



Dear all,

Welcome to 4<sup>th</sup> year of the BA in Film & Digital Media at the Huston School of Film & Digital Media, University of Galway. The academic and administrative staff have been working hard over the summer months to prepare for your arrival, and we are looking forward to working with you during the forthcoming academic year.

This handbook contains guidelines regarding academic practice as well as some practical details, including module details, policies, and timetables. Please take the time to review it carefully. This includes essential information on referencing, assessment criteria, plagiarism and health and safety. Please note that timetables, module outlines, and other details are subject to change as needed, with details communicated by Module Leaders or Programme Director. Your lecturers will provide you with detailed outlines, learning materials, and further details with regard to individual modules once the term begins.

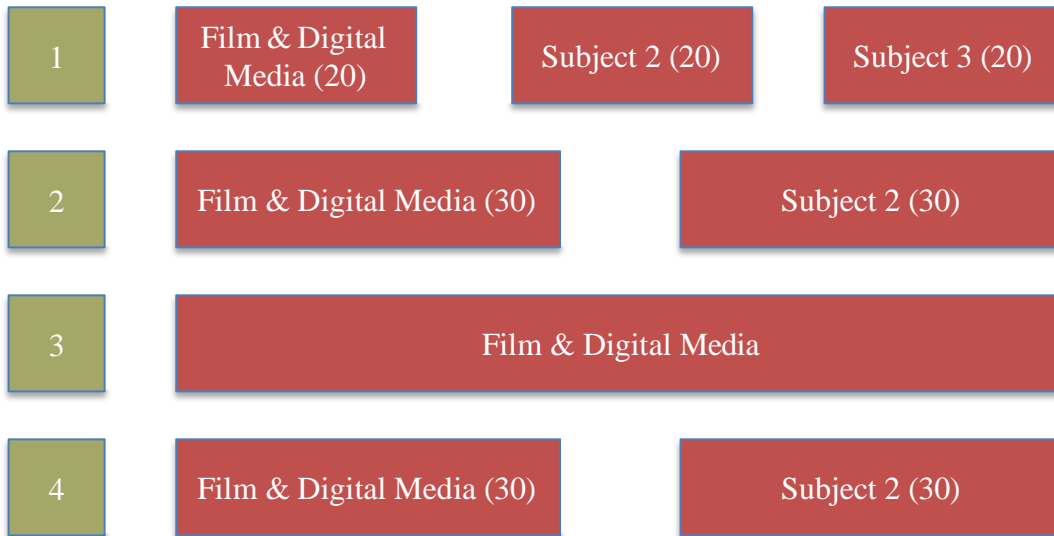
Some important points to remember:

- You are required to attend all lectures, seminars and screenings on the programme, unless you are unable to come onto campus for health reasons. Attendance will be taken using Qwickly
- Core screenings for modules will be available online.
- You are required to purchase a 1TB hard drive for use in your filmmaking and digital media modules. Adobe Creative Cloud will be available for use outside class times on the computers within the Huston PC Suite but we recommend purchasing a personal license for using on your own device as access to the Lab may not always be possible due to capacity limitations.
- Assessments will generally be submitted via Turnitin. There is a penalty of 2% per day for late submissions.
- Staff are contactable during their weekly office hours or via email. Please be aware that, due to the volume of emails received, it may take up to 3 days for a staff member to respond to your query.
- Please note that if you selected Early & Silent Cinema as a module last year, you cannot take it again this year,

All the very best,

Conn Holohan  
Programme Director

## BA Film & Digital Media Course Structure



## Fourth Year Modules

\*Please note a number of additional modules are available (see below), but timetables have not been confirmed. An updated handbook will be circulated

| Monday  | Tuesday | Wednesday  | Thursday   | Friday   |
|---|---------|--|--|--|
| <b>Semester 1</b>                                       |         |  |  |  |
|   |         | 10-12<br>Gender & Sexuality in Cinema<br><b>FM4100</b><br>Huston Main<br><br>1-2<br>Bursting the Western Bubble: Alternative Media Systems and the Global South<br><b>AJ4113</b><br>AMB-G008 | 9-10<br>Bursting the Western Bubble: Alternative Media Systems and the Global South<br><b>AJ4113</b><br>AMB-G008 | 10-12<br>Film Practice 4<br><b>FM4105</b><br>Block S, Room S103/AMB-1024 |
| 3-4<br>Early & Silent Film<br><b>FS305</b><br>Huston Q1 |         | 4-6<br><b>ED2103</b><br>Design Your Life<br>CSB-1002   | 2-3<br>Documentary and Creative Non-Fiction Onscreen<br><b>FM4106</b><br>Huston Q1                               |  |

|  |   |   |   |  |
|--|---|---|---|--|
| <p>5-6<br/>Early &amp; Silent<br/>Film<br/><b>FS305</b><br/>Huston Q1</p>  |   | <p>5-6<br/>Documentary<br/>and Creative<br/>Non-Fiction<br/>Onscreen<br/><b>FM4106</b><br/>Huston Main</p>  |   |  |
| <b>Semester 2</b>  |   |   |   |  |
| <p>9-10<br/>Television<br/>Drama<br/><b>FM4110</b><br/>Huston Main</p> <p>11-12<br/>Crime, Criminals<br/>and the Media<br/><b>AJ4116</b><br/>TBC</p> <p>1-2<br/>Online and<br/>Social Media:<br/>Theory and<br/>Practice<br/><b>AJ2100</b><br/>TBC</p> |   |   |   | <p>9-11<br/>Creative<br/>Programming<br/>and Exploratory<br/>Computing<br/><b>FM4102</b><br/>AMB-1024 TBC</p> <p>9-10<br/>Online and<br/>Social Media:<br/>Theory and<br/>Practice<br/><b>AJ2100</b><br/>TBC</p> |
| <p>3-4<br/>Television<br/>Drama<br/><b>FM4110</b><br/>Huston Main</p> <p>5-6<br/>1980's American<br/>Cinema<br/><b>FM3110</b><br/>Huston Q1</p>  | <p>5-6<br/>Sport and<br/>Cinema<br/><b>FM4108</b><br/>Huston Main</p> | <p>4-5<br/>Crime, Criminals<br/>and the Media<br/><b>AJ4116</b><br/>TBC</p> <p>5-6<br/>1980's American<br/>Cinema<br/><b>FM3110</b><br/>Huston Q1</p> | <p>2-3<br/>Sport and<br/>Cinema<br/><b>FM4108</b><br/>Huston Main</p> |  |

# Semester 1

## **FS305 Early and Silent Film (5 ECTS), Dr Tony Tracy Monday 3-4 Huston Q1, Monday 5-6 Huston Q1**

The aim of this module is to explore the formative decades of the film medium (1895-1930) and offer an overview of the principle social, technological and theoretical issues associated with the development of cinema during this period. The module develops skills in research and analysis through the study of film texts and primary source material in digital archives.

## **FM4105 Film Practice 4 (5ECTs), Fionn Ó Sealbhaigh, Seán Breathnach & Ray Fallon Friday 10-12 Block S, Room S103/AMB-1024**

This module develops on the fundamentals of film practice introduced in Years 1 to 3. Workshops provide students with an understanding of film techniques and incorporate practical, hands-on exercises, demonstrations and discussion.

## **FM4100 Gender & Sexuality in Cinema (5ECTS) Dr. Mairead Casey Wednesdays 10-12 Huston Main**

This module integrates a review of the most influential critical and theoretical approaches to the issues of gender and sexuality in cinema with detailed case studies of both mainstream and independent films. The module addresses and examines debates in psychoanalysis, feminism and queer theory and considers how they might be productively applied to film. It explores the range of textual and contextual factors that combine to produce meaning around cinema.

## **FM4106 Documentary and Creative Non-Fiction Onscreen (5ECTS), Dr. Temmuz Gürbüz Wednesday 5-6 Huston Main, Thursday 2-3 Huston Q1**

This module will provide students with an introduction to documentary and creative non-fiction filmmaking, its forms and debates surrounding its function and contribution to cinema. While challenging students to consider the role of documentary in contemporary media and film practice, this course will also detail some of the major thematic and ethical questions documentary presents. We will be moving thematically (including an examination of the Irish experience) from productions where directorial control was prioritized to contemporary work where the focus has been increasingly on empowering the subject of documentary work.

The first part of the module centres around the following questions that aim to survey the historical functions of documentary: What does it mean to make a documentary? What is the difference between documentation and representation? Is “documentary” a genre? How does the practice of documentary change over time and place? What are the terminological differences between documentary and non-fiction?

The second part of the module aims to explore creative forms of non-fiction films and videos alongside theoretical texts to explore ethics of documentation and non-fictional representation. We will make use of existing documentary media to directly engage with creative methods, such as recording sounds and images, collecting footage and making collages. Class participation, both through discussion and student presentations, is a vital aspect of the module.

**AJ4113 Bursting the Western Bubble: Alternative Media Systems and the Global South**  
**Wednesday 1-2 AMB-G008, Thursday 9-10 AMB-G008**

What role does media (news, film, television and digital) play in shaping ideas about the world in non-Western countries? How do diverse audiences consume media in their everyday lives to negotiate issues of social and cultural identity – and how are narratives framed by non-Western regimes? This module will examine these issues through the lens of news media, film, popular culture, social media, graffiti, underground cinema and all myriad of ways people consume media.

**ED2103      Design Your Life**  
**Wednesday 4-6 CSB-1002**

Finding our way in today's complex and uncertain world is a challenging task. It is also an exciting prospect, with so many choices and options available to us. We therefore need tools and methods that can help us to figure out and discern our best professional and life choices, those likely to bring our lives the greatest fulfillment and meaning. Using Stanford University California's Design Your Life methodology, this module will develop your understanding and skills in a range of practical and useful techniques and tools that you can use to figure out what your interests, talents and curiosities are, and envision what your future work life might be. As well as professional insight, the module will give you concepts and skills to support your personal, emotional and physical wellbeing, therefore helpful in navigating life at college and also for life after you graduate.

## Semester 2

**FM4110 Television Drama  
(5ECTS) Dr. Mairead Casey  
Monday 9-10, 3-4 Huston Main**

This module explores contemporary trends in television drama captured by the term 'quality television.' Various critical theories and interpretive strategies will be drawn upon to examine key issues such as the evolution of television aesthetics, genre and television drama, representations of class, gender and race, and the intersection of local and global production.

**FM4102 Creative Programming and Exploratory Computing (5 ECTS), Dr Paul O'Neill  
Friday 9-11 AMB-1024 TBC**

This module introduces students to key concepts and practices associated with creative computing. Using Free, Libre, Open-Source Software (FLOSS), students learn how to use coding fundamentals such as variables, conditional, loops and functions to create visual and interactive projects. Through this merging of art and code, students critically engage with their own creative practice by situating it within wider sociotechnical contexts associated with contemporary algorithmic culture.

**FM4108 Sport and Cinema (5 ECTS), Dr Sean Crosson  
Tuesday 5-6. Thursday 2-3 Huston Main**

This module will provide students with an overview of the major developments in the depiction of sport in film. Considering fiction, documentary, and newsreels, the module will explore the diverse ways different cultures have depicted sport in film.

**FM3110 1980's American Cinema: Themes and Transformations (5 ECTS) Dr Tony Tracy  
Monday 5-6 Huston Q1, Thursday 5-6 Huston Q1**

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

**AJ2100 Online and Social Media  
Monday 1-2 TBC, Friday 9-10 TBC**

This module equips students with the web-based research, organisational and value judgment skills necessary to examine and understand critically the power of social media in a globalised world. Students will critically assess social media, question its relevance, its accuracy and its legitimacy.

**AJ4116 Crime. Criminals and the Media (5 ECTS)  
Monday 11-12 TBC, Wednesday 4-5 TBC**

This module will examine the representation of crime in news and current affairs; in television drama; and in film, with reference to representation, identity and popular culture. The module will explore key issues such as whether the representation of crime is a true or distorted reflection of social

reality, and what effects such representations might have on public opinion and the political system.

**ED2104 Design Your Life (Semester 2)**

**Tuesday 9-11 TBC**

Please note this is a repeat of the semester 1 module – you may only take it in one semester.

## RULES FOR BORROWING EQUIPMENT

### DURING TEACHING TERM:

- All pick-ups and drop offs are to be made in person to the equipment room in the Huston building
- Pick up and return times will be specified at the start of each semester
- To borrow equipment, students must email Matthew Faughnan, Senior Technical Officer, [Matthew.Faughnan@universityofgalway.ie](mailto:Matthew.Faughnan@universityofgalway.ie), at least 24hrs in advance. Please include the following information:
  - A full **list of required equipment** [including tripods etc.]
  - Proposed dates / time for borrowing equipment
  - Completed **risk assessment form** - found [here](#)
  - Completed **Location Agreement** form – found [here](#)
  - Completed **Location Agreement** form if planning to film in or around the Huston Film School - found [here](#)
- The student who **SIGNS OUT** the equipment is responsible for its safekeeping and return.
  - Signing out equipment: You will need to bring your student card and provide: Name; Student Number; Student Email
  - Lost or damaged equipment must be paid for by the student who has signed out equipment.
  - Students are responsible for supplying their own consumables such as **batteries** and **SD cards** and are responsible for removing them before return.
  - Equipment must be returned in full, this includes associated bags, cases, batteries, chargers etc.
  - Equipment will be subject to a check by a member of staff before return is signed off.
  - If a student notices any damage or system faults with any of the equipment they have rented or in the studio itself, they must email Matthew Faughnan on [Matthew.Faughnan@universityofgalway.ie](mailto:Matthew.Faughnan@universityofgalway.ie) immediately with a brief description of what has happened.
  - All Equipment is to remain in the Republic of Ireland while on loan with no exceptions

### OUTSIDE TERM

\*If Students wish to rent equipment outside of the standard term, they should email Matthew Faughnan to organise a suitable collection time



## Student and staff conduct

All students are asked to familiarise themselves with the University of Galway Code of Conduct which is available here: <http://www.nuigalway.ie/codeofconduct/>. Every student and staff member has the right to be treated with dignity and respect. Students are expected to acknowledge the authority of the staff of the University, both academic and support staff, in the performance of their duties.

### Student Representative

Two students will represent the cohort as the student representatives, who acting on behalf of the class in coordination with the Programme Director and if necessary, Head of Discipline and Head of School, in regards to issues that impact the cohort as a whole. The student representatives should be selected by the cohort and names provided to the Programme Director by the end of the first week of classes.

### Email Response Times

As academic staff receive a high volume of email, you should normally expect a response to your email within three working days. The working week is Monday-Friday, excluding bank holidays. You should not expect responses to emails that are sent during weekends, during public holidays or outside ordinary working hours (9-5, Mon-Fri) until a later working day.

### Class Conduct

- Students and staff are obliged to attend all classes, on time and for their entirety
- Students and staff are obliged to arrive at class with material prepared in advance
- Students are obliged to participate fully in all class activities as set by the teacher
- Classes start on the hour and finish twenty to the hour (e.g. start at 14.00, finish at 14.40).

Please note that:

- Students and teachers are expected to be present (or to log into on-line sessions) at least two or three minutes before the hour, so that classes can begin punctually.
- Students and teachers should leave the class as quickly as possible at twenty to the hour so that the next group can have access to the room.
- Mobile phones must be switched off during classes. Students must not take calls, send text messages, browse the internet, participate in social media, or otherwise make use of their mobile devices.
- Debate is a normal and important element of university life but please be respectful of

your fellow students at all times. It is unacceptable for students or staff to express either in class or in written documentation any disparaging remarks about individuals or peoples based on their gender identification, their age, their religious convictions, their race, their ethnicity, nationality, sexuality, political convictions, or any other personal characteristics.

# Student Support Services

## Disability Support Services

University of Galway positively values the participation of students who have a disability, illness or specific learning difficulty and promotes a university experience of the highest quality for all students.

The Disability Support Service promotes inclusive practices throughout the campus community and we are committed to the provision of an equitable learning environment that will enable all students to become independent learners and highly skilled graduates.

Our office is open: Monday to Friday 09:30am - 12:30pm and 02:30pm - 4:00pm

You can contact us at:

Room 216, Acras Uí Chathail.

Tel. 353 (0) 91 492813 Fax. 353 (0) 91 495542 Email: [disability.service@nuigalway.ie](mailto:disability.service@nuigalway.ie)

<http://www.nuigalway.ie/disability/>

## Student Counselling Service

We are a team of qualified and experienced counsellors, psychologists and psychotherapists. The service operates within the Code of Ethics and Practice agreed by the Irish Association of University and College Counsellors.

Counselling is available to all full and part-time students, undergraduate and post graduate of University of Galway. Each year, between 800 and 900 students have contact with the service. These include international students, students who have come from school to college, mature students, and students with disabilities.

We are in 5 Distillery Road. When coming into college from Newcastle Road (Distillery Road entrance by AIB) we are on the right hand side in a two storey house.

Direct Tel: 091 492484

Ext.: 2482

E-mail: [counselling@nuigalway.ie](mailto:counselling@nuigalway.ie)

## University of Galway academic skills hub

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

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

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

# University of Galway's Academic Writing Centre

## What is AWC?

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

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

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

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

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

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

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

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

### Opening Hours: 20 January – 30 March 2014

Monday: 11.00-13.00 and 18.00-21.00

Tuesday: 11.00-13.00 and 18.00-21.00

Wednesday: 11.00-13.00 and 18.00-21.00

Thursday: 11.00-13.00 and 18.00-21.00

Friday 11.00-13.00

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

## Who can help?



**Ruppo Malone, Irina**  
Academic Writing Centre Manager

[Email Irina](#)

+353 91495697

Irina.Ruppo@nuigalway.ie

## HUSTON SCHOOL OF FILM & DIGITAL MEDIA STYLE SHEET

Before submitting any work for BAFDM your writing must adhere to particular presentation guidelines. Please read this section of the Handbook carefully.

### **Why do I have to present my work in this way?**

All scholarly and published work in the discipline of Film & Digital Media is presented in a particular format. This format presents information in a precise and professional fashion. Preparing your work in a specific format also gives you practice in following highly detailed instructions, something that most jobs demand.

### **Which format does the Department use?**

We use the **MLA style guide**. You must therefore study that Style Guide and adopt its conventions.

The following pages give some of the most important rules of presentation from the MLA, but are not the full guidelines. You can also read samples of work and MLA citation here:

<https://owl.english.purdue.edu/owl/resource/747/1/>

## University of Galway, MLA GUIDELINES TO DOCUMENTING SOURCES

### PAGE LAYOUT

**Margins:** You should leave a left-hand margin of at least 1.5 inches for your tutor's comments, plus right-hand, top and bottom margins of at least 1 inch.

**Line Spacing and font size:** Use double line spacing, and choose 12 point for your font size. Footnotes/endnotes may be in 10 point.

**Type face:** use a single form of font for the essay (this is, for example, Cambria). Use black throughout. Do not use Bold in your text. Use Italics *very* sparingly for emphasis and don't use exclamation marks in academic writing!

**Numbering of Pages:** Pages should be numbered at the top right-hand corner, with your surname (e.g. Smith 9).

**Paragraphing:** To indicate the beginning of paragraphs, indent 5 spaces (or you can use the tab key) at the start of the line.

**Title:** Make sure you include the essay title.

## References & Documentation

In MLA style, you acknowledge your sources by including parenthetical citations within your text. These refer the reader to the alphabetical list of works cited, or bibliography, that appears at the end of the document. For example:

The close of the millennium was marked by a deep suspicion of the natural world and an increasing reliance “upon the pronouncements of soothsayers and visionaries, who caused hysteria with their doom-laden forecasts of the end of humanity” (Mulligan 234).

The citation “(Mulligan 234)” informs the reader that the quotation originates on page 234 of a document by an author named Mulligan. Consulting the bibliography, the reader would find the following information under the name Mulligan:

Mulligan, Grant V. *The Religions of Medieval Europe: Fear and the Masses*. London: Secker, 1977. Print.

The bibliography might list a second work by this author, which, in accordance with MLA style, would appear in the list with three hyphens substituting for the author’s name:

---, *The Tudor World*. London: Macmillan, 1981. Print.

In this case, the parenthetical reference above would include more information in order to make it clear which of the two books contains the quoted passage. Usually, a shortened form of the title is sufficient: (Mulligan, *Religions* 234). Parenthetical references should be kept as brief as clarity will permit. If the context in which the quotation appears makes it clear which document in the bibliography the quoted text comes from, then no further identification is needed:

Reva Basch reports that the Georgetown Center for Text and Technology, which has been compiling a catalogue of electronic text projects, lists “over 300 such projects in almost 30 countries” (14).

The parenthetical reference “(14),” in combination with the mention of Reva Basch at the beginning of the passage, makes it clear to the reader that the quoted text comes from page 14 of the following document listed in the bibliography:

Basch, Reva. “Books Online: Visions, Plans, and Perspectives for Electronic Text.” *Online* 15.4 (1991): 13-23. Print.

## Bibliography

### Books

#### **by one author:**

Hillman, Richard. *Shakespeare, Marlowe, and the Politics of France*. New York: Palgrave, 2002. Print.

#### **by two authors:**

Hand, Richard J. and Michael Wilson. *Grand-Guignol: the French Theatre of Horror*. Exeter: University of Exeter Press, 2002. Print.

#### **three authors:**

Cargill, Oscar, William Charvat, and Donald D. Walsh. *The Publication of Academic Writing*. New York: Modern Language Association, 1966. Print.

#### **more than three authors:**

Howe, Louise, et al. *How to Stay Younger while Growing Older: Aging for all Ages*. London: Macmillan, 1982. Print.

#### **no author given:**

*The Chicago Manual of Style*. 15th ed. Chicago: U of Chicago P, 2003. Print.

#### **an organization or institution as "author":**

American Psychological Association. *Publication Manual of the American Psychological Association*. 5th ed. Washington, DC: American Psychological Association, 2001. Print.

#### **an editor or compiler as "author":**

Updike, John, comp. and ed. *The Best American Short Stories of the Century*. Boston: Houghton Mifflin, 1999. Print.

#### **an edition of an author's work:**

Austen, Jane. *Pride and Prejudice*. Ed. Robert P. Irvine. Peterborough, ON: Broadview P, 2002. Print.

Milne, A. A. *When We Were Very Young*. New ed. New York: Dutton, 1948. Print.

Shakespeare, William. *A Midsummer Night's Dream*. Ed. R.A. Foakes. Cambridge: Cambridge UP, 2003. Print.

#### **a translation:**

García Márquez, Gabriel. *Living to Tell the Tale*. Trans. Edith Grossman. New York: Knopf, 2003. Print.

#### **a work in a series:**

Renwick, William Lindsay. *English Literature, 1789-1815*. Oxford: Clarendon P, 1963. Print. The Oxford History of English Literature 9.

#### **a work in several volumes:**

Gardner, Stanley E. *The Artifice of Design*. New York: Hill & Wang, 1962. Print. Vol. 2 of *A History of American Architecture*. 5 vols. 1960-64.

Parker, Hershel. *Herman Melville: A Biography*. 2 vols. Baltimore: Johns Hopkins UP, 1996-2002. Print.

## Articles

**in a periodical:** Issues paginated continuously throughout the volume:

Loesberg, Jonathan. "Dickensian Deformed Children and the Hegelian Sublime." *Victorian Studies* 40 (1997): 625-54. Print.

York, Lorraine M. "Rival bards: Alice Munro's *Lives of Girls and Women* and Victorian poetry." *Canadian Literature* 112 (1987): 211-16. Print.

Each issue starts with page 1:

Wilkin, Karen. "A Degas Doubleheader." *New Criterion* 17.1 (Sept. 1998): 35-41. Print.

**in a newspaper:**

Jonas, Jack. "A Visit to a Land of Many Facets." *The Irish Times* 5 Mar. 1961, sec. F: 4. Print.

**in a magazine:**

Funicello, Dori. "Portugal's Reign of Terror." *National Review* 19 Aug. 1999: 34-37. Print.

**in a review:**

Burt, Struthers. "John Cheever's Sense of Drama." Rev. of *The Way Some People Live*, by John Cheever. *Saturday Review* 24 April 1943: 9. Print.

**an article in a reference book or encyclopaedia - signed and unsigned:**

Haseloff, Arthur. "Illuminated Manuscripts." *Encyclopaedia Britannica*. 1967 ed. Print.

"Painting, The History of Western." *Encyclopaedia Americana*. 13th ed. 1998. Print.

**a work in a collection or anthology:**

Davidson, Cynthia A. "Alyson Hagy." *American Short-Story Writers Since World War II. Fourth Series. Dictionary of Literary Biography* 244. Detroit: Gale, 2001. 164-169. Print.

Arnold, Matthew. "Dover Beach." *Norton Anthology of English Literature*. Ed. M.H. Abrams et al. 4<sup>th</sup> ed. Vol 2. New York: Norton, 1979. 1378-79. Print.

Shapcott, Tom. "Margaret Atwood's *Surfacing*." *Commonwealth Literature in the Curriculum*. Ed. K. L. Goodwin. St. Lucia: South Pacific Association for Commonwealth Literatures and Languages Studies, 1980. 86-96. Print.

## Electronic Texts

The following are examples of some commonly cited types of electronic sources:



## Books

### ***an entire book converted to electronic form:***

Connolly, James. *Labour in Irish History*. Dublin, 1910. *CELT: The Corpus of Electronic Texts*. Web. 16 Jan. 2002.

Holder, William. *Elements of Speech: An Essay of Inquiry into the Natural Production of Letters*. London, 1669. *Early English Books Online*. Web. 19 Apr. 2003.

## Articles

Irving, Washington. *Wolfert's Roost, and Other Papers, Now First Collected*. New York: Putnam, 1855. *Wright American Fiction 1851-1875*. Web. 15 May 2008.

### ***an article or chapter in an electronic book:***

Lernout, Geert. "Reception Theory." *The Johns Hopkins Guide to Literary Theory and Criticism*. Ed. Michael Groden and Martin Kreiswirth. Baltimore: Johns Hopkins UP, 1997. Web. 13 June 2004.

### ***a work that has no print equivalent:***

Shute, Sarah, ed. "The Canterbury Tales: The Miller's Tale." *KnowledgeNotes™ Student Guides*. Cambridge: Proquest Information and Learning Company, 2002. Web. 22 May 2003.

### ***an article in a journal accessed through an online database:***

Aird, John S. "Fertility Decline and Birth Control in the People's Republic of China." *Population and Development Review* 4.2 (1978): 225-54. *JSTOR*. Web. 12 Nov. 2002.

Haskins, Rob. "Four Musical Minimalists." *American Record Guide* 64.1 (2001): 281. *Research Library*. Web. 10 Dec. 2003.

### ***an article in a journal accessed directly from the publisher:***

Boyd, Alex. "Comfort and Canadian Poetry." *The Danforth Review*: n. pag. Web. 14 June 2004.

### ***a review or article in a newspaper accessed through an online database:***

"Ford plans job cuts." *The Guardian* 19 July 2003: B7. *Canadian Newsstand Atlantic*. Web. 6 Aug 2003.

### ***a review or article in a newspaper accessed directly from the publisher:***

Scott, A.O. "Flower Children Grown Up: Somber, Wiser and Still Talking Dirty." Rev. of *The Barbarian Invasions*, dir. Denys Arcand. *New York Times*: n. pag. 17 Oct. 2003. Web. 3 Nov. 2003.

### ***an article posted on an open-access or personal website:***

Berardinelli, James. Rev. of *Return to Paradise*, dir. Joseph Ruben. *Reelviews*. 1998. Web. 20 Nov. 2000.

Dyer, John. "John Cheever: Parody and the Suburban Aesthetic." Web. 3 March 2002. <<http://xroads.virginia.edu/~MA95/dyer/cheever4.html>>.

## **Other Electronic Resources:**

### ***an internet site:***

*Literature Online*. ProQuest Information and Learning Company, June 2004. Web 5 July 2004.

### ***a single page from a larger internet site:***

"Northern Ireland Timeline: Early Christian Ireland." *BBC.co.uk*. British Broadcast Corp, 2004. Web. 20 May 2004.

### ***a posting to an online discussion group or listserv:***

Romney, Paul. "Most Important Elections." Online posting. *H-Canada: Canadian History and Studies*. 19 May 2004. Web. 1 July 2004.

### ***a personal homepage:***

Bernholdt, David E. *David Bernholdt's Personal Homepage*. 8 Oct. 2001. Web. 23 Aug. 2003.

### ***a cd-rom publication:***

*The Oxford English Dictionary*. 2nd ed. New York: Oxford UP, 1992. CD-ROM.

### ***a blog posting:***

Steeleworthy, Michael. "Copyright and the Abuse of User Rights – a Canadian Perspective". *the zeds*. WordPress. 6 Aug. 2009. Web. 20 Aug. 2009.

**\*This information is adapted from a style sheet produced by the Killam Library at Dalhousie University, Canada. Copies of the MLA Style Guide are in the Humanities Reference section of the Library.**

## Some Marking Criteria

### **H1 70% +**

|                          |   |
|--------------------------|---|
| CONTENT                  | Extremely well focused. Excellent arguments/ analysis, relevant supporting material & examples used throughout the essay with sources incorporated well & appropriately acknowledged. Excellent use of direct quotations, which follow conventions. Evidence of wide range of reading & research & the ability to use this effectively. |
| ORGANISATION & COHESION  | Excellent attention paid to guiding the reader. Excellent overall organisation with a clear introduction including a thesis statement, a main body clearly divided into sections with suitable paragraphing & a clear conclusion. Use of sub-headings where appropriate & excellent use of linking devices.                             |
| COMMUNICATIVE COMPETENCE | Excellent communicative competence. Full command of academic language with a wide & excellent use of appropriate vocabulary & grammatical structures.<br>Excellent use of academic register and personalisation where appropriate. Possible minor slips that do not impede communication.   |
| PRESENTATION             | Excellently presented with attention to detail of the conventions of the title page, footnotes, bibliography, appendices, page numbers & overall layout. Appropriate length with excellent spelling & punctuation demonstrated throughout.  |

### **H21 60-69%**

|                          |  |
|--------------------------|--|
| CONTENT                  | Well-focused. Generally good arguments, relevant supporting material & examples used throughout with good use of sources which may have some minor errors of acknowledgement. Good use of direct quotations which generally follow conventions. Evidence of range of reading & research & the ability to use this reasonably well. |
| ORGANISATION & COHESION  | Good attention paid to guiding the reader. Generally good overall organisation with a clear introduction with a thesis statement, a main body clearly divided into sections with suitable paragraphing & a clear conclusion. Use of sub-headings where appropriate & good use of linking devices.                                  |
| COMMUNICATIVE COMPETENCE | Good communicative competence. Good command of academic language with good range of appropriate grammatical structures & vocabulary. Good use of academic register and personalisation where appropriate. Occasional difficulties for the reader &/or some errors.   |
| PRESENTATION             | Generally presented well with attention to detail of the conventions of the title page, bibliography, appendices, page numbers & overall layout with possible minor slips. Appropriate length with some possible spelling mistakes caused primarily by computer spelling checker. Good punctuation demonstrated throughout.        |

**H22 50-59%**

|                          |  |
|--------------------------|--|
| CONTENT                  | Reasonably focused but with one or two arguments unsupported & some material irrelevant. Occasional problems with reference to sources and awkwardness in incorporation & acknowledgement. Direct quotations may be overused or not used very effectively. Evidence of reasonable reading & research & an effort made to incorporate this into the work. |
| ORGANISATION & COHESION  | Organisation generally clear but some limitations concerning the introduction, conclusion &/or paragraphing. Reasonable use of subheadings &/or linking devices.   |
| COMMUNICATIVE COMPETENCE | Average communicative competence. Generally conveys the message with a limited but effective range of grammatical structures & vocabulary. Reasonable use of academic register and personalisation where appropriate.  |
| PRESENTATION             | Acceptable overall but some possible problems in certain sections of the presentation. Possible small problems with appropriate length.  |

**Pass 40-49%**

|                          |  |
|--------------------------|--|
| CONTENT                  | Some arguments unsupported & some material irrelevant. Some problems with reference to sources and awkwardness in incorporation & acknowledgement. Direct quotations may be overused or not used very effectively. Evidence of some or little reading & research & an effort made to incorporate this into the work. Some 'accidental' plagiarism. |
| ORGANISATION & COHESION  | Organisation not very clear with some limitations concerning the introduction, conclusion &/or paragraphing. Some problems with use of subheadings &/or linking devices.   |
| COMMUNICATIVE COMPETENCE | Below average communicative competence. The message is not always conveyed, with a limited range of grammatical structures & vocabulary. Reasonable use of academic register and personalisation where appropriate but also stylistic problems.  |
| PRESENTATION             | Just acceptable overall but with some quite serious problems in certain sections of the presentation. Possible problems with appropriate length.   |

**Fail 30-39%**

|                          |  |
|--------------------------|--|
| CONTENT                  | Limited focus with many unsupported arguments, a lack of examples &/ or much irrelevant material. Limited reference to sources within the text &/or inability to follow conventions concerning acknowledgement of sources. Significant plagiarism. Generally over reliance on direct quotation which may or may not have been acknowledged. Evidence of limited/ limited understanding of reading & research & limited ability to effectively use this material. |
| ORGANISATION & COHESION  | Limited attention paid to guiding the reader. Some sections difficult to follow through breakdown in organisational conventions. Problems concerning paragraphing evident. Overall lack of linking devices.  |
| COMMUNICATIVE COMPETENCE | Limited communicative competence. Reader may struggle to understand some sections. Narrow range of grammatical structures & vocabulary with much repetition. Frequent errors of usage & limited use of appropriate register.   |
| PRESENTATION             | Limited attention paid to the detail of presentation with many conventions not followed. More persistent spelling & punctuation problems. More serious problems concerning length.   |

### **20-29%**

|                          |   |
|--------------------------|---|
| CONTENT                  | Almost no focus with ideas expressed inadequate for topic. Irrelevant sections, a lack of examples & supporting material. Almost no reference to sources & large use of plagiarism. Almost no evidence of reading & research demonstrated or almost no evidence of understanding of reading & research. |
| ORGANISATION & COHESION  | Lack of logical organisation, no discernible introduction &/or conclusion. No sense of coherent paragraphing. Line of argument extremely difficult to follow.   |
| COMMUNICATIVE COMPETENCE | Extremely limited communicative competence. Reader struggles throughout. Inability to use simple language accurately. Very little appropriate vocabulary.   |
| PRESENTATION             | Almost no attention paid to the detail of presentation that may cause serious problems for the reader. Conventions not followed. Serious problems concerning length. Spelling & punctuation problems throughout.  |

## A Statement on Plagiarism

Using someone else's ideas or phrasing and representing those ideas or phrasing as our own, either on purpose or through carelessness, is a serious offense known as plagiarism. "Ideas or phrasing" includes written or spoken material, of course — from whole papers and paragraphs to sentences, and, indeed, phrases — but it also includes statistics, lab results, art work, etc. "Someone else" can mean a professional source, such as a published writer or critic in a book, magazine, encyclopedia, or journal; an electronic resource such as material we discover on the World Wide Web; another student at our school or anywhere else; a paper-writing "service" (online or otherwise) which offers to sell written papers for a fee.

Let us suppose, for example, that we're doing a paper for Music Appreciation on the child prodigy years of the composer and pianist Franz Liszt and that we've read about the development of the young artist in several sources. In Alan Walker's book *Franz Liszt: The Virtuoso Years (Ithaca: 1983)*, we read that Liszt's father encouraged him, at age six, to play the piano from memory, to sight-read music and, above all, to improvise. We can report in our paper (and in our own words) that Liszt was probably the most gifted of the child prodigies making their mark in Europe in the mid-nineteenth century — because that is the kind of information we could have gotten from a number of sources; it has become what we call common knowledge.

However, if we report on the boy's father's role in the prodigy's development, we should give proper credit to Alan Walker. We could write, for instance, the following: Franz Liszt's father encouraged him, as early as age six, to practice skills which later served him as an internationally recognized prodigy (Walker 59). Or, we could write something like this: Alan Walker notes that, under the tutelage of his father, Franz Liszt began work in earnest on his piano playing at the age of six (59). Not to give Walker credit for this important information is plagiarism.

### Some More Examples

(The examples below were originally written by the writing center staff at an esteemed college; that institution has asked us to remove its name from this Web page.) The original text from Elaine Tyler May's "Myths and Realities of the American Family" reads as follows:

Because women's wages often continue to reflect the fiction that men earn the family wage, single mothers rarely earn enough to support themselves and their children adequately. And because work is still organized around the assumption that mothers stay home with children, even though few mothers can afford to do so, child-care facilities in the United States remain woefully inadequate.

Here are some possible uses of this text. As you read through each version, try to decide if it is a legitimate use of May's text or a plagiarism.

#### **Version A:**

Since women's wages often continue to reflect the mistaken notion that men are the main wage earners in the family, single mothers rarely make enough to support themselves and their children very well. Also, because work is still based on the assumption that mothers stay home with children, facilities for child care remain woefully inadequate in the United States.

**Plagiarism:** In Version A there is too much direct borrowing of sentence structure and wording. The writer changes some words, drops one phrase, and adds some new language,

but the overall text closely resembles May's. Even with a citation, the writer is still plagiarizing because the lack of quotation marks indicates that Version A is a paraphrase, and should thus be in the writer's own language.

#### **Version B:**

As Elaine Tyler May points out, "women's wages often continue to reflect the fiction that men earn the family wage" (588). Thus many single mothers cannot support themselves and their children adequately. Furthermore, since work is based on the assumption that mothers stay home with children, facilities for day care in this country are still "woefully inadequate." (May 589).

**Plagiarism:** The writer now cites May, so we're closer to telling the truth about the relationship of our text to the source, but this text continues to borrow too much language.

#### **Version C:**

By and large, our economy still operates on the mistaken notion that men are the main breadwinners in the family. Thus, women continue to earn lower wages than men. This means, in effect, that many single mothers cannot earn a decent living. Furthermore, adequate day care is not available in the United States because of the mistaken assumption that mothers remain at home with their children.

**Plagiarism:** Version C shows good paraphrasing of wording and sentence structure, but May's original ideas are not acknowledged. Some of May's points are common knowledge (women earn less than men, many single mothers live in poverty), but May uses this common knowledge to make a specific and original point and her original conception of this idea is not acknowledged.

#### **Version D:**

Women today still earn less than men — so much less that many single mothers and their children live near or below the poverty line. Elaine Tyler May argues that this situation stems in part from "the fiction that men earn the family wage" (588). May further suggests that the American workplace still operates on the assumption that mothers with children stay home to care for them (589).

This assumption, in my opinion, does not have the force it once did. More and more businesses offer in-house day-care facilities. . . .

**No Plagiarism:** The writer makes use of the common knowledge in May's work, but acknowledges May's original conclusion and does not try to pass it off as his or her own. The quotation is properly cited, as is a later paraphrase of another of May's ideas.

## **UNIVERSITY OF GALWAY'S CODE OF PRACTICE FOR DEALING WITH PLAGIARISM**

**See also:** [<http://www.nuigalway.ie/plagiarism/>]

This Plagiarism Code comes into effect at the start of the 2012/13 academic year.

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### **1.0 PURPOSE**

To set out the code of practice for dealing with issues of student plagiarism.

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### **2.0 DESCRIPTION**

Plagiarism is the act of copying, including or directly quoting from the work of another without adequate acknowledgement, in order to obtain benefit, credit or gain. Plagiarism can apply to many materials, such as words, ideas, images, information, data, approaches or methods. Sources of plagiarism can include books, journals, reports, websites, essay mills, another student, or another person.

Self-plagiarism, or auto-plagiarism, is where a student re-uses work previously submitted to another course within the University or in another Institution.

All work submitted by students for assessment, for publication or for (public) presentation, is accepted on the understanding that it is their own work and contains their own original contribution, except where explicitly referenced using the accepted norms and formats of the appropriate academic discipline.

Plagiarism can arise through poor academic practice or ignorance of accepted norms of the academic discipline. Schools should ensure that resources and education around good academic practice is available to students at all levels.

The Plagiarism Penalty Grid (included in this document) will be made available to all students.

Cases in which students facilitate others to copy their work shall also be subject to the procedures outlined here.

### **2.1 Procedures**

Each School will appoint at least one plagiarism advisor, who is normally a member of academic staff. These advisors are Designated Authorities, as described in the Student Code of Conduct, and have responsibility and authority



for dealing with suspected and reported cases of plagiarism.

A list of the current plagiarism advisors will be maintained and made available to all academic staff of the University.

A member of teaching staff who suspects plagiarism is welcome to speak with an appropriate plagiarism advisor, in confidence, about the case. At this point, the staff member is free not to continue with a formal report.

If a staff member decides to formally report a suspected case of plagiarism, a short report shall be prepared including a (marked-up) copy of the student work, along with any evidence for suspecting plagiarism. This report should be forwarded to the plagiarism advisor.

The plagiarism advisor shall conduct an initial investigation of the alleged plagiarism, to determine if there is a case to be made. If the advisor concludes that there is no case of plagiarism, the reporting member of staff will be notified, with a clear statement of the reasons for the decision.

If the plagiarism advisor decides that the case is one of plagiarism, he/she will make an initial assessment of the case using the penalty grid (step 1).

If the points, according to the penalty grid, are in the lower two bands (up to 379) the advisor may conduct an informal interview with the student to discuss the suspected case. If the advisor is satisfied that the case exists, an appropriate penalty will be selected from the grid (step 2).

If the points, according to the penalty grid, are more than 524, the advisor should refer the case to the discipline committee, in accordance with the Student Code of Conduct.

In all other cases (points in the bands 380-524), the student will be invited to attend an interview with the plagiarism adviser and an additional member of staff. The invitation may be by email or letter, and will include an explanation of the purpose of the meeting, including a copy of the marked-up piece of work. The student may be accompanied at the interview by a "friend".

The additional member of staff may be another plagiarism advisor, the member of staff who reported the case, or another senior member of staff from the School.

Where a student does not engage with the process, by not responding or by refusing to attend an interview, the case will be referred to the discipline committee.

At the interview, the student will be given a clear explanation of what has been alleged, shown a copy of his/her work, given the opportunity to justify the work and be invited to admit or deny responsibility.

Following the interview, if the advisor is satisfied that the case exists, an

appropriate penalty will be selected from the grid (step 2). After a penalty has been decided, the advisor will perform a fairness check to consider the impact of the penalty on the student's overall performance. If the impact is incommensurate with the offence, the advisor may choose to adjust the penalty. In all cases, the student will be notified by the advisor, in writing, of the decision and any penalty imposed.

The plagiarism advisor will write a report, recording the decision and any penalty, which should be lodged centrally. This report is confidential and will not reflect upon the student's record. It will be used to determine if a second or subsequent offence has occurred, and for statistical information only.

It may be appropriate for incidents of plagiarism to be made known to relevant academic and support staff where this is required for the proper administration of academic programmes and academic decision making. Such sharing of information with appropriate staff does not breach confidentiality.

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### 3.0 RELATED DOCUMENTS

The Student Code of Conduct. [<http://www.nuigalway.ie/codeofconduct/>]

### PLAGIARISM PENALTY GRID

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#### STEP 1: ASSIGN POINTS BASED ON THE FOLLOWING CRITERIA

##### History

|            |                   |
|------------|-------------------|
| 1st Time   | <b>100 points</b> |
| 2nd Time   | <b>150 points</b> |
| 3rd/+ Time | <b>200 points</b> |

##### Amount/Extent

|   |                   |
|---|-------------------|
| Below 5% OR less than two sentences   | <b>80 points</b>  |
| As above but with <b>critical aspects*</b> plagiarised                            | <b>105 points</b> |
| Between 5% and 20% OR more than two sentences but not more than two paragraphs    | <b>105 points</b> |
| As above but with <b>critical aspects*</b> plagiarised                            | <b>130 points</b> |
| Between 20% and 50% OR more than two paragraphs but not more than five paragraphs | <b>130 points</b> |
| As above but with <b>critical aspects*</b> plagiarised                            | <b>160 points</b> |
| Above 50% OR more than 5 paragraphs   | <b>160 points</b> |

|  |                   |
|--|-------------------|
| Submission purchased from essay mill or ghostwriting service | <b>225 points</b> |
|--|-------------------|

\* *Critical aspects are key ideas central to the assignment*

### Level/Stage

|                                       |                   |
|---------------------------------------|-------------------|
| 1st year                              | <b>70 points</b>  |
| Undergraduate (not 1st or final year) | <b>115 points</b> |
| Final year/Postgraduate               | <b>140 points</b> |

### Value of Assignment

|  |                   |
|--|-------------------|
| Standard assignment                                  | <b>30 points</b>  |
| Large project (e.g. final year dissertation, thesis) | <b>115 points</b> |

### Additional Characteristics (to be used only in extreme cases)

Evidence of deliberate attempt to disguise plagiarism by changing words, sentences or references to avoid detection: **40 points**.

---

### STEP 2: AWARD PENALTIES BASED ON THE POINTS

#### Summative Work

In all cases a formal warning is given and a record made contributing to the student's previous history.

| Points         | Available Penalties (select one)   |
|----------------|--|
| <b>280-329</b> | <ul style="list-style-type: none"> <li>No further action beyond formal warning</li> <li>Assignment awarded 0% - resubmission required, with no penalty on mark</li> </ul>  |
| <b>330-379</b> | <ul style="list-style-type: none"> <li>No further action beyond formal warning</li> <li>Assignment awarded 0% - resubmission required, with no penalty on mark</li> <li>Assignment awarded 0% - resubmission required but mark capped or reduced*</li> </ul> |
| <b>380-479</b> | <ul style="list-style-type: none"> <li>Assignment awarded 0% - resubmission required but mark capped or reduced</li> </ul>   |

|                |  |
|----------------|--|
|                | <ul style="list-style-type: none"> <li>• Assignment awarded 0% - no opportunity to resubmit</li> </ul> |
| <b>480-524</b> | <ul style="list-style-type: none"> <li>• Assignment awarded 0% - no opportunity to resubmit</li> </ul> |
| <b>525+</b>    | <ul style="list-style-type: none"> <li>• Case referred to Discipline Committee</li> </ul>              |

### Formative Work

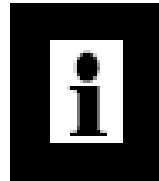
|                |   |
|----------------|---|
| <b>280-379</b> | <ul style="list-style-type: none"> <li>• <b>Informal warning</b></li> </ul>   |
| <b>380+</b>    | <ul style="list-style-type: none"> <li>• Formal warning, with record made contributing to the student's previous history</li> </ul> |

\* Normally, marks will be capped at the pass mark for the assignment.



National University of Ireland, Galway  
Oifisil na hÉireann, Gaillimh

## Safety Essentials for Students



### Safety is Everyone's Responsibility

National University of Ireland, Galway wishes to ensure that your time as a student in Galway is a safe and healthy one. This document summarises essential information which all students are required to know and observe (see University Safety Statement for more details). Additional safety information for students is available in University laboratory manuals, fieldwork guides, etc. Those taking part in recreational activities must also comply with the relevant safety policies and procedures.

Students are obliged not to "intentionally, recklessly or without reasonable cause interfere with or misuse" anything provided for health and safety purposes, e.g. fire extinguishers, first aid kits etc.

*Safety, Health & Welfare at Work Act 2005.*

All students must also comply with the University Code of Conduct. Available from the Admissions Office ext. 3444

*Leagan Gaeilge ar lean*



### **ACCIDENTS/INCIDENTS**

In the event of any accident/injury, report it to the person in charge of the class or to another staff member. In the event of a fire, medical or other emergency, alert University Security ext. 3333 or if urgent contact the local emergency services, (i.e. fire brigade, hospital, police) using the 999/112 system. As soon as possible after the event, all accidents and dangerous occurrences must be reported on the official form to the University's

Safety Office for legal/preventive purposes (ext. 2678).

### **FIRE SAFETY**

#### *In the event of a fire*

1. Raise the alarm by operating the nearest fire alarm call point.
2. Call the Fire Brigade using the 999/112 emergency telephone system.  
(On internal University phones dial 9 first to get an outside line).
3. Extinguish the fire if possible using the equipment provided.
4. **Do not take risks.**

#### *In the event of a fire alarm sounding*

The continuous ringing of the fire alarm indicates a fire emergency in the area you are in - proceed as follows:

1. Evacuate the building by the nearest exit route and proceed to the fire assembly point.
2. Close all doors after you.
3. **Do not use lifts.**
4. **Do not re-enter the building.**

The intermittent ringing of the Fire Alarm indicates a fire emergency in an adjacent area - proceed as follows:

1. Investigate the source of the alarm.
2. **Do not take risks.**
3. **Do not use lifts.**
4. Prepare to evacuate the building.

#### **Check local fire notices for information.**

Take some time to familiarise yourself with the locations of:

- |   |                              |
|---|------------------------------|
| 1 | the exit route(s)            |
| 2 | the fire alarm call point(s) |
| 3 | the nearest 999/112 phone(s) |
| 4 | the nearest fire equipment   |
| 5 | the fire assembly point(s)   |

**FOR ALL OF THE UNIVERSITY AREAS YOU  
WORK/STUDY IN.  
You never know when you may need them.**

### ***GENERAL CODES FOR SAFETY***

Any potential hazards(s) within University Buildings/Grounds must be immediately reported to the University Staff member in charge or the Safety Office.

• **Access and Escape:** Corridors and stairways provide safe circulation and emergency escape routes. They must be kept clear of obstruction at all times. Do not block corridors or stairways. Bicycles, etc., causing an obstruction may be removed by Security Staff.

• **Cycling:** Many student accidents are associated with cycling. Ensure:-

- your bicycle is well lit, front and rear;
- you cycle in compliance with road markings;
- your cycling is not a danger to pedestrians;
- you wear a cycling helmet, bright clothing and hi-vis jacket/belt.

• **Fire Drills and Doors:** Fire drills and other trial evacuations are undertaken to familiarise all personnel with emergency procedures. You are **legally obliged** to participate in these drills, and should respond quickly and safely, in line with University fire safety procedures. Smoke or fire doors must not be wedged open or obstructed in any way. All doors must be unlocked or easily opened e.g. panic bolts, when a room/building is occupied.

• **Handling and Lifting:** Many injuries are caused by incorrect handling techniques or attempting to handle loads which are too heavy for the capacity of the person involved. Make sure you know the correct way to lift, and if the load is too heavy **Get Help**.

• **Late Working and General Safety:** Never work late in the University alone, especially where equipment or operations may be hazardous. In all cases, students must get prior-approval from the Head of School/College/Discipline, at a minimum work in pairs (buddy system) and be familiar with fire and other relevant out-of-hours emergency procedures. Always take personal security precautions. NUI Galway is a **Campus Watch University**

• **Personal Protective Equipment:** Where the hazards of any procedure/operation undertaken by students require personal protective equipment or clothing, it must be used correctly, in line with University guidelines e.g. eye-protection must be worn when chemical or machine hazards to the eye(s) exist. Damaged or defective equipment must be reported/replaced by the person responsible for its provision. Also clothing/accessories, which are likely to be a hazard, must not be worn in University.

• **Computer Work:** If you work regularly on a computer or similar equipment, use these basic precautions to minimise discomfort:-

- take regular breaks/changes in activity;
- adopt a good posture and adjust the chair if possible to support your back;
- if possible arrange the equipment to avoid awkward positions e.g. the screen should be slightly below eye-level to minimise neck/shoulder discomfort and be free from glare.





### **FIRST AID**

**Occupational First Aiders:** Trained occupational first aiders and first aid equipment are located throughout University buildings. A list of first aiders for each University School/College/Discipline is included in the local Safety Statement and should be displayed on all safety notice boards. These personnel should be contacted in the event of an injury or other first aid situation.

**First Aid Equipment:** First aid equipment is provided throughout the campus, in central areas including main offices. First aid equipment is for emergency medical use, and damaging or interfering with it is legally prohibited.



**HEALTH UNIT**(Ext. 2604/direct line 492604)

The Student Services Health Unit is based in Áras na Mac Léinn (First Floor). It caters for both the general and emergency medical care of students.

### **SMOKING**

For health and fire safety reasons, smoking is prohibited in all parts of NUI Galway buildings. This is legally required under the Public Health (Tobacco) Acts 2002-2004.



Whether you study or work in a classroom, laboratory, office

or

workshop, it is important that you are aware of the hazards and safety arrangements for your working environment.

*Find out about these arrangements now!*



Below are some of the Emergency Phone Numbers you may need over the year. Cut out and keep for use if/when an emergency arises.

|                                   |        |                                |        |
|-----------------------------------|--------|--------------------------------|--------|
| <b>Security (emergency)</b>       | 3333*  | <b>Student Health Unit</b>     | 2604*  |
| <b>Hospital</b>                   | 524222 | - direct Line                  | 492604 |
| <b>Samaritans</b>                 | 561222 | <b>Student Counselling</b>     | 492484 |
| <b>Health &amp; Safety Office</b> | 2678*  | <b>Personal Contact Number</b> | _____  |

\* Internal University Lines

*Leagan Gaeilge ar lean*



NUI Galway  
OÉ Gaillimh

# INSTRUCTIONS IN THE EVENT OF FIRE

- 1. ON DISCOVERING A FIRE RAISE THE ALARM BY OPERATING THE NEAREST FIRE ALARM CALL POINT.**
- 2. CALL THE FIRE BRIGADE USING THE EMERGENCY TELEPHONE SYSTEM**
  - 999 OR 112 FOR THE LANDLINE
  - 112 FOR THE MOBILE TELEPHONE SYSTEM
- 3. EXTINGUISH THE FIRE IF POSSIBLE, USING THE EQUIPMENT PROVIDED.**
- 4. DO NOT TAKE RISKS.**

## EVACUATION IN THE EVENT OF FIRE

The **CONTINUOUS** sounding of the Fire Alarm indicates a Fire emergency - proceed as follows:

- 1. EVACUATE THE BUILDING BY THE NEAREST EXIT ROUTE AND THEN PROCEED TO THE FIRE ASSEMBLY POINT.**
- 2. CLOSE ALL DOORS AFTER YOU.**
- 3. DO NOT USE LIFTS.**
- 4. DO NOT RE-ENTER THE BUILDING.**

The **INTERMITTENT** sounding of the Fire Alarm indicates that the Fire emergency is in an adjacent area - proceed as follows:

- 1. INVESTIGATE THE SOURCE OF THE ALARM**
- 2. DO NOT TAKE RISKS**
- 3. DO NOT USE LIFTS**
- 4. PREPARE TO EVACUATE THE BUILDING.**

**The Fire Assembly Point for this Fire Zone is:**

**N1**

**FIND  
OUT  
NOW**

- 1. The location of the NEAREST EXIT ROUTE.**
- 2. The location of the NEAREST FIRE ALARM CALL POINT.**
- 3. The location of the NEAREST 999 TELEPHONE.**
- 4. The location of the NEAREST FIRE EQUIPMENT.**
- 5. The location of the FIRE ASSEMBLY POINT.**