your work.

Assessing seminar presentations.

You will generally prepare a seminar presentation as you would an essay. Yet the presentation of these in a public setting – among a community of your peers – requires that you develop specific skills, distinct from those of academic writing. The spoken word does not work in the same way as the written word. The assessment process does take this into account, so in addition to the content of your presentation, criteria related to your presentational skill, such as the clarity and quality of your delivery, your use of visual aids, and your success in provoking discussion, will also form a significant part of the assessment.

Grading criteria

The grading sheets included in an Appendix at the end of this Handbook are used to mark the different kinds of coursework that you may be asked to submit over your three years of study, in practical, written and oral formats. Again they indicate what the assessors will be looking for in marking the assignments and give you a clear idea of the learning outcomes that are expected from you in each assignment category.

Form EC1 – Extenuating Circumstances

Also extremely important is the EC1 Form that is included in the Appendix. Correctly filling in this form within the timescale stated in the regulations, is the only route by which a student can have extenuating circumstances taken into consideration when their academic performance is being considered. It is up to each student to obtain it from the School Office or copy and use this form if and when necessary. This requirement will be strictly applied.

Modules Available for Film Studies Students

CORE (REQUIRED) MODULES FOR YEAR 1

Students completing a main or a minor in film studies will be expected to complete the 2 core modules in their first year in order to be awarded a degree in film studies.

Semester 1:

FLM101 CRN: 13114 Introduction to film studies

This module will introduce students to the academic study of film form and to the study of film as a social and cultural phenomenon. The module will provide an overview of filmic narrative techniques and stylistic conventions and will enable the learner to develop his/her appreciation of cinematic forms; but it will also go beyond treating the feature film as an aesthetic object in order to explore film as a social practice. Some of the major theoretical issues in the study of film, including authorship, genre and audience, will be introduced.

Tutor Prof Martin McLoone

Coursework 50% Exam 50%

Credits 20 Level 4

Semester 2:

FLM102 CRN: 13115 World Cinema

This module introduces students to a range of world cinemas and to the main theoretical frameworks, critical concepts, debates and cultural perspectives that their study involves. You will study films from many different countries and be encouraged to compare these to one another and films that you have studied previously. You will strengthen and develop your knowledge of film language and your ability to discuss and analyse film.

Tutor Dr **Error! Reference source not found.**

Coursework 50% Exam 50%

Credits 20 Level 4

MODULES AVAILABLE FOR YEAR 2

Students taking Film Studies as a 'main' in year 2 will take three modules during the year, at least one in each semester. The third module may be taken in either semester. Students taking Film Studies as a 'minor' will take two modules in Film Studies, one in each semester. You may choose any modules from the list below.

Semester 1:

EUS303 CRN: 13086 European Film: Images of WWII

This module explores a number of European films depicting aspects of the Second World War, showing how they reveal changing attitudes to war and to the societies that were engaged in war, while providing a case-study for the broader topic of film's relationship to history, identity and cultural memory.

Tutor	Dr Error! Reference source not found.		
Coursework	100%	Exam	0%
Credits	20	Level	5

FRE328 CRN: 13208 French Cinema Since 1960s

The module will familiarise students with the distinctive characteristics and pre-occupations of French film-making in its representative period, enabling the learner to assess a range of films and to relate them to the society and time in which they were produced.

Tutor	Dr David Barr		
Coursework	100%	Exam	0%
Credits	20	Level	5

MED314 CRN: 14286 Psychoanalysis and film

This module reviews the fundamentals of psychoanalysis with reference to the work of Freud, Lacan and a range of contemporary psychoanalytic approaches as applied to selected films from different eras and cultures. It considers how psychoanalytic approaches help to understand film texts and cinematic processes and spectator positions vis-a-vis those texts. Case studies include psychoanalytic approaches to the work of selected film makers (eg, Hitchcock); to selected film genres (eg, horror); and to social theory and film (eg, narcissism).

Tutor	Prof Richard Ekins		
Coursework	100%	Exam	0%
Credits	20	Level	5

SPA312 CRN: 16537 Spanish Cinema

This module explores a number of Spanish films, from the quasi-fascist dictatorship of General Franco to the pluralist identity that characterises contemporary Spanish society today. The films are studied both for their formal and narrative technique and in their social, cultural and political contexts.

Tutor	Dr Stanley Black		
Coursework	100%	Exam	0%
Credits	20	Level	5

Semester 2:

EUS302 CRN: 13085 Winning the Peace: European Literature and Film 1945 - 1975

This module explores a number of films and novels from the period 1945-75, showing how they represent the political and social issues of the day, thereby contributing to the learner's understanding of the relationship between European cultures and history.

Tutor Dr Jenny Murray
Coursework 100% Exam 0%
Credits 20 Level 5

FLM301 CRN: 13116 Mapping the City

This module explores the filmic appropriation of a major contemporary myth, the City, and broadens students' knowledge of the different means by which film-makers have reflected and transformed our understanding of the modern city, while providing a case-study for the broader topic of film's relationship to history and cultural memory. It may also appeal to students of other programmes who are interested in contemporary cultural studies (European studies, Media, Modern Languages)

Tutor Dr **Error! Reference source not found.**
Coursework 100% Exam 0%
Credits 20 Level 5

MED304 CRN: 14271 Representation and Gender

This module examines the development and applied uses of feminist cultural theory through studies of representations of gender in the mass media and related areas of culture.

Tutor Dr Sarah Edge
Coursework 100% Exam 0%
Credits 20 Level 5

MED307 CRN: 14277 History of Hollywood Cinema

This module examines Hollywood cinema in order to give students a greater awareness of Hollywood's artistic and commercial history, as well as an introduction to classical Hollywood cinematic forms and the traditions of Hollywood genre-based film-making. By examining Hollywood's approaches to business and film-making, students gain an understanding of why Hollywood has become the dominant producer of cinema globally and a major influence on Western media and culture as a whole.

Coursework 100% Exam 0%
Credits 20 Level 5

SPA306 CRN: 18241 Down Mexico Way and Back Up North Again: The Border in Mexico and the US

The module introduces and explores the concept of border studies as it applies to Mexico and the US. In addition it considers the significance of the Chicano movement to literature and film since the 1960s in this heavily negotiated and traversed region.

Tutor Dr **Error! Reference source not found.**
Coursework 100% Exam 0%
Credits 20 Level 5

MODULES AVAILABLE FOR YEAR 3

*Students taking Film Studies as a 'main' in year 3 will take three modules during the year, at least one in each semester. The third module may be taken in either semester. Students taking Film Studies as a 'minor' will take two modules in Film Studies, one in each semester. Mains may choose any modules from the list below; minors may choose any module **except** the dissertation.*

Semester 1:

SPA514 CRN: 16557 Latin American Film

Through the study of some representative texts, students will broaden their understanding of Latin American cinema. Over the semester students will be given a deeper understanding of the main issues and themes crucial to a richer reading of Latin American film. The aim is to familiarise students with the genres of contemporary Latin American cinema and with the various associated aesthetic, political and representative strategies adopted by Latin American filmmakers from the 1950s to the present day.

Tutor	Dr Error! Reference source not found.		
Coursework	50%	Exam	50%
Credits	20	Level	6

MED502 CRN: 14294 Film, Television and Ireland

This module is concerned with the relationship between the media and notions of cultural and national identity. These general issues are explored through a case study on Ireland, north and south, concerning in particular representations within film and television.

Tutor	Prof Martin McLoone		
Coursework	50%	Exam	50%
Credits	20	Level	6

MED519 CRN: 17518 Irish and International Documentary A: Theory

The lecture series will offer a critical understanding of the history and theory of documentary filmmaking in Ireland and internationally. In the seminars series students will lead in a more in-depth analysis, utilising case studies of films, filmmakers, theoreticians and trends within the documentary tradition. The module will provide a theoretical foundation for possible further research in the final year dissertation.

Tutor	Dr Cahal McLaughlin		
Coursework	50%	Exam	50%
Credits	20	Level	6

Semester 2:

MED507 CRN: 14300 British Cinema: Critical Issues

This module provides an overview of contemporary British cinema and the organisation and development of the British film industry. It involves an exploration of the various political, economic and social factors that underpin particular trend and filmmaking practices, giving students the opportunity to explore a range of critical and aesthetic issues in relation to the main genres of British cinema and its relationship to ideas about national identity.

Tutor	Dr Steve Baker		
Coursework	50%	Exam	50%
Credits	20	Level	6

EUS502 CRN: 13091 Culture in Question: European Literature and Film 1975 - Present

This module studies a number of films (e.g. those of Wenders and Kieslowski) and novels from the period 1975 to the present, exploring how they represent and re-work the European political and social circumstances of the time

Tutor	Dr Jenny Murray		
Coursework	50%	Exam	50%
Credits	20	Level	6

FRE506 CRN: 18414 The French New Wave

This module familiarises students with the distinctive characteristics of the French New Wave, its innovative visual style, its social implications and political commitments as well as the influence the movement had on cinema worldwide, thus enabling the learner to assess a range of films critically and to relate them to the society and time in which they were produced.

Coursework	50%	Exam	50%
Credits	20	Level	6

MED501 CRN: 18421 Children and Screen Culture

This module looks at the topic of the children's screen culture, including film, television and the internet, to introduce students to the various ways in which children's relationship with media has been studied and some of the controversies surrounding this. The module will draw on research with children carried out by the module leader and students will be introduced to some of the ways in which research with, and about, children can be carried out.

Tutor	Prof Maire Messinger-Davies		
Coursework	100%	Ex	0%
Credits	20	Level	6

MED511 CRN: 14303 Genders, Sexualities and Film

This module explores the relations between bodies (sex), desires (sexuality), and gender from the standpoint of contemporary cultural studies, with reference to the major theories of sexuality, selected films and film criticism. Topics considered include sexual and gender diversity (e.g. vampirism, sado-masochism, transgender), film genres and subgenres (e.g. the 'reflexive-voyeur'

film, the vampire film, 'body horror'), and the work of selected film-makers (e.g. Almodovar, Argento, Cronenberg).

Tutor	Prof Richard Ekins		
Coursework	50%	Exam	50%
Credits	20	Level	6

FLM501 CRN: 13118 Dissertation in Film Studies

This module enables the students to plan, research and write a dissertation of 8,000 to 10,000 words on an agreed topic selected by the student, with guidance, and produced under the supervision of a member of staff, with whom the student will meet regularly to discuss progress.

Tutor	Dr Error! Reference source not found.		
Coursework	100%	Exam	0%
Credits	20	Level	6

NB: This module is REQUIRED for Majors & is Optional for Mains. It is not available for minors. Please note that this module is *not* timetabled; meeting days & times need to be arranged between you and your dissertation supervisor to suit both your schedules.

In the Appendix (pp. 35-61) is a copy of the dissertation proposal form (found on pp. 53-55); this is to give you an idea of the sort of things you need to be thinking about during Semester 1, so that you have a workable dissertation topic ready for the start of Semester 2. Please see the longer note about this on p. 61.

FILM STUDIES 2009/10

Major, Main, Minor

Modules Available in Semester 1

Year 1

FLM101:
Introduction to
Film Studies

M. McLoone

Year 2

EU303:
European Film:
Images of WWII

B. Tribout

FRE328:
French Cinema since
1960s

D. Barr

MED314:
Psychoanalysis &
Film

R. Ekins

SPA312:
Spanish Cinema

S. Black

Year 3

MED502:
Film, Television &
Ireland

M. McLoone

MED519
Irish and
International
Documentary

Dr C McLaughlin

SPA512:
Latin American Film

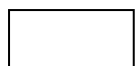
N. Thornton



= Required Module for all Majors, Mains & Minors



= Required Module for all Majors & Mains, Optional for Minors



= Optional Module for all Majors, Mains & Minors

FILM STUDIES 2009/010

Major, Main, Minor

Modules Available in Semester 2

Year 1

FLM102:
World Cinemas
N. Thornton

Year 2

FLM301:
Mapping the City
B. Tribout

EU302:
Euro. Lit & Film
1945-1975
J. Murray

SPA306
Mexico and the US
N. Thornton

MED307:
History of Hollywood
Cinema

Year 3

EU502:
Culture in Question:
Euro. Lit. & Film 1975-Present
J. Murray

MED507:
British Cinema:
Critical Issues
S. Baker

FRE506
French New Wave
D. Barr

FLM501:
Dissertation in
Film Studies

MED501
Children and Screen
M. Messinger Davies

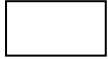
MED511
Genders, Sexualities
and Film
R Ekins



= Required Module for all Majors, Mains & Minors



= Required Module for Majors, Optional for Mains (not available for Minors)



= Optional Module for all Majors, Mains & Minors

Appendix

UNIVERSITY OF ULSTER

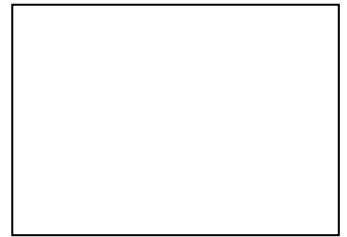
DATES OF ATTENDANCE/EXAMINATIONS/VACATIONS 2009/2010

Semester 1 (Autumn)

Monday 21 September 2009	Teaching begins
Friday 11 December 2009	Teaching ends
Monday 14 December 2009	Christmas Vacation begins
Friday 25 December 2009 to Friday 1 January 2010	University Closed (Christmas)
Friday 1 January 2010	Christmas Vacation ends
Tuesday 5 January to Saturday 16 January 2010	Examination Period
Friday 22 January 2010	Autumn Semester ends

Semester 2 (Spring)

Monday 25 January 2010	Teaching begins
Wednesday 17 March 2010	University Closed (St Patrick's Day)
Monday 29 March 2010	Easter Vacation begins
Monday 5 April to Friday 9 2010	University Closed
Friday 9 April 2010	Easter Vacation ends
Monday 3 May 2010	University Closed (May Day)
Tuesday 4 May to Friday 7 May 2010	Revision week (non-teaching)
Monday 10 May to Saturday 22 May 2010 (with possible extension to 25	Examination period May if required for first sit examinations)
Friday 28 May 2010	Spring semester ends
Thursday 10 June 2010	Last date for meetings of Boards of Examiners
Monday 28 June – Tuesday 6 July 2010	Summer Graduation Ceremonies
Resit Period Wednesday 11 August to Thursday	Supplementary Examinations 19 August 2010



UNIVERSITY OF ULSTER

FACULTY OF

COURSEWORK SUBMISSION SHEET

This sheet must be completed in full and attached to the front of each item of assessment before submission to [XXX]

Student's Name

Registration No

Course Title.....

Module Code/Title.....

Lecturer.....

Date Due.....

(NB: Latest hand-in time is [XXX] on the due date unless otherwise advised)

Submitted work is subject to the following assessment policies:

- 1 Coursework must be submitted by dates as specified by the [Course/Subject] Committee.
- 2 Students may seek prior consent from the [Course/Subject] Director to submit coursework after the official deadline; such requests must be accompanied by a satisfactory explanation, and in the case of illness by a medical certificate.
- 3 Coursework submitted without consent after the deadline will not normally be accepted and will therefore receive a mark of zero.

I declare that this is all my own work and does not contain unreferenced material copied from any other source. I have read the University's policy on plagiarism and understand the definition of plagiarism. If it is shown that material has been plagiarised, or I have otherwise attempted to obtain an unfair advantage for myself or others, I understand that I may face sanctions in accordance with the policies and procedures of the University. A mark of zero may be awarded and the reason for that mark will be recorded on my file.

Student's Signature **Date**

COURSEWORK RECEIPT – Not valid unless stamped

Student's Name

Module Code and Title



It is your responsibility to retain this receipt.

**UNIVERSITY OF ULSTER
RECORD OF PLAGIARISM OFFENCE**

Student's Name:

Student's Registration number:

Module Code and Title:

Module Co-ordinator:

Tutor:

Date assignment submitted:

Date plagiarism detected:

Is this the student's first offence? YES/NO

(All offences prior to first formative advice are considered as a first offence. In the case of a number of offences prior to advice, this may be noted below but has to be considered a first offence.)

If no, please state number of previous offences:

Date of interview:

Interviewer(s):

Comments:

Penalty imposed *(refer to Framework of Penalties for Plagiarism Offences, taking account of date of first formative advice):*

Form completed by:

Date:

FRAMEWORK OF PENALTIES FOR PLAGIARISM OFFENCES IN RESEARCH PROGRAMMES

INITIAL ASSESSMENT (100 DAY VIVA)	CONFIRMATION ASSESSMENT	INTERIM SUBMITTED WORK (e.g. PUBLISHED PAPERS OR THESIS CHAPTERS)	THESIS	PLAGIARISM DETECTED SUBSEQUENT TO GRADUATION
<p>Plagiarism will be dealt with by a verbal warning to the student, delivered by the Chairman of the examining panel at the oral examination.</p> <p>The student will also be asked to rewrite and, in exceptional circumstances, may be removed from the programme.</p>	<p>The student will be required to resubmit the report for further assessment. If the resubmitted material also contains plagiarised material, this will be assessed by the examining panel and the student will be deemed not to have progressed successfully.</p> <p>The student will then be interviewed by the Head of the Graduate School and may be removed from the programme.</p> <p>A record will be placed on the student file.</p>	<p>The student will be interviewed by the Head of the Graduate School.</p> <p>Such cases may be referred to Dean with recommendation of reprimand and a fine not exceeding the maximum amount permitted under the Ordinance on Student Discipline at the time of application of penalty. In exceptional circumstances, the student may be referred to the University Disciplinary Committee with a recommendation to discontinue studies at the University.</p> <p>A record will be placed on the student file.</p>	<p>Examiners are asked to examine the thesis and to make an academic judgement on it, taking into account the nature and extent of the plagiarism. If the thesis is deemed worthy of the degree, it must be resubmitted with all plagiarised material eliminated.</p> <p>Depending on the extent and nature of plagiarised material in the thesis, the student may be deemed to have failed and referred to the University Disciplinary Committee with a recommendation to discontinue studies at the University.</p> <p>A record will be placed on the student file.</p>	<p>The award may be revoked.</p>

NOTE :

- (a) When, in the academic judgement of the member of staff, the plagiarism is of a very minor nature and may be attributed to incorrect referencing techniques, it may be treated as such rather than as plagiarism.

A Word About the Forms you may need to use...

There are various forms which you may be seeing during the course of your academic career at the University of Ulster.

The EC1 form (Presentation of Extenuating Circumstances) and other forms are available from the Faculty Office or, more conveniently, from the University's website (in Adobe format). These may be found by going to the UU homepage. In the left-hand sidebar, under 'Information,' click on 'Current Students'. On that page, click on 'Useful Forms', and you will come to a page which lists several forms. Simply click on the form you need and print it off, fill it in, get it signed, and take it to the appropriate office. The 'Useful Forms' page's URL is:

<<<http://www.ulster.ac.uk/academicservices/student/forms.html>>>

For 3rd Year Film Studies Mains who plan to do their dissertation within Film Studies

Over the course of semester 1, as part of the module FLM502C1: Critical Readings in Film Studies, you will have periodic sessions in which the dissertation project will be discussed. These sessions are intended to help you devise a topic, submit your formal proposal, and be ready at the start of semester 2 to begin meeting with your dissertation supervisor and start work on your dissertation project.

As you are planning your dissertation topic, be sure to have a look at the Film Studies Dissertation Proposal Form on pp. 53-55 of this handbook, and feel free to start jotting down any ideas you might have for possible topics, sources, etc. You don't have to have a complete rough draft for the first meeting, but any preparation you do now will only help you to be ready to start the dissertation promptly in week 1 of Semester 2.

For those of you who are planning to undertake your dissertation in a subject other than film studies, these sessions should still be useful to you, and you will be expected to attend them and be prepared to discuss your advance planning for your dissertation. Even topics which might, on the surface, seem unrelated, can in fact have interesting points where they intersect, and can be of help and inspiration to others. See these sessions as an opportunity to ensure that you are as prepared as possible for getting off to a successful start on your project right at the beginning of semester 2.

Dissertation Preparation