School of Creative Arts
Department of Film

M.Phil. in Film Studies Handbook
2021-22
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General course information

Important information on COVID-19 restrictions and modes of teaching and learning

In order to offer taught programmes in line with government health and safety advice, teaching and learning in Semester 1 up to reading week for your programme will follow a blended model that combines online and in-person elements to be attended on campus. This blended model will include offering online lectures for larger class groupings, as well as in-person or online classes for smaller groups. The differing modes of teaching and learning for particular modules are determined by your home School. Information on the modes of teaching and learning during the second part of Semester 1 and in Semester 2 will be available closer to the time.

Registered students are expected to be available to attend in-person teaching activities. Any request not to attend in person for exceptional reasons (such as travel restrictions or underlying health conditions) will be considered on a case-by-case basis by the relevant Head of School in consultation with College Health and there is no guarantee that these requests can be facilitated. It will depend on whether the programme learning outcomes and modes of assessment can be met through remote attendance.

For those students not currently in Ireland or planning to undertake travel before the start of term, if they are returning from a country that requires mandatory hotel quarantining or self-quarantining/isolating on arrival in Ireland, they are expected to allow for the period of restricted movement after arrival and prior to commencement of their studies, and therefore should factor this into their travel plans.

We would ask all students to adhere to the safety protocols when on campus for in-person teaching activities or student club and society events, i.e., mask wearing, hand washing, cough etiquette and to maintain social distancing. Please do not congregate outside lecture or tutorial rooms after your classes; we would ask you to exit the building immediately after your event has finished. When term starts on 13 September
(or 27 September for first year undergraduates), students will be permitted on campus for any in-person events that they are involved in. Access to campus will be via a valid student ID card.
Introduction

Welcome to Film at Trinity College Dublin, the University of Dublin.

In 2003, Trinity pioneered the Republic's first specialist undergraduate course leading to an honours degree in Film Studies.

The M.Phil. in Film Studies was instituted in 2006 as a unique opportunity to embark upon a detailed investigation into the intellectual currents and aesthetic concerns surrounding the study of film and digital media. The programme was renamed the M.Phil. in Film Studies: Theory, History and Practice in 2013 to reflect the incorporation of practice-based modules into this critical context. In 2020, the M.Phil. in Film Studies was expanded to allow students to choose from two distinct strand options: Theory, History, Practice or Screenwriting.

The M.Phil. in Film Studies is informed by an emphasis on independent study and critical thinking. In addition, the course aims to develop the key transferable skills required for further postgraduate study. These include dissertation preparation, time management, and oral and written presentation skills.

This handbook is designed to help you navigate your M.Phil. course and to describe the facilities and functions of the Department of Film in the School of Creative Arts. It is intended to complement information found in the University Calendar.

Contact details

Address: Department of Film, 191-193 Pearse Street
Trinity College, the University of Dublin
Dublin 2
Republic of Ireland

Telephone: 01 896 2617

Web: https://www.tcd.ie/creative-arts/film

Email: filmstds@tcd.ie
Full-time members of staff are available to discuss matters related to their modules and your academic progress by appointment.

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Email address</th>
</tr>
</thead>
</table>
| Associate Professor Ruth Barton | Head of School, School of Creative Arts  
                             | Associate Professor in Film                                           | ruth.barton@tcd.ie  |
| Assistant Professor Sarah Jane Scaife | Director of Teaching and Learning (Postgraduate),  
                             | School of Creative Arts                                                | scaifes@tcd.ie      |
| Mrs Jo McNamara             | School Manager, School of Creative Arts                               | creativearts@tcd.ie |
| Assistant Professor Justin MacGregor | Head of Discipline (Film)                                            | macgregj@tcd.ie     |
| Assistant Professor Paula Quigley | Director of the M.Phil. in Film Studies  
                             | Theory, History, Practice strand coordinator                         | pquigley@tcd.ie     |
| Assistant Professor Jennifer O'Meara | Assistant Professor in Film                                            | jennifer.omeara@tcd.ie|
| Assistant Professor David Stevenson | Assistant Professor in Film                                           |                     |
| Dr Conor O'Kelly            | Teaching Fellow                                                      | okellyco@tcd.ie     |
| Ms. Imogen Pollard          | Executive Officer and Library Convenor                                | filmstds@tcd.ie     |

Adjunct Teaching Fellows are appointed with specific teaching duties that may include lecturing, seminars, workshops and the marking of essays and assessments. They are not normally available for formal consultation outside of class hours.

Strand coordinators are designated academic staff members who deal with issues in their assigned cohort and escalate unresolvable issues appropriately.

Strand coordinators for 2021/22 academic year:

<table>
<thead>
<tr>
<th>Strand</th>
<th>Coordinator</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Screenwriting</strong></td>
<td>Assist. Prof. Justin MacGregor</td>
</tr>
<tr>
<td><strong>Theory, History, Practice</strong></td>
<td>Assist. Prof. Paula Quigley</td>
</tr>
</tbody>
</table>
Programme-specific locations

The School of Creative Arts is made up of the disciplines of Film, Drama and Music. The School is part of the Faculty of Arts, Humanities and Social Sciences (FAHSS).

<table>
<thead>
<tr>
<th>Drama</th>
<th>Offices, 2nd floor, Samuel Beckett Centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samuel Beckett Theatre</td>
<td>Technical Office beside the backstage workshop</td>
</tr>
<tr>
<td>Dance Studio</td>
<td>Top floor, Samuel Beckett Centre - entrance via Players’ Theatre staircase</td>
</tr>
<tr>
<td>191/192 Rehearsal Studios</td>
<td>Ground floor, 191/192 Pearse Street</td>
</tr>
<tr>
<td>Film</td>
<td>191-193 Pearse Street</td>
</tr>
<tr>
<td>Music</td>
<td>House 5, Front Square</td>
</tr>
</tbody>
</table>

References/Sources:

Interactive College Map

Academic Registry
### Key dates

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>30.08.21</td>
<td>PG Orientation</td>
</tr>
<tr>
<td>13.09.21</td>
<td>Michaelmas Term (Semester 1) teaching begins</td>
</tr>
<tr>
<td>25.11.21</td>
<td>Reading Week</td>
</tr>
<tr>
<td>03.12.21</td>
<td>Michaelmas Term (Semester 1) teaching ends</td>
</tr>
<tr>
<td>24.01.22</td>
<td>Hilary Term (Semester 2) teaching begins</td>
</tr>
<tr>
<td>07.03.22</td>
<td>Reading Week</td>
</tr>
<tr>
<td>14.03.22</td>
<td>Hilary Term (Semester 2) teaching ends</td>
</tr>
<tr>
<td>25.04.22</td>
<td>Trinity Term begins</td>
</tr>
<tr>
<td>03.06.22</td>
<td>Trinity Term ends</td>
</tr>
</tbody>
</table>

Trinity is closed on the following dates 2021-22:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>25.10.21</td>
<td>Public Holiday</td>
</tr>
<tr>
<td>20.12.21-03.01.22</td>
<td>Christmas Period</td>
</tr>
<tr>
<td>17.03.22</td>
<td>St Patrick’s Day</td>
</tr>
<tr>
<td>14.04.22</td>
<td>Good Friday</td>
</tr>
<tr>
<td>17.04.22</td>
<td>Easter Monday</td>
</tr>
<tr>
<td>02.05.22</td>
<td>Public Holiday</td>
</tr>
<tr>
<td>06.06.22</td>
<td>Public Holiday</td>
</tr>
</tbody>
</table>

### Reference/Source:

*Academic Year Structure*

### Timetable

Timetables are available online via your online portal [https://my.tcd.ie](https://my.tcd.ie). Formal communications from College will be sent to you via this portal which will give you access to an ‘in-tray’ of your messages. Fee invoices/payments, student levies, commencement fees and any payments will be processed via this portal. Examination results will be published to this portal also.
Online resources for all modules that students are enrolled in, including full module descriptors and compulsory reading lists, are stored in MyModule http://mymodule.tcd.ie/.

You are required to check your Trinity email address http://myzone.tcd.ie regularly as this is the primary mode of communication between staff and students outside of scheduled meetings.

Staff members deal with very high volumes of email correspondence so please include your name in the subject line and a phrase that makes the purpose of the email clear. If the matter is urgent, make sure to explain the reason for the urgency.

It is reasonable to expect a response from teaching staff between three and five working days after an email has been sent. If you have not received a reply by then a follow-up email may be useful. Please note that emails that require careful consideration may take longer to process.

Reference/Source:
My.tcd.ie
MyModule
MyZone
Policy on Trinity Virtual Learning Environment
Academic Writing

Plagiarism and referencing guide

It is clearly understood that all members of the academic community use and build on the work and ideas of others. It is commonly accepted also, however, that we build on the work and ideas of others in an open and explicit manner, and with due acknowledgement.

Plagiarism is the act of presenting the work or ideas of others as one's own, without due acknowledgement.

Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences.

It is the responsibility of the author of any work to ensure that he/she does not commit plagiarism.

Plagiarism is considered to be academically fraudulent, and an offence against academic integrity that is subject to the disciplinary procedures of the University.

The following actions are required of all students in the School of Creative Arts:

2. Familiarise yourself with the declaration that you will be asked to sign when submitting course work at http://tcd-ie.libguides.com/plagiarism/declaration

All essays/assignments require a clear and coherent referencing system. It is essential that you provide evidence of the sources of any information you use in your essay/assignment that comes from elsewhere.
Two of the most common ways of doing this are by using footnotes or endnotes. Footnotes appear at the bottom of the page, and endnotes appear at the end of the document. Microsoft Word will automatically insert Footnotes and Endnotes for you using the “add reference” function.

Whichever system you choose to adopt you must ensure that your notes are as complete and consistent as possible. Pay particular attention to page numbers; the reader should be able to trace precisely the location of all quotations that you make in the essay, if required.

The official style guide for Film is the Chicago Manual of Style, which you will find online at: http://www.chicagomanualofstyle.org/tools_citationguide.html (Notes and Bibliography option).

Film Studies specific requirements are:

- Film and book titles should be italicised.
- After the first mention of a film character, you should include the actor’s name in brackets.
- After the first mention of a film, you should provide the director’s name and date of release in brackets.

A bibliography must be included at the conclusion of all essays/assignments. Entries should be listed alphabetically by author’s surname and should also include FULL details of date, place and publisher.

If you are in any doubt then consider the way in which books you read for the course organise their information. The Bibliography should list titles referenced in the text. You may include a ‘Works Consulted’ section to indicate further reading that you do not directly cite.
You should also include an alphabetical list of ALL films viewed or referred to in your essay as a filmography. This should follow your bibliography.

Example:

_Blade Runner_ (Ridley Scott, 1982)
_Double Indemnity_ (Billy Wilder, 1944)
_Paris, Texas_ (Wim Wenders, 1984)

**References/Sources:**

_Calendar, Part III, General Regulations & Information, Section I 'Plagiarism'
Plagiarism Policy
Library Guides - Avoiding Plagiarism
Plagiarism Declaration
Chicago Manual of Style
MRHA style guide

**Research ethics**

The School of Creative Arts reviews research projects by staff and students to align with good practice in research ethics, following guidance detailed on [https://www.tcd.ie/research/dean/research-ethics/](https://www.tcd.ie/research/dean/research-ethics/). Ethics submissions for research in creative arts are rare but assessed by School/Faculty Research Ethics Committees. Ethic submissions are not usually necessary for M.Phil. Dissertations/Dissertations with Practice but if you believe any planned submission requires ethical approval, please discuss same with appropriate strand coordinator.

**References/Sources:**

Research Ethics
Policy on Good Research Practice
Ethics Policy
Teaching and Learning

Course Structure

The M.Phil. in Film Studies is a one-year full-time/two-year part-time course based on lectures, seminars, workshops and practice-based work. The School of Creative Arts is responsible for the organisation and administration of the course. While the degree is a taught programme, we encourage and support independent research as an essential academic practice within the teaching framework. Modules and assessment procedures have been designed specifically with this in mind. The degree is also designed in line with College strategic planning in the development of transferable generic skills.

The M.Phil. in Film Studies offers two distinct ways to pursue further analysis of film and the film industry at university:

1. The Theory, History, Practice strand is a unique opportunity to embark upon a detailed investigation into the intellectual currents and aesthetic concerns surrounding the study and practice of film and digital media.
2. The Screenwriting strand offers the opportunity to focus on writing for different screens in a critically informed and creative context.

At every step of the way your progress will be informed by an emphasis on independent study, critical thinking and creative practice. In addition, the course aims to develop the key transferable skills required for postgraduate study. These include research preparation, time management and oral and written presentation skills.
The full-time programme consists of two elements:

1. 6 taught modules (10 ECTS each) delivered equally across two semesters (60 ECTS)
   a. Core and elective modules available are linked to the strand chosen when applying for the programme


<table>
<thead>
<tr>
<th>M.Phil. in Film Studies: full-time pathway</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theory, History, Practice Strand</strong></td>
</tr>
<tr>
<td>3 Core Modules x 10 ECTS</td>
</tr>
<tr>
<td>Research Methodologies and</td>
</tr>
<tr>
<td>Dissertation/Dissertation with Practice</td>
</tr>
<tr>
<td>30 ECTS</td>
</tr>
<tr>
<td>FS7026 Cinema and Ireland</td>
</tr>
<tr>
<td>FS7043 Critical Approaches to Cinema</td>
</tr>
<tr>
<td>FS7038 Current Trends in Contemporary Film</td>
</tr>
<tr>
<td>FS7021/FS7034 Research Methodologies and</td>
</tr>
<tr>
<td>Dissertation/Dissertation with Practice</td>
</tr>
<tr>
<td>FS7015 Creative Documentary</td>
</tr>
<tr>
<td>FS7014 Editing</td>
</tr>
<tr>
<td>FS7020 Screenwriting</td>
</tr>
<tr>
<td>FS7040 Writing for the Small Screen</td>
</tr>
<tr>
<td>FS7041 Writing for the Big Screen</td>
</tr>
<tr>
<td>FS7042 Writing for Computer Games 1</td>
</tr>
<tr>
<td>FS7044 Writing for Computer Games 2</td>
</tr>
<tr>
<td><strong>Screenwriting Strand</strong></td>
</tr>
<tr>
<td>3 Core Modules x 10 ECTS</td>
</tr>
<tr>
<td>Research Methodologies and</td>
</tr>
<tr>
<td>Dissertation/Dissertation with Practice</td>
</tr>
<tr>
<td>30 ECTS</td>
</tr>
<tr>
<td>FS7020 Screenwriting</td>
</tr>
<tr>
<td>FS7040 Writing for Small Screens</td>
</tr>
<tr>
<td>FS7041 Writing for the Big Screen</td>
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</tbody>
</table>

FS7015 Creative Documentary
FS7014 Editing
FS7020 Screenwriting
FS7040 Writing for the Small Screen
FS7041 Writing for the Big Screen
FS7042 Writing for Computer Games 1
FS7044 Writing for Computer Games 2

FS7038 Current Trends in Contemporary Film
The part-time programme consists of two elements:

1. Year 1 (40ECTS) = 3 Core modules (30 ECTS) + 1 Elective module (10ECTS)
2. Year 2 (50ECTS) = 2 Elective Modules (20ECTS) + Dissertation/Dissertation with Practice and Research Methodologies Module (30 ECTS)
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<table>
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<tbody>
<tr>
<td>FS7026 Cinema and Ireland</td>
<td></td>
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<tr>
<td>FS7043 Critical Approaches to Cinema</td>
<td></td>
</tr>
<tr>
<td>FS7042 Writing for Computer Games 1</td>
<td></td>
</tr>
<tr>
<td>M.Phil. in Film Studies: part-time pathway</td>
<td>Year 2 (2022-23)</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td><strong>Theory, History, Practice Strand</strong></td>
<td><strong>Core Modules</strong></td>
</tr>
<tr>
<td></td>
<td>30 ECTS</td>
</tr>
<tr>
<td></td>
<td>Research Methodologies and Dissertation/Dissertation with Practice 30 ECTS</td>
</tr>
<tr>
<td>Screenwriting Strand</td>
<td>Research Methodologies and Dissertation with Practice 30 ECTS</td>
</tr>
<tr>
<td></td>
<td>2 of the following:</td>
</tr>
<tr>
<td></td>
<td>FS7031 Digital Story Worlds</td>
</tr>
<tr>
<td></td>
<td>FS7015 Creative Documentary</td>
</tr>
<tr>
<td></td>
<td>FS7014 Editing</td>
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<tr>
<td></td>
<td>FS7020 Screenwriting</td>
</tr>
<tr>
<td></td>
<td>FS7040 Writing for the Small Screen</td>
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<tr>
<td></td>
<td>FS7041 Writing for the Big Screen</td>
</tr>
<tr>
<td></td>
<td>FS7042 Writing for Computer Games 1</td>
</tr>
<tr>
<td></td>
<td>FS7044 Writing for Computer Games 2</td>
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</tbody>
</table>

Core and elective modules available are linked to the strand chosen when applying for the programme.

**N.B.** Please note that core and elective modules are subject to change.
Graduates can be awarded a Postgraduate Diploma or a Masters degree (NFQ Level 9).

References/Sources:
**Irish National Framework of Qualifications (NFQ)**

Course workload

Module details including term, lecturer, duration and course materials are provided in full to students online in MyModule [http://mymodule.tcd.ie/](http://mymodule.tcd.ie/). Students are expected to complete additional self-directed learning/research appropriate to the ECTS weighting of the module as outlined below:

- 5 ECTS = 100-125 hours of student input
- 10 ECTS = 200-250 hours of student input
- 30 ECTS (Dissertation/Dissertation with Practice) = 600-750 hours of student input

Film classes are normally 2 hours. Classes for academic modules usually comprise a 50-minute lecture followed by a short break and then a seminar. Seminars are designed to allow for topic-related discussion. Prior to academic classes, students are required to view the designated film or films and read the prescribed text(s). Practice-based classes will normally run for the same duration and will be organised as appropriate.

Module availability is subject to timetabling/resource constraints. The below represents modules that are scheduled for delivery in 2021/22 academic year:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>ECTS Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS7014</td>
<td>Editing</td>
<td>10</td>
</tr>
<tr>
<td>FS7015</td>
<td>Creative Documentary</td>
<td>10</td>
</tr>
<tr>
<td>FS7020</td>
<td>Screenwriting</td>
<td>10</td>
</tr>
<tr>
<td>FS7021/FS7034</td>
<td>Research Methodologies and Dissertation/Dissertation with Practice</td>
<td>30</td>
</tr>
<tr>
<td>FS7026</td>
<td>Cinema and Ireland</td>
<td>10</td>
</tr>
<tr>
<td>FS7043</td>
<td>Critical Approaches to Cinema</td>
<td>10</td>
</tr>
</tbody>
</table>
FS7038  | Current Trends in Contemporary Film | 10
FS7040  | Writing for the Small Screen        | 10
FS7041  | Writing for the Big Screen          | 10
FS7042  | Writing for Computer Games 1        | 10
FS7044  | Writing for Computer Games 2        | 10

Reference/Source:

MyModule

Policy on Trinity Virtual Learning Environment

Module descriptors and compulsory reading lists

The School reserves the right to amend the list of available modules and, in particular to withdraw and add modules. Timetabling may restrict the availability of modules to individual students. Full module descriptors and reading lists are available on MyModule [http://mymodule.tcd.ie/](http://mymodule.tcd.ie/).

All students are encouraged to take VP10022-A-YEAR12-202122 Learning to Learn Online in Trinity to help get the most out of online learning and assessment in 2021/22 academic year as parts of some modules may be delivered online.

Cinema and Ireland

This module will examine and analyse the industrial developments, international influences and local productions relating to Irish cinema from The Quiet Man to the Celtic Tiger period and its aftermath. We will consider funding opportunities, specifically in relation to the Irish Film Board, and the consequences of the growth of digital filmmaking during this time. We will discuss changes in gender representation and the representation of race. We will further cover the evolving relationship between the city and the country, and cinema and history. Classes also will cover the legacy of the Troubles and the auteur cinemas of Neil Jordan, Jim Sheridan and Lenny Abrahamson.
Critical Approaches to Cinema
This module considers key critical approaches to the study of cinema. We will discuss debates around the organisation of editing, film style and mise-en-scène, as well as issues around gender, genre and authorship. We will consider how the medium has been used creatively and approached critically at different times in its development, from early cinema up to its current iterations.

Current Trends in Contemporary Film
This module examines developments in contemporary cinema through a diverse selection of films from Europe, Hollywood, the Middle East, Asia, Australia and South America. The module will use films from the last two decades to consider questions of nation, politics, culture and economics as they reflect and influence the films and film movements under consideration. The module will address the implications of the idea that 'national' and traditional modes of cinema production have been overtaken by transnational production models. In the context of cinema as a powerfully ideological medium, the module will explore how film is used to express marginalized political, economic and gendered experiences.

Screenwriting
This module will introduce students to the techniques and conventions of screenwriting. Class exercises will involve the analysis of screenplays and short films, and the course will cover both the conventional three-act structure and other models of screenwriting.

Writing for the Small Screen: Television and on demand providers
This module is designed to familiarise students with the process and procedures involved in developing and writing a long form script suitable for the small screen. Students will explore screenwriting techniques for various media and undertake writing either a pilot script for an original television/online programme or a series bible for an original television/online programme. Building on the three-act structure, students will consider other storytelling methods that may be more suitable to their original programme. Students will learn all aspects of script development from
originating a series idea, to writing the script, to analysing possible exhibition and funding options for your project.

Writing for the Big Screen: Feature-length and short screenplays
This module is designed to familiarise students with the process and procedures involved in developing and writing a feature film script aimed at development for the big screen. Students will explore screenwriting techniques for this medium by undertaking to write either a treatment for a feature film or the first half of a feature film from the setup through to the midpoint. Building on the three-act structure, students will consider other methodologies that may be more suitable: such as the five-act structure and the six-stages of structure among others. Students will explore the creation of fully realized characters, the best use of subtext, and the role of subplots.

Creative Documentary
The aim of this module is to expose students to the possibilities of creative documentary film making with a strong emphasis on learning thorough practical application. The module will take a critical look at current practices in the genre with an emphasis both on the techniques of documentary filmmaking and the practicalities of how films are made.

Editing
This module will introduce students to the craft of editing, giving students an understanding of the essential technical and creative skills involved: how a scene is assembled and seamlessly put together, cutting dialogue, creating tension and drama using editing, using pacing, editing to rhythm, cutting to music and beats. It will also provide students with a thorough knowledge of the editing software, Final Cut Pro X, covering all aspects of the software, from capture and system-settings, editing tools and shortcuts, to effects, transitions and colour correction. The overall aim is to give students the knowledge, tools and confidence to complete their own work to a professional standard.
Writing for Computer Games 1 & 2
This module introduces students to the basic concepts of story-telling for games and the continuing development of narrative based strands of game development. The module will include: storytelling models; game genres; world, lore and backstory; character creation; player-character dynamics; using games-writing software; effective story-boarding and flowcharting; designing quests and side-quests; writing dialogue. We will explore the different models of game creation – interactive stories; player-driven stories; open world stories and casual gaming. The opportunities and challenges afforded by different platforms - mobile, console and PC - and cross platform experiences will be examined as will the unique characteristics of Virtual and Augmented Reality gaming. Students will work together in Writers’ Workshop-based seminars and labs, and will create a personal on-line portfolio. Please note this module does not require prior technical skills.

Content warnings
As part of the study of film, and acquiring the critical skills to decode screen media, students will experience a wide range of films and scholarship over the course of their degree. Some of these materials will represent or analyse content of a sensitive nature. In advance of required screenings, students are encouraged to research a film’s content, as appropriate, using resources such as commonsensemedia.org and IMDb.com. If a student has a medical or personal reason why they should not watch or discuss a specific topic then they can discuss this confidentially with their strand coordinator and/or the Postgraduate Advisory Service, who can liaise with lecturers or the Course Director as necessary.

Dissertation options
All M.Phil. in Film Studies students must complete either a Dissertation or a Dissertation with Practice. Each strand has a different Practice element.
Theory, History, Practice students submit either:

1. A written Dissertation of approximately 15,000 words on an approved topic to be supervised by an appropriate member of staff

   OR

2. A Dissertation with Practice: a film or a video essay plus a written component of 8,000–10,000 words on an approved topic to be supervised by an appropriate member of staff.

Approval to complete a Dissertation with Practice will depend on demonstration of the appropriate critical and practical skills and will be subject to approval by the Course Coordinator during Michaelmas Term.

The Dissertation with Practice allows students to develop practice components alongside a written thesis/critical reflection. Such practice components will expand, highlight, enhance, and/or explain the thesis further to bring a deeper analysis and understanding to the topic. Films and/or video essays will be not less than 10 minutes and not more than 22 minutes, unless approved otherwise. The exact length and nature of the project must be approved by your supervisor before submission. A series of shorter components may also be approved.

To ensure the practice element is appropriate for this option and achievable in the academic year, students must submit a proposal to undertake the Dissertation with Practice. These proposals will be reviewed by an internal panel to determine which students may proceed with a Dissertation with Practice. Students whose proposals are unsuccessful will be required to submit a written Dissertation of 15,000 words. The decision of the panel regarding permission to proceed with the Dissertation with Practice is final.

<table>
<thead>
<tr>
<th>Strand</th>
<th>Dissertation</th>
<th>Dissertation with Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory, History, Practice</td>
<td>15,000 words</td>
<td>Film/video essay + 8-10,000 words</td>
</tr>
<tr>
<td>Screenwriting</td>
<td></td>
<td>Research project screenplay + critical reflection</td>
</tr>
</tbody>
</table>
Screenwriting students submit:

1. A research project screenplay

   **AND**

2. A critical reflection of 3,500-4,000 words

The exact nature and length of the research project screenplay will be agreed between the student and coordinator and can include a feature film, a series of short films, an adaptation, television screenplay, or on-demand series.

Dissertation

Although each student is appointed a supervisor, the Dissertation/Dissertation with Practice is a self-led and self-motivated piece of work. In this way the student will be given the chance to develop a better understanding of a particular aspect of the study of film. Furthermore, the student will be able to develop such transferable skills as independent research, time management, the meeting of deadlines, as well as enhancing the self-reliance and self-motivation required to complete such a sustained piece of research.

Supervision

Once their supervisor has been appointed, students should meet with their supervisor at least once a month for advice and guidance on their dissertation. Supervision of a Dissertation/Dissertation with Practice involves on-going dialogue between the student and supervisor with a view to facilitating research procedures and practices. This may entail advice on useful methodologies and resources and will usually involve providing critical feedback. Each piece of work submitted to the supervisor will be read and commented upon once.

The appointed supervisor is neither an editor nor a collaborator, and it is the responsibility of the student to ensure that the submitted work represents adequately the academic procedures, theoretical perspectives and intellectual creativity that have led to its production. It should be noted also that it is the responsibility of the student
to maintain suitable contact with the supervisor through prearranged meetings during the time of research.

**Reference/Source:**

*MyModule*

### Learning outcomes

On successful completion of this course, students will experience the following learning outcomes, depending on the strand chosen:

<table>
<thead>
<tr>
<th>Theory, History, Practice</th>
<th>Screenwriting</th>
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</thead>
<tbody>
<tr>
<td>Critically engage with a range of key writings and methodologies in the history of film and digital media studies and demonstrate a detailed knowledge of the major debates within this history, and position their comprehensive knowledge of key writings in the history of film and digital media studies within the appropriate intellectual, cultural and historical contexts.</td>
<td>Be critically aware of the key developments and methodologies in the history of writing for screens, demonstrate a detailed knowledge of the differences associated with each platform and be able to display this knowledge by producing a written work appropriate to each platform.</td>
</tr>
<tr>
<td>Analyse a diverse range of fiction and non-fiction films and digital media texts from across the history of the medium informed by current debates at the forefront of film and digital media studies.</td>
<td>Analyse a diverse range of fiction and non-fiction films and digital media artefacts from across current practice to produce a critically informed script for a specific medium informed by current debates and practices at the forefront of each platform.</td>
</tr>
<tr>
<td>Situate practice-based skills within a developed conceptual framework.</td>
<td>Situate practice-based skills within a developed conceptual framework.</td>
</tr>
<tr>
<td>Pursue independent research and evaluate the relevance of that research</td>
<td>Pursue independent research and writing and evaluate that writing for the</td>
</tr>
</tbody>
</table>
to the current state of the art and discipline. 

<table>
<thead>
<tr>
<th>purpose of developing a portfolio relevant to the current state of the medium.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Articulate and present ideas orally and in writing within a variety of settings appropriate to the study of the subject at an advanced level while undertaking self-evaluation and taking responsibility for continuing academic progression and development.</td>
</tr>
<tr>
<td>Articulate and present ideas orally and in writing within a variety of settings appropriate to the creation of industry standard material while undertaking critically informed self-reflection and taking responsibility for continuing creative and academic progression and development.</td>
</tr>
</tbody>
</table>

**Coursework requirements**

Modules may be assessed by any combination of essay, assignment, coursework, presentation and class participation. Practice-based modules may be assessed differently. It is your responsibility to ensure that you are aware of the assessment requirements for all modules. Assessment information will be distributed by module coordinators and made available on mymodule.tcd.ie.

**Presenting coursework**

There are formal requirements for the presentation and submission of coursework and you must familiarise yourself with these straightaway.

All written assignments must be word-processed. Written assignments must be double-spaced and the pages must be numbered on the bottom right-hand side. You should use Calibri, font size 12, and have adequate margins at either side of the page. You must proofread your work carefully before submission.
Submission
All essays and coursework must be submitted online through mymodule.tcd.ie. Integrated Turnitin software facilitates the detection of plagiarism in the Blackboard online learning environment. Details for submission are attached to module outlines and it is your responsibility to keep these details safe.

Deadlines and Penalties
All assignments and Dissertations/Dissertations with Practice have deadlines for submission. The penalties for late submission of work without an approved deadline extension are as follows: coursework (including Dissertations/Dissertations with Practice) submitted after the deadline without an approved extension will not be accepted. Non-submissions will be recorded as zero. This policy will be rigorously applied.

Deadline Extensions
Requests for a deadline to be extended must be made to the Course Director via email before the submission deadline. Requests for extensions will be approved only where reasonable evidence as to why the work is late can be supplied (e.g. a medical certificate or other acceptable documentation). Any accompanying medical certification or other appropriate documentation must clearly indicate the period for which you wish to be excused and must be submitted to the Film Studies office within ten working days of returning to College.

Please note: Dissertations or Dissertations with Practice submitted to an approved extended deadline may miss the autumn exam board and students in this situation might not commence (graduate) at the same time as their cohort.

Word Count
All coursework must adhere to the word count/time length requirements. Coursework that is more than 10% above or below the required word count/time length may be penalised. Examiners are not required to read/view beyond 10% over the word
limit/time length. In addition, while footnotes are not normally included in the word count, excessive use of footnotes may be penalised.

Retention of Personal Copies
Students are advised that they are required by the Dean of Graduate Studies to keep copies of all work submitted. Film will exercise extreme care in receipting assessment materials in those cases where a copy is required to be submitted to the office, but if work goes astray it will be the student’s responsibility to provide a copy to replace it.

How to submit Dissertations/Dissertations with Practice
Students are required to submit their Dissertation/Dissertation with Practice to Blackboard by 5pm on the appointed date. Details for submission will be circulated prior to the deadline and it is your responsibility to keep these details safe. Dissertations/Dissertations with Practice submitted after the deadline will not be accepted.

The title of the Dissertation/Dissertation with Practice and student’s name should be clearly printed on the cover page and stylistic requirements should be adhered to as above. Please see https://www.tcd.ie/creative-arts/students/current/ for a dissertation checklist.

For the Dissertation with Practice, films will be submitted on a Memory Stick as Quicktime Movies at the same time as the written component (as above), and a private YouTube link must also be submitted.

Reference/Source:
MyModule
Student Learning Development
Attendance requirements

M.Phil. in Film Studies full-time is a postgraduate course to which students are expected to commit between 1200 and 1500 hours annually (i.e. between 40 and 50 hours per week for 30 weeks.

M.Phil. in Film Studies part-time is a postgraduate course to which students are expected to commit between 600 and 750 hours annually (i.e. between 20 and 25 hours per week for 30 weeks over 2 years.

Attendance at lectures, seminars and practice-based classes is compulsory. Students are expected to attend all required taught components of the programme. Medical certification or other evidence of extenuating circumstances must support absence from class. Attendance and participation are assessed.

If you feel that you may miss a lecture or seminar, please let the lecturer or seminar leader know directly. If you are ill and unable to attend, please submit a medical certificate to the Film Office within 10 days of your illness. If you are ill, but have not attended a doctor, please contact your strand coordinator directly to discuss the situation.

Reference/Source:
Calendar, Part III, General Regulations and Information, Section I 'Attendance and Off-Books'; Section III 'Attendance, Registration, Extensions'; Section IV 'Attendance and Examinations'

Absence from examinations
Trinity has specific procedures relating to absence from examinations.

Oral presentations are viewed as examinations in the context of the M.Phil. in Film Studies.
Postgraduate students who consider that illness may prevent them from attending an examination (or any part thereof) should consult their medical advisor and request a medical certificate for an appropriate period. If a certificate is granted, it must be presented to the student’s strand coordinator within three days of the beginning of the period of absence from the examination. Such medical certificates must state that the student is unfit to sit examinations. Medical certificates will not be accepted in explanation for poor performance; where an examination has been completed, subsequent withdrawal is not permitted.

Reference/Source:

*Calendar, Part III, Section III 'Examinations, Assessment and Progression' and Section IV 'Attendance and Examinations'*

Marking scale

Your final degree result will be recorded as PASS, FAIL or DISTINCTION.

Your assessments will be marked to give you an indication of progress. The following grades should give you an idea of marking criteria.

- **85-100**: work of exceptional merit, demonstrating an original creative vision, fluency of expression and breadth of reference far in excess of what is expected for a one year taught postgraduate degree.
- **75-85**: work of outstanding merit showing insight, profundity, and creative invention, characterised by involvement with subject matter, breadth of appropriate reference, and both conceptual and stylistic ability. In oral presentation, a combination of the above with a finely judged ability to structure material and communicate it in an oral context.
- **70-74**: work of a similar standard to the above category but not to the same degree or level of consistency.
- **60-69**: very good work characterised by coherence and relevance, soundness of argument, appropriateness of reference, depth of background knowledge and
discrimination. Some qualities of first class work may be in evidence but the difference will be in degree or realisation.

- 50-59: consistently solid work reflecting honest application and satisfactory achievement without completely attaining the creative invention or analytic depth associated with the higher grades. The work may be characterised by an over-reliance on secondary sources at the expense of personal involvement, confining itself to a narrow or predictable line of argument with a tendency to description. It may contain quite sophisticated elements but be unable to integrate these into a complex but coherent argument. On the other hand, it may be characterized by a lack of full engagement with the material, or a lack of breadth of critical reference.

PASS MARK: 50%

- 40-49: work which demonstrates some background knowledge and research but no rigorous or consistent investigation; argument remains at a basic level without sufficient analysis to achieve insight or coherence; repetitiveness, excessive reliance on secondary sources, imprecise expression or descriptive generalisation.
- 1-39: failure to demonstrate most of the standards set out above.
- 0: non-submission.

Please note: All grades received during the year are provisional until approved by the External Examiner.

Reference/Source:
Calendar, Part III, Section I, Coursework and Examinations, Item 50
Progression regulations

Passing requirements for M.Phil. award

The pass mark for all 10 ECTS module assessments, and the Dissertation and Dissertation with Practice, is 50%. In the calculation of the overall mark for the course, each module is weighted according to its ECTS credit weighting. Students may compensate for one fail mark (between 40% and 49% only) in one 10 ECTS taught module as long as the overall credit-weighted average mark across the six taught 10 ECTS modules is 50% or over, and students have passed five 10 ECTS taught modules amounting to at least 50 credits. Students must also achieve a mark of 50% or over in the Dissertation or Dissertation with Practice in order to pass the course as a whole.

M.Phil. with Distinction

Students of the M.Phil. in Film Studies: Theory, History, Practice may be awarded with a mark of distinction in the degree if they achieve an overall mark of at least 70%, including at least 70% in the Dissertation or Dissertation with Practice, and provided that no credit-bearing element has been failed (i.e. achieved a mark below 50%) during the period of study.

All components of the course must be completed by 5pm 26th August 2022.

Passing requirements for Postgraduate Diploma award

A student who does not wish to submit a Dissertation or a Dissertation with Practice and be considered for the degree of M.Phil. may instead opt to be considered for a Postgraduate Diploma in Film Studies: Theory, History, Practice by applying to the Course Director in writing before the end of Hilary Term 2022. Where a student achieves an overall pass for their taught assessments (as per the course requirements outlined below), but does not reach the required standard in the or Dissertation with Practice, she or he may be eligible for the award of a Postgraduate Diploma in Film Studies: Theory, History, Practice.
In order to be considered for the Postgraduate Diploma in Film Studies: Theory, History, Practice, students are required to submit all six taught module assessments (excluding Research Methodologies) (60 ECTS). Students may compensate for one fail mark (between 40% and 49% only) in these six taught module assessments as long as the overall mark is over 50%.

**Postgraduate Diploma with Distinction**

The Postgraduate Diploma may be awarded with a mark of distinction to candidates who achieve an overall average mark of at least 70% across the six taught 10 ECTS modules. A distinction cannot be awarded if a candidate has failed any 10 ECTS module during the course.

**References/Sources:**

*Calendar, Part III, Section III 'Examinations, Assessment and Progression' and 'Assessment and Progression Regulations'*

National Framework for Qualifications

Trinity Courses

**Transcripts**

If you need a copy of your transcript, please email filmstds@tcd.ie with your student number, full course title, year of graduation and whether you need a paper or electronic copy. Please allow 3 weeks to generate this transcript and note that we are unable to courier transcripts so please allow enough time for the transcript to reach its destination by ordinary post.

Similarly, students who require references from lecturers should allow two to three weeks’ notice when asking staff members to serve as referees. You are urged to supply all information needed to fill in any forms and provide a description of the course/job you are applying to.
External Examiner

The External Examiner for the M.Phil. in Film Studies 2021-22 will be confirmed soon. Special measures are taken by staff to protect data sent from Trinity to the External Examiner in compliance with GDPR regulations.

Reference/Source:

Procedure for the transfer of students assessed work to external examiners

Student feedback and evaluation

Teaching and Learning is evaluated annually by students through mandatory undergraduate module evaluations and postgraduate taught programme evaluations, and by participation in the Irish Survey of Student Engagement (ISSE) and the International Student Barometer (ISB). Further information on evaluations of teaching and learning can be requested from Trinity’s Quality Office


References/Sources:

Student Evaluation and Feedback
Student Partnership Policy
Procedure for the conduct of Focus Groups
Postgraduate supports for students with disabilities

Postgraduate students (both taught and research) who have a disability are encouraged to apply to the Disability Service for reasonable accommodation.

Supports for postgraduate students include:

- Academic Support
- Assistive Technology
- Occupational Therapy
- Support on Placements and Internships
- Preparation for *Viva Voce* examinations

An application can be made through my.tcd.ie via the ‘My Disability Service’ tab. Additional information is available in a step-by-step How to apply for Reasonable Accommodations guide.

Any postgraduate student in Trinity (or prospective student) is welcome to contact the Disability Service to informally discuss their needs prior to making a formal application. Please email askds@tcd.ie or visit the Disability Service Contact page.

https://www.tcd.ie/disability/contact/

https://www.tcd.ie/disability/current/Postgrad.php