

**Department of English
UCC**

**Information Booklet
CK109
BA English Third Year**

2025-2026

Contents

Department of English: Teaching Policy 2025-26.....	
Department of English Teaching Policy	
Key Staff	
Timetable	
Essay Calendar 2025-2026 - Semester 1.....	
Final Year English Courses for 2025-26	
Final Year Lecture Modules and Texts.....	
Special Studies Seminar Module 2025-26	
Seminar List 2025-26 – Third Year English.....	
Assessment: Policy on Extensions	
Assessment: Guidelines for Writing Essays	
Marking Criteria for Second and Third Year Assignments.....	
UCC's Policy for Academic Integrity : Policy and Procedures	
UCC Skills Centre	
Canvas	
Turnitin	
Teaching Council Registration Curricular Subject Requirements (Post-Primary).....	

Department of English - Teaching Policy 2025-26

Essays and examinations: the Department of English teaches with a combination of take-home assessment work and written examinations.

5-credit lecture modules in semester 1 are by take-home essay (continuous assessment).

In semester 2, 5-credit lecture courses will be assessed by end-of year examination in late April / early May. These are in-person written exams, and are not conducted through canvas. Please note autumn exam resits in these courses (where deferred or not passed) are also in-person, and on campus in early August.

Teaching: 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.

Department of English – Key Staff for Third Year

Third Year Committee

Dr Alan Gibbs (Head of 3 rd Year Committee Semester 1)	a.gibbs@ucc.ie
Dr Edel Semple (Head of 3 rd Year Committee Semester 2)	e.semple@ucc.ie
Dr Mary O’Connell	Mary.OConnell@ucc.ie
Eimear Ryan	eimearryan@ucc.ie
Dr Bahriye Kemal	BKemal@ucc.ie

o-o-o-O-o-o

Head of Department of English:	Dr Clíona Ó Gallchoir	c.gallchoir@ucc.ie
Academic Integrity Director:	Dr Mary O’Connell	Mary.OConnell@ucc.ie
Teaching Officer:	Dr Ken Rooney	k.rooney@ucc.ie
CK109 Programme Director	Dr Miranda Corcoran	miranda.corcoran@ucc.ie

o-o-o-O-o-o-o

Department of English Office

O’Rahilly Building, ORB1.57

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

Email: english@ucc.ie (Please allow reasonable time for replies)

Telephone: 021- 4902664, 4903677, 4902241

o-o-o-O-o-o-o

TIMETABLE

DEPARTMENT OF ENGLISH Final Year 2025-2026 - CR109							
	Tuesday 10:00 WOE_002 Friday 11:00 WOE_014	Thursday 15:00 Cemeterio_110 (1100)	Monday 9:00 Books 1 (229) Tuesday 13:00 Books 2 (229)	Tuesday 12:00 WO_ST (100) Thursday 15:00 FIB_A1 (100)	Wednesday 14:00 WO_ST (200) Thursday 17:00 Kane_G01 (200)	Wed. 12:00 - 2:00 proPHARM_100B(14) /WW_3(20)	Mon. 3:00 - 4:00 FIB_322 (50)
Semester 1	Introductory Lecture: Monday 8 September 2025 8pm FIB_322						
08-Sep-25	EN0001	EN0077	EN0072	EN0077	EN0048	EN0004	EN0110
15-Sep-25	Romantic	The Irish Literary	Victorian Literature	Studies in Shakespeare	Modern and Contemporary American Literature	Creative Writing 2: Fiction Workshop	Dissertation
22-Sep-25	Medieval to Renaissance	Revival and Irish Modernism					
29-Sep-25							
06-Oct-25							
13-Oct-25							
20-Oct-25							
27-Oct-25	EN0005	EN0077	EN0072	EN0077	EN0048	EN0004	EN0110
03-Nov-25							
10-Nov-25							
17-Nov-25							
24-Nov-25	(OR, M3)	(AH, GN, H3)	(MO, C1)	(ES, M6)	(LS, A6)	(CO)	(NB, STAFF)
01-Dec-25	STUDY REVIEW PERIOD						
08-Dec-25	EXAM PERIOD						
15-Dec-25	EXAM PERIOD						
22-Dec-25	CHRISTMAS PERIOD						
Semester 2	Monday 09:00 WOE_G15 Thursday 16:00 WOE_G01	Tuesday 10:00 FIB_A1 Wednesday 14:00 KANE_G19	Thursday 17:00 Books 1 Friday 11:00 Books 2	Monday 11:00 FIB_A1 Tuesday 12:00 Kane_G19	Wednesday 14:00 Books 1 Thursday 17:00 Kane_G18	Tuesday 15:00 to 17:00 WOE_STO / PHARM_L00B*	
12-Jan-26	EN0108	EN0079	EN0072	EN0075	EN0053	EN0111	
19-Jan-26	Modernism	Contemporary Culture	Romantic Literature	Contemporary Irish Writing	Of Monsters and Men: Old and Early English Literature	Creative Writing 2: Poetry Workshop	
26-Jan-26							
02-Feb-26							
09-Feb-26							
16-Feb-26							
23-Feb-26	EN0108	EN0079	EN0072	EN0075	EN0053	EN0111	
02-Mar-26							
09-Mar-26							
16-Mar-26							
23-Mar-26							
30-Mar-26	(U, GN)	(AE, MC, BK)	(QA, COG)	(AH, AE, MO, C1)	(PB)	(LC)	
06-Apr-26	EASTER HOLIDAY						
13-Apr-26	EASTER HOLIDAY						
20-Apr-26	STUDY REVIEW PERIOD						
27-Apr-26	EXAM PERIOD						
04-May-26	EXAM PERIOD						

Final Year Essay Calendar 2025-26 - Semester 1

- 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.
- Each module by assessment will set two essays of 1,500 words (with two weeks allowed for completion of each).
- In EN3077 there are three assignments, but students must complete **only two**. Students are expected to attend lectures for all three sections but are free to decide which two sections they wish write on. Where students have already submitted two essays by the time the third is assigned, they may not also submit for the third section in the hope of achieving a higher mark.
- 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.

EN3048.1 Modern and Contemporary American Literature (Dr Laura Ryan/Dr Alan Gibbs)	Thursday 23rd October 2025	Thursday 6 th November 2025
EN3048.2 Modern and Contemporary American Literature (Dr Laura Ryan/Dr Alan Gibbs)	Thursday 27 th November 2025	Thursday 11 th December 2025
EN3073. 1 Victorian Literature (Dr Mary O' Connell)	Tuesday 21st October 2025	Tuesday 4 th November 2025
EN3073.2 Victorian Literature (Dr Mary O' Connell)	Tuesday 25 th November 2025	Tuesday 9 th December 2025
EN3065.1 Romance: Medieval to Renaissance (Dr Ken Rooney)	Friday 17th October 2025	Friday 31st October 2025
EN3065.2 Romance: Medieval to Renaissance (Dr Michael Booth)	Friday 28th November 2025	Friday 12 th December 2025

EN3077.1 (POETRY) The Irish Literary Revival and Modernism <i>(Dr Adam Hanna)</i>	Friday 10 th October 2025	Friday 24 th October 2025
EN3077.2 (DRAMA) The Irish Literary Revival and Modernism <i>(Dr Georgina Nugent)</i>	Friday 7 th November 2025	Friday 21 st November 2025
EN3077.3 (PROSE) The Irish Literary Revival and Modernism <i>(Dr Heather Laird)</i>	Friday 28 th November 2025	Friday 12 th December 2025

EN3107.1 Studies in Shakespeare <i>(Dr Michael Booth)</i>	Thursday 16 th October 2025	Thursday 30 th October 2025
EN3107.2 Studies in Shakespeare <i>(Dr Edel Semple)</i>	Thursday 27 th November 2025	Thursday 11 th December 2025

BA English Third Year Course Requirements for 2025-26

PLEASE NOTE:

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.

OUTLINE OF MODULE REQUIREMENTS

Students should consult the UCC course catalogue for detailed outline of their programme requirements.

Please see Module Pathway information for the BA English at the links below.

BAEN

<https://ucc-ie-public.courseleaf.com/programmes/baen/#programmerequirementstext>

International

BAEIN

<https://ucc-ie-public.courseleaf.com/programmes/baeni/#programmerequirementstext>

Modules designated for BA English

Dissertation EN3110 (20 credits)

Module Objective: The purpose of the Dissertation module is to give students the opportunity to write at length and in detail on a topic of their own choosing within the subject area of English Literature, and of extending their knowledge and ideas through research and self-directed reading. Dissertations must have a bibliography and include a statement that the work submitted is the result of independent study. **The dissertation must not duplicate materials used elsewhere in other modules.**

Module Content: Staff will lead timetabled preparatory classes on topic selection and on strategies for research and writing. Students will select and develop a research topic of their choosing in consultation with the module tutor and allocated supervisor(s). Dissertations will normally be 10,000 words long.

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

- Select an appropriate topic for independent research
- Locate that topic in its scholarly context using a range of appropriate critical literature
- Arrange, develop and present a clear argument about the chosen topic
- Build a controlled argument across a longer piece of work, in a coherent manner.
- Write in correct Standard English, using relevant critical terms and concepts.

Course schedule (precise dates on Canvas at the beginning of the academic year)

Stage 1: Preparatory classes (early semester 1), **Monday 3–4pm in FSB_322**

Stage 2: Proposal submission & allocation of supervisors (mid-semester 1)

Following the conclusion of preliminary classes, students must submit short project proposals of about 50 words on canvas. Students will then be allocated a supervisor by the Department. Students may be asked to alter their proposals before a supervisor is finalised.

Stage 3: Meeting your supervisor (late semester 1; all semester 2)

Students will hold **four** meetings with their supervisor to discuss written drafts of their work. The first meeting is to be held immediately after the allocation of your supervisor in semester 1 and the three others at regular intervals in semester 2. **Please note the obligation is on you, the student, to initiate the arrangements for a meeting;** i.e., you must email your supervisor. Supervisors will normally read and give feedback **once** on a completed chapter or section of the dissertation.

Stage 4: Submitting your dissertation ()

The dissertation is to be submitted electronically on Canvas, following the conclusion of semester 2 teaching. The dissertation must have a title page listing the title of your thesis, your name, student number, the name of your supervisor(s), and course code (EN3110). It must include a table of contents

listing the chapters, and a bibliography. The dissertation should follow the referencing system and style guide contained in *The Modern Language Association Handbook* (9th edition).

Short extensions are granted only for documentable reasons. Dissertations not submitted for the summer exam board are to be submitted at the autumn board and are ordinarily subject to capping.

Suggested reading (available in the library)

Eco, Umberto. *How to Write a Thesis*. MIT Press, 2015.

Greetham, Bryan. *How to Write Your Undergraduate Dissertation*. Palgrave Macmillan, 2009.

Murray, Rowena. *How to Write a Thesis*. McGraw Hill, 2011. available on web & in hard-copy.

de Sousa Correa, Delia, and W. R. Owens, eds. *A Handbook to Literary Research*. Routledge, 2009.

Walliman, Nicholas S. R. *Your Undergraduate Dissertation: the Essential Guide for Success*. SAGE, 2004.

Watson, George. *Writing a Thesis: A Guide to Long Essays and Dissertations*. Longman, 1987.

EN3109 Creative Writing 2 Fiction Workshop (10 Credits)

Module Leader Danny Denton	Semester 1 Day Wednesday	Time 12.00-2pm	Venue Cavanagh Pharmacy Building LG_08
Seminar Content This module focuses on developing expertise in the writing of short fiction. The aim of the workshop is to produce sustained pieces of fiction in a workshop setting where student work will be subject to peer review. Students will also analyse the creation of published texts and keep a writing journal.			
Learning outcomes On successful completion of this module, students should be able to: • Write and develop works of fiction. • Read and evaluate fiction in terms of its form, style and literary technique. • Discuss issues relating to writers and writing • Demonstrate an awareness of their own writing processes through journal-keeping.			
Assessment This module is assessed by continuous assessment. The total number of marks available is 200. Portfolio of creative work equivalent of c. 3000 words: 150 marks Writing journal: 30 marks Contribution and participation: 20 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.			

EN3112 Creative Writing Poetry Workshop (10 Credits)

Module Leader Liz Quirke	Semester 2 Day Tuesday	Time 3–5pm	Venue WGB_370/ Cavanagh Pharmacy Building, room LG_08
Seminar Content Students will learn to read poetry as creative practitioners and how to locate themselves within contemporary Anglophone poetry. Students will produce weekly poem drafts, supported by extensive handouts and prompts, which will be reviewed by their peers in the workshop setting. Students will complete a poetry portfolio and a personal reflective essay on the development of their creative practice. Writers studied on the course include but are not limited to: Kae Tempest, Danez Smith, Jericho Brown, Stephen Sexton, Eavan Boland, Paula Meehan, Paul Muldoon. Texts will be distributed as class handouts.			
Learning outcomes On successful completion of this module, students should be able to: ▪ Write and develop poetry across a range of forms ▪ Read and discuss poetry by established writers ▪ Engage in discussion of issues relating to writers and writing ▪ Demonstrate an awareness of their own writing process through a reflective essay			
Assessment Total Marks 200: Continuous Assessment 200 marks (Portfolio of 10 poems, 100 marks; 1000-word essay, 80 marks; contribution and participation, 20 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.			

FINAL YEAR Lecture Modules and Texts

EN3107 STUDIES IN SHAKESPEARE (MB, ES) 5 Credits, Semester 1

This module explores a selection of plays spanning Shakespeare's writing career. Our analysis will employ close study of the plays' context, handling of generic conventions, and audience expectations, and the content of ideas and themes embodied within these acted worlds. The chosen texts span a range of genres and showcase both the innovations made by Shakespeare and how he worked within inherited dramatic traditions.

Recommended edition: Shakespeare. The Norton Shakespeare. Edited by Greenblatt et al. 3rd ed. Norton, 2015.

EN3015 OF MONSTERS AND MEN: OLD AND EARLY ENGLISH LITERATURE: (FB) 5 Credits, Semester 2

Early Medieval literature reveals that horror is by no means a modern phenomenon. This course analyses the heroes, monsters and monstrous human behaviour of early medieval texts (such as *Beowulf*) as cultural constructions which reveal a society's values and fears. It places texts that examine humour and horror within cultural and theoretical contexts that challenge the critical status quo, and invites students to explore features of the medieval corpus too often hidden (literally and figuratively) from the light of day. We will take anthropological constructs of the liminal – those outside of a society yet central to its sense of identity – and the theoretical concept of the abject, and consider how these constructs might be used to illuminate medieval concepts of self and other, us and them, acceptable and alien. By examining a range of texts from both the prose and poetic corpus, we will analyse the role and function of the hero and 'the other', and ask where authors draw the line between the monster and the man.

Knowledge of Old English is not a pre-requisite for this course.

Set texts:

Students are strongly recommended to acquire:

The Beowulf Manuscript. Edited by R. D. Fulk. Harvard UP, 2010 [includes *Judith*, *The Wonders of the East*, *The Letter of Alexander* and *The Passion of St Christopher*, alongside *Beowulf* itself]

The Saga of Grettir the Strong. Edited by Bernard Scudder. Penguin, 2005.

Other texts will be provided.

**EN3048 MODERN AND CONTEMPORARY AMERICAN LITERATURE: (LR/AG) 5 Credits,
Semester 1**

EN3048.1 (LR)

This module explores a selection of American writing from 1900 to the present day, with reference to historical background and contexts, race, gender, and class.

*The Harlem Renaissance (poems and essays)**

Larsen, Nella. *Quicksand and Passing. Serpent's Tail*, 2014.

Fitzgerald, F. Scott. *The Great Gatsby*. Penguin, 2000.

Hemingway, Ernest. *"The Snows of Kilimanjaro."* 1936.*

** These texts will be made available on Canvas.*

EN3048.2 (AG)

Dreiser, Theodore. "Old Rogaum and his Theresa." 1901.*

London, Jack. "To Build a Fire." 1908.*

Freeman, Mary Wilkins. "Old Woman Magoun." 1905.*

Mamet, David. *Glengarry Glen Ross*. 1983. Methuen, 2004.

Moore, Lorrie. *A Gate at the Stairs*. Faber, 2009.

**Available on Canvas.*

**EN 3108 MODERNSIM: (LJ, GN) 5 credits,
Semester 2**

Modernist literature—and painting, music and dance—registers 'the shock of the new' with its radical innovations in form, style, and subject matter. This module explores texts across a range of genres, considering form and style and reading modernist literature of the early to mid-twentieth century in the historical and social contexts of: modernity; the First World War; first wave feminism; empire; gender and sexuality.

3108.1 (LJ)

T.S. Eliot, *The Waste Land* (available on Canvas)

Virginia Woolf, *Mrs. Dalloway*

3108.2 (GN)

Djuna Barnes, *Select Short Stories* (available on Canvas)

Gertrude Stein, 'Portraits and Repetition' and 'Composition as Explanation' (available on Canvas)

Gertrude Stein, 'The Good Anna' from *Three Lives* (available on Canvas)

James Joyce, Episode 4 ('Calypso') and Episode 18 ('Penelope') from *Ulysses* (available on Canvas)

Queries in relation to EN3108 Modernism to be directed to: GeorginaNugent@ucc.ie

**EN3065 ROMANCE: MEDIEVAL TO RENAISSANCE (KR/MB) 5 Credits,
Semester 1**

Stories of Arthur and his knights, of exile and of return (sometimes even from death), crises of identity and love, perilous encounters with otherworldly beings: these are some of the recurring concerns of romance, a genre which, in the Middle Ages and Renaissance, served its audiences with exemplary and sensationalist narratives in startlingly varied, and often sophisticated ways. This module will explore the diversified nature of English romance writing from this period, through close thematic study of some of the most important examples, both anonymous and authored.

One text students should acquire is below. Other texts supplied via canvas.

Spenser, Edmund. *The Faerie Queene*, Book I. In *Edmund Spenser's Poetry*, Eds A.L. Prescott & A. Hadfield. 4th ed. New York: Norton, 2013.

**EN3072 ROMANTIC LITERATURE (GA/ CÓG) 5 Credits,
Semester 2**

This module will develop students' understanding and experience of literature in English from the Romantic period (1770-1830). It covers a selection of literary texts from the Romantic period. Students are exposed to conflicting definitions of Romanticism and encouraged to critically analyse the selected texts in the light of these theoretical descriptions. Special emphasis is placed on the role of poetry and prose fiction, and on the gendered nature of writing in the period.

- Austen, Jane. *Northanger Abbey*. Edited by Susan Fraiman, W. W. Norton, 2004.
- Wollstonecraft, Mary and Mary Shelley. "*Maria, or The Wrongs of Woman*" and "*Matilda*." Edited by Janet Todd, Penguin, 1993.
- Wordsworth, William, The Two-Part Prelude (available on Canvas)

**EN3073 VICTORIAN LITERATURE (MO'C-L) 5 Credits,
Semester 1**

Mid to late 19th century English literature responded to a range of political, social, and economic transformations. This is the era which saw Charles Darwin's publication of his theory of evolution; it is an era of industrialization, of scientific and technological discovery and of advances in publishing which meant greater numbers of books and readers than ever before. This course looks at some of the most famous novels and short stories of the period including Anne Brontë's feminist novel about a mysterious widow, George Eliot's *Middlemarch*, routinely considered the greatest of all Victorian novels, the first appearance of the world's greatest detective, and H.G. Wells's science fiction novella, *The Time Machine*.

Anne Brontë, *The Tenant of Wildfell Hall* (1848)
Arthur Conan Doyle, *The Adventures of Sherlock Holmes* (1892)
George Eliot, *Middlemarch* (1871)
H.G. Wells, *The Time Machine* (1895)

**EN3075 CONTEMPORARY IRISH WRITING (AH/MO'C/AE) 5 Credits,
Semester 2**

This module gives the opportunity to explore a range of contemporary Irish writing. We study texts in three genres (drama, poetry, fiction) from the 1960s to the present. The module is taught in three segments: contemporary Irish poetry, contemporary Irish fiction and contemporary Irish theatre.

Contemporary Irish Poetry (AH)

The opening one-third of the module outlines the main themes developed, and the differing formal tactics adopted, by Irish poets over the last forty years. It will focus on a small number of poets, chosen from among the following: Derek Mahon, Michael Longley, Medbh McGuckian, Paula Meehan, Sinéad Morrissey, Billy Ramsell and Doireann Ní Ghríofa.

Required Reading

The set poems will be provided.

Contemporary Irish Fiction (MO'C)

Required Reading

O'Brien, Edna, *The Country Girls*. Faber, 2007.

Nealon, Louise, *Snowflake*, 2021.

Contemporary Irish Theatre (AE)

Required Reading

Carr, Marina, Portia Coughlan, 1996

McDonagh, Martin, *The Beauty Queen of Leenane*, 1996

**EN3077 THE IRISH LITERARY REVIVAL AND MODERNISM (AH/GN/HL) 5 Credits,
Semester 1**

This course will give students a foundation in Irish writing, Irish cultural history and Irish literary criticism in the modernist period. It will explore a range of texts drawn from various forms (fiction, poetry, drama and/or film) from the late nineteenth century up to the 1970s.

Bowen, Elizabeth. *The Last September*. 1929. Vintage, 1998.

Harrington, John P., editor. *Modern and Contemporary Irish Drama*. 2nd ed., W. W. Norton, 2008.

Further poetry, drama and prose of the period will be provided.

**EN3079 CONTEMPORARY CULTURE (BK, AE, MC) 5 Credits,
Semester 2**

This module introduces students to a selection of post-1980s cultural texts. These could include works produced for the theatre and other kinds of performance, electronic literature and popular fiction. The texts studied may vary from year to year. The plays selected challenge traditional dramatic narratives and explore their contemporary societies. In tackling different decades, topics and dramaturgies, we will question how theatre language and form has evolved within the contemporary period and addressed (or ignored) political issues. The works of fiction studied in the course span a range of genres, engaging in unique ways with the social, political and cultural contexts of the early twenty-first century. In doing so, these works demonstrate the diversity and variability of modern literary production, and illustrate how different generic forms can be employed to explore a host of complex issues, including modern politics, gender and race.

Churchill, Caryl. *Top Girls*. 1982. In *Modern Drama: Plays of the '80s and '90s*. Edited by Sarah Kane and Terry Johnson, Methuen, 2007.

Kane, Sarah. *Blasted*. 1995. In *Modern Drama: Plays of the '80s and '90s*. Edited by Sarah Kane and Terry Johnson, Methuen, 2007.

Carroll, Em (Emily). *Through the Woods*. Margaret K. McElderry Books, 2014.

LaValle, Victor and Dietrich Smith. *Destroyer*. BOOM! Studios, 2018

Selected Short Stories. Available on Canvas

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 Cliona Ó Gallchoir
KR	=	Dr Kenneth Rooney
ES	=	Dr Edel Semple
FB	=	Dr Francesca Brookes

Interdepartmental modules

Students may substitute **one** module with LL3002:

LL3002: Travel Writing: 5 Credits in Semester 2

Course Coordinator: *Silvia Ross (Department of Italian)* – **Email:** s.ross@ucc.ie

This module examines the theory and practice of travel writing. Students will read a set of texts (in English and in English translation) that range from literature of the nineteenth century to contemporary writing. We will be looking at writers who have travelled to such places as Italy, Spain, Germany, North Africa and the Middle East, among others. We will consider issues such as the nature of the genre, the relationship between writing and travelling, and the conceptualization of foreign cultures, as well as the concept of the Other.

Special Studies Seminar Module 2025-26

EN3003 SPECIAL STUDIES SEMINAR: Semester 1 or Semester 2.
10 Credits, taken by assessment

■ Please view seminar options and times on Canvas EN3003

This 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.

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 \(ucc.ie\)](http://ucc.ie).

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 Teaching Period 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 coordinator.

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.

SPECIAL STUDIES 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 at the beginning of semester 1. Instructions to students will be issued on Canvas.

- 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 with this request and your contact details at english@ucc.ie

Seminar list 2025-26 – Third Year English

Seminar Leader	Semester	Module	Seminar	Day & Time	Venue
Dr Sarah Bezan	2	EN3003	SMR 3.01	Friday 3pm - 5 pm	ORB_1.65
Dr Michael Booth	1	EN3003	SMR 3.02	Wednesday 9.00 - 11.00am	ORB 1.65
Dr Francesca Brooks	2	EN3003	SMR 3.03	Wednesday 11.00 -1.00 pm	TBC
Dr Miranda Corcoran	2	EN3003	SMR 3.04	Tuesday 1pm - 3pm	WGB_368
Dr Julia Empey	1	EN3003	SMR 3.05	Wednesday 11.00 -1.00 pm	AL_G32
Dr Anne Etienne	2	EN3003	SMR 3.06	Wednesday 12 - 2.00 pm	ELD5_G01
Dr Alan Gibbs	1	EN3003	SMR 3.07	Thursday 1pm - 3pm	ORB_165
Dr Adam Hanna	1	EN3003	SMR 3.08	Friday 9.00 – 11.00 am	ORB_326
Dr Bahriye Kemal	2	EN3003	SMR 3.09	Wednesday 12 - 2.00 pm	WW3
Dr Georgina Nugent	2	EN3003	SMR 3.10	Thursday 11.00 - 1.00 pm	BL4_G01
Dr Mary O’Connell	1	EN3003	SMR 3.11	Friday 9.00 – 11.00 am	ORB 1.65 S2
Dr Maureen O’Connor	1	EN3003	SMR 3.12	Tuesday 1pm - 3pm	WGB_G16
Dr Clíona Ó Gallchoir	2	EN3003	SMR 3.13	2-3pm Wednesday 10-11 Friday	ORB 1.65 ORB 1.65
Dr Liz Quirke	1	EN3003	SMR 3.14	Thursday 1pm - 3pm	CONN_J7
Dr Rosa Rogers	2	EN3003	SMR 3.15	Thursday 10-12 noon	ORB 2.44
Dr Ken Rooney	2	EN3003	SMR 3.16	Thursday 10-12 noon	ORB 1.65
Dr Eimear Ryan	2	EN3003	SMR 3.17	Wednesday 11.00 -1.00 pm	SAF_G01
Dr Edel Semple	1	EN3003	SMR 3.18	Tuesday 2.00 - 4.00 pm	MUSK_SR
Dr Mary O’Connell	2	EN3003	SMR 3.19	Friday 9.00-11.00am	ORB_185

Venues: **AL** – Aras Na Laoi; **BL** – Bloomfield Terrace; **ELD** – Elderwood, College Road; **MUSK** – Muskerry Villas; **ORB** – O’Rahilly Building; **WW**- West Wing; **SAF** – Safari, Donovan’s Road; **WGB** - Western Gateway Building.

Assessment: Policy on Extensions

ALL applications for extensions (for continuously-assessed courses only) must be submitted via the link found on our webpage: [Current Students | University College Cork \(ucc.ie\)](http://ucc.ie) **This is the only pathway through which extension requests will be processed.** Applications 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 \(ucc.ie\)](http://ucc.ie) -

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

PLEASE NOTE MODULES BY EXAMINATION IN SEMESTER 2 CANNOT BE GRANTED EXTENSIONS OR RESCHEDULED by the Department of English. Students who cannot sit the exams on the scheduled dates in late April / May because of emergencies must inform the University examinations office at sreo@ucc.

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 shall be deducted from the mark achieved.

Where work is submitted up to and including 14 days late, 20% of the total marks available shall be deducted from the mark achieved. Work submitted 15 days late or more shall be assigned a mark of zero

Department of English

Assessment: Guidelines for Writing Essays

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 he prays' and not, 'Hamlet was unable to murder Claudius as he 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. 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).

4. **Works Cited**

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

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

For example:

Martin, Valerie. *Mary Reilly*. Black Swan, 1990.

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

Books and articles

Some books require a little more information. However, the rule about the full stops remains:

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

First term modules and all seminars are by continuous assessment. The standard for passing a module is 40%. Essays must be uploaded to Canvas by 12 noon 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.

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%-0%	

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.

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.

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.*

I understand this definition of plagiarism, I have read the Department's Policy on Plagiarism, and I state that this essay does not contain any plagiarised material. I have not copied any of it from anywhere or anyone else. I have acknowledged all the sources that I consulted when writing it and I have employed proper citation when using somebody else's words or ideas.

This essay complies with Department of English regulations and guidelines:

YES

NO

(Please tick ✓ one box.)

Signed

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

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 Third Year (see step-by-step demo below)

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

CANVAS

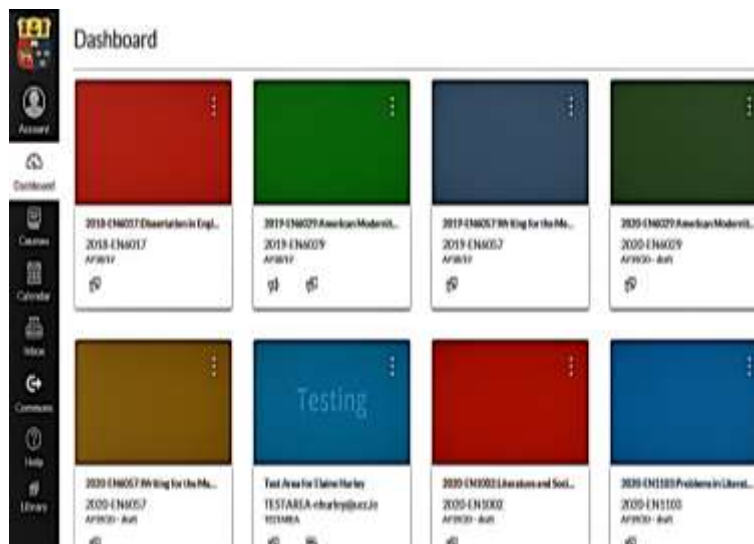
Step 1 – Go to <http://sit.ucc.ie>

Step 2 – Click the **Canvas** icon



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

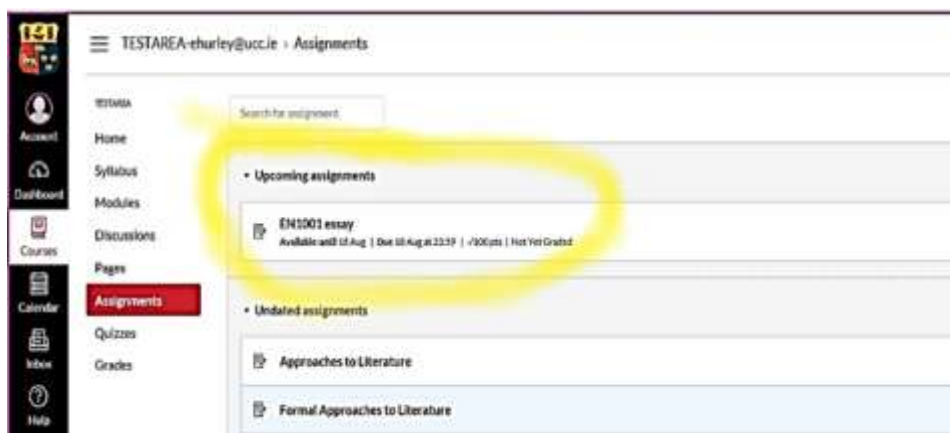
Step 4 – This will bring you to the list of the courses you registered for.



Step 5 – Select the relevant course e.g., EN1001



Step 6 – Select 'Assignment' on the left-hand column and then select 'EN1001 Essay'



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 TEACH

An Chomhairle Mhúinteoireachta
The Teaching Council

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 studied up to and including thirdyear 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 pass 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 comprising at least 60 ECTS credits (or equivalent).
2. The study of English during the qualification must show that the holder has acquired sufficient knowledge, skills and understanding to teach the English syllabus/specification to the highest level in post- primary education (see www.curriculumonline.ie).
3. All applicants must provide evidence of linguistic competence in the language. This can be demonstrated by:
 - a) **Applicants for whom the language is their first language.**
Or
 - b) by 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.
Or
 - c) Alternatively, applicants can provide certification of achieving level B2.2 standard of an independent language competency test
4. 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 syllabus to the highest level in post- primary education.

To meet this requirement the degree must include the study **all** of the following areas through the medium of English:

- a) Drama
- b) Poetry
- c) Fiction

And may include the following areas:

- a) Composition and Writing Skills
- b) Film
- c) Theatre
- d) Media Studies

(See Teaching Council website, updated June 2022)