

Department of English UCC

Information Booklet CK109 BA English Second Year

2025-2026

Introductory Lecture was held on Monday 8th September at 5 pm in AL_G30.
The lecture slides are available on Canvas under “Modules” for EN2003.

Department of English – Key Staff for Second Year English

Second Year English Committee:

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Department of English Office

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TIMETABLE

DEPARTMENT OF ENGLISH Second Year 2025-2026 CK109							
	Monday 17.00 AL_G30*	Monday 12.00 Boole 2	Tuesday 16.00 Kane_G19	Tuesday 17.00 Kane_G01	*Thursday 13.00 Boole 1	Thurs 10.00 - 12.00 AL_G19 or ELD5_G01	(L) Wed 9.00 - 10.00 ORB_2.12 (S) Thurs 9.00 - 10.00 ORB_2.02, WW3 or WW4
Semester 1	Friday 14.00 F5B_A1	Tuesday 13.00 WGB_107	Wednesday 12.00 GG_LT	Wednesday 14.00 Boole 1	Friday 11.00 AL_G30*		
8-Sep-25	Introductory Lecture : Monday 8th September 2025 5pm AL_G30						
15-Sep-25	EN2046	EN2011	EN2071	EN2079	EN2078	EN2101	EN2103
22-Sep-25	American	Chaucer: The	Women and	Adaptation,	Colony and	Creative	Special Topics in
29-Sep-25	Literature to	Centerbury Tales	Literature	Literature, and	Nation	Writing 1	Literature and Culture
6-Oct-25	1900	and Related		Culture			
13-Oct-25		Texts					
20-Oct-25	Reading Week						
27-Oct-25	EN2046	EN2011	EN2071	EN2079	EN2078	EN2101	EN2103
3-Nov-25							
10-Nov-25							
17-Nov-25							
24-Nov-25	(AG, LR)	(KR)	(HL)	(MC)	(CC, COG)	(PGS)	(LQ, MC, AH)
1-Dec-25	STUDY/REVIEW						
8-Dec-25	EXAM PERIOD						
15-Dec-25	EXAM PERIOD						
22-Dec-25	CHRISTMAS RECESS						
Semester 2	Tuesday 16.00 Boole 3	Tuesday 13.00 Boole 2	Tuesday 17.00 Boole 2	Thursday 13.00 Online	Friday 11.00 Online	Thurs. 10.00 - 12.00 WW_7	
12-Jan-26	EN2043	EN2023	EN2080	EN2012	EN2101		
19-Jan-26	Romance	Eighteenth Century	Introduction	Old	Creative		
26-Jan-26	and	Literature	to Renaissance	English	Writing 1		
2-Feb-26	Realism		Literature	Language			
9-Feb-26							
16-Feb-26	Directed Reading						
23-Feb-26	EN2043	EN2023	EN2080	EN2012	EN2101		
2-Mar-26							
9-Mar-26							
16-Mar-26							
23-Mar-26							
30-Mar-26	(GA, MO'CL)	(GA, COG)	(ES)	(FB)	(PGS)		
6-Apr-26	EASTER RECESS						
13-Apr-26	EASTER RECESS						
20-Apr-26	STUDY REVIEW PERIOD						
27-Apr-26	EXAM PERIOD						
4-May-26	EXAM PERIOD						

Department of English - Teaching Policy 2025-26

In line with other subjects in the College of Arts, lectures and seminar classes are not normally recorded in the Department of English.

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.

If you have any queries throughout the year, please contact Dr Sarah Bezan (sbezan@ucc.ie) as the Head of Second Year, any of the committee members listed on the previous page, or Dr Miranda Corcoran (miranda.corcoran@ucc.ie) as BA Programme Director.

You have an exciting year of study ahead: we urge you to stay engaged with your lecturers and to make the most of everything that's on offer!

SECOND YEAR ESSAY CALENDAR 2025-26

Semester 1 & 2

SECOND YEAR ESSAY CALENDAR 2025-26

Please note:

- This calendar is for **5-credit lecture courses by continuous assessment** only.
- Assignments, issued on Canvas, are to be submitted to Canvas by 11:59pm on the dates outlined below.
- Two 5-credit modules (EN2011 & EN2079) are conducted by a single take-home essay of 2,500 words, and four weeks will be allowed for completion of these long essays. All other modules by assessment will set two essays of 1,500 words (with two weeks allowed for completion of each).
- 5-credit modules **by written examination** are in semester 2 and are not listed here. The student records and examinations office will issue the examination timetable in the spring. EN2012, in semester 2, is by assessment, not by examination.

MODULE	Date for release of titles	Date for Submission (by 11:59pm)
EN2011 (semester 1) The Canterbury Tales (Dr Ken Rooney) This course is assessed by a single 2,500-word essay.	Tuesday 11 th November 2025	Tuesday 9 th December 2025
EN2012.1 (semester 2) Old English Language (Dr Francesca Brooks)	Friday 13 February 2026	Friday 27 February 2026
EN2012.2 (semester 2) Old English Language (Dr Francesca Brooks)	Friday 27 th March 2026	Friday April 10 th 2026
EN2046.1 (semester 1) American Literature to 1900 (Dr Alan Gibbs/Dr Laura Ryan)	Friday 17 th October 2025	Friday 31 st October 2025
EN2046.2 (semester 1) American Literature to 1900 (Dr Alan Gibbs/Dr Laura Ryan)	Friday 28 th November 2025	Friday 12 th December 2025

EN2071.1 (semester 1) Women and Literature (<i>Dr Heather Laird</i>)	Wednesday 15 th October 2025	Wednesday 29 th October 2025
EN2071.2 (semester 1) Women and Literature (<i>Dr Heather Laird</i>)	Wednesday 26 th November 2025	Wednesday 10 th December 2025

EN2078.1 (semester 1) Colony and Nation (<i>Prof Claire Connolly / Dr Clíona Ó Gallchoir</i>)	Friday 17 th October 2025	Friday 31 st October 2025
EN2078.2 (semester 1) Colony and Nation (<i>Prof Claire Connolly / Dr Clíona Ó Gallchoir</i>)	Friday 28 th November 2025	Friday 12 th December 2025

EN2079 (semester 1) Adaptation, Literature and Culture (<i>Dr Miranda Corcoran</i>) This course is assessed by a single 2,500-word essay.	Wednesday 12 th November 2025	Wednesday 10 th December 2025
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Course Requirements for BA English Second Year 2025-26

PLEASE NOTE THAT IT IS THE RESPONSIBILITY OF EACH INDIVIDUAL STUDENT TO DISCOVER AND FULFIL THE EXACT REQUIREMENTS OF THE COURSE ASSESSMENT SYSTEM, ANY CHANGES TO REGISTRATION MUST BE APPROVED BY THE DEPARTMENT OF ENGLISH.

Programme pathways and requirements can be found in the course catalogue
[BA \(Hons\) \(English\) - CK109 | University College Cork, Ireland \(courseleaf.com\)](#)

NOTES:

- Students cannot take [EN2101](#) Creative Writing 1 in both semesters.
- EN2101 is a pre-requisite for Creative Writing courses in Third Year (i.e. if you wish to take a CW course in Third Year, you must take EN2101 in Second Year.)
- Students cannot take modules that are cross-scheduled.
- 33.33% of marks from Second Year English are carried forward towards the Final Degree mark in English.

What follows is an outline list of English courses for the academic year 2025-26. Every effort is made to ensure that the contents of this outline are accurate, but no guarantee is given that courses may not be altered, cancelled, replaced, augmented or otherwise amended at any time.

Before deciding which courses you will choose, you will also need a timetable and fuller details of course arrangements – these will be available in September.

Courses designated for BA English Second Year

EN2103 Special Topics in Creative Practice

Course Coordinator	Semester 1 Day:	Time	Venue
Liz Quirke	Wednesday (Lecture)	9.00 – 10.00 a.m.	Wednesday: ORB 132
	Thursday (Seminar)	9.00 – 10.00 a.m.	Thursday: ORB 202 Thursday: West Wing 3 Thursday: West Wing 4
Course content This is a core/mandatory course for BA English Second Years. The course will focus on a variety of contemporary creative practices which may include poetry, fiction, drama and film. The cultural, economic and social context in which writers and artists practice will be explored. Engagement with literary and creative practice will be incorporated into the module content.			

Learning outcomes

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

- Demonstrate knowledge of contemporary creative practice in one or more genres/areas
- Research effectively using a variety of sources
- Work as self-directed, independent learners
- Select and use appropriate media to present ideas and findings
- Work efficiently as part of a team
- Prepare and deliver effective presentations

Assessment

This module is assessed by continuous assessment.

The total number of marks available is 200.

- Individual Learning Journal (4000 words), 100 marks.
- Group Project (Written, 4000-5000 words, 60 marks; Oral, 20 marks), 80 marks
- Attendance and Participation 20 marks

EN2101 Creative Writing

Course Coordinator Danny Denton	Semester 1 <u>OR</u> 2 Day Thursday	Time 10.00 – 12 noon	Venue S1: CPB LG08 S2: West Wing 7
Seminar Content This module introduces students to the fundamentals of creative writing – exploring voice, manipulating language, creative structure and form. Students will read a variety of literary works, engage in discussion of issues relating to writers and writing, and hone their writing and editing skills. In addition to developing their own writing, students will learn to deliver informed critical feedback on each others' work. They will also keep a writing journal charting their writing process and literary development. *Note: EN2101 is a pre-requisite for Creative Writing courses in Third Year (i.e. if you wish to take a CW module in Third Year, you must take EN2101 in Second Year.)			
Learning outcomes By the end of this course students should be able to: • Construct pieces in fictional and poetic forms. • Engage in discussion of issues relating to writers and writing. • Develop critical skills in assessing literary work. • Demonstrate an awareness of their own writing processes and personal literary development.			
Assessment This module is assessed by continuous assessment. The total number of marks available is 200 Portfolio of creative work: 120 marks Contribution and participation: 40 marks Submission of a learning log/reflective journal: 40 marks Attendance and participation are compulsory. If a student misses one-third of scheduled classes, without supplying relevant documentation to the module coordinator, they automatically fail the module.			

SECOND YEAR LECTURE MODULES AND TEXTS

2025-2026

EN2011 CHAUCER: *THE CANTERBURY TALES* AND RELATED TEXTS (KR) 5 Credits, Semester 1 (OMR)

You may have heard of the Knight's Tale; you may have heard of the Wife of Bath and her five husbands; you may have heard of the Miller, and how he told his tale. This course introduces students to where they all came from: Geoffrey Chaucer's *Canterbury Tales*, a late fourteenth-century tale collection, which contains examples of every kind of medieval writing: comic tales, romance and fantasy, stories of human vice and fragility, the philosophical and the downright filthy – all narrated through astonishing varieties of voice and perspective. We will see what makes the *Tales* unique and revolutionary: nothing like it had been achieved before in English literature, and it would remain read, admired, and imitated from its first appearance in the 1390s to the present day. We will study some of the most important and attractive examples from the *Tales*, gauge the importance of the collection's innovative (and strikingly modern) structure, and explore how the collection presents new questions on authorship and the uses of literature, on religion and human relations (and in particular the role of women in medieval society). We will also consider the *Tales'* relationships to other aspects of medieval culture, and its recent reception in modern film.

To help us with Chaucer's English, called Middle English (which can be read by anyone who can read modern English, and requires no prior knowledge) we will use a glossed edition: *The Riverside Chaucer*. Students are also free to use an interlinear translation listed below:

Required textbook:

The Riverside Chaucer. Ed. L.D. Benson. Oxford: Oxford UP, 1987.

Online alternative / supplement:

The Harvard Geoffrey Chaucer Website: <https://chaucer.fas.harvard.edu/pages/text-and-translations>

EN2012 Unlocking the Wordhoard: An Introduction to Old English (FB) 5 Credits, Semester 2 (OMR) - ONLINE

Course description:

Old English was the language spoken in Medieval England from ca. 500-1100 CE and preserved in manuscripts from ca. 800-1200 CE. This course will provide students with the skills and linguistic competency to read and translate Old English to a high level of proficiency over twelve weeks. This is achieved by following a new online language course developed for UCC students, supported by instructional videos, discussion fora and reading exercises. The course will introduce students to the basics of Old English pronunciation, grammar and vocabulary and invite them, from the first week, to test and improve their

language skills by reading and translating original texts, from accounts of battles to obscene riddles.

In addition to teaching the fundamentals of Old English, this course will introduce students to the history of the language and how English evolved over time. It will also provide students with the skills to analyse and discuss the workings of modern English in a critical, academic manner; these skills can be applied to any language, medieval or modern, and will enhance the student's ability to critically assess the use of language by writers to the present day.

Set Text: Access to online coursebook will be provided.

EN2023 EIGHTEENTH-CENTURY LITERATURE (GA/CÓG) 5 Credits, Semester 2

This module aims to develop students understanding of the relationship between literature and society in the eighteenth century. The texts included will be drawn from different periods in the eighteenth-century and from a variety of genres, which may include the novel and poetry. Special attention is given to the rise of the novel form, to changes in poetic and literary models, and subsequent changes in notions of literature, authorship and literary meaning. The course may also focus on questions of class, gender, ideology and nation in relation to literary texts.

EN2023.1

Defoe, Daniel. *Robinson Crusoe*, 2nd edition. New York: W.W. Norton & Co., 1993.

Swift, Jonathan. *Gulliver's Travels*. New York: W. W. Norton & CO., 2002.

EN2023.2

Selected poetry will be provided.

EN2043 Romance and Realism (GA/MO'C-L) 5 Credits, Semester 2

This module introduces students to the main narrative features of the novel tradition from the late eighteenth to the early twentieth century, concentrating on the generic and formal features of the two most dominant narrative forms of the era, romance and realism. Students are introduced to the formal features of narrative fiction as it developed from the 1790s on, and to the changing historical contexts in which it was produced. The texts under discussion offer examples of the wide variety of novel forms during this period of literary history, including gothic fiction, domestic realism, industrial fiction, and naturalism.

EN2043.1

Godwin, William. *Caleb Williams*, ed. Pamela Clemit. Oxford: Oxford UP, 2009.

Shelley, Mary. *Frankenstein*, ed. J.P. Hunter. New York: W.W. Norton, 1995.

EN2043.2

Collins, Wilkie. *The Moonstone*, ed. Francis O’Gorman. Oxford: Oxford UP, 2019.

Haggard, H. Rider. *She*, ed. Daniel Karlin. Oxford: Oxford UP, 2008.

Conan Doyle, Arthur. *The Hound of the Baskervilles*. Oxford: Oxford UP, 1998

EN2046 American Literature to 1900 (AG/LR) 5 Credits, Semester 1

The objective of this module is to introduce students to a range of nineteenth-century American texts in various genres. This module is an introduction to the literature of the United States from the American Renaissance of the 1850s to the end of the century. Reading a range of texts in several genres drawn from the relevant period, students will trace developments in American literary aesthetics and explore themes of nation building, race and gender, slavery and the South, focusing on the role of literature in the formation of American national identity.

EN 2046.1 (AG)

Emerson, Ralph Waldo, ‘Nature’ (extract) ‘The American Scholar’ *

Melville, Herman, ‘Benito Cereno’ and ‘Bartleby, The Scrivener’ (any edition)

Dickinson, Emily, Selected Poems *

Perkins Gilman, Charlotte, *The Yellow Wall-paper* *

EN 2046.2 (LR)

Douglass, Frederick, *Narrative of the Life of Frederick Douglass, an American Slave, Written By Himself*. Oxford World’s Classics.

Walt Whitman, poems*

Mark Twain, *Adventures of Huckleberry Finn*. Collins Classics

*Available on Canvas.

EN2071 Women and Literature (HL) 5 Credits, Semester 1

This module examines literature as a gendered institution in society and discusses the principal ways in which this gendering functions. During the course of the module, we

- identify the fundamental aims of studying literature from a feminist viewpoint

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- outline the principal forms which feminist critique of the institutions of literature has taken
- briefly trace the development of feminist literary criticism
- read three novels comparatively, as case-studies for feminist interpretation

Required Reading

For **2071.1**, readings will be provided.

For **2071.2**, you will need copies of two of the following:

Bronte, Charlotte. *Jane Eyre*. 1848. Any edition.

Rhys, Jean. *Wide Sargasso Sea*. 1966. Any edition.

Dangarembga, Tsitsi. *Nervous Conditions*. 1988. Available on Canvas.

EN2078 Colony and Nation (CC/COG) 5 Credits, Semester 1

This module focuses on the emergence of Irish literature in English, a literature that had its roots in conquest and colonization, but which proved to be highly dynamic, giving voice to diverse views and developing distinctive forms. The texts included give students an opportunity to explore literary expressions of Anglo-Irish identity, as well as critiques of the colonial process and early examples of hybrid texts that combine Anglo-Irish and Gaelic elements.

Reading List:

EN2078.1

Jonathan Swift, *A Modest Proposal* (online)

Charles Macklin, *The True-Born Irishman* (online)

Elizabeth Sheridan, *The Triumph of Prudence over Passion* (Dublin: Four Courts, 2017). Also available on *Eighteenth-Century Collections Online*.

EN2078.2

Sydney Owenson, *The Wild Irish Girl* (Oxford: Worlds Classics, 2008)

Selected prose and poetry relating to the Great Famine (Canvas)

Edith Somerville and Martin Ross, *The Real Charlotte* (London: Quercus, 2023)

EN2079 Adaptation , Literature, and Culture (MC) 5 Credits, Semester 1

How do literary texts change over time? What features of a novel are transformed when it makes the leap to the screen? Over the course of this module, we will analyse the many ways in which literary texts are transformed by the process of adaptation. Offering students the opportunity to examine a variety of adaptations using key critical theories and approaches, the module explores how texts are reimagined for new audiences, across time and place, and in a range of media. Major themes discussed in this module include issues of authorship, collaboration, audience and reception, genre, and the mechanics of adaptation. Students will also engage with a wide range of literary forms, from comic books and novels to poetry and film . Employing Bram Stoker's *Dracula* as a case study, this module explores how a single source text can be transformed in a myriad of diverse ways over the course of more than a century.

Reading list

Bram Stoker, *Dracula* (any edition)
Nosferatu; A Symphony of Horror (Dir. F. W. Murnau, 1922)
Dracula (Dir. Tod Browning, 1931)
Bram Stoker's Dracula (Dir. Francis Ford Coppola, 1992)
Chase Berggrun, *R E D* (Birds LLC, 2018) *
ST Gibson, *A Dowry of Blood* (Orbit, 2022)
Nosferatu (Dir. Robert Eggers, 2024)

*Available on Canvas

EN2080 Introduction to Renaissance Literature (ES) 5 Credits, Semester 2 (OMR)

This module will introduce English literature of the sixteenth and seventeenth centuries. The module will familiarise students with some of the social, cultural, and intellectual contexts which informed the emergence and development of literature in this period. The module's set texts will reflect the broad generic range and preoccupations of the era, such as authority, gender, selfhood, and nation. Two or more plays by Shakespeare and his contemporaries, and a variety of poetic and/or prose texts will be studied. The module provides a foundation for further study of Renaissance literature, including Shakespeare. For 2024-25, the set texts will include Shakespeare's *As You Like It* and *Titus Andronicus*; Jonson's *Epicoene*, or the *Silent Woman*; and Country House poems.

Recommended editions of module texts:

Jonson, Ben. *Epicoene*, edited by Roger Holdsworth, A&C Black, 2002. *Epicoene* is also available online in *The Routledge Anthology of Renaissance Drama* through the Library's Proquest E-book Central database.

Shakespeare, William. *The Norton Shakespeare*, edited by Stephen Greenblatt et al. 3rd ed., Norton and Co., 2015.

All shorter texts are available in Greenblatt, Stephen, et al., editors. *The Norton Anthology of English Literature*, vol. B (Package 1). 10th ed., Norton, 2018.

STAFF MEMBERS

GA	=	Professor Graham Allen
TB	=	Dr Tom Birkett
MC	=	Dr Miranda Corcoran
AE	=	Dr Anne Etienne
AG	=	Dr Alan Gibbs
AH	=	Dr Adam Hanna
LJ	=	Professor Lee Jenkins
LR	=	Dr Laura Ryan
BK	=	Dr Bahriye Kemal
HL	=	Dr Heather Laird
GN	=	Dr Georgina Nugent
MO'C-L	=	Dr Mary O'Connell
MO'C	=	Dr Maureen O'Connor
COG	=	Dr Clíona Ó Gallchoir
KR	=	Dr Kenneth Rooney
ES	=	Dr Edel Semple
FB	=	Dr Francesca Brooks

Interdepartmental Module

Students may substitute **one** module **from Semester 1** with **one** module from DH2006, or LL2003.

For further information contact the module co-ordinators.

***Note: You may only register for **ONE** Interdepartmental module.**

DH2006: Curation and Storytelling in the Digital Age

(5 credits in Semester 2)

Mondays 12 – 2pm FSB_458

Course coordinator: Dr Pedro Nilsson-Fernàndez (Department of Digital Humanities) - pfernandez@ucc.ie

This course begins with the theories and practices of curation, equipping students to critically assess the role of digital tools in the creation, curation, and sharing of knowledge. Having established how cultural materials are curated using best digital practices, students will actively engage with a local GLAM institution and employ curatorial practices to create a digital artefact. They will also learn to articulate these curatorial processes in media form, exploring writings on the ethics, practice and history of digital dissemination through examples of digital archives and narratives, such as YouTube/Vimeo original documentaries, podcasts and online exhibitions of various forms. Students will learn to critically evaluate these digital narratives and apply a host of theoretical paradigms to their analyses of these texts.

LL2003 Aspects of the Classical Tradition

(5 credits in S1 & S2)

Semester 1 & 2: Tuesdays at 1.00pm in ORB. 1.23

Course co-ordinator: Daragh O'Connell (Department of Italian) daragh.oconnell@ucc.ie

The works of Homer (*Iliad* and *Odyssey*), Virgil (*Aeneid*) and Ovid (*Metamorphoses*) have played a vital part in the shaping of Western civilisation. This course will examine the ways different societies at different times have responded to the classical mythology of antiquity through literature and art. The course ranges from an overview of the classical books to their presence in medieval/renaissance Italy, the paintings of Velázquez (17th century Spain), Renaissance and twentieth century English writers, as well as contemporary Irish and Caribbean writing.

CRITICAL SKILLS SEMINAR MODULES 2025-26

EN2003 Critical Skills Seminar: Semester 1 or Semester 2 10 Credits taken by assessment.

The Critical Skills Seminar module is designed to develop students' skills in reading, writing and critical practice through closely-directed study and constructive discussion of a range of selected texts. Students must choose one from the wide range of topics offered by the staff of the Department of English. The range of topics will cover a variety of forms, genres and periods. Once a student has signed on for a seminar, attendance is required. Student contribution and participation in class is a crucial aspect of EN2003, and forms part of the course assessment.

ATTENDANCE

Attendance at seminars is mandatory and student participation in seminars constitutes 15% of the seminar mark. Students cannot miss more than eight hours (one third) of seminar classes without presenting documentation in relation to absences. Students who miss more than one third of classes on medical grounds may be asked to complete an additional short assignment – an exercise in lieu of participation - to aid their learning in the seminar course, at the discretion of the seminar leader. This exercise can only be assigned where the other components of the seminar have also been completed.

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

A student who has failed a seminar 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).

[Mitigation | University College Cork \(ucc.ie\)](https://ucc.ie).

Where a student misses 4 hours of scheduled classes they will be emailed by the seminar co-ordinator to remind them of the requirement for attendance and penalties (using the student's official UCC address).

ASSIGNMENT of MARKS in SEMINAR MODULES

1. Participation 15%
2. Oral presentation (or equivalent) 15%
3. Shorter assignment(s) 20%
4. Essay work* 50%

*not exceeding 4,000 words in total

WRITTEN OUTLINE OF ASSESSED WORK

At the start of the Semester each coordinator will give a written outline of the work expected for nos. 2, 3 and 4 to students in each seminar.

ASSIGNMENT OF MARKS EXPLAINED BY CATEGORY

1. Participation: 15%

Students can gain these marks by contributing actively to each class. This means carrying out all tasks assigned, being ready and willing to discuss the material and the topics addressed in class, and co-operating with other class members and the co-ordinator.

2. Oral presentation or equivalent: 15%

Marks awarded here for committed, organized and effective preparation and delivery of set oral assignment(s), e.g. discussion of a text, author or topic, or another type of project assigned by the coordinator.

3. Shorter assignment(s): 20%

These may take various forms, e.g. a quiz or exercise, short essay, or discussion of a text or excerpts from texts.

4. Essay work, not exceeding 4,000 words in total: 50%

This may consist of one, two or more essay(s) or other assignments, of varying lengths, e.g. a write-up of the oral presentation, or another type of project as assigned by the coordinator.

CONSULTATION AND ADVICE ON TAKE-HOME WRITTEN WORK

Seminar coordinators **will** offer individual consultations to students concerning their performance in the seminar module. Coordinators may

- § respond to students' questions or difficulties about the material
- § explain marks given for assignments
- § give students advice about how to improve their written style
- § help students with essay planning.

Coordinators **will not**

- § Read or correct drafts of essays or other assignments or offer detailed advice about their improvement, in advance of their being handed in for marking.

SEMINAR REGISTRATION INFORMATION

NB* It is your responsibility to ensure that the seminar you choose does not clash with your other modules.

Enrolment for seminar courses will take place online via Canvas in September. Students will be asked to record their seminar/creative writing preferences via a quiz in EN2103. Further instructions to CK109 students will be issued on Canvas

CHANGES AND LATE REGISTRATION

- Students wishing to register a change of module must do so at <https://mystudentadmin.ucc.ie/> no later than **two** working weeks after the formal start date of each Semester.
- Semester 1 modules **cannot be changed** in Semester 2.

However, **if you wish to withdraw from a seminar or transfer to a different seminar, you must contact** The Department of English Office, email english@ucc.ie.

Seminar List 2025-26 – Second Year English

Seminar Leader	Semester	Module Code	Seminar Code	DAY & TIME	VENUE
Beth Aherne	1	EN2003	SMR2.01	Tuesday 2-4pm	ELD3_G01
Sarah Bezan	2	EN2003	SMR2.02	Friday 12-2pm	ORB 1.65
Miranda Corcoran	1	EN2003	SMR2.03	Tuesday 2-4pm	ORB 1.65
Cathie Cowhig	2	EN2003	SMR2.04	Tuesday 11-1pm	ELD1_101
Gabrielle Dufrene	2	EN2003	SMR2.05	Tuesday 2-4pm	WGB_371
Julia Empey	1	EN2003	SMR2.06	Tuesday 11-1pm	MUSK_SR
Ioannis Kaprosioutis	2	EN2003	SMR2.07	Wednesday 3-5pm	CONN_G19
Hanke Kelber	1	EN2003	SMR2.08	Tuesday 2-4pm	BL4_G01
Eleanor Lynch	2	EN2003	SMR2.09	Tuesday 10-12pm	ASK_G01
Georgina Nugent	2	EN2003	SMR2.10	Tuesday 2-4pm	CONN_G19
Maureen O'Connor	1	EN2003	SMR2.11	Tuesday 11-1pm	WGB_G17
Mairead Roche	1	EN2003	SMR2.12	Tuesday 11-1pm	ORB_1.65
Ken Rooney	2	EN2003	SMR2.13	Tuesday 11-1pm	SAF_G01
Hope Noonan Stoner	1	EN2003	SMR2.14	Tuesday 11-1pm	SAF_G01

Venues: **AL** – Aras Na Laoi; **ASK** – Askive, Donovans Rd.; **BL** – Bloomfield Tce., Western Rd.; **CPB** – Cavanagh Pharmacy; **CONN** – Connolly Building, Western Rd.; **ELD** -Elderwood, College Rd.; **MUSK** – Muskerry Vills, Western Rd.; **ORB** – O'Rahilly Building, **SAF** – Safari, Donovans Rd.; **WW**– West Wing, **WGB** – Western Gateway Building, Western Rd.

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 201	Seminar Title Queering Science Fiction: A View From the Margins	Seminar Leader Beth Aherne
SEMESTER 1	Day Tuesday	Time 2pm-4pm	Venue ELD3_G01
Seminar Content Students will study a corpus of American science/speculative fiction texts from the second half of the twentieth and the first decade of the twenty-first century. The texts include three short stories and three novels from five highly influential queer, Black, and women authors in the science fiction canon. Students gain an understanding of how texts that challenge normative ideas about identity developed within the genre, encountering themes of gender, sexuality, race, family, and their intersections. Students will receive an introduction to canonical critical works in science fiction studies and will learn how to employ appropriate theories from this canon in tandem with queer, feminist, and critical race theories. They will use this theoretical frame to develop an understanding of the contexts within which the texts were written and to critically analyse the texts in relation to these contexts and theories, as well as the conventions of the genre.			
Primary texts Delany, Samuel R. "Aye and Gomorrah", 1967. Will be available on canvas. Le Guin, Ursula K. <i>The Left Hand of Darkness</i>, 1969. Any edition. Piercy, Marge. <i>Woman on the Edge of Time</i>, 1976. Any edition. Tiptree Jr., James (Alice Sheldon). "The Screwfly Solution", 1977. Will be available on canvas. Butler, Octavia E. "Bloodchild", 1986. Will be available on canvas. Butler, Octavia E. <i>Fledgling</i>, 2005. Any edition.			
Learning outcomes Upon successful completion of this module, students will be able to: • Define terms central to New Wave, Afrofuturist, and feminist science fiction. • Describe key theories of feminist, queer, and critical race studies. • Question to what extent texts challenge oppressive social structures. • Integrate frameworks developed from reading secondary material into analyses of the primary texts. • Relate science fiction texts to each other, and to their wider historical, cultural, and generic contexts. • Reflect on knowledge of the science fiction genre and connect it to real-world issues of racism, sexism, homophobia, and oppression. • Develop note-taking and essay-planning strategies that strengthen arguments and demonstrate learning effectively.			

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 202	Seminar Title Animals, Aliens & Androids in Science Fiction	Seminar Leader Dr. Sarah Bezan
SEMESTER 2	Day Friday	Time 12 -2pm	Venue ORB 1.65
Seminar Content What is science fiction, and how does it imagine alternative worlds for nonhuman life? This module enables students to explore key science fiction texts from across the twentieth and twenty-first centuries. We will study how these texts open up a number of important themes, including how science fiction shapes ways of thinking about the meaning of nonhuman animals and machines, the relationship between colonizers and the colonized, and the gendered and sexual dynamics of reproduction. Focusing on novels by North American authors from the 1960s to the present day, we will examine how the science fiction genre grapples with some of the most pressing challenges of our time: reimagining how both human and nonhuman animals can survive social and environmental crises on our planet.			
Primary texts Dick, Philip K. <i>Do Androids Dream of Electric Sheep?</i> 1968. Gateway, 2010. Butler, Octavia E. <i>Dawn</i>. 1987. Warner Books, 1997. Crichton, Michael. <i>Jurassic Park</i>. 1990. Arrow Books, 2015. (To be accompanied by <i>Jurassic Park</i> film, Dir. Stephen Spielberg, 1993). Lai, Larissa. <i>The Tiger Flu</i>. Arsenal Pulp, 2018.			
Learning outcomes On successful completion of this course, students will be able to • Contextualize the course texts in relation to the origin of the science fiction genre and its evolution across the twentieth and twenty-first centuries. • utilize fundamental theoretical principles underpinning analyses of nonhuman animals, ecofeminist criticism, and postcolonial theory. • conduct a comparative analysis of two (out of the four) texts.			

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 203	Seminar Title The American Gothic	Seminar Leader Dr Miranda Corcoran
SEMESTER 1	Day Tuesday	Time 2 - 4pm	Venue 1.65
Seminar Content In his iconic study <i>Love & Death in the American Novel</i>, the critic Leslie A. Fiedler described American literature as “a literature of darkness and the grotesque in a land of light and affirmation”. According to Fiedler, American culture (and, by extension, its cultural products) is defined by a hidden darkness underpinning the nation’s optimistic façade. This seminar traces the evolution of the American Gothic tradition from the nineteenth century to the 2020s. In doing, students will explore how Gothic conventions have been deployed across a range of media (literature, film, television, music, etc.) to explore issues of race, gender, sexuality, class, and national identity.			
Primary texts • Nathaniel Hawthorne, “Young Goodman Brown” (1835). Available on Canvas. • <i>The Witch</i>. Directed by Robert Eggers (2015). • H.P. Lovecraft, “The Shadow Over Innsmouth” (1936). Available on Canvas. • <i>Lovecraft Country</i>, Season 1, Episode 1, “Sundown” (2020). • Anne Rice, <i>Interview with the Vampire</i> (1976). Any edition. • <i>Sinners</i>. Directed by Ryan Coogler (2025). • Flannery O’Connor, “The Life You Save May Be Your Own” and “Good Country People” (1955). Available on Canvas. • Ethel Cain, <i>Preacher’s Daughter</i>. Available on YouTube and Spotify. • Shirely Jackson, “The Summer People” (1950). Available on Canvas. • <i>The Texas Chain Saw Massacre</i>. Directed by Tobe Hooper. 1974.			
Learning outcomes Upon successful completion of this course students should be able to: · Critically read and analyse a selection of American Gothic texts. · Compare the manner in which these texts utilise the conventions of horror/the Gothic in order to comment upon a wide variety of social and political issues. · Discuss the cultural and historical context which framed the development of the Gothic as a vehicle for social commentary and criticism. · Define terms and concepts central to relevant aspects of literary/cultural theory. · Apply these terms and concepts to the set texts. · Understand the vital role of genre fiction and popular entertainment as a mode of reflecting and critiquing broader social and cultural concerns.			

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 204	Seminar Title The Woman Who Wouldn't Stay Quiet: Margery Kempe and her <i>Book</i>	Seminar Leader Cathie Cowhig
SEMESTER 2	Day Tuesday	Time: 11am – 1pm	Venue ELD1_101
Seminar Content What happens when a 15th-century woman claims to speak with Christ, refuses sex with her husband, bursts into tears in church, and dictates her revelations to a male scribe? Who was Margery Kempe, and why does her wild, weeping voice still resonate today? This module invites students to explore <i>The Book of Margery Kempe</i>, widely considered the first autobiography in English, through the lenses of gender, authorship, and spiritual authority. Kempe's <i>Book</i> challenges our expectations of authorship, sanctity, and female voice in the Middle Ages. We will trace her journeys from domestic turmoil to visionary ecstasy, from public ridicule to divine intimacy. Alongside close readings of the primary text, we'll examine modern re-imaginings and theoretical debates, including feminist, queer, and performance studies. Spanning themes of madness, mysticism, marital celibacy, public spectacle, and visionary intimacy with Christ, the seminar places Margery's medieval narrative in dialogue with modern literary and critical responses. Students will examine how Kempe's book navigates tensions between submission and power, voice and silence, sanctity and scandal. This module invites you to think across time: medieval mysticism meets modern memoir; spiritual weeping meets gendered performance.			
Primary texts Kempe, Margery. <i>The Book of Margery Kempe</i>. Edited and translated by Barry Windeatt, Oxford University Press, 1994. Glück, Robert. <i>Margery Kempe</i>. New York Review Books, 2020. MacKenzie, Victoria. <i>For Thy Great Pain Have Mercy on My Little Pain</i>. Bloomsbury Publishing, 2023.			
Learning outcomes On successful completion of this course, students will be able to: • Contextualize <i>The Book of Margery Kempe</i> within medieval literary and religious culture. • Analyse representations of gender, voice, emotion, and authority in premodern and contemporary contexts. • Engage with feminist, queer, and performance theory in relation to a historical text. • Conduct close comparative readings between the <i>Book</i> and its modern reimaginings. • Develop creative or critical responses that explore the ongoing relevance of Margery Kempe's legacy.			

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 205	Seminar Title Trauma and the Catholic Church in Contemporary Irish Women's Writing	Seminar Leader Gabrielle Dufrene
SEMESTER 2	Day Tuesday	Time 2 - 4pm	Venue WGB_371
Seminar Content This seminar explores how contemporary Irish women writers explore trauma caused by the enduring legacy of the Catholic Church in Ireland in their work. We will read literary texts that center women's lived experiences within social structures shaped by religious doctrine and moral conservatism. Focusing on novels and short fiction from the 21st century, we will interrogate the ways in which these narratives challenge institutional power, amplify marginalized voices, and engage with form in varied ways to produce culturally resonant stories with capacity for social change. The seminar combines close textual analysis with engagement in trauma theory, feminist theory, and Irish cultural history. Through a blend of fiction, journalism, and scholarly criticism, students will develop an understanding of how literature articulates both personal and collective trauma, and how it contributes to reshaping the trauma canon.			
Primary texts - <i>A Girl is a Half-Formed Thing</i> by Eimear McBride (any edition) - <i>Small Things Like These</i> by Claire Keegan (will be provided on Canvas) - Selected short stories by Claire Keegan (will be provided on Canvas) - <i>Trespasses</i> by Louise Kennedy (any edition) - <i>The Amendments</i> by Niamh Mulvey (any edition) Secondary Reading - <i>Republic of Shame</i> by Caelainn Hogan, any edition (available in the university & public libraries) - <i>Trauma and Recovery in the Twenty-First-Century Irish Novel</i> by Kathleen Costello-Sullivan (available as PDF)			
Learning Outcomes 1. Define and describe key concepts such as trauma, marginalization, hegemony, and religious authority as they pertain to Irish society, the Catholic Church, and contemporary literature. 2. Recall and contextualize major historical and cultural events, with emphasis on Church-state collaborations, that contributed to the formation of gendered power structures and institutional violence in Ireland. 3. Analyze and challenge hegemonic perspectives originating from Catholic moral discourse and explore how these are resisted or reproduced in academic, creative, and literary contexts. 4. Critique the Irish literary canon with attention to the influence of Catholicism and assess how women's voices and experiences of religious trauma have been historically excluded or silenced. 5. Evaluate the impact of contemporary Irish women's trauma narratives in confronting the legacy of the Catholic Church and reshaping both literary form and reader engagement.			

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 206	Seminar Title Colonial Horror	Seminar Leader Julia A. Empey
SEMESTER 1	Day Tuesday	Time 11am - 1pm	Venue MUSK_SR
Seminar Content This seminar considers the dynamics between the horror genre and post/colonial literature across a range of texts—visual and literary. Drawing predominantly from Black and Indigenous writers and creatives, this seminar combines readings ranging from short stories and novels, to theoretical and filmic texts. The goal of this seminar is to critically examine articulations of the horrors of colonialism, while simultaneously considering the limitations of horror as a genre. What is to be done with horror’s aestheticization of violence and the exploitation of the colonised body for the entertainment of the colonizer? How do figures such as the zombie, Wendigo, ghost, and vampire map onto colonialism’s violent exploitation of the body, the environment, and the non-human other? Finally, does this combination mobilize a useful anti-colonial critique? Students should note that texts depict issues and topics such as racism (including using racist language), sexual assault and rape, child murder, drug and alcohol abuse, and generally have frightening imagery. We will also be discussing those topics during the seminar. Please consider your well-being before signing up for this seminar.			
Primary texts A Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw, an African Prince, as Related by Himself, Ukawsaw Gronniosaw Beloved, Toni Morrison Blood Quantum (dir. Jeff Barnaby) Heart of Darkness, Joseph Conrad Prey (dir. Dan Trachtenberg) Sinners (dir. Ryan Coogler) The Buffalo Hunter Hunter, Stephen Graham Jones The Nightingale (dir. Jennifer Kent) When My Brother was an Aztec, Natalie Diaz There will be a selection of short stories and theoretical texts made available via Canvas.			

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 207	Seminar Title Carnival and the Grotesque in the Formation of Meaning	Seminar Leader Ioannis Kaprosioutis
SEMESTER 2	Day Wednesday	Time 15:00 – 17:00	Venue CONN_G19
Seminar Content This module has a two-part objective. First, to examine the historical aspects and literary theories of carnival and the grotesque. Second, to study those principles mainly through 19th century literature. The seminar aims to introduce to the students the carnivalesque and grotesque literary theories argued by Mikhail Bakhtin and his contemporaries, presented through literature, painting and film. This seminar is a unique way to explore basic post-structuralist concepts such deconstruction and intertextuality in a playful, imaginative manner. This is an interdisciplinary seminar combining diverse genres and chronological periods of literature and art, studied in association with post-structuralist theories addressing philosophical, critical, literary and socio-political questions. The above will be analysed through Edgar Allan Poe’s tales of horror, principally through the short stories “The Fall of the House of Usher” and “King Pest”. Moving to English Romanticism, William Blake’s poetry and illustrations will be explored, mainly through his poems in <i>Songs of Innocence and of Experience</i>. Both authors display the fluid nature of the carnivalesque and grotesque theoretical concepts through narratives exhibiting transgression of boundaries, deconstruction of hierarchical norms and a simultaneous death and renewal of bodies. William Wordsworth’s poetry will be implemented to demonstrate the division and consolidation of the Nature/Culture binary, while also an alternative perspective of carnival and the grotesque. The caricatures of James Gillray will be examined in relation to their political significance. Excerpts from a variety of authors such as H.P. Lovecraft, Charles Baudelaire, Fyodor Dostoevsky, Katherine Mansfield and others will contribute to the analysis. Finally, the concept of Parody will be discussed in relation to carnival, focusing on adaptations of Poe’s work by The Simpsons, as well as through films by the Monty Pythons, The Muppets and more.			
Primary texts Theory: • Excerpts from Mikhail Bakhtin’s <i>Rabelais and His World</i>. • Excerpts from Mikhail Bakhtin’s <i>Problems of Dostoevsky’s Poetics</i>. • Excerpts from Graham Allen <i>Intertextuality</i>, 3rd ed. 2022. • Excerpts from Peter Stallybrass and Allon White <i>The Politics and Poetics of Transgression</i>. • Excerpts from Simon Dentith’s <i>Parody</i>. • Excerpts from Justin D. Edwards and Rune Graulund <i>Grotesque</i>.			

Texts:

- Edgar Allan Poe “The Fall of the House of Usher”, “King Pest”.
- William Blake “The Little Vagabond”, “The Chimney Sweeper” and other poems in *Songs of Innocence and of Experience* in relation to the poet’s artwork.
- William Wordsworth “Lines Written a Few Miles above Tintern Abbey”, “Bartholomew Fair” from *The Prelude*.
- James Gillray’s political cartoons.
- Vincent Price’s performance reading of “The Raven” by E. A. Poe.
- “Treehouse of Horror” (Parody of “The Raven”), *The Simpsons*, Season 2, Episode 3.
- Monty Python’s *Monty Python and the Holy Grail* (1975), *Monty Python’s Life of Brian* (1979).
- *The Muppet Christmas Carol* (1992)

Learning outcomes

By the completion of this seminar students should be able to:

- Read and critically analyse the literary theory of carnival and the grotesque, explored through fiction, paintings and visual media.
- Critically apply literary theory on the set texts and to other texts.
- Effectively discuss with confidence the terminology and the concepts examined.
- Relate the given texts to one another and to other narratives.
- Engage in class and group discussions.
- Give a short presentation on a topic related to the subject matter by using the set texts or a text of their choice.
- Write essays related to the course material. Suggested texts will be provided, or a text of their own choice can be used.

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 208	Seminar Title Post-apocalyptic Fiction: Writing the End of the World	Seminar Leader Hanke Kelber
SEMESTER 1	Day Tuesday	Time 2 - 4pm	Venue BL4_G01
Seminar Content Post-apocalyptic stories imagine humanity's fate in the aftermath of total disaster. Popularised by Cold War fears of nuclear war, this mode of storytelling has become increasingly commonplace, speculating on the fate of the human species through events such as climate crisis or ravaging plagues. This seminar aims to introduce students to the key questions, tensions, and anxieties explored in post-apocalyptic fiction. Students will study a selected corpus of post-apocalyptic novels and short stories, tracing the modern history of the genre. They will explore the historical and cultural contexts which inform these stories and delve deeper into relevant concepts such as apocalypse and dystopia. Through discussion of different post-apocalyptic visions, students will learn how to apply relevant theoretical approaches and diverse perspectives, including feminist, ecocritical, and de-colonial readings. This theoretical framework will help students to develop a critical understanding of the genre's conventions, allowing them to make connections to societal apocalyptic fantasy and examine the existential questions and conflicting desires at the heart of these stories.			
Primary texts Dick, Philip K. "Autofac," 1955. Available on Canvas. Miller, Walter Jr. <i>A Canticle for Leibowitz</i>, 1959. Any Edition. Ballard, J.G. <i>The Drowned World</i>, 1962. Any Edition. McCarthy, Cormac. <i>The Road</i>, 2006. Any Edition. Mandel, Emily St. John. <i>Station Eleven</i>, 2014. Any Edition.			
Learning outcomes On successful completion of this seminar, students should be able to: - Critically read and analyse post-apocalyptic storytelling. - Examine post-apocalyptic stories through diverse critical lenses and approaches. - Critically examine the fundamental conceits of apocalyptic stories and make connections to societal apocalyptic fantasy. - Relate the texts to one another, and to their wider historical and cultural contexts. - Define terms and concepts central to apocalyptic storytelling and utopian studies. - Deliver fluent written and oral responses to the assigned readings.			

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 209	Seminar Title Beyond Beowulf: Old English Heroic Poetry	Seminar Leader Eleanor Lynch
SEMESTER 2	Day Tuesday	Time 10:00-12:00	Venue ASK_G01
Seminar Content Old English heroic poetry is often described as a nostalgic genre, looking back to a Germanic, warrior-class ethos based on martial prowess, gift giving, loyalty and revenge. This seminar explores the Old English poetry that encapsulated these heroic ideals, but also how various factors, such as Christianization, Latin learning, and influences from near and far challenged these traditional values. This seminar delves deeper into the tribal world of <i>Beowulf</i> with texts such as <i>The Fight at Finnsburh</i> and <i>Widsith</i>, exploring the elements and formulae common to the heroic tradition, including the flyting, or battle of words. We will also look at various texts – accounts of female warriors such as Judith, elegies such as <i>The Wife's Lament</i>, and lives of warrior saints – that speak to a different perspective on the ideals of Beowulf and a changing definition of heroic action. The hypermasculine Old English hero and the emerging English nationalism espoused by certain heroic poems has long held a particular appeal to far-right political groups, most recently violent white nationalists. This seminar will examine the roots of these dangerous misappropriations, and the misunderstandings of medieval culture on which they are based. Texts will be read in translation. Primary texts <i>The Word Exchange: Anglo-Saxon Poems in Translation</i>, ed. Michael Matto and Greg Delanty with a foreword by Seamus Heaney (W. W. Norton & Company; paperback edition, 2012)			

Learning outcomes

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

- Critically read and analyse a wide range of Old English poetry.
- Understand the ways in which Old English heroic poetry was composed and transmitted.
- Relate the poems to each other and identify common themes and tropes.
- Discuss the poems within their historical and social context

Interact with critical responses to the poems and understand some of the ways they have been received in the modern world.

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 210	Seminar Title Queer Modernisms	Seminar Leader Georgina Nugent
SEMESTER 2	Day Tuesday	Time 2 –4 pm	Venue CONN_G19

Seminar Content

The canon of literary modernism has, historically, been dominated by cisgender, heterosexual, white male authors. To the so-called “Men of 1914” – that is, James Joyce, T. S. Eliot, Wyndham Lewis and Ezra Pound – we can add Samuel Beckett, Ernest Hemingway, D. H. Lawrence, and W. B. Yeats. These are the figures whose work has, historically, defined this era and informed our understanding of what modernist writing reflects, is informed by, and can achieve. Many of the most influential studies, histories and definitions of the modernist era, from contemporaneous critical essays by Eliot to works by early critics of the period such as Hugh Kenner, privilege and grant precedence to the writing styles practiced by these great patriarchs of the era. Many of these readings, histories and definitions of modernism actively excluded minority voices, women, queer writers, and writers of colour.

In this seminar we will explore the realm of Queer Modernism and the work of a selection of queer modernists. We will explore the provocative, joyful and subversive representations of lesbianism in Djuna Barnes’s *Ladies Almanack* (1928) and Gertrude Stein’s *The Autobiography of Alice B. Toklas* (1934). In Oscar Wilde’s *The Picture of Dorian Gray* (1890) and James Baldwin’s *Giovanni’s Room* (1956), we will consider the representation of bisexual/ gay love and internalised homophobia in late Victorian England and mid-century Paris respectively. Virginia Woolf’s remarkable exploration of gender fluidity in *Orlando* (1928) will allow us spend time with a text that is considered the first modern representations of trans+ and non-binary identity. Shola von Reinhold’s *Lote* (2020), a fictional account of an attempt to reclaim a *forgotten black modernist poet*, will allow us to consider the difficulty of tracing queerness in the archive. While thinking about queer modernism and queer bodies over the course of this semester, we will also examine how each of these

writers chose to represent queerness in and through language; exploring the queering of genre (autobiography/ biography/ memoir), the queering of time and temporality, the queering of language, queer ephemerality and the practice of feminist / queer restorative history. Theoretical readings and secondary material will be circulated on Canvas.

Primary texts

Oscar Wilde, *The Picture of Dorian Gray* (1890) (Available online for free from Project Gutenberg)**

Mina Loy, *Feminist Manifesto* (1914)**

Djuna Barnes, *Ladies Almanack* (1928)**

Virginia Woolf, *Orlando* (1928) (Available online for free from Project Gutenberg)**

Gertrude Stein, *The Autobiography of Alice B. Toklas* (1934) (Available online for free from Project Gutenberg)**

James Baldwin, *Giovanni's Room* (1956)

Shola von Reinhold, *Lote* (2020)

** Available on Canvas

Learning outcomes

On successful completion of this module, students will be able to:

1. Critically read and discuss key texts from the modernist period, identifying different genres, themes and styles.
2. Analyse, evaluate, and discuss key formal and stylistic innovations that characterise these texts as modernist, and specifically as falling under the rubric of queer modernist.
3. Define terms and concepts central to the topic of modernism and queer modernism in literature.
4. Demonstrate knowledge of key critical and theoretical approaches to literary modernism and queer modernism.
5. Engage critically, constructively and respectfully with the views of other scholars and students, and with various modes of scholarship.

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 211	Seminar Title The Dandy in American and British Culture (Fiction, Drama, and Poetry)	Seminar Leader Maureen O'Connor
SEMESTER 1	Day Tuesday	Time 11am - 1pm	Venue WGB_G17
Seminar Content The historical figures who register most vividly for us as dandies began to emerge in the late eighteenth, early nineteenth century and were the first celebrities in the modern sense, inaugurating the cult of personality, individuals like Lord Byron, the Prince Regent, and Beau Brummell. Many of the writers we will be considering engage in a theatrical, aggressively fictional self-fashioning, which problematizes foundational ideas about identity, gender, social role and position, even 'race'. They playfully encourage and abet critical and popular confusion between their gleefully marketed, self-consciously manipulated personae and their fictional productions. This seminar traces the dandy's stylish and subversive engagement with class, gender, and race through various art forms of the nineteenth and twentieth centuries.			
Primary texts • Short texts by Edgar Allen Poe, Oscar Wilde, Charles Baudelaire, Walter Benjamin, and other theorists of the dandy (to be provided). • Oscar Wilde, <i>The Importance of Being Earnest</i> • Virginia Woolf, <i>Orlando</i>, • Nella Larson, <i>Quicksand</i>.			
Learning outcomes By the end of this course students should be able to: • Identify and discuss the terms and concepts central to theorising the dandy in literary and popular culture. • Read and analyse a selection of texts that feature and sometimes interrogate the dandy as a figure of subversion and defiance. • Identify and discuss the specific political and social implications of the figure of the dandy across a range of genres. • Relate the set texts to one another as well as to a range of contemporary cultural productions • Discuss the cultural and historical background which framed the emergence and development of the dandy. • Prepare and present an oral paper on a relevant text of your choice • Write clearly structured essays in correct Standard English that adhere to the Department of English style sheet			

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 212	Seminar Title In Dialogue with the Vampire	Seminar Leader Mairéad Roche
SEMESTER 1	Day Tuesday	Time 11am – 1pm	Venue ORB 1.65
Seminar Content The aim of our seminar will be to explore the literary roots of the vampire genre as it developed through the nineteenth century within the sensationalist aspects of the Romantic and Gothic traditions. We will also consider the different ways in which vampires could address and represent social and cultural conversations around, for example sexuality, disease and race. The malleability of the vampire is manifested in its appearance in all mediums of the age. To achieve an instructive overview of the literary vampire, the primary texts under consideration will include a poem, short stories, a novella and influential novels including <i>Dracula</i>. The dialogue the featured writers created between the vampires of these texts is of particular focus for this seminar as we assess the on-going influence these nineteenth century vampires have on their twentieth and twenty first century progeny. We will also dispel assumptions that have been propagated about these texts in both the zeitgeist and in scholarship via close reading of the texts. The work of authoritative academics in the field of the vampire genre such as Christopher Frayling, Nina Auerbach, David J. Skal and Elizabeth Miller will be considered during this seminar. The work of the aforementioned will be shown to be particularly pertinent in the positioning of Bram Stoker's <i>Dracula</i> in the canon of modern-day literature. Vampire tropes will also be a central interest during this seminar.			
Primary texts 'Fragment of a Story' Lord Byron 'The Vampyre' John Polidori "The Vampire Bride" Henry Thomas Liddell <i>Varney the Vampyre</i> (Extracts) James Malcolm Rymer 'Carmilla' Sheridan La Fanu 'Good Lady Duayne' Mary Elizabeth Braddon <i>Dracula</i> Bram Stoker Primary texts will be made available online except for the short story 'Carmilla' and the novel <i>Dracula</i>. Any edition of 'Carmilla' or <i>Dracula</i> are acceptable.			

Learning outcomes

On successful completion of this seminar, students should be able to:

- Critically read and analyse a selection of vampire genre texts from the nineteenth century.
- Gain an appreciation of these texts in their specific nineteenth century historical context and how they relate to one another.
- Consider these primary texts without employing the hindsight of the later cinematic vampire tradition.
- Gain an understanding of the manner in which these texts influence and are in constant dialogue with later twentieth and twenty first century manifestations of the vampire across all modern mediums.
- Exploring vampiric tropes.

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 213	Seminar Title Arthurian Literature	Seminar Leader Dr Ken Rooney
SEMESTER 2	Day Tuesday	Time 11am – 1pm	Venue SAF_G01

Seminar Content

“Wherefore Queen Guinevere had him in great favour above all other knights, and so he loved the Queen ...and for her he did many deeds of arms, and saved her from the fire through his noble chivalry.” (*Le Morte Darthur*, ed. Cooper, p. 95)

The history of Lancelot and Guinevere is just part of the “whole book of King Arthur” known to us as *Le Morte Darthur*, completed in 1470 by an imprisoned knight, Sir Thomas Malory. This was the largest and most complete medieval account of the Arthurian world yet written in English. On this course we will read parts of this long prose romance, paying attention to some of the sources Malory worked with. We will focus on sequences which narrate Arthur’s kingdom at its zenith, and its long-foreshadowed destruction, amid the adulterous affair of Lancelot and Guinevere.

Students will have the option of delivering presentations on the presence of Arthurian traditions in film, and in other modern forms. The course will be of interest to students who wish to enhance their sense of the development of prose fiction in English over time, and who may be interested in the reception and adaptation of this most enduring of medieval narratives.

The sole text required for this seminar is Helen Cooper’s abridged, modern-spelling edition of *Le Morte Darthur* (World’s Classics).

Required textbook: Sir Thomas Malory, *Le Morte Darthur (The Winchester Manuscript)*. Ed. Helen Cooper. Oxford: World's Classics, 1998.

Recommended secondary / preliminary reading:

A Companion to Arthurian Literature, ed. Helen Fulton. Oxford: Blackwell, 2012 (available digitally through booleweb).

Learning outcomes

On successful completion of this course, students will be able to

- Critically read and analyse a range of Arthurian narratives.
- Relate the set texts to one another.
- Discuss the cultural and intellectual background which framed the emergence of this writing.
- Define terms and concepts central to this literature.
- Apply these terms and concepts to the set texts.

Module Code EN2003 (2nd Year) 2025-26	Seminar Code SMR 214	Seminar Title Women Poets Rewriting America: Politics and Poetry in the U.S.	Seminar Leader Hope Noonan Stoner
SEMESTER 1	Day Tuesday	Time 11am – 1pm	Venue SAF_G01

Seminar Content

Since the rise of Trump's America, the relationship between immigration and American identity has taken centre stage in U.S. political discourse. In this contemporary moment when the American right argue that immigrant and diasporic voices have no value, this seminar looks at the literature of a period similarly focused on the role of the immigrant in American society: 1918–1953. Students will study a significant cross-section of the works of two female modernist poets, Irish American Lola Ridge and Puerto Rican Julia de Burgos, especially their poetry focused on urban America. These poets challenged American literary and political traditions through their attention to immigrant voices and experiences which highlighted an American history which was transnational rather than isolationist. Ridge's and de Burgos' poems form the majority of the primary source material for this course, while their prose writing (i.e. speeches, journalism) and prose by several of their modernist contemporaries help to establish context for this period of intense social, political and literary change. Through this seminar, students will be introduced to an alternate American modernist poetic tradition, emphasising the heritage of leftist politics, feminist literary voices and diasporic/immigrant perspectives in this tradition. Students will also learn how to employ the theories pertinent to the themes discussed in Ridge's and de Burgos's poetry, including feminist, postcolonial and transnational approaches.

They will use this theoretical frame to develop an understanding of the historical, political, and literary contexts within which the texts were written and to critically analyse the texts in relation to these contexts and theories, as well as the conventions of the modernist poetic genre.

Primary texts

Ridge, Lola. Select writings/poems. Available via Canvas.

De Burgos, Julia. Select writings/poems. Available via Canvas.

Ridge, Lola. Select magazine articles, speeches, essays. Available via Canvas.

De Burgos, Julia. Select magazine articles, speeches, essays. Available via Canvas.

Learning outcomes

- Relate the texts to one another, and to their wider historical, cultural, and generic contexts
- Define terms and concepts central to modernist poetic studies, feminist, postcolonial, and transnational theories
- Apply terms and concepts learned to the poems and prose discussed
- Deliver fluent written and oral responses to the assigned poems, prose, and critical readings
- Engage with secondary material including critical and contextual material relevant to the issues raised during the course

Assessment: Policy on Extensions

ALL applications for extensions must be submitted via the link found on our webpage: [Current Students | University College Cork \(ucc.ie\)](#) **This is the only pathway through which extension requests will be processed.** In general, 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 normally 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 \(ucc.ie\)](#)

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 be assigned 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.

Department of English

Guidelines for the Writing of Essays for Course Assessment

Section I. Basic Procedure

1. Essays should be about 1,500 words in length for Second and Third Years, unless differently specified.
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 type-face such as **Times New Roman** font size **12**, and double-space your work, using only one side of the page. Pages should be numbered at the bottom in the centre.
3. Leave a reasonable margin on the left-hand side of the page. A minimum of 1-1½" is recommended. Indent your paragraphs 5 spaces.
4. A good essay is a carefully organized argument dealing with a text or texts. Developing an argument requires a careful consideration of the topic, a familiarity with the text(s) to be discussed and with 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. 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!

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. 7th ed. New York: Mod. Lang. Assn., 2009.

Copies are available in the library on Q+3, # 808 GIBA but make sure you only refer to the 2009 edition. An online version may be accessed at www.mla.org, then choose the MLA Style option.

Listed below are just some of the main points to note. Please consult the *MLA Handbook* for further guidance or examples.

1. Titles

Italicise the titles of books, 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 your essay or 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, 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).

AND NOT

When the ghost first informs Hamlet that he has been murdered and must be avenged, Hamlet states he will act accordingly. 'Haste, 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 and does not need to 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).

1. 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:

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:

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 form 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. Directed by Frank Capra. RKO, 1946.

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.

Medium

You have probably noticed that the medium is put last in all citations except the web, where it comes before the date accessed, and visual art where it comes before the housing institution. The following are the usual media used in scholarly citations: Print, Web, Film, DVD, Performance, Radio, Television, Lecture, as well as visual art forms.

Section III. Assessment

All modules in Semester 1 are by continuous assessment. The standard for passing a module is 40%. Essays **must** be uploaded to Canvas by 11.59 pm on the date of submission (see essay calendar on page 2 for submission dates). 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 be assigned 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.

If you are **dissatisfied with your mark** you are entitled to a re-consideration. First discuss your essay with the person who marked it and, if you're still not satisfied, ask for it to be re-marked. The marker will then give the essay to a nominated member of staff with expertise in the same area, for consideration, and the second mark will be deemed to be the final mark. Please remember that the result may go down as well as up. This is a long-standing practice in the Department of English.

Marks Bands:

First Class Honours:	70%+	
Second Class Honours:	60-69%	2.1
	50-59%	2.2
Third Class:	45-49%	
Pass:	40-44%	
Fail:	39%-	

Marking Criteria for Second and Third 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	Sources, Reading and Critical Capacity	Written Expression
85 (1H)*	A work of genuine cogency and originality	Sophisticated understanding, directly and thoroughly addressed to the question	Exemplary range of sources, demonstrating excellent research and analytical skills; originality in choice and application of material	A sustained combination of intellect and elegance; exemplary citation and bibliography according to Department guidelines
80 (1H)	Considerable originality; very coherent synthesis of ideas; very high level of subject mastery	Depth of understanding directly and effectively addressed to the question	A very wide range of sources consulted, demonstrating excellent research and analytical skills; sources used with discrimination; independence of judgement	Elegance in expression, including an accurately applied sophisticated vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to Department guidelines
75 (1H)	Coherent and original synthesis of ideas; critical and thorough understanding of key concepts	Depth of understanding directly addressed to the question	A wide range of sources consulted; sources used with discrimination; sound analysis of evidence	Lucid expression; no errors of grammar; sophisticated vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to Department guidelines
70 (1H)	Some originality; well argued and well considered; critical and thorough understanding of key concepts	Depth of understanding directly addressed to the question	Well selected range of sources; some signs of sophisticated usage	Predominantly lucid expression; wide and well-deployed original vocabulary; very 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	Well selected range of sources consulted; careful assessment of evidence; good use of examples	Effective expression; few errors of grammar; appropriate use of vocabulary; well-structured; 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	Well selected range of sources consulted; generally careful assessment of evidence; 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	A range of sources consulted; some careful assessment of evidence; 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	Competent understanding addressed to the question	Some good source material which is not analysed or integrated in great depth; limited use of appropriate examples	Some grammatical errors and loose, wordy or repetitive expression.
45-49 (3H)	Lacking in synthesis of ideas; tendency to description rather than analysis; limited understanding of key concepts	Some understanding addressed to the question	Restricted range of sources consulted; only basic understanding of evidence; limited range of examples, sometimes inappropriate ones	Poor typography and layout; considerable number of grammatical errors; limited vocabulary; inaccurate citation and bibliography with significant omissions
40-44 (Pass)	Lacking in synthesis of ideas, but some understanding of key concepts; largely descriptive rather than analytical	Partially addressed to the question	Very limited use of sources and understanding of evidence; poorly chosen and predominantly irrelevant examples	Poor presentation; basic vocabulary; minor errors in spelling and punctuation; faulty paragraph structure
35 (Fail)	Considerable misunderstanding of key concepts; failure to synthesise ideas	Only marginally addressed to the question	Minimal range of sources consulted; inadequate understanding of evidence; minimal use of examples	Errors of organisation so that essay has very little obvious focus or argument; numerous and significant grammatical errors; significantly restricted vocabulary; inadequate citation and bibliography
30 (Fail)	Misconceived in its approach; fundamental misunderstanding of key concepts	Largely irrelevant to the question	Little evidence of independent reading; no relevant critical examples	Poor presentation; significant grammatical errors; highly restricted vocabulary; 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; no use of sources beyond direct paraphrase of lectures	Poor grammar and vocabulary makes it difficult to decipher any intended meaning; no citation; no relevant bibliography
0	No work submitted or extensive plagiarism and/or collusion*			

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

UCC's Policy for Academic Integrity in Examinations and Assessments

Academic Integrity: Policy and Procedures

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.

Coversheets:

Please fill in and sign the following declaration, and copy and paste it on the first page of your essay:

**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.*

How can you avoid plagiarising?

Acknowledge all sources. If you don't, intentionally or not, it is plagiarism.

Some tips on avoiding plagiarism:

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.

Time Management

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, and proof-read and cross-check your essay.

Taking Notes for Your Assignments

- (i) When you are taking notes from secondary sources in preparation for an essay, always note the following details:
Book: Author, Title, Publisher, Place and Year of publication
Periodical: Author, Title of Article and Periodical, Year, Volume, Issue and Page Numbers
Internet: URLs/Web address, Author, Title, and the Date site was accessed
- (ii) 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.
- (iii) Always 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.
- (iv) A paraphrase is a restatement **in your own words** of someone else's ideas. If you paraphrase an idea from a secondary source, make sure that you identify it as a paraphrased idea (by marking it with a big **S** for **source**) in your notes and note the page numbers. You can mark your own insights **ME**.

Writing your essay

When you are writing your essay, always make sure that you identify material quoted from critics, or ideas and arguments that are particularly influenced by them. Make clear - if necessary in the body of your text (i.e., According to Edward Said, . . .) - the extent of your dependence on the arguments of a critic and, ideally, how your views develop or diverge from this influence.

Proof-reading and Cross-checking your Essay

Proof-read and cross-check your essay with your 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 style sheet.

Collusion (jointly writing an individual assignment) is a form of plagiarism. For example, if students have set up study-groups to work on an individual assignment, they should take note that material submitted for grading must represent the work of the individual author. If such work duplicates, in whole or in part, work submitted by another student, it will constitute collusion. This applies to all kinds of assessment, e.g., an essay, a translation exercise from Old or Middle English, a short commentary. If you allow someone to copy your work, this is also collusion and both parties are guilty of plagiarism.

Please Note

It is not acceptable to submit an essay consisting largely of quotations, even if you have acknowledged them correctly.

If you need additional assistance you can consult the coordinator of the lecture module, or the Department's Plagiarism Officer. This should be done **well in advance** of your essay's due date.

UCC Skills Centre

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. Over the year, you will receive feedback from tutors and lecturers, and learn with and from your classmates.

The **Skills Centre** in the Library provides a dedicated learning space for the enhancement of study skills and is committed to contributing to a positive and successful student experience here in UCC. The Skills Centre provides free, customised workshops and sessions to help students improve their study skills, writing technique, and presentation skills. 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, critical thinking, and presentation skills. See: <http://skillscentre.ucc.ie/>

Canvas

UCC Canvas is where you may find your course materials, lecture notes, assignments, communications, etc. for each of your registered modules.

A Canvas account will automatically be created for you within 24 hours of completing all parts of the student registration process. Canvas is new to UCC this year and replaces a system called Blackboard.

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 modules I am enrolled in?

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

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

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

If one or more of your modules 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.

Turnitin

Turnitin

In order to help students develop the skills necessary for academic (and later for other professional) writing, the university has signed up to the Turnitin programme. **You are required to run all your essays through this programme.** Here is a brief users' guide to Turnitin.

What is it?

Turnitin 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 Turnitin 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 (<https://www.ucc.ie/en/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 Turnitin assignment page.

What happens then?

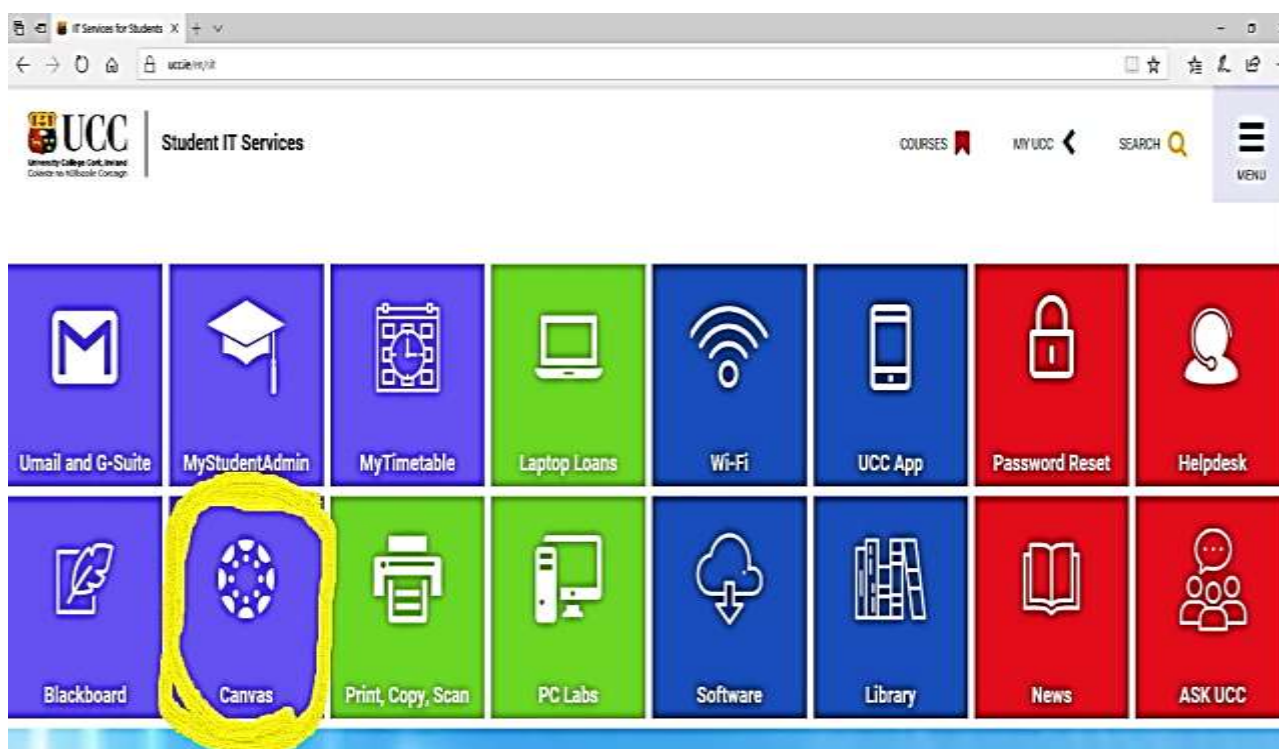
When the deadline for handing in the assessment has passed, the tutor or lecturer accesses this assignment page with the relevant codes in much the same way as the student has done. In the 'in box' will be a list of the work submitted by the class.

Submitting an Essay in Second Year (see step-by-step demo below)

Submit the electronic copy of your take-home essay online via CANVAS using Turnitin.

CANVAS

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

UCC

University College Cork, Ireland
Coláiste na hOileáirí Corcaigh

Login to UCC Canvas:

Username

Password

☐ Log in only to this service provider

Login

How do I log on?
 Students: Your username is your [UCC email address](http://www.ucc.ie/portal/username). More info: <http://www.ucc.ie/portal/username>
 Staff: Your username is your [UCC email address](http://www.ucc.ie/portal/username) and your password is your [UCC email password](http://www.ucc.ie/portal/username). More info: <http://www.ucc.ie/portal/username>

Step 4 – This will bring you to the list of the modules you are registered for.

Dashboard

ucc.instructure.com

Dashboard

Account

Dashboard

Courses

Calendar

Inbox

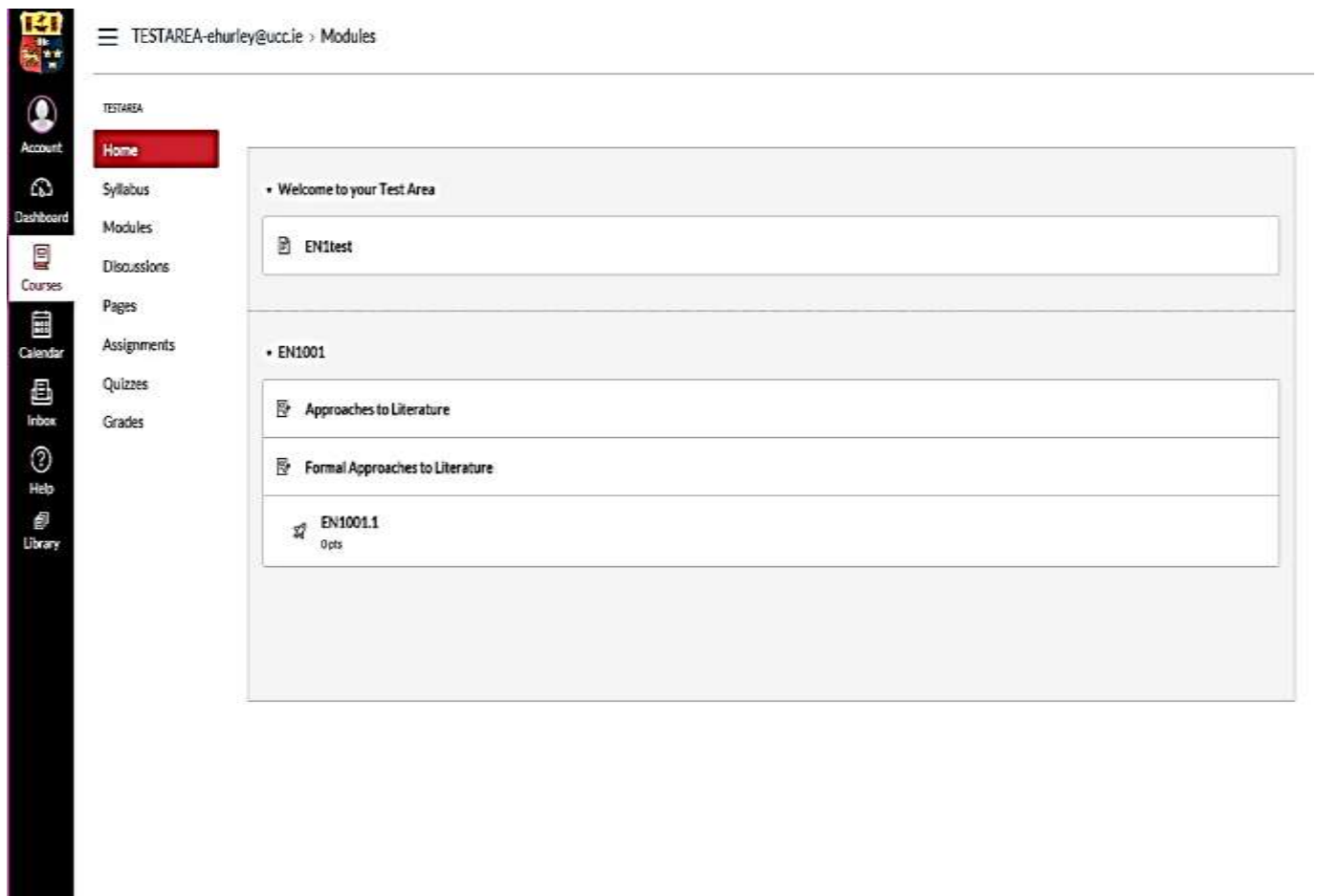
Commons

Help

Library

2018-EN6017:Dissertation in Engl... 2018-EN6017 AY18/19	2019-EN6029:American Modernit... 2019-EN6029 AY18/19	2019-EN6057:Writing for the Me... 2019-EN6057 AY18/19	2020-EN6029:American Modernit... 2020-EN6029 AY19/20 - draft
2020-EN6057:Writing for the Me... 2020-EN6057 AY19/20 - draft	Testing Test Area for Elaine Hurley TESTAREA-ehurley@ucc.ie TESTAREA	2020-EN1002:Literature and Soci... 2020-EN1002 AY19/20 - draft	2020-EN1103:Problems in Literat... 2020-EN1103 AY19/20 - draft

Step 5 – Select a module (EN1002)



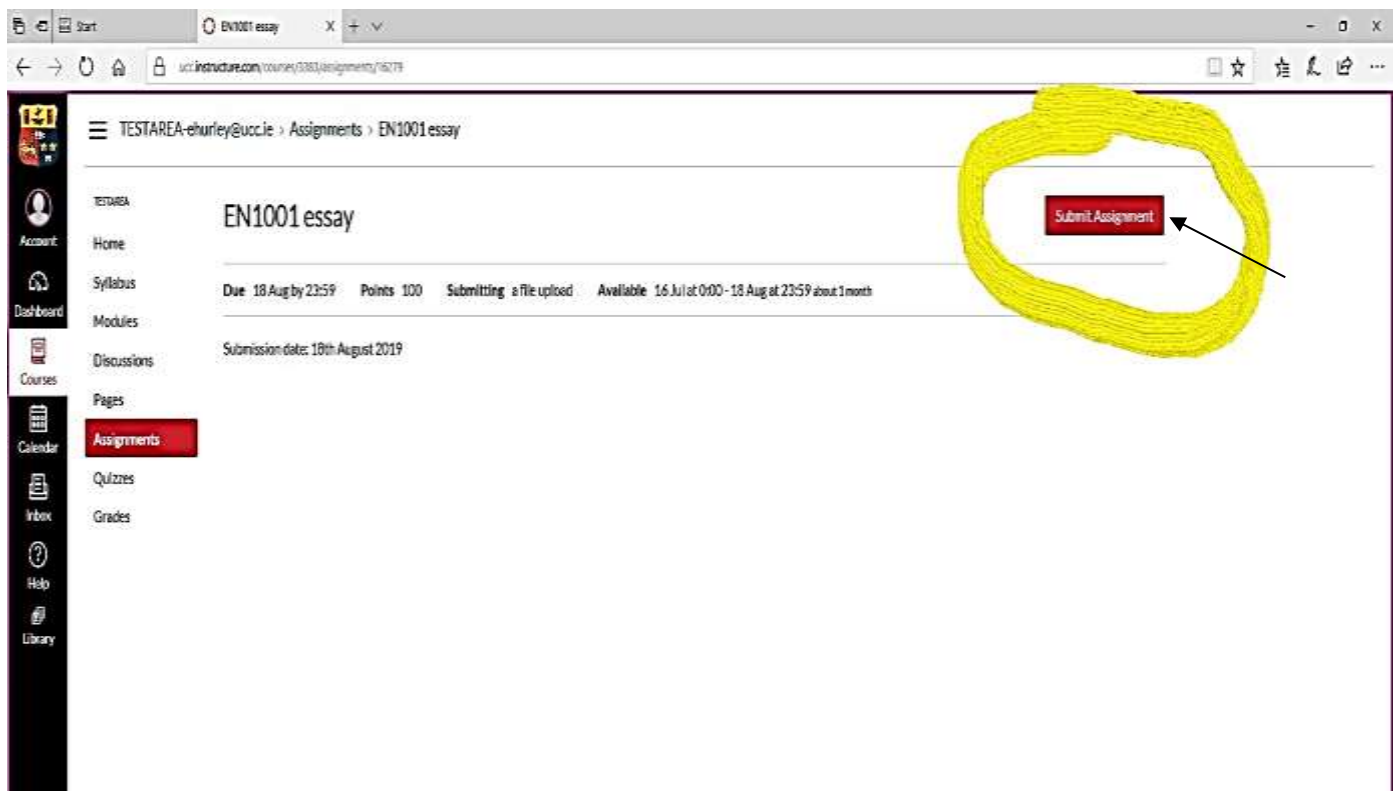
The screenshot shows the TESTAREA interface for user TESTAREA-ehurley@ucc.ie. The left sidebar contains navigation links: Home (highlighted in red), Syllabus, Modules, Discussions, Pages, Assignments, Quizzes, and Grades. The main content area is titled 'Welcome to your Test Area' and displays a list of modules under the heading 'EN1001'. The modules listed are 'Approaches to Literature', 'Formal Approaches to Literature', and 'EN1001.1' (0 pts).

Step 6 – Select Assignment on the left hand column, then select Essay 1 Assignment

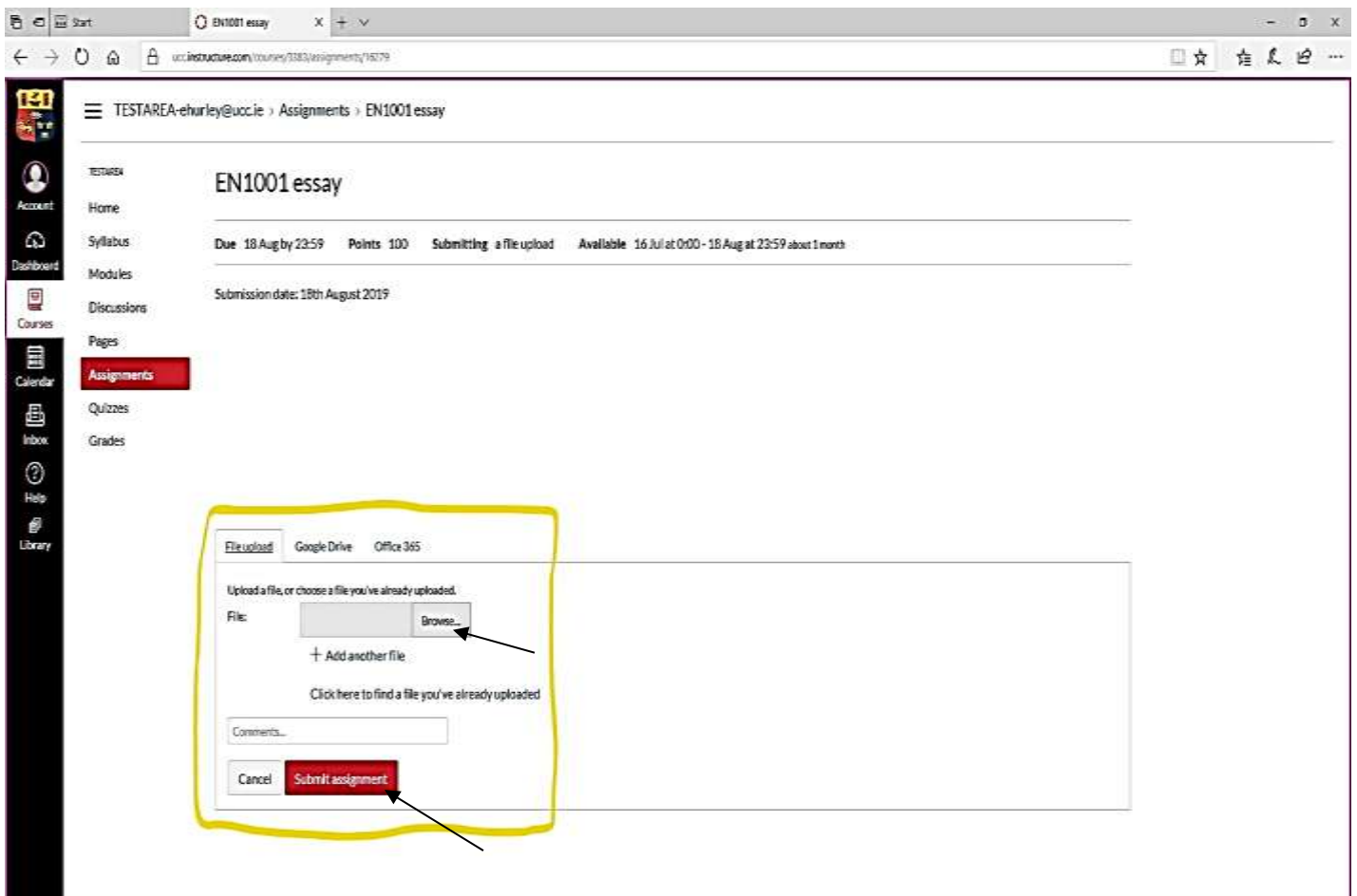


The screenshot shows the TESTAREA interface for user TESTAREA-ehurley@ucc.ie, specifically the Assignments section. The left sidebar has 'Assignments' highlighted in red. The main content area shows a search bar and two sections: 'Upcoming assignments' and 'Undated assignments'. The 'Upcoming assignments' section lists 'EN1001 essay' with details: 'Available until 18 Aug | Due 18 Aug at 23:59 | +300pts | Not Yet Graded'. A yellow oval highlights the 'EN1001 essay' entry.

Step 7 – Select Submit Assignment



Step 8 – Upload file and submit assignment





Teaching Council Registration

Curricular Subject

Requirements (Post-Primary)

WWW.TEACHINGCOUNCIL.IE

SPECIAL REQUIREMENTS FOR RECOGNITION TO

English

*In order to meet the registration requirements set down in the Teaching Council [Registration] Regulations in respect of the curricular subject of English, an applicant must meet **all** of the following criteria:*

- 1** (a) Applicants must hold a degree-level qualification, with English Language and Literature studied up to and including third-year level or higher (or modular equivalent).
(b) The qualifying degree must be equivalent to at least Level 8 on the National Framework of Qualifications (NFQ) and with a minimum pass¹ result in all examinations pertinent to the subject of English.
(c) The qualifying degree must carry at least 180 ECTS (European Credit Transfer System) credits (or equivalent) with the specific study of English Language and Literature comprising at least 60 ECTS credits (or equivalent) and with not less than 10 ECTS credits (or equivalent) studied at third-year level or higher (or modular equivalent).

- 2** The study of English Language and Literature during the degree must show that the holder has acquired sufficient knowledge, skills and understanding to teach the English syllabus² to the highest level in post-primary education (see www.curriculumonline.ie). To meet this requirement the degree must include the study of a minimum of 40 ECTS credits of literature including comprehensive study (through the medium of English) of all of the following:
 - (a) Drama
 - (b) Poetry
 - (c) Fiction.The remaining 20 ECTS credits may be in any of the above areas, or be drawn from the following broad optional areas:
 - (d) Media Studies
 - (e) Composition and Writing Skills
 - (f) Film Studies
 - (g) Theatre Studies.

3 Applicants must have verifiable residential experience of at least two months in a country where English is the vernacular.

4 Applicants must provide evidence of linguistic competence in the language. This can be demonstrated by:

(a) Applicants for whom the language is their mother tongue

Or

(b) Providing evidence of achieving a minimum level of B2.2 on the Common European Framework of Reference for Languages (or equivalent) from the higher education institution where the qualification was completed. Alternatively applicants can provide certification of successful completion of an independent language competency test.

5 Applicants must also have completed a programme of post-primary initial teacher education (age range 12-18 years) carrying a minimum of 120 ECTS credits (or equivalent)³.

¹ which includes pass by compensation.

² as approved by the Minister for Education and Skills, and published by the National Council for Curriculum and Assessment (NCCA).

³ Applicants who have commenced a programme of initial teacher education prior to 01/09/2014 carrying less than 120 ECTS credits may be exempted from this requirement at the Council's discretion.

(See Teaching Council website, updated June 2022)