

BA English and Media Studies

Media Studies handbook

2022/2023

Version as at 17 August, 2022 (6pm)

This handbook provides information and support in relation to the Media Studies elements of your programme. It should be read in conjunction with the English Student Handbook for your year (which provides definitive details about English (EN) modules, as well as general information related to the discipline of English) and discipline-specific information from your other minor.

Academic Calendar 2022-2023

	Semester One	Semester Two
Classes	5 September to 25 November	9 January to 31 March
Study Period	28 November to 4 December	11 April to 14 April
Exam Period	5 December to 16 December	17 April to 4 May
Break	17 December to 8 January	3 April to 10 April
Public Holidays (no classes)	31 October	17 March, 10 April, 1 May

Primary email for programme: mediastudies@nuigalway.ie

This should be your first point of contact for general queries.

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BA English and Media Studies – Media Studies Handbook 2022-2023

<u>COVID-19 SPECIFIC DETAILS</u>	3
<u>OVERVIEW</u>	4
MISSION	4
STRUCTURE	4
THIRD YEAR STRUCTURE	5
<u>MODULE DESCRIPTIONS</u>	6
SECOND YEAR	ERROR! BOOKMARK NOT DEFINED.
SEMESTER ONE	ERROR! BOOKMARK NOT DEFINED.
SEMESTER TWO	ERROR! BOOKMARK NOT DEFINED.
THIRD YEAR	6
SEMESTER ONE	6
SEMESTER TWO	12
FOURTH YEAR	13
SEMESTER TWO	13
<u>TIMETABLE</u>	17
SECOND YEAR	ERROR! BOOKMARK NOT DEFINED.
SEMESTER ONE	ERROR! BOOKMARK NOT DEFINED.
SEMESTER TWO	ERROR! BOOKMARK NOT DEFINED.
THIRD YEAR	17
SEMESTER ONE	17
SEMESTER TWO	17
FOURTH YEAR	17
SEMESTER ONE	18
SEMESTER TWO	18
<u>WEEK BY WEEK CALENDAR</u>	19
<u>REGULATIONS AND PROCESSES</u>	20
MODE OF INSTRUCTION	20
ATTENDANCE	20
STYLE GUIDE	20
EXAMINATIONS	21
REPEAT OPPORTUNITIES	21
ACADEMIC HONESTY	21
BLACKBOARD AND ASSIGNMENT SUBMISSION	21
<u>COMMUNICATION AND EVALUATION</u>	22
EMAIL CONTACT AND SUPPORT	22
EMAIL ETIQUETTE AND RESPONSE TIMES:	22
CLASS REPRESENTATIVES AND FEEDBACK	22
EXTRA-CURRICULAR EXPERIENCE AND OPPORTUNITIES	22

COVID-19 AND PUBLIC HEALTH

While we have moved from the active stage of managing the COVID pandemic, many of the ways we operate, and guidelines on best practice, continue to evolve. Pay particular attention to the following sections of the Handbook, which detail policies and practices that may have changed.

- **Mode of instruction**
- **Communication**
- **Attendance**

PUBLIC HEALTH

- NUIG has created a website with details pertaining to student FAQs, which include details pertaining to academic delivery, accommodation, health concerns, international students, and so forth:
<https://www.nuigalway.ie/alert/studentfaqs/>
- HSE Public Health Guidelines: <https://www2.hse.ie/coronavirus/>
- Masks are no longer mandatory in shared indoor spaces, such as classrooms and lecture halls. However, they continue to be an important and effective public health tool, which will keep you and your colleagues safe. Your cooperation with instructor directions, and public health guidance, is required as part of our shared responsibility to keep us all safe.

CONTINGENCY PLANNING

As we know, it is possible that we will need to respond to changing circumstances over the year, and all plans are, in a sense, tentative as a result. There are two issues for Media Studies students to be aware of:

- It may be necessary to shift from in-person sessions to online at short notice. Instructors are conscious of this as they plan their modules and deliver material.
- It is possible that some activities, such as study abroad or work placements, may not be possible. We have contingency plans – in the form of other Semester Two modules – which will be available if this happens.

OVERVIEW

MISSION

The BA (English and Media Studies) offers students a two-pronged approach to the study of literature and culture. The study of English involves the examination of creative expression in all its forms: novels, plays, poems, film, art. The media studies option provides an additional pathway to this traditional study, offering analysis of media, past and present, with attention to issues of representation, identity, and other social concerns. Students taking this programme also take another Arts subject as a ‘minor’.

STRUCTURE

- A full academic year consists of 60 ECTS (academic credits) of coursework. Occasionally a module’s workload may span two semesters.
- Each 5 ECTS module will have an expected workload of at least 100 hours, including contact hours (lecture, labs, etc.), preparation/reading, and completion of assignments. On this basis, 60 ECTS has an expected workload of 40 hours per week over 30 weeks.
- Students are responsible for registering for modules themselves, and for confirming that they are registered for the correct modules. Failing to register for all required modules may cause difficulties later.

	English*	Media Studies	Subject B †
<i>Year Three</i>	See separate table on next page		
<i>Final Year</i>	30 ECTS <ul style="list-style-type: none"> • Take 2 lecture modules and a seminar module in each semester. 	15 ECTS <ul style="list-style-type: none"> • MES4100 (core, 10 ECTS) • One of (limits may apply): <ul style="list-style-type: none"> ○ ENG223.I ○ EN464.I ○ EN3120 ○ EN4110 ○ EN464.II 	15 ECTS

The optional Final Year modules in the Media Studies minor (listed above) are drawn from seminars delivered through English. You will only see these modules listed as available in the Media Studies minor. If you want to choose a second one of these modules to fulfill an English seminar requirement, you should:

1. First, register for one of the available seminars available to you in English (as there may not be spaces remaining in your preferred seminar);
2. Then contact mediastudies@nuigalway.ie with details of your preferred seminar. If there is space we will arrange to transfer you.

* See the English Student Handbook, which is the definitive source of information about your English modules.

† Information on ‘Subject B’, your second minor, is available directly from that Discipline.

BA English and Media Studies – Media Studies Handbook 2022-2023

Third Year Structure

The focus of the third year of the programme is on supporting students in deepening their understanding of media, and developing as independent learners. Study abroad, work placements, and independent study are all part of this. Should elements such as study abroad and work study not be feasible, students will undertake a research project. Students are responsible for ensuring they complete 60 ECTS in total over the academic year.

Students may not take for credit a module they have previously taken in Second Year.

Subject area	Semester One (take 30 ECTS)		Semester Two (take 30 ECTS)
<i>Media Studies</i> ‡	MES3102 Reflective Practice (10) <b style="color: red;">All on-campus students should register for this module.		MES3108 Study Abroad (30) MES3109 Work Placement (30) MES3101 Research Project (30)
<i>Film</i>	FM4101 Media and Audiences (5) FS201 Screening Ireland (5) FS305 Early and Silent Film (5)		
<i>Irish Studies</i>	IS2102 Festival, Ritual and Commemoration IS2104 Claiming Place in Gaelic Irish Literature IS2105 Popular Music, Cultural Identities, and Ireland	IS3100 Literary and Cultural Theory (5) IS3101 Irish Music (5) IS3102 Irish Literature (5)	
<i>English</i>	EN2106 Shakespearean Comedy (5) EN2107 Shakespearean Comedy (5) EN2102 Renaissance Drama (5) EN2112 Creative Writing (5) EN2121 Media Industries (5) EN2154 Exploring Shakespeare (5) EN298.I Spenser (5)	EN3101 Allusion, Adaptation & Appropriation (5) EN3113 Modernist Fiction (5) EN3154 Literature, Empathy and Estrangement (5) ENG243.I.Special Topic: Digital Narrative (5) ENG227.I 18 th Century Writing (5)	
Additional minor-specific options §			
<i>Sociology & Politics</i>	SP404 OR SP3197 (5)	SP219 OR SP3195(5)	

‡ Should you register for a study abroad or work placement experience which is subsequently cancelled, you will need to register for the Research Project module.

§ Students in Soc & Pol may – but are not required to – take up to 10 ECTS in their minor, to assist with meeting Teaching Council certification.

BA English and Media Studies – Media Studies Handbook 2022-2023

MODULE DESCRIPTIONS

THIRD YEAR

Notes:

- Core (required) modules **highlighted in blue**. Optional modules in light-blue. Modules where we are awaiting schedule confirmation (time/venue) are not highlighted.
- Soc & Pol modules (SPxxx) are only available to those taking the minor in Soc & Pol.

Semester One

CODE*	TITLE
MES3102 (core)	<p>Reflective Practice (10 ECTS)</p> <p>This module supports students in taking control of their learning experience in the third year, offering a space for reflection and engagement with other students. Through discussion, set exercises, and a learning environment that stretches across the academic year, students will be supported in their learning journeys, on campus and off. Students keep regular diaries of their learning practice, respond to prompts set by the instructor(s), and complete a final paper.</p>
EN298.I	<p>Spenser: The Faerie Queene <i>Dr. Clíodhna Carney</i></p> <p>This is a course in reading a great work of literature together with other people, talking about it, writing about it, and learning from each other. The book is Edmund Spenser's <i>Faerie Queene</i> (1590). It's a long narrative poem. We read Book I and Book II. Each of these books revolves around a particular hero (or heroine) and a particular virtue. There are giants, dragons, witches, fights. There is also religion, sex, gender, marriage, vice and virtue, and the burning questions of how to live well, how to regulate the body and the emotions, and of the relationship between God and human beings.</p> <p>Each week, we come to class, bringing our copy of the book with us (please get the edition below). We also bring a pen and paper. We will do a variety of things in class. Some of the time we will discuss the text, sometimes we will do group work, sometimes we will write, sometimes we will write scripts inspired by the text. We will also consider Spenser's sources, including Ariosto, Virgil and Aristotle.</p> <p><u>Reading:</u> You only need to own one book for this course: Edmund Spenser, <i>The Faerie Queene</i>, ed. A. C. Hamilton, revised edition (Pearson Longman, 2007). .</p> <p>The following books are useful introductions. They are all in the library.</p> <p>Elizabeth Heale, <i>The Faerie Queene: A Reader's Guide</i>, second edition (1999).</p> <p>Colin Burrow, <i>Edmund Spenser</i> (1995). This is available as an e-book from the library.</p> <p>A. C. Hamilton's <i>Spenser Encyclopedia</i> (1990) is a great reference book, with a concise entry on just about anything you can think of about Spenser. You can consult it in the library but you can't borrow it.</p>
EN2102	<p>Renaissance Drama <i>Ms. Kirry O'Brien</i></p> <p>This course explores four plays by four different writers from the Renaissance period: Christopher Marlowe's <i>The Jew of Malta</i>, William Shakespeare's <i>The Merchant of Venice</i>, Kyd's <i>The Spanish Tragedy</i> and Jonson's <i>Volpone</i>.</p> <p>We will examine the development of theatrical drama during this era and invigilate many of the concerns of the day that were addressed by said theatre: power, race, gender, revenge etc.</p>
EN2106	<p>Shakespearean Comedies <i>Ms. Kirry O'Brien</i></p> <p>This seminar will examine, in detail, four of Shakespeare's Comedies. Shakespeare's</p>

* Minor-specific options (Soc & Pol) are available (but not required) for those taking that minor

BA English and Media Studies – Media Studies Handbook 2022-2023

	<p>comedies end in heterosexual marriage: however, many trials and obstacles have to be overcome along the way. We shall explore the complex issues raised on the journey towards a so-called happy ending. Recommended (not obligatory) text: RSC William Shakespeare Complete Works ed. Jonathan Bate and Eric Rasmussen.</p> <p><u>Texts:</u> <i>As You Like It, Twelfth Night, All's Well that Ends Well, Measure for Measure.</i></p>
EN2107	<p>Shakespearean Comedies <i>Ms. Kirry O'Brien</i></p> <p>This seminar will examine, in detail, four of Shakespeare's Comedies. Shakespeare's comedies end in heterosexual marriage: however, many trials and obstacles have to be overcome along the way. We shall explore the complex issues raised on the journey towards a so-called happy ending. Recommended (not obligatory) text: RSC William Shakespeare Complete Works ed. Jonathan Bate and Eric Rasmussen.</p> <p><u>Texts:</u> <i>As You Like It, Twelfth Night, All's Well that Ends Well, Measure for Measure.</i></p>
EN2121	<p>Media Industries <i>Dr. Andrew Ó Baoill</i></p> <p>How do issues of ownership, funding, and organisation shape our media environment? This course will provide an introduction to the study of media industries, drawing on a range of critical perspectives. We will identify the institutional pressures shaping media texts; and explore the operation of the media industries and those working in them. Students will participate in a project to map the Irish media sector.</p> <p><u>Text:</u> Readings available through library reading list service and Blackboard.</p>
EN2154	<p>Exploring Shakespeare <i>Ms Kirry O'Brien</i></p> <p>This seminar explores in detail some of the diversity of genres to be found with Shakespeare's Plays. Engaging with four very diverse plays it will examine an extensive range of (sometimes overlapping) themes. These will be examined in the context of the time of their construction and how they are read/performed today. Recommended (not obligatory) text: RSC William Shakespeare Complete Works ed. Jonathan Bate and Eric Rasmussen.</p> <p><u>Texts:</u> <i>Romeo and Juliet, A Midsummer Night's Dream, Henry V, The Winter's Tale</i></p>
EN3101	<p>Allusion, Adaptation And Appropriation <i>Dr. Lindsay Reid</i></p> <p>This seminar foregrounds literary acts of allusion, adaptation, and appropriation. We begin by examining how Ovid's mythological tale of Pygmalion is reinterpreted in both Madeline Miller's short story "Galatea" and William Shakespeare's play <i>The Winter's Tale</i>. We next consider how Helen Oyeyemi's novel <i>Gingerbread</i> references not only <i>The Winter's Tale</i>, but also "The Gingerbread Boy" and "Hansel and Gretel." Finally, we look at how the latter fairy tale has been elsewhere reworked in Emma Donoghue's short story "The Tale of the Cottage."</p> <p><u>Texts:</u></p> <ul style="list-style-type: none"> • Helen Oyeyemi, <i>Gingerbread</i> (Pan Macmillan: ISBN 9781447299424) • William Shakespeare, <i>The Winter's Tale</i>, ed. John Pitcher (Arden: ISBN 9781903436356) • Additional texts will be made available online
EN3113	<p>Modernist Fiction <i>Dr Adrian Paterson</i></p> <p>This seminar course considers the radical prose of two of the twentieth century's finest writers, Katherine Mansfield and Virginia Woolf. Their innovations in technique and in perception revolutionized the short story while their rivalry and mutual influence spurred Woolf to conceive a new shape for the novel. While reading closely and conducting a detailed analysis of narrative form and prose style, we ask key questions about war, ego, consciousness, science, time, sex, gender, genre, audience, and empire. We also consider the place of genre in bringing about change in modernist fiction, and the role of essays and diaries in forming new kinds of narrative. Active class participation is encouraged and demanded.</p> <p><u>Texts:</u> Virginia Woolf, <i>To The Lighthouse</i>, Oxford; Virginia Woolf, <i>A Room of One's Own</i>,</p>

BA English and Media Studies – Media Studies Handbook 2022-2023

	Oxford; Virginia Woolf, <i>Orlando</i> , Oxford. Selected and edited by Vincent O'Sullivan 2006, <i>Katherine Mansfield's selected stories</i> , W.W. Norton New York [ISBN: 9780393925333].
EN3154	<p>Literature, Empathy And Estrangement <i>Dr Emily Ridge</i></p> <p>How and why do literary texts draw readers into forms of emotional identification with their subjects and characters? By contrast, what are the effects of a deliberate withholding of identification? This seminar course will introduce and contextualise critical debates on the moral efficacy of empathy as this pertains to the question of narrative approach. Can an empathetic reading process foster more ethical modes of engagement within the real world or does the experience of catharsis lead to a withdrawal from greater responsibility? Are distancing effects an alternative response to empathy's failure? The course will consider representations of and perspectives on empathy and estrangement within a selection of literary texts, demonstrating the often-complicated co-existence of these conflicting impulses across literary history more broadly and even within a single text. We will examine techniques both for closing the gap between reader and character (free indirect discourse, stream of consciousness) and for creating distance (frame narratives, exteriority, irony). We will further explore the ways in which such techniques can be mapped onto genre, from sentimental literature to satire, and how expectations, on the level of genre and emotional response, can also be radically overturned.</p> <p><u>Set Texts:</u></p> <ul style="list-style-type: none"> ➤ George Eliot's 'The Natural History of German Life' (1856) alongside extracts from a selection of contemporary critics – to be circulated ➤ Joseph Conrad's 'Amy Foster' (1901) – to be circulated ➤ Katherine Mansfield's 'The Garden Party' (1922) – to be circulated ➤ Claire Keegan's <i>Small Things Like These</i> (2021) – Faber ISBN: 9780571368686 ➤ Muriel Spark's 'The Girl I Left Behind Me' (1957) – to be circulated ➤ James Baldwin's 'Previous Condition' (1948) – to be circulated ➤ Ottessa Mosfeqh's <i>My Year of Rest and Relaxation</i> (2019) – Vintage ISBN: 9781784707422 ➤ Charles Yu's <i>Interior Chinatown</i> (2020) – Vintage ISBN: 9780307948472 ➤ Viet Thanh Nguyen's 'Fatherland' (2017) – to be circulated
ENG227.1	<p>Eighteenth-Century Writing <i>Dr Lucy Cogan</i></p> <p>For historians of the eighteenth-century, the period is defined by a "freedom of sexual expression," which saw notorious rakes, libertines, and saucy jades indulge their appetites with abandon. On this module students will consider the ways in which this transformative age has influenced modern attitudes towards sex, sexuality and gender, and discuss the complicated legacy of eighteenth-century literature regarding issues such as: the construction of gender, the commodification of the female body, the shifting definition of consent, the disruptive potential of the erotic, and the power relations between the sexes. Far from being a straightforward celebration of sex, these texts reveal the complex negotiations of power and identity that characterise eighteenth-century literature.</p> <p>Texts: <u>Texts to buy in bold:</u> <i>The Norton Anthology of English Literature (10th Edition), Vol. C: Restoration and the Eighteenth Century</i>, Gen. Ed. Stephen Greenblatt. ISBN: 0393603040</p> <ul style="list-style-type: none"> - All texts marked with an asterisk * below are in the Norton Anthology. Aphra Behn, Selected Poems* (some also on Blackboard) John Wilmot, Selected Poems* Eliza Haywood, <i>Fantomia, or Love in a Maze</i>* Alexander Pope, <i>The Rape of the Lock</i>* Jonathan Swift, "The Lady's Dressing Room"* Lady Mary Wortley Montagu, "The Reasons that Induced Dr. Swift to write a Poem called 'The Lady's Dressing Room' "* Laurence Sterne, <i>A Sentimental Journey</i>* Richard Brinsley Sheridan, <i>The School for Scandal</i> (Oxford World's Classics or any other

BA English and Media Studies – Media Studies Handbook 2022-2023

	edition)
ENG243.I	<p>Special Topic: Digital Narrative <i>Lecturer:</i> Dr Anne Karhio</p> <p>This seminar focuses on a selection of works, mainly in digital formats, that address the emerging narrative forms and genres of digital and networked environments. The seminar course also covers a selection of examples from print literature experimenting with forms derived from digital media, and an overview of the history of digital narrative fiction. Students will be introduced to a variety of narrative techniques and genres, including interactive fiction, computer games, virtual and mixed reality, network narratives, and different forms of online storytelling. They will also develop skills in interacting with digital platforms and interfaces in the context of literary production, dissemination and reception, and in considering new narrative genres as commenting on, or revising, pre-digital practices of storytelling.</p> <p><i>Text:</i> Required reading: A selection of texts and digital works will be made available online.</p> <p>Suggested further reading: Alexander, Bryan. <i>The New Digital Storytelling: Creating Narratives with New Media</i> (Praeger, 2017). Ensslin, Astrid. <i>Literary Gaming</i> (The MIT Press, 2014). Ensslin, Astrid and Alice Bell. <i>Digital Fiction and the Unnatural</i> (Ohio State University Press, 2021). Flores, Leonardo. 'Third Generation Electronic Literature', <i>Electronic Book Review</i>, 7 April 2019. https://electronicbookreview.com/essay/third-generation-electronic-literature/. Rettberg, Scott. <i>Electronic Literature</i> (Polity Press, 2019). Ryan, Marie-Laure. <i>Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity in Literature and Electronic Media</i> (Johns Hopkins University Press, 2015).</p>
EN2112	<p>Creative Writing <i>Mr. Eamon Doggett</i></p> <p>This seminar will provide a forum for students to develop their own creative voices through the medium of writing. Students will get the chance to write their own creative pieces (short stories, poems, personal essays) and discuss them, along with the work of others, in an encouraging space. Grounded in a philosophy that to write well is to read well, we will also discuss a number of fiction, creative non-fiction and poetry texts. By engaging in close reading, editing, and writing exercises, students will develop and hone creative skills applicable to a broad range of disciplines, both in academia and the creative arts.</p>
FM4101	<p>Media and Audiences <i>Dr Tony Tracy</i></p> <p>A popular view of mass media audiences renders them as both monolithic and passive, consuming whatever they encounter and open to manipulation on multiple levels. This module will explore the concept of audience as historical, shaped by both technology and culture and constantly shifting. Combining historical and theoretical approaches as well as a variety of case studies, the module explores both how audiences have been framed within media studies and how central a role they play in shaping contemporary media and culture.</p>
FS201	<p>Screening Ireland <i>Dr Seán Crosson</i></p> <p>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.</p>
FS305	<p>Early and Silent Film <i>Dr Tony Tracy</i></p> <p>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</p>

BA English and Media Studies – Media Studies Handbook 2022-2023

	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.
IS2102	<p>Festival, Ritual and Commemoration <i>Dr Verena Commins</i></p> <p>This module will critically examine festival, ritual and commemoration in Ireland, in particular as it relates to the traditional arts. It will demonstrate links between historical and contemporary performance practice by exploration of the development of practice through the lens of modern day engagement. This will be examined by means of both practical and critical literary engagement. Arenas of exploration will be at local, national and international levels.</p>
IS2104	<p>Claiming Place in Gaelic Irish Literature <i>An tOll. Louis de Paor</i></p> <p>This module will explore the sense of place as a defining element in Irish culture through a close reading of selected Gaelic language texts (studied in English translation). It will examine how space and place are important in the construction of identity, and particularly how they have shaped the Irish literary imagination. It will also look at the ways in which Irish language writers deal with the sense of displacement which is a characteristic of the Irish experience in the twentieth century.</p>
IS2105	<p>Popular Music, Cultural Identities, and Ireland <i>Dr Méabh Ní Fhuartháin</i></p> <p>This module will introduce students to critical scholarship in popular music studies, drawing on writings in ethnomusicology, cultural geography, popular music studies and Irish studies. The development of popular music styles and performances from 1960 to the twenty-first century will be discussed. The module will examine key canonical figures within Irish popular music and significant recordings/events that herald new Irish identities through this chronological period.</p>
IS3100	<p>Literary and Cultural Theory <i>Dr Leo Keohane</i></p> <p>This module will provide an introduction to literary and cultural theory and its application to modern and contemporary Irish cultural production. In particular, it will investigate the extent to which theories of gender and post-colonialism have had an impact on the production and reception of modern and contemporary Irish literature and culture. It will explore the Irish contribution to literary and cultural theory and the extent to which Irish critics and scholars have adapted the reading methods of gender studies and post-colonial studies to their interpretation and reinterpretation of Irish culture in its historical and contemporary settings. The insights provided by Translation Studies theory into the practice and politics of translation from Irish to English will also be a key element in this course.</p>
IS3101	<p>Topics in Irish Music Studies <i>Dr Verena Commins</i></p> <p>This module will introduce students to further critical scholarship in Irish music studies drawing on writings in ethnomusicology, cultural geography, popular music studies and Irish studies. Particular emphasis will be given to music styles and performances in the twentieth and twenty first century.</p>
IS3102	<p>Topics in Irish Literature Studies <i>Dr Nessa Cronin</i></p> <p>This module will provide an opportunity for critical evaluation of significant writers, historical moments, and recurrent preoccupations in modern and contemporary Irish writing.</p>
SP219	<p>Political Sociology <i>Niall Ó Dochartaigh</i></p> <p>Political sociology seeks to understand the social origins and dynamics of political phenomena such as the modern state, nationalism, political mobilisation, civil war, conflict, and citizenship. Located at the boundary between the disciplines of sociology and political science it takes a sociological approach to the analysis of politics. It focuses in particular on the changing relationship between society and state. This course covers key themes and</p>

BA English and Media Studies – Media Studies Handbook 2022-2023

	<p>issues in political sociology, providing an overview of the major debates and perspectives in the field, tracing the changing relationship between state and society in the modern era. It provides an introduction to both classical and contemporary issues in political sociology and reviews the leading theoretical and historical approaches in the field in a way that illustrates theory with concrete empirical work and case studies. The course explores how the nation-state became the dominant form of political organisation in the modern world and why it persists; why nationalism is such a powerful political and social force; why people get involved—and stay involved—in political parties and social movements; how civil wars break out and why people take up arms; how governments maintain their legitimacy and why it matters; the changing nature of warfare and its role in shaping societies and states; and how practices and concepts of citizenship have developed and changed in the modern era.</p>
SP3195	<p>Equality, Diversity and Collective Action <i>Stacey Sriver; Danielle Kennan</i></p> <p>In this module, students will have the opportunity to deepen knowledge on, and engage with, contemporary issues of diversity and equality advocacy. Students will explore the kinds of social movements and collective activism that have driven, shaped or challenged human rights internationally, taking a 'bottom-up' approach. Case studies will be used for in-depth exploration of tensions between equality and diversity and to examine the forms, functions and outcomes of collective action in relation to the cases considered. Students will be assessed through a combination of mid-term assignment and a final written exam.</p>
SP3197	<p>Principles Of Political Theory <i>Allyn Fives; Kevin Ryan</i></p> <p>This module explores the practical application of political theory to real-world issues and problems, thereby exploring 'the power of ideas'. Topics include the use of torture against accused terrorists, restricting freedom of expression so as to maintain order, parental power over children, gender equality and queer identities, whistle-blowing, and the climate emergency.</p> <p>In terms of how the module is organised, it provides an introduction to and overview of some of the key arguments in two of the main approaches to political theory: analytical (e.g. Isaiah Berlin, John Rawls, Judith Shklar, Alasdair MacIntyre) & continental (e.g. Michel Foucault, Judith Butler, Chantal Mouffe, Jacques Rancière). By exploring the 'power of ideas', this module highlights an apparent 'incommensurability' between the analytical and continental traditions in political theory, which is important in terms of how we use political theory to both 'think politically' but also 'think critically'. From a standpoint of 'epistemic toleration', motivated in part by an awareness of family resemblances between the traditions, the aim of this module is not to overcome incommensurability, but rather to make students aware of, and encourage their critical analysis of, the two traditions.</p>
SP404	<p>Development And Change <i>Su-Ming Khoo; Nata Duvvury</i></p> <p>This course is a critical introduction to development studies. It focuses on the meanings of 'development' and the debates surrounding the definition and measurement of 'progress' or 'good change'. We examine the different priorities attached to development efforts, critically challenging mainstream economistic growth perspectives with alternative or ethical feminist, humanistic and ecological approaches. In current times of multiple crises and challenges, this course suggests that ideas about global 'progress' matter a lot and urgently need to be debated.</p> <p>The course opens by discussing four main approaches to 'progress' – economic growth, equality, human rights and capabilities. Economy-focused perspectives are different from ethical or values- based perspectives. The question of sustainability adds a fifth perspective that places limits on progress defined as economic growth, while the question of gender equality pushes us to question what is happening within aggregate populations or countries. The issues illustrate how 'development' involves problems of data and measurement, but also deeply philosophical and political questions of meaning and purpose. Persisting demands for growth are challenged by pressures of inequality, both within and between the societies of the Global South and Global North. We explore these</p>

BA English and Media Studies – Media Studies Handbook 2022-2023

	<p>contrasting perspectives on progress through the lenses of three major global issues for policy and public action: agriculture and food, health and security. An issue-based approach enables us to open out debates with evidence and perspectives from Asia, Africa, Latin America, North America and Europe.</p> <p>The course material invites you to question conventional assumptions about economic and societal progress or 'development'. It also introduces leading actors in global development – which include UN agencies and programmes, governments, notionally 'free' and globalized markets, and non- governmental and grassroots organization. These have different roles and niches in directing policy, organizing social protection and security and protecting and fulfilling rights.</p>
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Semester Two

CODE	TITLE
MES3101	<p>Media Research Project (30 ECTS) <i>Dr Andrew Ó Baoill</i></p> <p>Students complete a significant independent research project on a media studies topic with supervisory guidance. Students will develop their understanding of theory, practice research skills, and communicate their findings in a range of forms.</p>
MS3108	<p>Study Abroad (30 ECTS)</p> <p>Students on study abroad will register for this module at NUIG.</p>
MES3109	<p>Work Placement (30 ECTS)</p> <p>Students on work placements will register for this module at NUIG.</p>

BA English and Media Studies – Media Studies Handbook 2022-2023

FOURTH YEAR

Notes:

- Media Studies: Register for **MES4100** (10 ECTS) and one from a **selection of seminars** (5 ECTS).

Semester One

CODE	TITLE
ENG223.I	<p>Special Theme: Literature of network infrastructures <i>Anne Karhio</i> This seminar module examines a selection of literature texts, from 19th century to present day, that comment on various social and cultural aspects of the global communications network infrastructure. The selected texts address topics and contexts from the emergence of the telegraph cable network, wireless communication, and digital media platforms. They also consider the material and environmental dimensions of the emerging and evolving global exchange networks, and cover a range of literary forms, including poetry, prose fiction, and interactive genres, in print and digital formats. Students will learn how evolving literary practices have been harnessed to examine and interrogate the relationship between media technologies, material environments, ecosystems, and their socioeconomic underpinnings. <u>Course reading:</u> Course reader. Selected texts will be made available online. Carpenter, J. R. The Gathering Cloud. 2016. http://luckyssoap.com/thegatheringcloud/. Carpenter, J. R. TRANS.MISSION[A.DIALOGUE]. 2011. http://luckyssoap.com/generations/transmission.html. Moll, Joana. The Hidden Life of the Amazon User. 2019. https://www.janavirgin.com/AMZ/amazon.html. Moll, Joana. CO2GLE. http://www.janavirgin.com/CO2/. 2014.</p>
EN464.I	<p>Negotiating Identities <i>Ms. Teresa Dunne and Ms. Rachel Andrews</i> This course provides an introduction to twentieth-century Irish literature in English and the Irish language (in translation). It considers how writers have participated in the negotiation of modern and contemporary Irish identities. Through a close critical reading of key selected texts, it will investigate the ways in which writers have imagined and re-imagined Ireland and Irishness from the literary and cultural revival of the late nineteenth and early twentieth centuries through to the new millennium. Issues to be addressed will include Ireland's transition from a traditional to a modern society, language, gender, and the connections between literary production and the imagined 'nation'. Knowledge of Irish is not necessary for this course, as all Irish language texts will be studied in English translation. <u>Texts</u> covered in the module include: Pádraic Mac Pearse's poem 'Mise Éire', Pádraic Ó Conaire's short story 'My Dark Slender Poet', Yeats and Gregory's "Manifesto for Irish Literary Theatre", Synge's play <i>A Playboy of The Western World</i>, Extracts From Peig Sayers <i>Peig</i>, Selected Poems by Máirtín Ó Direáin, James Joyce's <i>Dubliners</i> (selected stories), Myles na gCopaleen's <i>The Poor Mouth</i>, Máirtín Ó Cadhain's Short story 'The Key', Edna O'Brien's <i>The Country Girls</i> and Selected Poems by Eavan Boland, Selected Poems by Máire Mhac an tSaoi, Selected Poems by Seán Ó Ríordáin, Brian Friel's play <i>Translations</i>, Selected Poems by Nuala Ní Dhomhnaill Selected Poems by Gearóid Mac Lochlainn, Selected Poems by Doireann Ní Ghríofa and Melatu Uche Okorie <i>This Hostel Life</i></p>

Semester Two

CODE	TITLE
EN3120	<p>Technology And Culture <i>Dr Andrew Ó Baoill</i> Does technology shape society, or do our social structures drive how technology develops? What do we mean by 'new media' and how does it differ from 'old' media forms? There are numerous schools of thought on how to properly understand the interplay of technology and culture, from McLuhan's claim that "the medium is the message" to various forms of social</p>

BA English and Media Studies – Media Studies Handbook 2022-2023

	<p>constructivism. In this class, we will explore these issues drawing on contemporary case studies and the work of a range of influential thinkers.</p>
EN4110	<p>Gender, Sexuality, and Drama <i>Dr Lindsay Reid</i> The mythological tales of transformation and desire relayed by the ancient Roman poet Ovid in his <i>Metamorphoses</i> exerted a powerful influence on early modern English dramatic culture. Students in this seminar examine a selection of Ovidian performance pieces written at the close of the sixteenth century: John Lyly's play <i>Gallathea</i>; a short excerpt from <i>Midas</i>, another of Lyly's theatrical works; the royal entertainment at Bisham Abbey, a piece sometimes attributed to Elizabeth Cooke Hoby Russell; and the anonymously penned play <i>The Maid's Metamorphosis</i>. These Elizabethan-era works are studied alongside relevant mythological narratives from Ovid's <i>Metamorphoses</i>, and particular emphasis is placed on issues of sex and gender in these texts – including sexual violence, homoerotics, and the female-to-male bodily transformations that notably occur in both <i>Gallathea</i> and <i>The Maid's Metamorphosis</i>.</p> <p><u>Texts:</u></p> <ul style="list-style-type: none"> • Required translation: Ovid, <i>Metamorphoses</i>, trans. Charles Martin (Norton: ISBN 9780393427936) • Additional texts will be made available online
EN464.II	<p>Negotiating Identities <i>Ms. Teresa Dunne and Ms. Rachel Andrews</i> This course provides an introduction to twentieth-century Irish literature in English and the Irish language (in translation). It considers how writers have participated in the negotiation of modern and contemporary Irish identities. Through a close critical reading of key selected texts, it will investigate the ways in which writers have imagined and re-imagined Ireland and Irishness from the literary and cultural revival of the late nineteenth and early twentieth centuries through to the new millennium. Issues to be addressed will include Ireland's transition from a traditional to a modern society, language, gender, and the connections between literary production and the imagined 'nation'. Knowledge of Irish is not necessary for this course, as all Irish language texts will be studied in English translation.</p> <p><u>Texts</u> covered in the module include: Pádraic Mac Pearse's poem 'Mise Éire', Pádraic Ó Conaire's short story 'My Dark Slender Poet', Yeats and Gregory's "Manifesto for Irish Literary Theatre", Synge's play <i>A Playboy of The Western World</i>, Extracts From Peig Sayers <i>Peig</i>, Selected Poems by Máirtín Ó Direáin, James Joyce's <i>Dubliners</i> (selected stories), Myles na gCopaleen's <i>The Poor Mouth</i>, Máirtín Ó Cadhain's Short story 'The Key', Edna O'Brien's <i>The Country Girls</i> and Selected Poems by Eavan Boland, Selected Poems by Máire Mhac an tSaoi, Selected Poems by Seán Ó Ríordáin, Brian Friel's play <i>Translations</i>, Selected Poems by Nuala Ní Dhomhnaill Selected Poems by Gearóid Mac Lochlainn, Selected Poems by Doireann Ní Ghríofa and Melatu Uche Okorie <i>This Hostel Life</i></p>
MES4100 (core)	<p>Media for Social Change <i>Dr Andrew Ó Baoill</i> This innovative blended learning module offers students an opportunity to engage directly with international experts, develop their own research project, and learn about the use of media for social change.</p>

BA English and Media Studies – Media Studies Handbook 2022-2023

Your Minor

In fourth year you complete 15 ECTS in your minor. Not all modules may be available this year, due to staff absences or other timetabling issues. However, the information below should give a general idea of your options. Pay attention to which semester modules take place in. You should avoid choices that would leave you with significantly more ECTS in one semester than another (e.g. taking all your Media Studies and second minor modules in a single semester).

ITALIAN		
<i>Semester One</i>	<i>Semester Two</i>	<i>Full Year</i>
		IT324 Language 111
		IT346 Oral, Presentation and Transferable Skills

PHILOSOPHY	
<i>Semester One</i>	<i>Semester Two</i>
PI399 Extended Essay	PI241 History Of Irish Thought
PI246 American Pragmatism	PI310 Topics In Applied Philosophy: Disability, Poverty And Human Freedom
PI3100 Kant's Theoretical Philosophy	PI3105 Philosophy of Nature
PI3103 Environmental Ethics	PI3106 Formal Logic 2
PI3104 Philosophy of Culture in Context	PI327 Philosophy Of Religion
PI315 Philosophy of Mind	
PI335 Moral Theory	

SOCIOLOGY 7 POLITICS	
<i>Semester One</i>	<i>Semester Two</i>
SP219 Political Sociology	SP305 Comparative Public Policy
SP3195 Equality, Diversity and Collective Action	SP3101 'Community' - Significance and Change
SP3197 Thinking Politically: The Power of Ideas	SP3103 European Union: Political Theory and Pol. Economy
SP3199 Care, Power, Information	SP3129 Sexualities, Genders and Diversities
SP3208 Contemporary American Politics	SP3133 The Northern Ireland Conflict
SP404 Development And Change	SP3134 Human Rights Advocacy: Concepts, Law and Practice
	SP3137 Youth and Society
	SP3139 Comparative Government and Politics
	SP3141 Socially-Engaged Art and Relations of Power
	SP3144 Political Liberty
	SP3150 Teaching Methods for the Politics and Society Classroom
	SP3192 Sociology of Religion
	SP3193 Introduction to Social Work
	SP3194 Theories of Nationalism
	SP3198 Songs of Rebellion: Power, Resistance, and Affect
	SP3209 The Sociology of the Bioeconomy
	SP405 Contemporary Social Thought
	SP419 Marxist Theory
	SP420 Sociology Of The Environment
	SP618 Welfare Words: Key Words in Social

BA English and Media Studies – Media Studies Handbook 2022-2023

	Work & Social Welfare
	SP701 Children & Young People in Families Today
	SP705.II Revisiting Violence
	SP721 Ocean and Marine Politics
	SPL304 Women, Men & the Economy: Critical Explorations of Theory & Policy
	SPL315.II Smart & Liveable Cities and Suburbs
	WS821.II Thinking Differently: European Women's Studies

SPANISH

Semester One	Semester Two
SH339 Spanish Language III (5 ECTS) (core)	SH340 Spanish Language IV (10 ECTS) (core)

TIMETABLE

THIRD YEAR

Semester One

S 1	M	T	W	TH	F
9	FM4101 Huston Main		EN2106 TB306	EN3154 TB306 IS3100 TB302	IS2105 BLE1006
10	MES3102 CA003 EN3101 TB303 IS2104 IT203 IS3101 BLE1006		EN2106 TB306	EN3154 TB306	
11	MES3102 CA003 EN3101 TB303 SP3197 AMB1021 EN2102 TB306	EN2107 TB306			
12	EN2102 TB306	EN2107 TB306			
1	EN2121 TB306 IS2104 Centre for Irish Studies	ENG227.I IT203 EN2112 IT206 IS2105 ENG2033	EN298.I TB306 IS3102 AMBG005	EN3113 TB306	
2	EN2121 TB306 ENG243.I CA115 IS3101 AC202	ENG227.I IT203 EN2112 IT206 FS305 Huston Main	EN298.I TB306	EN3113 TB306 FM4101 Huston Main	IS3100 Centre for Irish Studies, Distillery Rd.
3	ENG243.I CA115 FS201 AC204	FS305 Huston Main SP404 AC001	EN2154 TB306 IS2102 IT204	SP3197 AMB1021	SP219 AMB1021 SP3195 IT250
4		IS3102 IT206	EN2154 TB306 IS2102 IT204 SP404 AMB1021	SP219 IT250 SP3195 A001	
5		FS201 IT204			

Notes:

- Core (required) modules highlighted in blue. Optional modules in light-blue.
- Soc & Pol modules (SPxxx) are only available to those taking the minor in Soc & Pol.

Semester Two

- Students will complete 30 ECTS non-timetabled modules in Semester Two, such as study abroad, work placements, and research modules.

Should you register for a study abroad or work placement experience which is subsequently cancelled, you will need to register for the Research Project module, to ensure you complete a full 60 ECTS in total.

BA English and Media Studies – Media Studies Handbook 2022-2023

FOURTH YEAR

Semester One

S 1	M	T	W	TH	F
9		EN3109 TB307	EN3141 AC002	EN3144 TB306	ENG238 AC001
10		EN3109 TB307		EN3144 TB306	
11			EN3105 TB306	EN387 AB1021	
12			EN3105 TB306		
1					
2	EN3110 IT203		ENG238 IT250	EN435.I CA003	
3	EN280.I TB306 EN3110 IT203	EN223.I TB306	EN464.I Centre for Irish Studies EN2146 AC203	EN435.I CA003 EN459.I TB306	
4	EN387 AC001 EN280.I TB306	EN223.I TB306	EN464.I Centre for Irish Studies EN2146 AC203	EN459.I TB306	
5		EN3141 IT250			

Semester Two

S 2	M	T	W	TH	F
9		EN280.I CA004 EN3111 TB305	EN4112 SC001		EN464.II Centre for Irish Studies EN4110 TB306
10		EN280.I CA004 EN3111 TB305			EN4110 TB306
11				EN3138 IT250	
12	MES4100 TB-305	MES4100 AMB-G010			
1	EN3120 TB306	EN464.II Centre for Irish Studies EN3151 CA002	EN3137 TB306	EN459.II AMBG043	EN388 AC002
2	EN3120 TB306 EN3112 AMB-G036	EN3151 CA002 EN3156 IT206	EN3138 IT250 EN3137 TB306	EN459.II AMBG043	
3	EN3112 AMB-G036	EN3156 IT206		ENG232.II TB306	
4	EN388 AC001			ENG232.II TB306	
5		EN4112 AMB1021			

Notes:

- Media Studies: Register for **MES4100** (10 ECTS) and one from a **selection of seminars** (5 ECTS).
- English: Take **two lectures** and one seminar in each semester (5 ECTS each).
- All seminars have been designated online as either **part of the Media Studies minor** OR part of the English subject area.
 - If you wish to substitute in a second seminar from the **Media Studies list**, you should:
 - First register for one of the available English seminars listed online;
 - Contact mediastudies@nuigalway.ie with your request to transfer
- You will also take modules for your minor (15 ECTS – these are not listed above).

WEEK BY WEEK CALENDAR

SEMESTER 1

Week	Start date	Activity	Other
1	5 Sep	Most classes start	
2	12 Sep	EN Seminars start	
3	19 Sep		
4	26 Sep		
5	3 Oct	Media Studies meeting, Tuesday 1pm	
6	10 Oct	Reading Week (English)	
7	17 Oct		
8	24 Oct		P/H (Mon)
9	31 Oct		P/H (Mon)
10	7 Nov	Media Studies meeting, Tuesday 1pm	
11	14 Nov		
12	21 Nov	Final Week of Classes	
	28 Nov	Study Week	
	5 Dec	Exams	
	12 Dec		
	17 Dec	Winter Break starts	

SEMESTER 2

Week	Start date	Activity	Other
1	9 Jan		
2	16 Jan		
3	23 Jan		
4	30 Jan		
5	6 Feb	Media Studies meeting, Tuesday 1pm	
6	13 Feb	Reading Week (English)	
7	20 Feb		
8	27 Feb		
9	6 Mar		
10	13 Mar	Media Studies meeting, Tuesday 1pm	P/H (Friday)
11	20 Mar		
12	27 Mar	Final Week of Classes	
	4 Apr	Field Trips / Easter Break / Study Week	
	10 Apr		P/H (Monday)
	16 Apr	Exams (start Tuesday 17th)	
	23 Apr		
	1 May		P/H (Mon)
	1 August	Repeat Exams	P/H (Mon)
	8 August		

REGULATIONS AND PROCESSES

MODE OF INSTRUCTION

As you will appreciate, some of this information is subject to change, in line with public health advice, administrative constraints, etc., and further information will be available from module coordinators:

- The university will maximise in-person teaching, subject to public health and other concerns.
- We are conscious that public health guidance might change, and that it may be necessary to revert to online or blended teaching at short notice.

ATTENDANCE

University regulations require student attendance at scheduled class activities, including lectures, labs, and other activities scheduled within your assigned ‘course block’. However, public health requirements are paramount, and it is important that you follow best practice around self-isolating, quarantine, etc., to protect yourself and others.

- **DO NOT** attend class if you have symptoms or have been advised to self-isolate.
- **DO** follow university rules and advice.
- **While university rules no longer require** that we wear masks when in class, and in shared campus spaces, doing so will help protect yourself and others.
- **DO** get medical advice if you suspect you may be infected.
- **DO** be kind, with others and with yourself.
- Your course grade is not directly linked to attendance. However, particularly in modules, like ours, graded entirely on a continual assessment basis, there may be in-class assessed activity that will go towards your final grade, and which cannot be repeated later or replaced by other activities. Talk with your instructor, in the first instance, if you have concerns around this.
- While the normal expectation is that students will attend campus, the university will work to accommodate those who cannot attend due to health reasons during the pandemic.
 - For an anticipated absence of up to two weeks, contact the programme coordinator, who will handle your request.
 - For a longer absence, you must make a request to the programme coordinator, who shall refer that request to the Dean (or her nominee).
- University staff understand (and share) the concerns and challenges we all have at present. Reach out to relevant staff members – instructors, programme coordinators, and pastoral services such as the counselling centre, chaplains, and the students union – for help and guidance.

STYLE GUIDE

- Academic assignments should use the MLA format. A summary of the general requirements of this format is available here:
<https://owl.english.purdue.edu/owl/resource/747/1/>
- Assignments with creative or production elements may have additional format/style requirements as set by your instructor.

EXAMINATIONS

- English: mixture of exams and continuous assessment. Some modules are examined wholly by continuous assessment, while others are examined by a mixture of continuous assessment and end-of-semester examinations.
- Media Studies: continuous assessment and project work. Media Studies modules (those with MES-xxxx codes) are examined by continuous assessment, so there are no end-of-semester exams in these modules. Third year options will be assessed in line with the policies of the discipline from which the module comes.
- Subject B minor: mixture of exams and continuous assessment.

REPEAT OPPORTUNITIES

- Where a module is failed or deferred in Semester One or Semester Two, there will be a repeat, or 'second sitting', opportunity over the summer.
 - In Media Studies, this will take the form of a take-home assignment, spanning the skills/content covered in the course, and will not necessarily be of the same or similar format to assignments given during the semester.
 - Assignment deadlines will be in late July, and the assignments will be available on Blackboard.
 - Students must register (and pay the appropriate fee) in order to complete repeat assignments.
 - Extensions or exemptions are not available for repeat sittings.
 - Repeat examinations, for modules assessed by exam, will run in August 2022. In modules assessed by a mix of exam and continuous assessment, you may have both take-home and exam-based repeat requirements.
 - It is the responsibility of individual students to ensure they are available to complete repeat work in the assigned period.
- There is a cap of 40% for results of repeat sittings from second year onward.

ACADEMIC HONESTY

- Academic work requires that students be the creator of the work that they submit for assessment; that they give credit where ideas (e.g. quotations, indirect quotations, substantive ideas) are drawn from the work of others; and that students may not submit the same work to fulfil separate assignments at the university.
- It is the responsibility of students to familiarise themselves with the university code on plagiarism (the technical term for such breaches of academic honesty), which is available here: <http://www.nuigalway.ie/plagiarism/>
- See also the overarching Student Code of Conduct: <http://www.nuigalway.ie/codeofconduct/>

BLACKBOARD AND ASSIGNMENT SUBMISSION

- The Blackboard Course Management System is used for content delivery and assessment submission. You should be automatically registered for Blackboard - and linked to your courses - upon course registration. You can - and should - access it at <https://nuigalway.blackboard.com>
- Please add a profile picture to your Blackboard profile, to assist us in getting to know you and put names to faces outside of the classroom.
- You must submit assignments in the format, and through the method (Blackboard, Email, Dropbox, hard copy, etc.) specified by your instructor. It is important that you familiarise yourself with the assignment submission process, and submit your assignment ahead of deadline.

COMMUNICATION AND EVALUATION

EMAIL CONTACT AND SUPPORT

You should direct any queries, in the first instance, to the module coordinator by email. Where this does not resolve an issue, or for issues that are not specific to a particular module, you should send an email to the Media Studies programme email address. In-person meetings can be arranged as needed.

The main email contact for issues related to the programme is mediastudies@nuigalway.ie. Academic coordination is overseen by Dr. Andrew Ó Baoill (andrew.obaoill@nuigalway.ie). The Head of English is Prof. Marie-Louise Coolahan (marielouise.coolahan@nuigalway.ie).

EMAIL ETIQUETTE AND RESPONSE TIMES:

- During semester, we endeavour to respond to email correspondence within two business days (and often sooner). If you have not heard back within this period, a follow-up reminder is encouraged. Of course, you can always raise your query in person, whether or not two days have elapsed.
- The Discipline of English provides the following guidance on email etiquette:
 - E-mail communications to lecturers should be formal, respectful, and relevant. Most lecturers would prefer that students attend office hours in order to ask questions about courses. If you must send a query via e-mail, make sure that you are writing to the right person, and consider whether you would say what you have written to the lecturer's face. Include your student number with your query, and do not expect an instant reply.

CLASS REPRESENTATIVES AND FEEDBACK

- Given the risk of in-person contact for staff and students who for health or other reasons may need to minimise time on campus, we will devise ways to maintain regular contact with all, including virtual meetings with student cohorts.
- The discipline of English convenes a meeting with class representatives each semester. We will also run a number of sessions throughout the year to discuss progress and gather informal feedback from students about the course as a whole.
- Students are also provided with opportunities to provide feedback on specific modules to instructors as those modules finish.
- In the case of issues or concerns, students should first bring the matter to the attention of the instructor or staff member involved with that aspect of the course. Administrative concerns can be brought to the attention of the administrative staff in the Discipline of English.
- Where concerns are unresolved (or don't fall within the purview of another staff member) bring them to the attention of the course coordinators.

EXTRA-CURRICULAR EXPERIENCE AND OPPORTUNITIES

- Students are encouraged to get involved with campus media – Flirt FM, the student radio station, and SIN, the student union newspaper. They have proven successful spaces for learning and development by previous students, and provide opportunities for experience beyond what can be achieved in a classroom setting.
- Likewise, consider engagement with ALIVE, the campus volunteering programme, which may be able to provide contacts with local groups that might provide useful experience and challenges for you.
- Check out student societies related to your interests, such as the Literary & Debating Society, Journalism Society, Radio Society, etc.