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UNIVERSITY  
OF GALWAY

# **MA Film Studies**

## **Handbook 2024-2025**



## Welcome

Welcome to the **MA Film Studies** at University of Galway. We hope you have an enjoyable year with us and will endeavour to all we can to ensure your time in Galway is productive and fulfilling.

The majority of your time will be spent within the Huston School of Film & Digital Media on Earl's Island EirCode. H91 HX31. Its spaces are here for your use and benefit.

Information about the course, a timetable and module outlines are provided here. These are subject to change and updates regarding content, delivery and assessment. The most up-to-date information can be found on CANVAS [the virtual learning environment used by University of Galway]

If you have any questions, please contact either the **programme director** Dr Tony Tracy [tony.tracy@universityofgalway.ie](mailto:tony.tracy@universityofgalway.ie) or the **administrator** of the Huston School of Film & Digital Media Ms Teresa Donovan [odonovant@universityofgalway.ie](mailto:odonovant@universityofgalway.ie)

**GALWAY CITY OF FILM** is a UNESCO designation held by Galway City since 2014

The Huston School of Film / MA Film Studies has associate relationships with:

- **PÁLÁS cinema** [www.palas.ie](http://www.palas.ie) [weekly screenings here in Sem 2 as part of Film Admin course]
- **Generation Fleadh** [23 – 26 October 2024]

4-day event with film screenings and an educational film programme, an outreach programme in Galway City and County. <https://www.galwayfilmfleadh.com/generation-fleadh-2024/>

- **Galway Film Fleadh** [takes place in July] [follow on social media for news/updates] <https://www.galwayfilmfleadh.com/>
- **Ardán** – this organisation supports creatives within the audio-visual (film, TV, games, and animation) industry in the West of Ireland and beyond, enabling access to industry resources and advice, and providing funding and training opportunities

<https://ardan.ie/> [register for news/updates].

- Ardán hosts the **FÍS TV Summit** brings creatives from all sectors of the TV industry in February [also has a pitching competition]. <https://ardan.ie/events/fis-tv-summit/>

**Screen Ireland** <https://www.screenireland.ie/> [register for news/updates on Irish film and training courses]

## Registration & Administrative Information

General information and advice regarding studying at University of Galway for the coming school year here:

<https://www.universityofgalway.ie/alert/studentfaqs/>

Information about buildings on campus and a map of campus:

<https://www.universityofgalway.ie/academic-skills/gettingstarted/downloads/Find-your-classroom.pdf>

### **Registration**

University of Galway will expect you to have formally enrolled and to have begun paying your fees by end September. If you fail to register you may not be eligible to continue your programme.

<https://www.universityofgalway.ie/registration/how-to-register/newstudentpostgrad/postgradadmissions@universityofgalway.ie>

### **Fees/ Finance**

Fees Office deals with fees and you should communicate with them directly: [fees@universityofgalway.ie](mailto:fees@universityofgalway.ie)

Students who fail to pay their fees may become ineligible to continue the course or unable to submit assessments. Any student who has a debt to the College at the end of the year will not have their marks relayed to them and will be unable to graduate.

### **Library**

<https://library.nuigalway.ie/>

**Academic Skills Service** [academicskills@universityofgalway.ie](mailto:academicskills@universityofgalway.ie)

### **Academic Writing Centre**

Our mission is to help students to become better writers. We provide free one-on-one tutorials on essay writing <https://library.universityofgalway.ie/studying/awc/>

**Laptop Borrowing** the Library has 24 laptops available for students to borrow from the Laptop locker in the foyer of the main library. There is no charge to borrow a laptop; you just need your University of Galway Student ID card. The laptop will be assigned to your Library account, just like borrowing a book!

## BORROWING EQUIPMENT

Although we do not offer formal classes in film production, we will have some short workshop classes on equipment use. You are free to borrow kit, subject to availability and some familiarity with its use.

### 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 borrowed they must email [Matthew.Faughnan@universityofgalway.ie](mailto:Matthew.Faughnan@universityofgalway.ie) immediately with a brief description of what has happened.

### OUTSIDE TERM

\*If Students wish to rent equipment outside of the standard term, they should email Matthew Faughnan

\*\* Students and staff must acknowledge support of School Of English, Media & Creative Arts, University of Galway in credits and, when produced as part of a class, use University logo as final credits



## e-mail

Email is the preferred method of communication at University of Galway. Please start using your University of Galway account as soon as you have one! Failure to keep this information up to date will mean that you may miss important information concerning the course sent by the course coordinator and by individual course lecturers.

## Policies for Students

All students are asked to familiarise themselves with the Code of Conduct. 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. The Student Code of Conduct offers guidelines as to the norms of behaviour that accord with the obligations of students.

[https://www.universityofgalway.ie/media/studentservices/files/QA-616-University-of-Galway-Student-Code-of-Conduct-\(Oct-2022\).pdf](https://www.universityofgalway.ie/media/studentservices/files/QA-616-University-of-Galway-Student-Code-of-Conduct-(Oct-2022).pdf)

Information on the University's policies for students is available here:

<https://www.universityofgalway.ie/student-services/policies/>

## Attendance Requirements

It is important that you attend all lectures and guest sessions consistently. It is accepted that due to illness you may have to miss occasional classes, but if you have to be absent from several classes, or you know that you are going to have difficulties in attending regularly, please inform your Course Director. Medical certs are required and should be submitted to the school Office

## Assignments

### Late Submission, Extensions, Repeats and Deferrals

### Penalties for Late Work

**Late work** that does not meet the grounds for the above or is simply late **will be penalised at 2% per day including weekends and bank holidays.**

Late work penalties can still apply even if you are granted an extension if your documentation does not cover an additional period of lateness. For example, if you provide a cert saying that you were sick for two days, then you can hand in your work two days' late without penalty. But if your cert says you were sick for two days and you hand in a week late, you will lose marks for five days.

You should only seek to submit work late in the event of serious extenuating circumstances which is defined by [university policy](#) as “serious unavoidable, unpredictable and exceptional circumstances outside the control of the student, which may negatively impact the student’s performance in assessment.”

### **Extenuating Circumstances**

A full list of what DOES and DOES not count as extenuating circumstances is available [here](#).

If you have met the grounds for extenuating circumstances, you will seek either:

1. **An extension:** This is when Head of Programme allows you to submit work late without penalty following a process of application with documentation (I.e. medical or other certificates).
2. **A deferral:** This is when you get College of Arts Office permission to submit outstanding work following the end of a module without penalty in the autumn exam period.
3. **A repeat:** This is when you fail a module and have to complete a repeat assignment or exam in the autumn exam period which constitutes 100% of your total assessment. This involves payment of fees for each module you repeat and the final grade is capped.

### **Extensions**

**Individual module convenors/lecturers cannot give extensions under any circumstances.**

For an extension of seven days or less, you must contact your Head of Programme and your individual module convenor/lecturer directly together. The Head of Programme makes the determination whether or not you meet the Extenuating Circumstances policy based on the documentation you provide as outlined [in that policy](#).

You should include with this letter your copies of either a medical certificate or a letter from a student counsellor, or other relevant documentation.

If you don't have an explanation for your lateness, we will just apply the penalty automatically.

Valid reasons for lateness include illness or bereavement. Avoidable problems such as malfunctioning computers, car trouble, books being unavailable at short notice, poor time management including participation in extracurricular or professional creative industries activities including festivals, film shoots, etc. are not valid reasons for lateness.

If you need to seek an extension of more than seven days, you will need to notify your Head of Year/Programme and individual module convenor/lecturer and then fill out and submit [this form](#) to the College of Arts Office.

Students who are ill or in distress can be assured that their work will be accepted late, provided that they provide appropriate documentation to the College Office and/or Head of Year/Programme.

Students should NOT seek extensions in advance but instead endeavour to submit their assignment on time regardless of circumstances. You will then follow the steps below if you miss the submission deadline.

## **Deferral**

Deferral means postponing a university examination or assessments from the end of the semester to the summer period. This will usually be granted in cases of serious illness, bereavement of an immediate family member or other extremely serious circumstances as vetted by the College Office. Decisions about deferral can only be made by the College of Arts office. Applications can again be made through [the Extenuating Circumstances application form](#) for the College of Arts.

You can review FAQs on deferrals here: <https://www.universityofgalway.ie/exams/timetable-advice/deferrals/>

## **If you fail a module**

If you fail a module, you have an opportunity to repeat it. Students must pay a repeat examination fee to the university in such cases for each module they are repeating.



Repeat assignments are posted following the release of second semester marks to Canvas and are equivalent to the total workload of the module you are repeating. They are due in early-mid August (see calendar above).

Your transcript will state that you failed the module. Repeat marks are capped at 40%.

If you choose not to repeat your module, you must either leave the university or repeat the year. If you repeat the year, you need only repeat those modules that you failed (e.g. if you pass four modules in second year but fail two, and choose to repeat the year, you would only need to repeat the two modules that you failed).

You can review FAQs regarding university policy on repeats including accessing fee information here:

[https://www.universityofgalway.ie/exams/timetable-advice/examinations\\_faqs/repeats\\_faq/](https://www.universityofgalway.ie/exams/timetable-advice/examinations_faqs/repeats_faq/)

### Coursework Marking

Once coursework has been marked the lecturer or programme director will release the marks. You will normally be notified of your marks within 4 weeks of the submission date.

**All marks are taken as conditional until they are approved at the College of Arts Exam Board.**

### Marking Criteria

Our marking criteria for written work and performances provided below is intended to give you an indicative explanation for where marks are generally assigned according to the learning outcomes of individual types of assignments.

Lecturers may occasionally provide more detailed/specific grading rubrics for individual assignments at their discretion. If you have a question about how you are being marked, make an appointment to discuss during office hours and be proactive about seeking clarification *before* submission of the assignment to maximise your potential to excel in the work.

If you are an international student, you should work to familiarise yourself with the marking scale utilised here as it will likely be quite different than earlier in your education. We encourage you to meet with instructors in office hours to work through any questions that you may have.

### Marking Criteria for Written Work (i.e. essays, dissertation)

Mark	Grade	Award	Criteria used for assessment
70+	A	First Class Honours	An essay that displays originality, and is written in excellent English. No major grammatical or factual errors. A coherent argument supported by convincing evidence. Proper citing of sources (Bibliography and Works Cited) using the MLA Style Guide.
60-69	B+	Second Class Honours (Grade 1)	An essay that displays an honest attempt to engage with subject. Some minor grammatical errors. A coherent argument that is wide-ranging but not comprehensive.
50-59	B-	Second Class Honours (Grade 2)	Evidence of an attempt to engage with the subject, but an overdependence on others' work (secondary sources, lecture notes, internet notes), which are deployed without evidence of being fully understood. Grammatical errors (apostrophe usage, fused sentences) reveal lack of knowledge of rules of writing. The essay relies on plot summary and excessive description rather than analysis.
45-49	C	Third Class Honours	Barely adequate, but shows some knowledge of primary texts and makes some attempt to provide a substantial answer.
40-44	D	Pass	Completely inadequate, but displays some knowledge of text and attempts to provide an answer but shows a lack of knowledge.
35-39	E	Fail	Inadequate but displays some knowledge of text
0-34	F	Fail	Totally inadequate (no answer, plagiarism, etc.)

## Key Dates

<u>First Semester</u>	
Programme meet and greet	<b>Monday 9th September</b> , Huston School of Film & Digital Media [main room = upstairs]  11:00-12:00
Orientation: School of English, Media and Creative Arts	<b>Friday 13<sup>th</sup> September</b> , 3-5PM, O'Donoghue Centre for Drama, Theatre and Performance  This is your chance to learn more about the wider School of English and Creative Arts community and meet other postgraduate students from English, Film and Digital Media, and Media and Journalism.  Learn more about the School here: <a href="https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/english-creative-arts/">https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/english-creative-arts/</a>
Sem 1 Instruction Dates	<b>Monday, 9<sup>th</sup> September to Friday 29<sup>th</sup> November 2024</b> <i>(11 on-campus teaching weeks in semester)</i>
Reading & Development Week:	Week 6 - October 14 <sup>th</sup>
Bank Holiday:	Monday, October 28 <sup>th</sup>
<u>Second Semester</u>	
Sem 2 Instruction Dates	<b>Monday 13<sup>th</sup> January – Friday 4<sup>th</sup> April 2025</b>
Bank Holidays:	Monday 3 <sup>rd</sup> February 2024 (St. Brigid's Day)
Reading & Development Week:	Week 6
Bank Holiday:	Monday 18 <sup>th</sup> March 2024 (St. Patrick's Day Observed)
Easter Holidays:	Friday 18 <sup>th</sup> April to Monday 21 <sup>st</sup> April
Dissertation/Portfolio Prep	Friday 11 <sup>th</sup> April 10-2 pm
15 <sup>th</sup> , 16th April	PhD Symposium [Library]
Dissertations / Screenplays	Due 27th August, 5PM 2025 via Turnitin on Canvas

**TIMETABLE**  
**MA FILM STUDIES 2024-2025**  
**Semester 1**

Monday	Tuesday	Wednesday	Thursday	Friday
	<b>FM6123</b> <b>American Cinema: History, Aesthetics, Ideology [core]</b>  9.30-11:30 [+ screening] Huston Main	FM4100 Gender and Sexuality Onscreen 10:00-12:00  [audit only] Huston Main	<b>FM521</b> <b>Critical Theory [core]</b>  10:00-12:00 Huston Main	DT6123 Playwright's Workshop I  10:00-12:00
DT6120 [option] Ensemble Acting and Devising  FS305 Early & Silent Cinema [audit only] 5:00-6:00 Huston Q1	<b>FM6101 Ireland on Screen</b>  Tuesdays, 4-5PM, McMunn Theatre  Tuesdays, 5-6PM, CSB-1009 (IT Building)		<b>FM500</b> <b>Screenwriting Fundamentals</b>  13:00-15:00 Bubble 1  *requires manual inscription via Teresa	

MA Film Studies

Semester 2

Monday	Tuesday	Wednesday	Thursday	Friday
<p>FS6100 Circuits of Cinema - <b>Weekly Screening</b></p> <p>PALAS Cinema 9.30-11.30</p>	<p>FM6125 <b>Global Cinemas: Expanding Film</b></p> <p>Huston Main</p>	<p>FM6100 <b>Circuits of Cinema</b> [Film Admin..]</p> <p>Huston Main 10:00-12:00</p>	<p>FM6119 <b>Film Politics and Colonialism</b></p> <p>10:00-12:00 Bubble (B1) Huston School</p>	
<p>FM502 <b>Screenplay Development</b> Room: B1 2-4</p> <p><b>1980s American Cinema</b> [audit only] Mon 5-6; Wed 5-6 Huston Main</p> <hr/>	<p>FM6117 <b>Sport and Film</b> Tuesdays, 5-6PM, Huston Main  Thursdays, 2-3PM, Huston Main</p>			

**Summer Term**

<p>FM514 Dissertation / Completed Screenplay</p>	<p>Proposals / Workshops: Friday Feb 5<sup>th</sup>, 12<sup>th</sup>, 19<sup>th</sup> Final topics registered by 17<sup>th</sup> May</p> <p>Due <b>Wednesday 27<sup>th</sup> August 2025</b> at 5PM via Turnitin on Canvas</p>
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## MODULE OUTLINES

### SEMESTER ONE

#### **FM6123 American Cinema: History, Aesthetics, Ideology [core]**

Lecturer: Dr Tony Tracy

10 ECT

This module aims to explore the emergence, development and consolidation of 'the Hollywood style' during the period of the 'studio system' and its immediate aftermath New Hollywood [approx. 1915-1970] with due reference to key concepts of modes of production and distribution, genre and cycles, censorship, social and political ideology particularity in relation to themes of genre and race. The module concludes with reference to the emergence of American independent cinema of the 1990s and its longer-term consequences for the global film industry.

#### **ASSESSMENT**

Weekly Contribution (reading/ viewing reflection)- 10%

Presentation ('second screen')- 10%

Short Essay (Week 8) - 20%

Final Assessment (3000 word essay) - 60%

#### **Essential Reading**

There will be suggested readings for each week.

#### **Suggested further reading**

The following texts are invaluable (available new, second hand or in library):

Maltby, Richard. *Hollywood Cinema: An Introduction* (Blackwell, 2003)

Neale, Steve. *Genre and Hollywood* (Routledge, 2000)

Bordwell, David, Janet Staiger and Kristin Thompson (1985) *The Classical Hollywood Cinema* (London: Routledge)

Hollows, Joanne, Peter Hutchings and Mark Jancovich (eds) (2000) *The Film Studies Reader* (London: Arnold)

Schatz, Thomas. *The Genius of the System: Hollywood Filmmaking in the Studio Era* (1988)

Thompson, Kristin (1999) *Storytelling in the New Hollywood: Understanding Classical Narrative Technique* (London: Harvard University Press)

## **FM521 Critical Theory [core]**

Lecturer: Dr Máiréad Casey

10 ECT

### **AIMS AND OBJECTIVES**

This module aims to introduce film theory through a variety of foundational texts, important essays, and films. You will explore a range of theoretical approaches to film, including psychoanalysis, semiotics, feminist film theory and genre. The course will develop your ability to critically analyse both films and scholarly readings. The module is divided into 4 thematic parts: Film as Film; Cinema and Audience; Cinema and Society; Cinema and Identity

### **ASSESSMENT**

- Weekly participation (10%)
- Lit Review - Realism. (20%)
- Comparative Lit Review (20%)
- Final Essay (3000 words) (50%)

### **Readings**

The following anthology contains a wide selection of key theoretical writings on film, many of which are core readings on the module:

Leo Braudy and Marshall Cohen (eds), *Film Theory and Criticism* (Eighth edition, paperback, Oxford University Press, 2016).

### **Suggested Further Reading:**

Other useful books include:

- Pam Cook (ed) *The Cinema Book* (3rd edition, BFI, 2008)
- Dudley Andrew, *Concepts in Film Theory* (Oxford University Press, 1984)
- Dick, Bernard F, *Anatomy of Film* (London: Macmillan, 1990).
- Susan Hayward, *Cinema Studies, the Key Concepts* (3rd edition, Routledge, 2006)
- Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*. (Manchester UP, 1988).
- James Monaco, *How to Read a Film*. (New York: OUP, 1983).
- Jill Nelmes, ed. *An Introduction to Film Studies*. (London: Routledge, 1996).



- William H. Phillips, *Film: An Introduction*. (New York: Bedford/ St Martin's, 2005).

**FM500: Screenwriting Fundamentals** [optional]

Lecturer: Ms Jenny Roche

10 ECTS

The aim of this course is to provide an introduction to the craft of screenwriting, with particular focus on writing a short film script. Students learn the basic concepts of narrative structure as it applies to film and incorporate those concepts into their own writing practice.

By the end of this course students will be able to:

- Understand the basic elements of narrative structure in film, short film in particular.
- Apply those elements to their own writing practice.
- Develop and understand their own sensibility and style as writers.
- Critique their own and other's work and understand the importance of collaboration in filmmaking.

The following texts will inform class content:

- *Screenplay: The Foundations of Screenwriting* by Syd Field
- *The Writer's Journey* by Christopher Vogler
- *Writing The Short Film* by Pat Cooper & Ken Dancyger

## **SEMESTER TWO**

### **FM6125 Global Cinemas: Expanding Film [optional]**

**Lecturer: Dr. Temmuz Süreyya Gürbüz**

10 ECT

This module contrasts with last semester's focus on Hollywood to consider a number of further influential film movements from around the world beginning with German Expressionism. A particular focus is the impact of Italian neorealism on film practice in the aftermath of World War 2. Students will be introduced to major movements and directors of the late twentieth century and student participation, including through student designed and delivered presentations, is a crucial part of the module.

#### **Assessment:**

Weekly Contribution - 10%

Weekly Presentation - 20%

Film Review (Week 6) - 20%

### **FM502 Screenplay Development [Feature film script]**

**Lecturer: Jenny Roche**

[\*in order to proceed to this module you must have having attained a B [60%] in Screenwriting Fundamentals]

10 ECT

### **FM6100 Film Exhibition, Administration and Education [Circuits of Cinema in the Digital Age]**

**Lecturer: Dr Tony Tracy**

This module explores "film" in the digital age from a combination of perspectives and practices including: the relocation of cinema; the film archive and museum; film exhibition and distribution [streaming, traditional cinema releases]; film education and film festivals.

This module is dynamic and interactive, blending seminars, a weekly screening at PALAS cinema, student research presentations and guests.

In combining the economic and cultural status of film with a range of readings and case studies (including professional) it seeks to provide stimulation for further research within a variety of fields as well as offer possibilities for the application of film studies within the culture industries.

**Assessment:**

Portfolio: journal; film distribution case study; film festival programme; final essay

**FM6119 Film, Politics and Colonialism**

**Lecturer: Dr Fiona Bateman**

Films make representations which may be both entertaining and provocative; they may support or challenge the political status quo. Films about historical subjects may suggest a reading of history which is conventional or may dispute the received or official version of events. Analysis of the context of production, the audiences who watch the film and the critical reception of any cinematic production can affect how we consider a film over time. In this module we will consider the significance of film as a mode of cultural production and the role of 'national' cinema. A wide variety of films (including some from Hollywood), which address subjects including colonial history, marginal groups, conflict, resistance, and postcolonial realities, will be viewed and aspects of those films including genre, theme, narrative structure, and the political and historical circumstances of their production will be discussed and analyzed.

**Assessment:**

Weekly film journal (30%)

Final Essay: (3,000 word) (70%)

**FM6101 Ireland on Screen [optional]**

**Lecturer: Dr. Temmuz Süreyya Gürbüz**

10 ECTS

Ireland, and Irish people, have had a presence in cinema since its earliest years at the turn of the 20th century that far outweighs the country's size or population. An indigenous Irish cinema,

however, with a few notable exceptions, only began to emerge in the mid-1970s and has made an increasingly important contribution to the representation of Ireland. This module provides students with a historical survey of representations of Ireland in cinema with a particular focus on contemporary film practice. It examines the major themes apparent in relevant representations and considers the challenges Irish filmmakers face in attempting to articulate a distinctive indigenous cinema with integrity. The module aims to provide students with a grounding in the issues surrounding national cinema, particularly as it pertains to Ireland, and students will examine indigenous and international representations of the country.

**Assessment:**

Weekly Contribution - 10%

Weekly Presentation - 20%

Film Review (Week 6) - 20%

Final Assessment (50%)

3500 word essay

**Essential Viewings**

A core film is listed each week. These are all available either on the streaming site identified and/or from the Huston or Hardiman library. You are required to watch the core film in advance of your Monday class each week. Additional relevant films are also listed. These may be referred to in class but you are not required to have watched them.

**Essential Reading:**

Weekly readings are indicated and will be available from the library or on CANVAS each week and should be read prior to each Monday class.

**Suggested Further Reading:**

Barton, Ruth, *Irish Cinema in the Twenty-First Century*. Manchester: Manchester University Press, 2019.

McLoone, Martin. *Irish film : the emergence of a contemporary cinema*. London : British Film Institute, 2000. ( 791.4309417 McL)

Werner Huber and Seán Crosson (eds.) *Contemporary Irish film : new perspectives on a national cinema* Wien : Braumüller, 2011.

Kevin Rockett, Luke Gibbons, and John Hill: *Cinema and Ireland*. Syracuse, N.Y. : Syracuse University Press, 1988. ( 791.4309415 ROC)

Pettitt, Lance: Screening Ireland : film and television representation. Manchester, UK : Manchester University Press ; New York : Distributed exclusively in the USA by St. Martin's Press, 2000.

(791.4309417 PET)

Brian McIlroy, Genre and cinema : Ireland and transnationalism New York : Routledge c2007.

Conn Holohan, Cinema on the Periphery: Contemporary Irish and Spanish Film Dublin: Irish Academic Press, 2010.

Díog O'Connell, New Irish Storytellers: Narrative Strategies in Film Bristol, UK: Intellect Books, 2010

Zélie Asava, The Black Irish Onscreen: Representing Black and Mixed-Race Irish Identities on Film and Television(Oxford: Peter Lang, 2013)



