

**English
at
University College Cork
Information for CK109
BA in English**

**First Year
2025-2026**

**Introductory Lecture:
Monday 15 September 2025 2pm WGB_G04 Western Gateway Building**

Welcome Message

Congratulations on earning a place at UCC to study English. The BA in English (CK109) accepted its first cohort of students in 2014-15 and the programme is a very important development in the Department of English, to which you are most warmly welcome. We all look forward to seeing how you develop intellectually and culturally during your degree, and we will support you on this journey.

The BA in English is designed to introduce students to the history of imaginative writing in English across its main periods; to make you aware of the geographical and cultural range of writing in English; to nourish your creative abilities; and to help you to become critical thinkers and effective writers.

This year you will take 30 credits in English: 15 credits of First Arts English and 15 credits designed especially for your degree. In the classes that you share with First Arts students, you will encounter a varied and stimulating introduction to literature and culture in the English language and learn more about the theories via which we read and interpret narratives of all kinds. In the Contexts and Problems courses, classes will be smaller, and you will have many opportunities to consolidate and develop the vocabulary and critical tools that are essential for the discussion of literature, theatre, and film at university level. You will also benefit from an enhanced experience of English in real-world contexts and enjoy class trips to cultural events.

UCC Department of English has a strong tradition of creativity and independent thinking. Students here learn, by reading, writing, and listening, how to balance different arguments. Over the years of your degree, you will have the opportunity to become practiced at clear and persuasive writing and at effective discussion in seminar situations.

We are delighted to welcome to you our scholarly community: please read widely, think about our culture, and take every opportunity you can develop your ideas and knowledge and to shape your skills.

Dr Cliona Ó Gallchoir
Head of English
Deputy Head of School of
English and Digital Humanities

Dr Miranda Corcoran
BA in English Programme Director

***Note:** This booklet contains much of the information that you will need throughout the year. You should also consult the Department of English webpage for First Years: www.ucc.ie/en/english/currentstudents/

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First Year English staff directory

Contacts: Programme and Course Coordinators

BA in English Programme Director:	Dr Miranda Corcoran
EN1103 Problems coordinator:	Dr Edel Semple
EN1101 Contexts coordinator:	Dr Anne Etienne
EN1010 Critical Reading and Writing:	Dr Miranda Corcoran and Dr Edel Semple
EN1011 Literature in Time:	Dr Ken Rooney
EN1012 Literature in Question:	Dr Anne Etienne

Your Lecturers

Dr Miranda Corcoran	miranda.corcoran@ucc.ie
Dr Anne Etienne	a.etienne@ucc.ie
Dr Bahriye Kemal	BKemal@ucc.ie
Dr Heather Laird	h.laird@ucc.ie
Dr Georgina Nugent	GeorginaNugent@ucc.ie
Dr Maureen O'Connor	maureen.oconnor@ucc.ie
Dr Cliona Ó Gallchoir	c.gallchoir@ucc.ie
Dr Ken Rooney	k.rooney@ucc.ie
Dr Edel Semple	e.semple@ucc.ie



First-Year Committee

Dr Heather Laird (Chair S1), Dr Anne Etienne (Chair S2), Dr Michael Booth, Dr Miranda Corcoran, Dr Georgina Nugent



Head of English

Academic Integrity Officer

Teaching & Learning Officer

Dr Cliona Ó Gallchoir

Dr. Mary O'Connell

Dr Ken Rooney

C.Gallchoir@ucc.ie

mary.oconnell@ucc.ie

k.rooney@ucc.ie

Extensions: Apply via [Current Students | University College Cork \(ucc.ie\)](#)

Department of English Office email: englishdepartment@ucc.ie

TIMETABLE

Semester 1	TUESDAY 11am – 12 Boole 4	WEDNESDAY 11am-12 Boole 4	See EN1010 Tutorial schedules on Canvas	Monday 14.00-15.00 WGB_G04	Tue 16.00-17.00 , ORB G46 Wed 16.00-17.00 , ORB 201 Thur 16.00-17.00, ALG32
w/c	EN1011 Literature in Time	EN1011 Literature in Time	EN1010 Critical Reading and Writing	EN1103 Problems	EN1103 Tutorials
8-Sep-25					
15-Sep-25	Introduction to 1st Year English (HL)	Medieval Literature (KR)	Tutorial Quiz		
22-Sep-25	Medieval Literature (KR)	Medieval Literature (KR)	Tutorials assigned		
29-Sep-25	Medieval Literature (KR)	Renaissance Literature (ES)	Begin Tutorials: Intro		
6-Oct-25	Renaissance Literature (ES)	Renaissance Literature (ES)	English: Essay planning		
13-Oct-25	Renaissance Literature (ES)	Renaissance Literature (ES)	Eng: Essay structuring		
20-Oct-25	Reading Week				
27-Oct-25	Romantic Revolutions (CO'G)	Romantic Revolutions (CO'G)	Eng: Close reading		
3-Nov-25	Romantic Revolutions (CO'G)	Romantic Revolutions (CO'G)	Eng: Research, using crit		
10-Nov-25	Romantic Revolutions (CO'G)	Modernism (GN)	Skills: Using qts		
17-Nov-25	Modernism (GN)	Modernism (GN)	Eng: How to argue		
24-Nov-25	Modernism (GN)	Modernism (GN)	Eng: Respond fdback		
1-Dec-25	UCC Careers Office Presentation	Revision/essay prep class	Skills: Formatting		
8-Dec-25	Study/Review				
15-Dec-25	Exam Period				
22-Dec-25	Christmas Recess				
Semester 2	TUESDAY 11.00 - 12.00 Boole 4	WEDNESDAY 11.00-12.00 Boole 4	Tutorial rooms & Skills Centre (SC) - see Tutorial group schedules	Monday 14.00-15.00 West Wing 9	Tue 16.00-17.00 , ORB202 Wed 16.00-17.00, ORB202 Thur 16.00-17.00, ALG19
Semester 2	EN1012 Literature in Question	EN1012 Literature in Question	EN1010 Critical Reading and Writing	EN1101 Contexts	EN1101 Tutorials
12-Jan-26	intro (AE)	Lit envir (MOC)	Eng: Poetic language	Intro to EN1101 (AE)	
19-Jan-26	Lit envir (MOC)	Lit envir (MOC)	Eng: Close read wkshop (poetry)	Old English Literature: Contexts and Reception (FB)	
26-Jan-26	Lit envir (MOC)	Lit envir (MOC)	Eng: Aca integrity / Citation Bib	Old English Literature: Contexts and Reception (FB)	
2-Feb-26	Drama & class (AE)	Drama & class (AE)	Eng: Drama: page & stage	Hol - St Bridgit's day	
9-Feb-26	Drama & class (AE)	Drama & class (AE)	Eng: Close read wkshop (drama)	Renaissance Theatre: Audiences and Adaptations (ES)	
16-Feb-26	Reading week				

23-Feb-26	Graphic fic Fem (MC)	Graphic fic Fem (MC)	Eng: Prose	Renaissance Theatre: Audiences and Adaptations (ES)	
2-Mar-26	Graphic fic Fem (MC)	Graphic fic Fem (MC)	Skills: Designing pres	Authors and Publishers (MO'C-L)	
9-Mar-26	Graphic fic Fem (MC)	Migration stories (BK)	Skills: How to give a presentation	Authors and Publishers (MO'C-L)	
16-Mar-26	Hol - Patrick's Day	Migration stories (BK)	Pres in tutorial	Drama and Performance (AE)	
23-Mar-26	Migration stories (BK)	Migration stories (BK)	Pres in tutorial	Drama and Performance (AE)	
30-Mar-26	Exam prep (AE)	Second Yr info (AE)	Skills: Exam study skills	2 nd Year English and Optional International Pathway (MC & AH)	
6-Apr-26	EASTER RECESS				
13-Apr-26					
20-Apr-26	STUDY REVIEW PERIOD				
27-Apr-26	EXAM PERIOD				
4-May-26	EXAM PERIOD				

First Year courses: an overview

CK109 BA in English (BA in English students)

EN1103 Problems in Literature (10 credits)

Course Coordinator: Dr Edel Semple

Semester 1: Monday 2-3pm, WGB_G04

Tutorial times: Tues 4-5pm ORB_G46 OR Wed 4-5pm ORB_2.01 OR Thurs 4-5pm AL_G32

EN1101 Contexts: The Production and Reception of Literature and Film (5 credits)

Course Coordinator: Dr Anne Etienne

Semester 2: Monday 2-3pm, West Wing Room 9

Tutorial times: Tues 4-5pm ORB 202 or Wed 4-5pm ORB 202 or Thurs 4-5pm AL_G19

CK101 First Arts English (shared with the CK101 First Arts English students)

First Year Arts English modules adopt two formats.

EN1011 Literature in Time (semester 1) and **EN1012 Literature in Question** (semester 2) and are traditional lectures taking place in Boole 4. You will find the names of your lecturers and the texts studied on pp.9-10.

EN1010: Critical Reading and Writing runs across the academic year, that is, in semester 1 and 2. EN101 will take place in small tutorial groups led by English Department staff, in order to give you more opportunities to ask and address questions.

EN1010 classes will begin in the third week of term. In **week 1**, you will be told how to register for your tutorial groups. There will be a quiz set up on Canvas, which **you must complete within a week**. A list of tutorial groups will be posted on Canvas by the end of Week 2: make note of the day, time and place of your tutorial group, as well as your tutor's name. Attend your tutorial from week 3 of the semester.

Attending lectures/tutorials is only the beginning. Students must keep up to date with the assigned reading associated with lecture-courses; this will make the continuous assessment essays for these courses far more manageable.

You learn from a lecture course in the following ways:

1. reading the material for the lecture beforehand;
2. listening carefully in the lecture and taking notes in the lecture;
3. asking questions where possible;
4. when essays are due, re-reading the material and using your notes to help you revise.

CK109 BA in English courses

The courses specific to CK109 offer an in-depth introduction to the contexts in which literature and film are made, performed, adapted, read and circulated. In the first semester **Problems in Literature** uses innovative enquiry-based learning to help students become independent learners. Students work individually and together, taking on different roles within groups, to resolve a 'real world' problem. Through this process students gain critical knowledge and develop skills in research, teamwork, problem-solving, and creative thinking. Beginning with some of the earliest texts in English and moving through to cutting edge debates in modern literature and digital literary studies, the **Contexts** course gives students a vocabulary with which to discuss questions of literary production, adaptation, and reception.

EN1103 Problems in Literature (10 credits)

Through enquiry-based learning, this course equips students with the skills needed to study literature at an advanced level. Students will engage in self-directed research and work in groups on defined literary problems that examine literature in a variety of forms and from a range of genres and periods. Through weekly lectures and tutorials, and under the guidance of a Facilitator/Tutor, students have the opportunity to develop presentation and information-retrieval skills, to apply their knowledge to form practical solutions, and to produce creative individual and collaborative work over one semester.

Learning Outcomes: On successful completion of this course, students should be able to:

- Critically analyse a range of texts
- Use and evaluate resources essential to the study of literature
- Work as self-directed, independent learners
- Work efficiently as part of a team
- Identify key periods, literary traditions, terms and genres relevant to the 'problem'

- Apply critical/theoretical terms and concepts to literary texts
- Prepare and deliver effective presentations
- Write cogently and clearly in a range of styles/forms

EN1101 Contexts: The Production and Reception of Literature and Film (5 credits)

This course prepares students to understand the importance of contexts of literary production and reception in relation to literature and film across a range of periods and genres. In focusing on ideas of literary and film production and reception, this course makes students aware of how such contexts shape our understanding of narratives and their meaning. The course will consider a range of contexts for literary production and reception. These may include, for example, medieval manuscript culture, renaissance theatre and its audiences, the of impact print and the rise of a mass market from the eighteenth century onwards, and the emergence of new technologies, such as film and digital media.

Learning Outcomes: On successful completion of this course, students should be able to:

- Explain the meaning of context in relation to literature and film.
- Analyse texts in the context of their production and reception.
- Identify some of the ways that production and reception shape the meanings of texts.
- Identify some of the ways in which production and reception have changed over time.
- Discuss context using appropriate critical terms and concepts.
- Articulate a response to texts in effective, properly referenced essays.

CK101 First Arts English courses

EN1010 Critical Reading and Writing

(Semester 1 &2)

Coordinators: Dr. Miranda Corcoran and Dr. Edel Semple

In EN1010 students will work in tutorials with a Tutor. Tutorials will take place once a week, at the same day/time for the entire academic year.

EN1010 introduces students to key skills in literary analysis, close reading, essay composition and writing. The module includes an overview of critical concepts related to different literary genres and forms (poetry, drama and prose). Through detailed engagement with a variety of texts, this module enables students to become careful, attentive readers, effective communicators and skilled writers. Students will participate in a variety of exercises designed to improve critical reading and analytical writing skills. Students will also take part in essay writing workshops with a focus on responding to assignment titles, planning, structure, proof-reading, citation style and academic integrity. This module will also empower students to develop their own voices as independent critical thinkers. Please refer to the timetable and/or on Canvas for the content of each class.

ASSESSMENT

You will complete FOUR assignments

Semester 1

- Assignment 1: a 500-word essay draft/plan (15 marks)
- Assignment 2: a 1000-word short essay based on tutor feedback (25 marks)

Semester 2

- Assignment 3: 1000-word close reading exercise (25 marks)
- Assignment 4: a 1000-word short essay based on tutor feedback (25 marks)

In addition, **Attendance & Contribution will count for 20 marks.**

Attendance is mandatory. Students cannot miss more than eight hours (one third) of lecture classes without presenting documentation in relation to absences.

Students without medical evidence to account for absence from more than one third of classes in the module **automatically fail** the module and must complete an exercise in lieu, with any other work not completed for the seminar, in the autumn exam session in late July / August.

A student who fails the module due to unexplained non-attendance may continue to attend and hand in assignments, but this work will be held over for the autumn exam session. The result for the module will be capped at 40% unless the student applies for and is granted mitigation by University Exams Records (SREO).

EN1011 Literature in Time

(Semester 1, Tuesday and Wednesday at 11am in Boole 4)

Coordinator: Dr Ken Rooney

This module focuses on learning how to read and critique texts from a range of pre-21st century periods and traditions. Why do we continue to read and appreciate texts produced in very different times for audiences seemingly quite different to ourselves? How can we best access and appreciate texts of unfamiliar form, genre and language? What role has literature played at critical junctures in history, and what can this tell us about the way literature will respond to and inform our future? Students will read four set texts over the course of the module, taken from four major periods of literary production, from the very beginnings of English to the modern era, and will be given the tools to understand the chronological development of the tradition and to write confidently about literature in and of its time. This module will also provide students with foundational skills for the study of English literature from the earliest times and will enable informed choices of optional period modules in second year.

Middle English (17 – 30 Sept), Dr Ken Rooney

Sir Gawain and the Green Knight (late 14th century)

Renaissance Literature (1 – 15 Oct), Dr Edel Semple

William Shakespeare, *The Tempest* (written c.1610)

Romantic Revolutions (28 Oct – 11 Nov), Dr Clíona Ó Gallchoir

William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798)

Modernism (12 - 26 Nov), Dr Georgina Nugent

Katherine Mansfield, *Selected Stories* (1910s-1920s)

Required Texts:

Sir Gawain and the Green Knight. Trans Keith Harrison. (Oxford: World's Classics, 2008)

William Shakespeare, *The Tempest* (Any scholarly edition, such as Oxford World Classics, 2008)

William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads, with a Few Other Poems*. First edition available online at <https://www.gutenberg.org/files/9622/9622-h/9622-h.htm>

Katherine Mansfield, *Selected Stories*, edited by Angela Smith (Oxford University Press, 2008)

ASSESSMENT

You will complete two assignments:

- A Canvas-based quiz and short written assignment, to be scheduled during Reading Week
- A take-home essay, c. 1,500 word long.

Each assignment counts for 50% of the overall result for the module.

EN1012 Literature in Question

(Semester 2, Tuesday and Wednesday at 11am in Boole 4)

Coordinator: Dr Anne Etienne

The module explores texts in a variety of genres, ranging from the nineteenth century to the contemporary period. The texts selected foreground urgent social issues such as race, class, gender, and climate emergency and highlight the significance of literary form in the expression and exploration of these topics. The role of performance and new technologies and new media on the representation of these thematic areas may also be addressed. Through detailed study of selected texts students will learn how to apply contemporary critical and theoretical approaches. They will also develop an understanding of literature and culture as a means through which to comprehend complex problems and question the status quo.

Literature and the Environment (14 – 28 Jan), Dr Maureen O'Connor

Selected Poems

Drama and Class (3 – 11 Feb), Dr Anne Etienne

Arnold Wesker, *Chips with Everything* (1962)

Graphic Fiction and Feminism (23 Feb – 10 March), Dr Miranda Corcoran

Marjane Satrapi, *Persepolis* (2008)

Literature and Migration (11 – 25 March), Dr Bahriye Kemal

Selected Short Stories

Required Texts:

Selected Poems, available on Canvas

Arnold Wesker, *Chips with Everything*. Any edition

Marjane Satrapi, *Persepolis*. Any edition

Selected Short Stories, available on Canvas

ASSESSMENT

Assessment is via end-of-semester examinations.

Teaching: lectures and tutorials

Lectures

BA in English students have 3 lectures each week. You are strongly advised to attend all lectures. If you fail to attend lectures, you will find it extremely difficult to keep up with your work and, ultimately, to pass your examinations. See “Department of English: Teaching policy” in this booklet for more info.

Tutorial for BA in English – mandatory

In addition to lectures, as a BA in English student you will **attend two tutorials over the academic year**. The first tutorial is **for your programme only** i.e. it is for the courses that are specific to the BA in English programme. In Semester 1, this tutorial is a mandatory class for EN1103 Problems, while in Semester 2, the tutorial is mandatory for EN1101 Contexts. Tutorials help you to develop your ideas on the texts and the material presented in lectures. The tutorial for EN1103 is **essential** in planning and developing your group project and you will not be able to pass the course if you miss more than one third of scheduled classes.

Tutorial for English module EN1010

The second tutorial you will attend covers a course which you share with Arts English students (EN1010: Critical Reading and Writing). This weekly tutorial introduces students to key skills in literary analysis, close reading, essay composition and writing. Through detailed engagement with a variety of texts, this module enables students to become careful, attentive readers, effective communicators and skilled writers. Students will participate in a variety of exercises designed to improve critical reading and analytical writing skills. Students will also take part in essay writing workshops with a focus on responding to assignment titles, planning, structure, proof-reading, citation style and academic integrity. You should participate as fully as possible in these classes, and don't be afraid to express your ideas! You will benefit in proportion to the effort you put in.

You will be told how to register for EN1010 tutorials in the first week of term. Please follow the registration guidelines carefully and apply on time. These tutorials usually begin in the third week of term in semester 1. When tutorial groups have been arranged, you will also be notified via Canvas about the day, time, and venue of your tutorial group.

Tutorial attendance and participation is mandatory and will contribute to your final marks for the EN1010 course. Tutorial attendance will be assessed as follows: Attendance & Contribution = 20 marks (20% of final mark for module)

Department of English: Teaching policy 2025-26

In line with other subjects in the College of Arts, lectures are not recorded in English (with the exception of EN2012 which is taught online). DSS-registered students can contact the individual module coordinator to have recorded lectures made available to them (please note not every lecture course may be able to make recordings available, and seminars and small-group courses are never recorded). Students not registered with DSS who miss lectures through illness or late registration should contact the individual lecturer to discuss the material taught, but these circumstances will not be deemed grounds for access to recorded lectures. The Department of English Teaching and Learning committee may consider exceptional cases, with documentation, where there has been prolonged, medically enforced absence, for special release of recorded lectures, but retrospective access to lectures may not be possible in every lecture course. Please note recorded lectures are not released at autumn examination sittings, except under the criteria stated above.

Where to Find Us

All offices in the Department of English, for academic and administrative staff, are located in the O’Rahilly Building (ORB) on the first floor.

Department Administrative Office: ORB 1.57

Office opening times are posted on the door of the Main Office – ORB 1.57

Email: englishdepartment@ucc.ie

Telephone: 021- 4902664, 4903677, 4902241

In all communications, please include your name, student number, and year. You should also check Canvas regularly for Department information and updates.

Supports: First Year Staff-Student Committee

The First-Year Committee includes staff representatives (Anne Etienne, Miranda Corcoran, Heather Laird) and student reps. (For staff contact details, see the front pages of this booklet.) This Committee provides a channel of communication between First Year English students and Department staff. If you have a concern or a problem, either personal or academic, do speak to any member of the committee.

Disability Support

Some students may already have registered with the Disability Support Service. If you are having difficulties due to any disability or medical condition, physical or mental, mild or severe (including learning disabilities such as dyslexia), then do contact the Disability Support Service. The DSS has experienced staff that can advise you and offer a wide range of services. Dr Stephen Roddy (SRoddy@ucc.ie) is the School Accessibility Officer. Feel free to contact him with your queries.

Assessment

Your overall result for First Year English will be calculated based on continuous assessment and exams.

EN1103 Problems in Literature (10 credits)

Continuous assessment with all work to be completed by the end of semester 1. See the syllabus and assignment details on Canvas EN1103. This course is based on the principles of problem-based learning, and your work is assessed both individually and in terms of your contribution to a group project. Note that participation and attendance at your weekly tutorial are required elements, and that missing more than one-third of scheduled classes (without justification) will mean automatic failure of this course. If you will be absent, please alert your EN1103 Tutor as a courtesy.

Marks breakdown: Individual Learning Journal (100/200). Group Project (100/200)

EN1101 Contexts: The Production and Reception of Literature and Film (5 credits)

You will write two 1,500 word essays

Essay 1: Titles issued Thursday, 26 February 2026. Essays due: 12th March 2026.

Essay 2: Titles issued Thursday, 2 April 2026. Essays due: 16th April 2026.

Marks breakdown: Each assignment counts for 50% of the overall result for the module.

EN1010 Critical Reading and Writing (5 credits)

Assignment 1 (Essay plan): Released: 29 September. Assignment due: Tuesday 28 October.

Assignment 2 (essay): Released: 10 November. Assignment due: Friday 5 December.

Assignment 3 (close reading exercise): Released 19 January 2026. Assignment due: 9 February 2026.

Assignment 4 (presentations): Released Monday 23 February. Presentations will take place in tutorials during weeks 10 and 11 of the semester (March 2026).

Marks breakdown:

- Attendance & Contribution – 20%
- Close reading exercise – 25%
- Close reading presentation – 15%
- Essay plan/draft – 15%
- Essay – 25%

EN1011 Literature in Time

Assignment 1: Titles issued Tuesday **21 October 2025**.

This assignment must be completed in one sitting. It combines short-answer questions and questions necessitating 200-word long responses.

Assignment 2: Titles issued Tuesday **25 November**. Essays due Tuesday **9 December**.

Marks breakdown: Assignment 1 counts for 40% of the overall result, and Assignment 2 counts for 60%.

EN1012 Literature in Question

Assessment is via a 90-minute exam paper. You will answer 2 questions, one from section A, and one from section B.

Exams take place 24 April-8 May 2026.

Examination will count for 100% of the marks in this module.

Assignment Submission and Extensions

You will submit your written assignments online via Canvas, and through *Turn-It-In* (see later pages in this booklet).

ALL applications for extensions must be submitted via the link found on our webpage: [Current Students | University College Cork \(ucc.ie\)](http://ucc.ie) **This is the only pathway through which extension requests will be processed.** Applications should be made ahead of the submission date and must be accompanied by supporting documentation (medical certificate, etc.) Extensions without loss of marks will **only be allowed** where there is a relevant medical certificate or written evidence of other significant difficulties that have interrupted work.

Requests for extensions will be responded to via your student e-mail account. An initial request, if agreed, will generally amount to a one-week extension. On a discretionary basis, a further extension may be sanctioned. In such cases, students will be required to present further evidence of a compelling reason for late submission. A separate application will have to be made via our webpage: [Current Students | University College Cork \(ucc.ie\)](http://ucc.ie)

Where an extension has not been agreed in advance, or where a student submits an essay after agreed extensions have expired, the appropriate penalties for late submission will be imposed.

Penalties (for late submission of Course/Project Work etc.)

- Where work is submitted up to and including 7 days late, 10% of the total marks available will be deducted from the mark achieved.
- Where work is submitted up to and including 14 days late, 20% of the total marks available will be deducted from the mark achieved.
- **Work submitted 15 days late or more will not be read and receive a mark of zero.**
- In cases where work is submitted up to and including 7 days later than an agreed 7 day extension, the mark achieved will be subject to a deduction of 20% of the total marks available.
- Work that has received a 14 day or longer extension will be assigned a mark of zero if it is submitted later than the agreed extension date.

Resources

The Library

You should use the library on a regular basis, and begin doing so early in the year.

The function of the library is not to provide copies of **required or primary texts**. Several hundred students take First Year, and it is not reasonable to expect to be able to borrow the library copy of a particular text on a specific day (e.g. just before an essay due date). Some parts of the module will require you to do **secondary reading** (i.e. of critical articles and books about the primary texts): lecturers may distribute reading lists, and you can use the library catalogue online (at www.booleweb.ucc.ie) to find the material recommended. Books on literature are mainly on the third floor of the Boole library (Q+3), shelved at 700 to 830. Audio-visual materials are also on Q+3. Take advantage of the **introductory tours** offered by the library: you will find these very helpful. The Boole Library also organises themed sessions devoted to improving your writing, evaluation of sources, and information retrieval skills. We encourage you to avail of this training to hone your skills.

First Year Experience Coordinator

All queries related to degree programmes and options, change of course, withdrawals and flexi-options can be directed to UCC's First Year Experience Coordinator, Ms Noirin Deady, via email n.deady@ucc.ie

UCC's Disability Support Service

Some students may already have registered with the Disability Support Service. During the year, if you are having difficulties due to any disability or medical condition, physical or mental, mild or severe (including learning disabilities such as dyslexia), then do contact the Disability Support Service. The DSS has experienced staff that can advise you and offer a wide range of services.

Dr Stephen Roddy is the School Accessibility Officer. Feel free to contact him with your queries: SRoddy@ucc.ie

Writing Skills

Your writing skills are an assessed element of the English programme. Developing these skills and working hard to improve them, by attending to the feedback you receive, will raise your end-of-year marks. Some classes within the EN1010 module are dedicated to improve your essay writing skills and technique.

In addition, **UCC's Skills Centre** enhances the student experience through the provision of customised workshops and sessions. These sessions will help develop and enhance your essential study skills. The Skills Centre offers a free and friendly place for all UCC students to visit. The Skills Centre has also developed a number of online initiatives such as the Digital Badge, writing clinics, online group study sessions, and an essay reading club. Peer tutors and staff facilitate group sessions, one to one appointments, and drop-in sessions. The topics of these sessions include, for example, note-taking, how to approach an assignment, proof-reading, and presentation skills. Check the **Skills Centre's** website to view and book sessions: <http://skillscentre.ucc.ie/> There are many useful **resources** for writing skills available **online** including the Purdue University Online Writing Lab (OWL) – visit their website at this link: <http://owl.english.purdue.edu>

Guidelines for Essay Writing and Citation

Section I. Basic procedures

1. When not otherwise specified, First Year essays should be about 1,500 words in length (that is no less than 1,000 words and not exceeding 1,500 words).
2. List the title of your essay, your name, the course, your lecturer's/tutor's name, and the date on a title page. Use a simple, easily-read font such as **Times New Roman** font size **12**, and **double-space** your work. Pages should be numbered at the bottom in the centre.
3. Leave a reasonable margin on the left-hand side of the page: 2.5" all round is recommended. Indent the start of your paragraphs by using the 'tab' key.
4. A good essay is a carefully organised argument dealing with a text or texts. Developing an argument requires a careful consideration of the topic as well as a familiarity with the text(s) to be discussed and some relevant criticism. Please remember that this is **your** essay and that the material you present is evidence in support of your argument. Quoting long passages of texts, or retelling stories, is not what is required. The material you use is there to illustrate your argument and to demonstrate your developing ability as a critic.
5. In general, use the present tense when considering a writer's work. For example, you say: 'Hamlet is unable to murder Claudius as the king prays' and not, 'Hamlet was unable to murder Claudius as the king prayed'.
6. Keep your prose active whenever possible. E.g. replace "A rewriting of *Dr Jekyll and Mr Hyde* is achieved by Valerie Martin" with "Valerie Martin rewrites *Dr Jekyll and Mr Hyde*".
7. Do not be afraid to use 'I' in an essay. However, be careful not to use it so often that it becomes annoying for your reader. Used sparingly it brings life to your essay; over-indulged it will irritate your reader.
8. Avoid long and convoluted sentences because the more complex the directions, the more likely the fog, and the more likely the fog, the more difficult it becomes for the reader to grasp your intentions, and it is the reader's attention you need, and so on and so on. Keep your sentences in hand!
9. Remember to take care with the presentation of your essay. Check your spelling, grammar and punctuation as you are writing, and read through at least twice when you have finished.
10. Remember to use **quotation marks** when quoting primary and secondary material. Make sure you cite all sources using the MLA style, including any paraphrases or references to the work of others. It is important to make it clear what is your idea and where you draw on the work of others. See the section on Academic Integrity, in this booklet.

Section II. Technical Points

As a piece of scholarly work, an essay must conform to certain technical requirements. The writing conventions adopted by this Department are those set out in the following book:

MLA Handbook for Writers of Research Papers. 8th ed. New York: Mod. Lang. Assn., 2017.

Copies are available in the library on Q+3, # 808 GIBA. An online version may be accessed at www.mla.org, then choose the MLA Style option.

Listed below are just some of the style's main points. Consult the *MLA Handbook* for further guidance.

1. Titles

Italicise the titles of books, long poems, journals, plays, newspapers, films, and television or radio programmes - in short, anything that is a complete publication on its own. For example:

Madame Bovary (book)
Death of a Salesman (play)
Wild Strawberries (film)
The Waste Land (long poem published as a book)
North (collection of poems)
A Modest Proposal (pamphlet)
Eire-Ireland (periodical)
The Irish Examiner (newspaper)

If you are hand-writing an exam, underline titles as you won't be able to italicise. It is important to do this as you will need to differentiate between, say, Hamlet the character and *Hamlet* the play.

Titles of articles, essays, short stories, shorter poems and chapters in a book, in other words all works that appear in larger works, should be enclosed in quotation marks. For example:

"The Pattern of Negativity in Beckett's Prose" (article)
"The Dead" (short story)
"Kubla Khan" (poem)
"The American Economy before the Civil War" (chapter in a book)

2. Quotations

If you quote **up to** three lines of poetry or four lines of prose, you should incorporate the material into the body of your text. Use quotation marks to indicate that they come from a different source. Never use a quotation as a sentence on its own, or separate a short quotation from your own text.

For example:

When the ghost first informs Hamlet that he has been murdered and must be avenged, Hamlet states he will act accordingly. He vows that he will '[h]aste, haste me to know it, that I with wings as swift / As meditation or the thoughts of love / May sweep to my revenge' (1.5.32-5).

A virgule (slash) should be used to signify the line breaks in poetry. In general, your quotation is complete when you include a parenthetical citation that lists the page number, in brackets, from which the quoted material is taken. For example, your essay might read as follows:

In the concluding lines of “After Dark”, Adrienne Rich uses some startling imagery: “your fears blow out, / off, over the water. / At the last, your hand feels steady” (30).

Quoted material beyond the three-line/four-line rule, must be indented ten spaces (two tab keys) and should not be enclosed within quotation marks. This applies to prose as well as poetry. A colon generally introduces a quotation displayed in this way. For example:

Rich concludes “After Dark” with some startling imagery:

but – this is the dream now - -
your fears blow out,
off, over the water.
At the last, your hand feels steady. (30)

Notice the accuracy of both quotations and the way in which the final full stop is used: after the page reference in the integrated quotation and before the page reference in the indented quotation.

If you want to make any alteration to quoted material you must use square brackets to alert your reader to the change. For example:

Rich makes some peace with her father when she says, “[a]t the last, [his] hand feels steady” (30).

3. Parenthetical Citation

When you quote from or refer to a text, list the relevant page number in parentheses (brackets) at the end of the quotation/reference. This is not for the convenience of the reader alone. It is also the means by which you declare that this material is not of your making. Not to do so constitutes plagiarism, and, as such, will cost you some marks or even be the cause of failing your assignment.

Generally, a page reference will suffice for quotations from novels, plays or some poems. For example, if you wish to quote from page 12 of the novel *Mary Reilly* by Valerie Martin, and the text and author are obvious to your reader, you simply list (12) after the quotation. If there is the possibility of confusion about either author or text, you list (Martin 12), or (*Mary Reilly* 12), or (Martin *Mary Reilly* 12) depending on which gives your reader the necessary information. Note the punctuation, or lack of, within the brackets. So, if you are considering two books by the same author, you must make it clear that the quotation or reference comes from book X and not book Y. In the same way you must make clear which author you are referring to if there is more than one.

For verse plays, cite acts, scenes and lines. For example, (*Hamlet* 3.1.5-6) or (*Hamlet* III.i.5-6) informs your reader that you have quoted lines 5-6 from scene 1 in act 3 of *Hamlet*. If it is clear what play you are discussing, you simply list (3.1.5-6) or (III.i.5-6). Note use of spaces and/or punctuation.

If you are quoting from poetry, which lists line numbers, use line references. For example if you quote lines 10-14 from Donne’s “A Nocturnal Upon St. Lucy’s Day” list (“A Nocturnal Upon St. Lucy’s Day” 10-14) or (10-14) if the title of the poem is clear.

The same convention of citation applies whether you are referring to a primary or secondary text. For example, an essay on Synge using two critical works might read like this:

In *The Well of the Saints*, the Saint is not a sympathetic figure. As Toni O'Brien Johnson points out, in a play which is so concerned with physical beauty his "ascetic way of life has markedly impaired his physical vitality" (36), while another critic more bluntly describes him as "a bit of a gom" (Corkery 173).

Here the author of the first book is mentioned by name so the citation only needs a page reference. The second citation clearly requires the name of the author as well as the page reference.

The citations here are not complete until you have listed the two books in the Works Cited section (see below). Should you be dealing with a text with more than one writer, list all the authors if they number three or less. For example: (Jain and Richardson 12). For more than three writers, list them as follows: (Abrams et al. 12).

4. **Works Cited**

At the end of your essay, you must give a list of works you have cited. This should be fairly brief, and should list only those works on which you have drawn directly in the writing of the essay. It includes not only print but also non-print sources, such as films and the internet. Creating this listing means ordering your primary and secondary texts in alphabetical order on the basis of authors' surnames. The form is simple. Give it the title: Works Cited. Note this is neither underlined nor italicised but has capital letters. Each significant piece of information gets its own full stop:

Last Name, First Name. *Title of Book*. Publisher, Publication Date.

For example: Martin, Valerie. *Mary Reilly*. Black Swan, 1990.

Note that the author's name is reversed because this makes it easy to find in an alphabetical list. All other authors' names in the citation appear in the usual way (see 'Harrison' in the example below).

Books and articles

Some books require a little more information. However, the rule about the full stops remains. E.g.
Shakespeare, William. *Hamlet*. Edited and introduced by G.B.Harrison. Penguin, 1955.

Here you tell your reader that you are listing a Shakespeare play and that you are using an edition published by Penguin in 1955, edited by and containing an introduction by G.B. Harrison. Get all your information from the title page of the book itself. If an entry goes on for more than one line, indent the second and subsequent lines to make alphabetical reading easy.

Articles are listed by the same principles. Each significant piece of information receives a full stop. E.g.

Murray, Christopher. "Irish Drama in Transition, 1966-1978." *Études Irlandaises* no. 4, 1979, pp. 278-289.
This lists the title of an article by Christopher Murray, published in 1979 on pages 278-289 in number 4 of the journal *Études Irlandaises*. Note the formatting of page numbers and date.

A short list of works cited for an essay on Synge would look something like this:

Corkery, Daniel. *Synge and Anglo-Irish Literature*. Cork University Press, 1931.
Eckley, Grace. "Truth at the Bottom of a Well: Synge's *The Well of the Saints*." *Modern Drama*, no. 16, 1973, pp. 193-198.
Hunt, Hugh. "Synge and the Actor - A Consideration of Style." *J.M. Synge: Centenary Papers 1971*, edited by Maurice Harmon, Dolmen Press, 1972, pp. 12-20.
Johnson, Toni O'Brien. *Synge: The Medieval and The Grotesque*. Colin Smythe, 1982.
Synge, J.M. *Plays, Poems and Prose*. Everyman, 1985.

In the list of works cited above, the first and fourth are examples of books, the second is an article in a journal, the third is an essay in a collection, and the fifth is the edition of the primary text used. "J.M." is used in the last entry because "J.M." is listed on the title page of the text. You must use initials if the title page does.

Electronic and online sources

Most works on the Web have an author, a title, and publication information, and are thus analogous to print publications. Electronic texts, however, can be updated easily and at regular intervals and may also be distributed in multiple databases and accessed through a variety of interfaces. You therefore need to record the date of access when citing sources from the Web as the information may be different on different days. Include a URL or web address to help readers locate your sources.

An example is:

Aristotle. *Poetics*. Translated by S. H. Butcher. *The Internet Classics Archive*. Web Atomic and Massachusetts Institute of Technology, 13 Sept. 2007. Accessed 4 Nov. 2008.

This is a book by Aristotle, translated by S. H. Butcher, found on the website, *The Internet Classics Archive* (website italicised), published by Web Atomic and Massachusetts Institute of Technology (name of publisher not italicised) on 13 September 2007, and accessed on 4 November 2008. Note punctuation and spacing.

Film

At its simplest the entry for a film begins with the title (italicised) and includes the director, the distributor and the year of release.

An example is: *It's a Wonderful Life*. Dir. Frank Capra. RKO, 1946. Film.

Performance

This citation is similar to a film: begin with the title, follow with the director, musical director or choreographer, the place performed, the date witnessed and the medium.

An example is:

The Habit of Art. By Alan Bennett, directed by Nicholas Hytner, 22 April 2010, Littleton Theatre, London.

Visual art

For visual art works cite the artist, name, date (if known), medium (sculpture, painting, photograph etc.), institution that houses the work (although this may be a private collection – in which case state 'Private collection', minus the quotation marks).

An example is:

Evans, Walker. *Penny Picture Display*. 1936. Photograph. Museum of Modern Art, New York.

Marking Criteria for First Year assignments

These marking criteria are intended as a guide and may be adapted to specific written tasks.

Mark	Argument and Understanding	Responding to Assignment	Critical Capacity	Written Expression
85 (1H)*	A work of exceptional cogency	Sophisticated understanding, directly and effectively addressed to the question	Hints of originality in choice and application of material; wide range of sources (where relevant)	Exceptionally elegant; exemplary citation and bibliography according to Department guidelines
80 (1H)	Coherent synthesis of ideas; critical and thorough understanding of key concepts	Depth of understanding directly addressed to the question	Some independence of judgement; wide range of sources (where relevant)	General elegance in expression, including an accurately applied wide and well-deployed vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to Department guidelines
75 (1H)	Coherent synthesis of ideas; thorough understanding of key concepts	Considerable understanding directly addressed to the question	Sound analysis of evidence and primary text; effective range of sources (where relevant)	Lucid expression; very few errors of grammar; wide and well-deployed vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to Department guidelines
70 (1H)	Well-argued and well considered; thorough understanding of key concepts	Considerable understanding directly addressed to the question	Some signs of sophisticated analysis of evidence and primary text; well selected range of sources (where relevant)	Predominantly lucid expression; wide vocabulary; few errors of grammar; exemplary citation practice according to Department guidelines
65-69 (2H1)	Good synthesis of ideas; good understanding of key concepts	Good understanding directly addressed to the question	Careful assessment of primary text; good use of examples	Effective expression; few errors of grammar; appropriate use of vocabulary; well-structured; clear paragraph structure; accurate and full citation and bibliography according to Department guidelines
60-64 (2H1)	Competent synthesis of ideas; good understanding of key concepts	Good understanding directly addressed to the question	Fair assessment of primary text; some good use of examples	Generally good expression, with few errors of grammar; some structural inconsistencies; accurate and full citation and bibliography according to Department guidelines
55-59 (2H2)	Fair understanding of key concepts; some weaknesses of understanding and knowledge	Competent understanding addressed to the question	Some effective assessment of primary text; some appropriate examples	Expression such that meaning is understandable; few serious errors of grammar; inconsistent citation and bibliography with significant omissions
50-54 (2H2)	Faulty synthesis of ideas; tendency to describe rather than analyse; significant lapses in understanding and knowledge	Generally competent understanding addressed to the question	Material is not analysed in great depth; limited use of examples	Some grammatical errors and loose, wordy or repetitive expression; poor use of paragraphs

45-49 (3H)	Lacking in synthesis of ideas; descriptive rather than analytical; limited understanding of key concepts	A limited understanding addressed to the question	Imperfect understanding of primary text; limited range of examples, sometimes inappropriate ones	Poor structure and layout; considerable number of grammatical errors; limited vocabulary, sometimes incorrectly used; inaccurate citation and bibliography with significant omissions
40-44 (Pass)	Lacking in synthesis of ideas; largely descriptive rather than analytical, but some understanding of key concepts	Partially addressed to the question	Limited understanding of primary text; poorly chosen and predominantly irrelevant examples	Poor presentation and faulty paragraph structure; basic vocabulary; errors in spelling, punctuation and/or grammar
35 (Fail)	Substantial misunderstanding of key concepts; no synthesis of ideas	Only marginally addressed to the question	Inadequate understanding and knowledge of primary text; minimal use of examples	Errors of structure such that essay has very little obvious focus or argument; poor presentation; numerous and significant grammatical errors; significantly restricted vocabulary; inadequate citation and bibliography
30 (Fail)	Fundamental misunderstanding of key concepts; misconceived in its approach	Largely irrelevant to the question	Inadequate understanding and knowledge of primary text; no relevant examples	Poor presentation; numerous and significant grammatical errors; highly restricted vocabulary; little or no sense of structure; little or no citation and incomplete bibliography
25 and below (Fail)	Fundamental misunderstanding of key concepts; only fragmentary arguments	Almost entirely irrelevant to the question	Little or no attempt to support assertions	Poor grammar and vocabulary makes it difficult to decipher intended meaning; no effective structure; no citation; no relevant bibliography
0	No work submitted or extensive academic misconduct and/or collusion			

* Please note that honours are not formally awarded to first-year students, and that grade bandings (1H, 2H1 etc.) are intended as a guide only.*

CANVAS

The Department actively uses CANVAS, a virtual learning environment where you can access a variety of lecture notes, assignments etc. for each of your registered courses. It is also a place where important reminders are posted. You will need to check it frequently during the year and to allow for student email notifications.

How do I logon to my Canvas account?

1. Go to <http://sit.ucc.ie>
2. Click the **Canvas** icon
3. Logon using your full student Umail address and Student IT password

Alternatively, you can access Canvas directly at <http://canvas.ucc.ie>. If you are unable to logon to Canvas, please visit Student Computing to manage your student account credentials at sit@ucc.ie.

The **Canvas Student App** is available free for Android and iOS devices. When you open the app you will be asked to search for your Department– enter “University College Cork” and hit the arrow to continue. Enter your Umail address and Student IT password, and then authorise the Canvas app to access your account.

You can also link Canvas with your UCC Umail and Office 365 accounts.

How do I use Canvas?

A Canvas Orientation course for students is accessible via your Courses list on Canvas to help you get started. We recommend you pay a visit!

If you need help when using Canvas, click ‘**Help**’ on the left-hand menu once you have successfully logged in. You can access our 24/7 online chat, email and phone support, as well as the Canvas guides.

How do I see the courses I am enrolled in?

Once you log in, you will see your ‘Dashboard’, which displays information about your current courses, announcements, and an activity stream that shows recent activity in all your courses.

Not all of your courses may appear in your Dashboard. In order to see all of your registered courses, click the **Courses** link on the left-hand menu, and then click ‘**All courses**’.

- If your course is listed as published, then you can click the link and view the content. You can also ‘star’ the courses you want to appear on your dashboard.
- If your course is listed as not published, then your lecturer has not yet released the course to students. Please discuss with your lecturer if necessary.

If one or more of your courses is not listed in the All Courses list, you should validate your registration via MyStudentAdmin. Please note it can take up to 24 hours for registration changes to be reflected in Canvas.

TURN-IT-IN

In order to help students develop the skills necessary for academic (and later for other professional) writing, the university has signed up to the Turn-It-In programme. **You are required to submit all your essays through this programme, via the assignment dropboxes on Canvas.** Here is a brief users' guide to Turn-It-In.

What is it? Turn-It-In is software that scans a typed document, then finds and highlights material in it that has been taken from another source. This material includes quotations (whether or not they have been placed in quotation marks) and all work previously submitted to the Turn-It-In database. It provides an 'originality report' showing the percentage of such material in an essay. If, for example, one quarter of the essay is quotation from another source, the report for that essay will be 25%.

How does it function? Both students and teaching staff are given a password that allows them to access CANVAS. When you have done so, and selected the appropriate course, on the left frame you will see an 'Assignments' link: click on this. Once you have chosen the appropriate assignment, you can upload your essay – exactly as with any other email attachment – and it is sent to the assigning tutor's or lecturer's prescribed Turn-It-In assignment page.

What happens then? When the deadline for handing in the assessment has passed, the tutor or lecturer accesses this assignment and the Turn-It-In 'originality report'.

CANVAS: Submitting an Assignment

Step 1 – Go to <http://sit.ucc.ie>

Step 2 – Click the **Canvas** icon

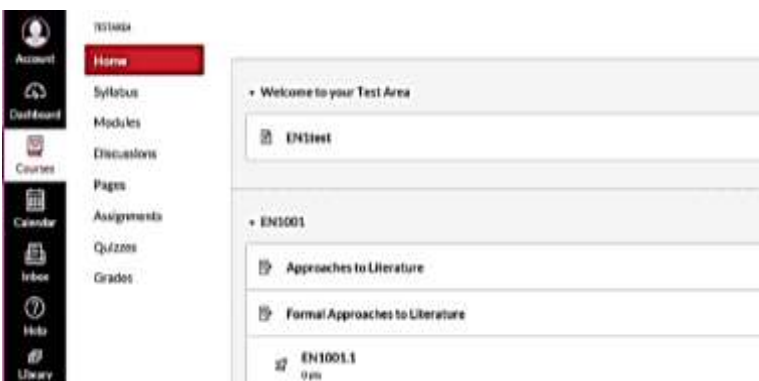
Step 3 – Logon using your full student uemail address and Student IT password

Step 4 –
registered
appear here



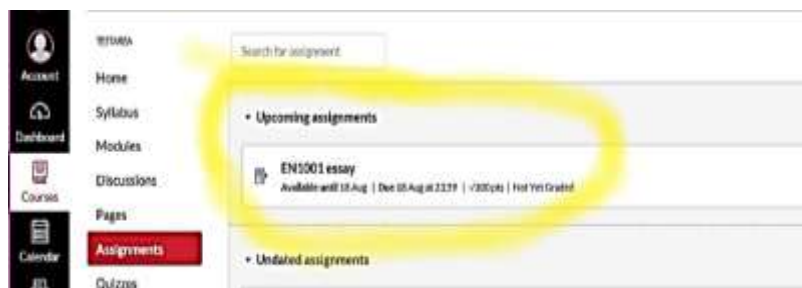
This will bring you to the list of the courses you are for (and which instructors have made accessible/available – i.e. all your courses may not yet)

Step 5 –

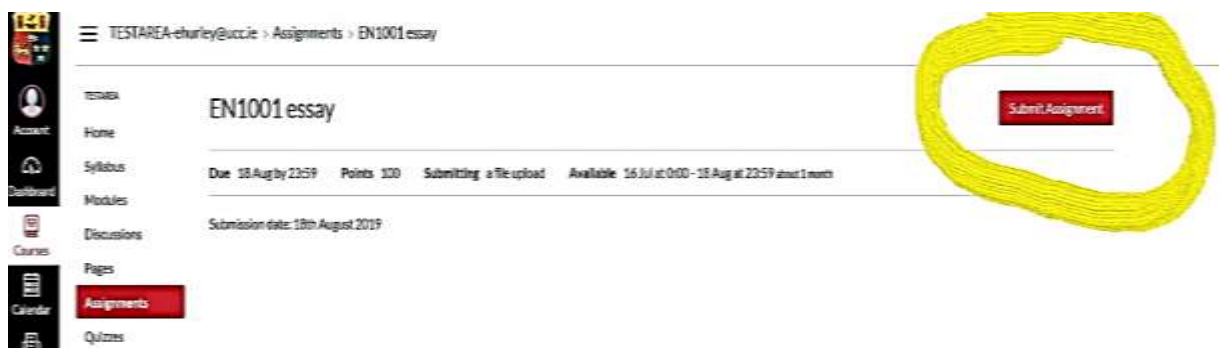


course is EN1001

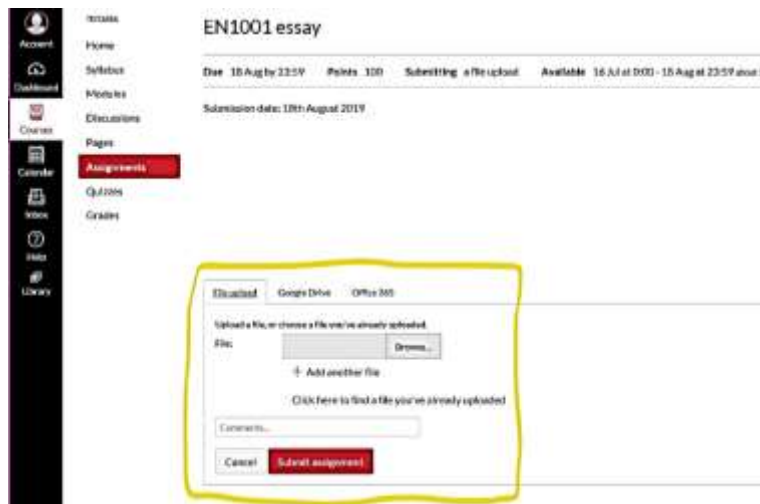
Step 6 – Select Assignment on the left-hand column, then select the Assignment e.g. Essay 1



Step 7 – Select Submit Assignment



Step 8 – Upload file and submit assignment



Academic integrity – Department of English

What is Academic Integrity?

As defined in the University policy which you can access here and should familiarise yourself with, [Academic Integrity for Examinations and Assessments Policy 2025-2026 | University College Cork](#) Academic Integrity is: ‘Compliance with ethical and professional principles, standards, practices and a consistent system of values, that serves as guidance for making decisions and taking actions in education, research, and scholarship.’ (Section 3.1) What this means is that when you research and write your assignments, you do so in a manner that is honest, ethical and principled.

In simple terms, it means that you **do not cheat in assignments**, and that you **always acknowledge the sources you use by citing them correctly in your work**. Failure to abide by this policy and to uphold the principles of Academic Integrity is considered **Academic Misconduct**.

What is Academic Misconduct?

From the University Policy Section 3.5:

Forms of Academic Misconduct include, but are not limited to, the following:

- **Poor Academic Practice** – Actions that include, but are not limited to, poor academic writing skills (e.g., poor referencing or passing off someone else’s idea as your own), or small errors made through carelessness or misunderstanding.
- **Cheating** – Actions that attempt to get advantage by means that undermine values of integrity.
- **Contract Cheating / Essay Mills** – A form of academic misconduct where a person uses an undeclared and/or unauthorised third party, online or directly, to assist them in dishonestly producing work for academic credit or progression, whether or not payment or other favour is involved.
- **Cumulation effect** – Where continued poor academic practice and repeated minor instances of academic misconduct are treated as a case of major academic misconduct.
- **Fabrication/Falsification** – Making up data, experiments, or other significant information in proposing, conducting, or reporting research. This includes the fabrication or falsification of official University documents regarding credit and/or academic achievement.
- **Impersonation** – Undertaking in whole or in part any work required as part of a programme in the place of an enrolled learner, without permission from the provider.
- **Unethical Use of Generative Artificial Intelligence (GenAI)** – Generative Artificial Intelligence (GenAI) refers to a subset of artificial intelligence (AI) that uses algorithms and models trained on massive datasets to generate new text, audio, video, code, and more. Academic integrity is breached if students submit the products of GenAI as their own work without acknowledgement and without authorisation to use GenAI in fulfilling the task. *
- **Plagiarism** - Presenting work or ideas taken from other sources without proper acknowledgement, whether done deliberately, carelessly, or inadvertently.
- Other acts that dishonestly use information to gain academic credit.

Types of Plagiarism include but are not limited to:

- **Collusion** – A joint effort of work is presented by an individual without due recognition of the input of others. Collusion also applies to both parties when an individual student provides their work to another student and allows them to present it as their own.
- **Self-plagiarism** – The use of one's own previous submitted/presented work in another context without appropriate citation.
- **Verbatim plagiarism** – Word-for-word copy of work from another source without providing acknowledgement.

***Use of Generative AI**

The University policy (Section 5.3) allows for individual Departments to have additional academic requirements. The Department of English **does not permit the use of AI such as ChatGPT, or any similar LLMs in the research for or completion of a student assignment.** As students of English, you are here to learn to read and write critically, to think independently and to learn how to research effectively. Using a tool such as ChatGPT to research and write assignments (instead of researching and writing it yourself) is **strictly forbidden and will be treated as a case of serious Academic Misconduct.**

What happens if a student breaches Academic Integrity?

We have safeguards in place to protect the integrity of our assignments. Assignments submitted through Canvas are checked by Turnitin, which is an academic integrity service and plagiarism detector. Your assignments are marked by academics who are experts in their fields. When a member of staff has concerns about an assignment, they will consult with the Academic Integrity Officer in the Department. The Academic Integrity Officer will determine if the matter merits further consideration and if it is a case of:

Level 1: Poor Academic Practice

Level 2: Minor Academic Misconduct

Level 3: Major Academic Misconduct

The penalties involved include:

Students must complete *Academic Integrity and Fundamentals Course*

Student is placed on the *Academic Misconduct Register*

Student receives a mark of Zero for the assignment where misconduct is found.

Some good habits and tips for avoiding Academic Misconduct

Part of your work as a student of literature is to read and engage with the critical discussions written by others and published in books, articles, and on the internet. When you come to write your own essays,

however, it is essential that you distinguish between your own ideas and insights, and those of others. As you study and prepare your assignments, try to:

- **Manage your time.** Start preparing for your essay well in advance of its due date so that you have enough time to research, take notes, write and revise your essay, as well as proof-read and crosscheck your essay.
- **Take notes carefully including** details such as a book's Author, Title, Publisher, Place and Year of publication. For a Journal/Periodical, note the article's Author, Title of Article and Periodical name, Year, Volume, Issue and Page Numbers. If using the Internet write down the URL/Web address, Author, Title, and the Date site was accessed.
- **Identify quotations clearly.** If you copy out material word for word from a secondary source, make sure that you identify it as quotation (by putting quotation marks around it and marking it with a big Q for quotation) in your notes. This will ensure that you recognise it as such when you are reading it through in preparation of your written work.
- **Note the page numbers** of any material that you do copy word for word from secondary sources. This will make it easier for you to check back if you are in doubt about any aspect of a reference. It will also be a necessary part of the citation.
- **Identify paraphrases clearly.** A paraphrase is a restatement in your own words of someone else's ideas. If you paraphrase an idea from a source, make sure that you identify it in your notes as a paraphrased idea (e.g. by marking it with a big S for source) and record the page numbers. You could mark your own insights ME or MINE. Make clear the extent of your dependence on the arguments of a critic and, ideally, how your views develop or diverge from this influence. E.g. According to Edward Said, the... Said argues that...
- **Proof-read and crosscheck your essay.** Read over your essay, notes and sources to make sure that everything coming from outside sources has been acknowledged according to the guidelines contained in the Department of English MLA guidelines.

Department of English Assessment Cover Sheet

Student Name:	
Student Number:	
Course Code:	

Lecturer / Tutor:	
Essay Title:	

In submitting this essay, I confirm that I have familiarised myself with the Department of English Academic Integrity Guidelines and policy on Academic Misconduct.

I understand that the Department of English **does not under any circumstances authorise the use of AI** in completing assignments. I understand that a breach of Academic Integrity, such as the use of AI / ChatGPT or similar tools will result in serious penalties.

Potential penalties include:

- Failure of essay
- Mark of zero for entire module
- Placement on University Register of Academic Misconduct
- Referral to Academic Registrar

Signed*: _____ **Date:** _____

**Students may type their name here.*

BA in English International Pathway

Students on the BA in English programme have the option of studying abroad for one year. If you are not already registered for the International Pathway, you can register after First Year. Any student who wishes to take the BA in English International Pathway must contact the Programme Director at the start of Second Year, and indicate their intention to study abroad. Students on this pathway effectively extend their studies, spending year 3 at a university abroad and returning to UCC for year 4.

Students have the option of taking the year abroad at over twenty host universities in the USA and Canada, and at some universities in Europe through the Erasmus programme. Information on UCC's North American partner universities can be found on the UCC International Office's website (click [here](#)). We encourage you to explore the interests and strengths of the different host universities and consider your interests. For example, some colleges are business or technology oriented, but others have a strong reputation for their Arts programmes.

The International Office recommends that you make a list of preferences of host universities, but note that there are no guarantees on securing a space in a particular college. Your grades are taken into account, especially when spaces are limited, and so it is advisable that you have a good 2.1 or above. If you are considering the US, please be aware that although the same charges that you pay at UCC apply, there are significant additional costs, and that the East and West coasts in particular are expensive. Grades achieved during the year abroad will be recorded and the transcript permanently attached to your UCC transcript.

For more info on the BA in English International Pathway see: <http://www.ucc.ie/calendar/arts/art041.html>

Changing programme?

If at the end of First Year, you are interested in changing programme, for instance to CK101 (the BA Arts programme) please see the information on 'Transfers within UCC to another First Year Programme' at this weblink: <http://www.ucc.ie/calendar/arts/art008.html>

The key section to note is 'Transfers at the end of First Year', which has full instructions and a deadline for application. The CACSSS Office, which you'll need to visit to change programme, is located in the ORB, ground floor, room G31. Before you proceed, we encourage you to discuss your plans with the CK109 Programme Director as well as UCC's First Year Experience Coordinator.

Problems? Don't ignore them – get advice and help

You may find it hard to keep up with lectures, tutorials, essays and reading as the year goes on. The very large size of First Year classes may make you feel overwhelmed. Or there may be specific problems: illness, personal or financial difficulties. If your difficulty is mainly to do with your academic work, consider discussing things with your Tutor. In general, if you want to discuss an issue, contact the BA in English Programme Director (Dr Corcoran), one of the First Year English Staff-Student Committee, or the Department's Accessibility Officer (Stephen Roddy). We will be glad to listen, offer advice if we can, and tell you where to find further help if necessary. You can also get advice from the College of Arts (CACSSS) central offices (in the ORB, Ground Floor), and the Student Health Service offers specialist student counselling, as well as medical services. Do avail of this free and confidential service if you need to discuss anything that is worrying you.