BA in English

at

University College Cork

Information for First Year Students

2019-20
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Welcome message

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

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

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

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

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

Professor Lee Jenkins
Head of School

Dr Edel Semple
BA English Programme Coordinator

*Note: This booklet contains much of the information that you will need throughout the year, so please keep your copy of it and refer to it when necessary. You should also consult the School of English webpage for First Years: www.ucc.ie/en/english/currentstudents/
School of English Staff for
First Year 2019-20

Contacts: Programme and Module Coordinators
BA English Programme Director: Dr Edel Semple
EN1103 Problems coordinator: Dr Edel Semple
EN1101 Contexts coordinator: Dr Joanna Hofer-Robinson
EN1002 Med Ren coordinator: Dr Ken Rooney
EN1003 Modern coordinator: Dr Anne Etienne
EN1004 Theories coordinator: Dr Anne Etienne

First Year Committee: Dr Anne Etienne (Chair), Dr Alan Gibbs, Dr Joanna Hofer-Robinson, Dr Miranda Corcoran.

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First Year modules: an overview

CK109 BA in English (BA English students only)

EN1103 Problems in Literature (10 credits)
Module Coordinator: Dr Edel Semple
Semester 1: Monday 2-3pm, ORB 1.32
Tutorial times: Tues 4-5pm ORB G46 or Wed 4-5pm ORB 3.26

EN1101 Contexts: The Production and Reception of Literature and Film (5 credits)
Module Coordinator: Dr Joanna Hofer-Robinson
Semester 2: Monday 2-3pm, ORB 2.55
Tutorial times: Tues 4-5pm ORB 1.45 or Wed 4-5pm WW3

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

EN1002 Literature and Society: Medieval to Renaissance (5 credits)
Semester 1, Tuesday and Wednesday at 11am in Boole 4

EN1003 Introduction to Modern Literature: Romantics to Contemporary (5 credits)
Semester 2, Tuesday and Wednesday at 11am in Boole 4

EN1004 Theories and Contexts in Literature (5 credits)
Semester 1 and 2, Thursday at 11am in Boole 4

In combination, these five First Year English modules (2 x CK109; 3 x CK101) are designed with the following aims in mind:

- to introduce students to a range of texts, periods and topics in literature and film;
- to prepare them for the study of English literature, language and film to degree level;
- to provide a coherent course in English which is of interest to all First Arts students;
- to allow you to explore the contexts of literature and film
- to use and evaluate resources essential to the study of literature and film
- to work as self-directed, independent learners.
CK109 BA in English

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

EN1103 Problems in Literature (10 credits)
Through enquiry-based learning, this module equips students with the skills needed to study literature and film at an advanced level. Students will engage in self-directed research on defined literary problems that examine literature and film in a variety of forms and from a range of genres and periods. In this module, students will have the opportunity to develop presentation and information-retrieval skills, to apply their knowledge to form practical solutions, and to produce creative individual and collaborative work. Through weekly lectures and tutorials, and under the guidance of a Facilitator/Tutor, students will work in groups and individually on a semester-long project.

Learning Outcomes: On successful completion of this module, students should be able to:
- Critically analyse a range of texts
- Use and evaluate resources essential to the study of literature and film
- Work as self-directed, independent learners
- Work efficiently as part of a team
- Identify key periods, literary traditions, terms and genres
- Apply critical/theoretical terms and concepts to literary texts
- Prepare and deliver effective presentations
- Write cogently and clearly in a range of styles/forms

EN1101 Contexts: The Production and Reception of Literature and Film (5 credits)
This module prepares students to understand the importance of contexts of literary production and reception in relation to literature and film across a range of periods and genres. In focusing on ideas of literary and film production and reception, this module will make students aware of how such contexts shape our understanding of narratives and their meaning. The module will consider a range of contexts for literary production and reception. These will include medieval and later manuscript culture, the relationship between theatre and audience in the early modern period, the impact of print and the rise of a mass market from the eighteenth century onwards, and the impact of new technologies, such as film and digital media.

Learning Outcomes: On successful completion of this module, students should be able to:
- Explain the meaning of context in relation to literature and film.
- Analyse texts in the context of their production and reception.
- Identify some of the ways in which production and reception shape the meanings of texts.
- Identify some of the ways in which production and reception have changed over time.
- Discuss context using appropriate critical terms and concepts.
- Articulate their responses to texts in essays which are properly referenced and argued.
- Write correct and effective English.
**CK101 First Arts English**

The modules offer a varied and stimulating introduction to literature and culture in the English language as well as to theories regarding how we read and interpret narratives. **Literature and Society: Medieval to Renaissance** and **Introduction to Modern Literature: Romantics to Contemporary** offer students a chronological ‘roadmap’ for understanding the development and transformation of various forms and genres from Old English to contemporary writing. **Theories and Contexts of Literature** equips students with essential tools for critical discussion at this level. A mentoring and tutorial scheme is built into First Year, and it is designed to help students improve their skills in written and verbal communication and analysis.

**EN1002 Literature and Society: Medieval to Renaissance**

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

This module will help students to build a sense of the traditions and innovations in English literature throughout a 1000 year ‘period’, from the earliest texts in English up to Shakespeare and beyond. Students will encounter major and influential texts and writers, as well as some previously marginalised voices. Overall, students will encounter the generic, thematic, and historicised variety and richness of English literature from the Middle Ages and Renaissance.

Texts studied (all in the required anthology below):

**Old English**

*Beowulf*

*The Wanderer*

**Middle English**

Selected lyrics

Chaucer, *The General Prologue to The Canterbury Tales*

**Renaissance**


Henry Howard, Earl of Surrey, ‘Alas! So all things do now hold their peace’, ‘Wyatt Resteth Here’

Elizabeth I, ‘Verse Exchange between Elizabeth and Sir Walter Raleigh’

Edmund Spenser, Amoretti 67 ‘Lyke as a hunstman after weary chace’

Shakespeare, Sonnet 23 ‘As an unperfect actor on the stage’


George Herbert, ‘Jordan (1)’

Thomas Carew, ‘An Elegy upon the Death of the Dean Paul’s, Dr John Donne’; ‘A Rapture’

Katherine Phillips, ‘A Married State’

Andrew Marvell, ‘To his Coy Mistress’

Shakespeare, *Twelfth Night, Or What You Will.*

**Required Text:**

EN1003 Introduction to Modern Literature
(Semester 2, Tuesday and Wednesday at 11am in Boole 4)

This module covers the development of literary genres from the Romantic period, through the nineteenth and twentieth centuries to the present day, via a range of representative texts. Texts studied are drawn from poetry, the novel, drama, and the short story from English, Irish, American and post-colonial cultures. The course also reflects the connections between literature and film, art, music, history, and popular culture.

Texts Studied:

Drama (14\textsuperscript{th} Jan-28\textsuperscript{th} Jan)
Samuel Beckett, \textit{Krapp’s Last Tape}.
John Osborne, \textit{Look Back in Anger}.

Poetry (29\textsuperscript{th} Jan-12 Feb)
William Blake, \textit{Songs of Innocence and of Experience}.
Selected poems by W. B. Yeats and Seamus Heaney.
DIRECTED STUDY WEEK

Novel (25\textsuperscript{th} Feb-11\textsuperscript{th} March)
M. E. Braddon, \textit{Lady Audley’s Secret}
Chinua Achebe, \textit{Things Fall Apart}.

Short Story (17\textsuperscript{th} March-31\textsuperscript{st} March)
Edgar A. Poe, ‘The Philosophy of Composition’.
Edgar A. Poe, ‘The Black Cat’.
Edgar A. Poe, ‘The Tell-Tale Heart’.
Joyce Carol Oates, ‘Where Are You Going, Where Have You Been?’.
Alice Bolin, ‘Toward a Theory of the Dead Girl Show’.

Required texts:
John Osborne, \textit{Look Back in Anger}. Faber.

You will find all other required texts in the \textit{EN1003 Booklet}, available to buy from the Office.

EN1004 Theories and Contexts in Literature
(Teaching period 1 and 2, Thursday at 11am in Boole 4)

This module, which runs throughout the first year, introduces students to the study of English at university level. ‘Theories’ provides strong scholarly foundations for the analysis of literature at third level and prepares students for advanced critical thinking.
The lectures track key debates in literature and ask students to advance their understanding of the processes by which texts acquire meaning.

Required texts:
\textit{Theories Booklet}, available to buy from the School of English office.
The \textit{Theories Booklet} contains the primary texts you must read prior to class as well as a list of recommended reading.
Emily Bronte. \textit{Wuthering Heights}, edited by John S. Whitley, Wordsworth, 2000. [Lecturers in the literary theory lectures will refer to \textit{Wuthering Heights} frequently in order to provide examples]
Where to find us

All the offices of the School of English, for academic and administrative staff, are located in the O’Rahilly Building (ORB). See list of rooms on page 4 of this booklet.

School Administrative Office: ORB 1.57
Here you can find copies of timetables, reading lists, and some other course materials, arrange appointments with the School’s teaching staff, and make other enquiries. **Hours: 9.00-11.00 and 2.00-4.30.** Please note that the office is closed 11.00-2.00 so that staff can do essential work which could not be done while also dealing with callers and queries. You should look regularly at the notice boards outside ORB 1.57 for School information updates.

Tutorial queries

Dr. Joanna Hofer-Robinson (joanna.hofer-robinson@ucc.ie) organizes First Year tutorials for English. Her office hours are posted on her office door, ORB 1.73. If you have tutorial-related problems, please speak to Dr Hofer-Robinson.

Tutors’ Room: ORB 1.64
The School’s Tutors use this room as a shared working area, where they prepare classes, mark students' work, and so on. For space reasons, Tutors do not have weekly consultation hours. **Tutors’ contact details** will be provided on the Blackboard site for First Year English.

First Year Staff-Student Committee

**First Year Committee:** Dr Anne Etienne (Chair), Dr Miranda Corcoran, Dr Alan Gibbs, Dr Joanna Hofer-Robinson. Please see page 4 of this booklet for contact details.

This Committee provides a channel of communication between First Year English students and School staff. If you have a concern or a problem, either personal or academic, do speak to any member. For **consultation times** of Committee members, check notices on their office doors. Early in October, students will be invited to **volunteer as student representatives** by giving their names and contact details to the Committee. It meets on average twice per Teaching Period, at a time convenient for all involved. **Do consider volunteering** as a representative, and **do talk to your representatives** during the year to let them know of any questions or problems that may arise.
Teaching: lectures, tutorials, and mentoring

Lectures
There are 4 lectures each week. You are strongly advised to attend all lectures. If you fail to attend lectures, you will find it extremely difficult to keep up with your work and, ultimately, to pass your examinations.

Tutorials – mandatory
In addition to lectures, as a BA in English student you are also required to attend two weekly tutorials.

One tutorial acts as support for the modules EN1002, EN1003, and EN1004. You will be assigned to one Tutorial group that meets weekly across both semesters. Note that attendance and contribution at tutorials counts towards your final mark for these modules. You should avail of this opportunity to discuss the modules, ask questions, and exchange ideas. You should attend having read your texts and do not be afraid to ask questions and express your ideas. You will benefit in proportion to the effort you put in and the success of the tutorial is dependent on your contribution and participation.

The tutorial for EN1002, EN1003, and EN1004 usually begins in the third week of term. You will be told in lectures when tutorial groups have been arranged, and when to check the School notice-board (beside ORB1.57) for day, time, and place of your tutorial group. Throughout the year, essay titles will be distributed in tutorials, and you will submit these tutorial essays, when they are due, to your tutor at your weekly tutorial (not to the School Office).

All BA in English students have a second weekly Tutorial. This tutorial is for your programme only i.e. it is for the modules that are specific to the BA in English programme. In Semester 1, this tutorial is a mandatory class for EN1103 Problems, while in Semester 2, the tutorial is mandatory for EN1101 Contexts. Tutorials help you to develop your ideas on the texts and the material presented in lectures. The tutorial for EN1103 is essential in planning and developing your group project and you will not be able to pass the module if you miss more than one third of scheduled classes.

Mentoring scheme
Via your tutorial group, you will also be assigned a staff Mentor who will attend your tutorial during the academic year. Along with your Tutor, your Mentor will help to foster a sense of scholarly community as well as teaching you techniques relating to research methods and essay writing. Your mentor is also a good source of advice if you have any concerns or questions regarding your studies. You may make an appointment to see your Mentor during their office hours at any stage during the year.
Assessment

Your overall result for First Year English will be calculated via a combination of exams, module essays, tutorial essays, attendance at tutorials, project work, and weekly learning journal entries.

EN1002 Literature and Society: Medieval to Renaissance
1.5 hour winter exam (85/100). Tutorial work (15/100)

EN1003 Introduction to Modern Literature: Romantics to Contemporary
1.5 hour summer exam (85/100). Tutorial work (15/100)

EN1101 Contexts: The Production and Reception of Literature and Film (5 credits)
1.5 hour summer exam (100/100)

EN1004 Theories and Contexts in Literature
Two 1,500 word essays (85/100). Tutorial work (15/100). See the Calendar of Theories Module Essays on p.34.

EN1103 Problems in Literature (10 credits)
Learning Journal (100/200). Group Project and Presentation (100/200)

Examinations – EN1002, EN1003, and EN1103
The timetable for Winter and Summer examinations is set by the Examinations Office and notifications about the exams are sent to your official UCC student address. You will be given detailed guidelines regarding examination layout before the Winter exam (EN1002) and the Summer exam (EN1003 and EN1103).

Module Essays – EN1004 Theories
This module is assessed by means of two essays (85%), combined with 15% based on your tutorial work and attendance. There will be 3 sets of essay questions over the course of the year. You are not required to submit 3 essays, but if you do so, your result will be based on your two best marks. Please see the Theories Essay Calendar (p. 34) for the dates on which essay titles will be given out, and the submission deadlines. It is important to note that these deadlines are strictly enforced, and you must request an extension and supply medical certification if you cannot submit your essay on time.

Learning Journal and Group Project – EN1103 Problems
This module is based on the principles of enquiry-based learning, and your work is assessed both individually and in terms of your contribution to a group project. You will be required to make weekly entries in an online Learning Journal, which accounts for 50% of your mark. The remaining 50% is based on the group project, which also involves an oral presentation. Please also note that attendance at your weekly tutorial is a required element and that if you miss more than one-third of scheduled classes without medical certification you will not be able to pass the module.

Continuous Assessment: Tutorial Essays and Tutorial Attendance
Throughout the year, you will be asked to submit work to your Tutor which counts towards your final mark. This work can take the form of
- set (i.e. take-home) essays;
- in-class essays or tests;
- an oral tutorial presentation (optional).
See the Tutorial Essay Calendar (p.33) for the dates when essay titles are released and their submission deadline. You write set essays at home or in the Library, then submit them on the due date. You write in-class essays in class, during the lecture hour. You will also have the opportunity to give an oral presentation in your tutorial, on a subject of your choice: this is optional. Read and carefully follow the School’s Guidelines on essay-writing for First Years (see p.13-18). Note the advice on plagiarism and how to avoid it (p.27).

The Library
The function of the Library is not to provide copies of required or primary texts. Several hundred students take First Year English, and it is not reasonable to expect to be able to borrow the library’s copy of a particular text on a specific day (e.g. just before an essay due date). You should however use the Library on a regular basis, and begin doing so early in the year. Some parts of the modules will require you to read secondary material (i.e. of critical articles and books about the primary texts): lecturers may distribute reading lists, and you can use the Library catalogue online (at www.boolweb.ucc.ie) to find the material recommended. The critical material recommended by staff and supplied in the Library is reliable and scholarly, and reading and using this material will greatly enhance your understanding and enjoyment of texts, as well as strengthen your writing skills.

Books on literature are mainly located on the third floor of the Boole Library (Q+3), shelved at 700 to 830. Audio-visual materials are also on Q+3. Take advantage of the introductory tours offered by the Library: you will find these very helpful.

Canvas
The School actively uses CANVAS, the virtual learning environment where you can access a variety of documents, extracts, and other learning materials about parts of the English course. It is also a place where important reminders are posted. You will need to check it frequently during the year and to allow for student e-mail notifications (see p.21).

Writing skills
Your writing skills are an assessed element of the English programme. Developing these skills and working hard to improve them, by attending to the feedback you receive, will raise your end-of-year marks. Most people can readily strengthen their ability to express themselves clearly and accurately, and your Tutor, who marks your written work during the year, is in an ideal position to help you to do this. You should make the most of her/his expertise by attending tutorials and paying attention to the feedback you receive on essays etc.

Additionally, 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 members 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/

There are also a number of useful online resources for writing skills. See for instance the Purdue University Online Writing Lab (OWL) http://owl.english.purdue.edu

Any problems?
See page 32
GUIDELINES FOR ESSAY WRITING AND CITATION

Section I. BASIC PROCEDURE

1. First Year essays should be about 1,500 words in length, that is no less than 1,000 words and not exceeding 1,500 words.

2. List the title of your essay, your name, the course, your lecturer’s/tutor’s name, and the date on a title page. Use a simple, easily-read 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: 2.5” all round is recommended. Indent the start of your paragraphs 5 spaces, or a single ‘tab’ key.

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 as well as a familiarity with the text(s) to be discussed and some relevant criticism. Please remember that this is your essay and that the material you present is evidence in support of your argument. Quoting long passages of texts, or retelling stories, is not what is required. The material you use is there to illustrate your argument and to demonstrate your developing ability as a critic.

5. In general, use the present tense when considering a writer’s work. For example, you say: ‘Hamlet is unable to murder Claudius as the king prays’ and not, ‘Hamlet was unable to murder Claudius as the king prayed’.

6. Keep your prose active whenever possible. Replace ‘A rewriting of *Dr Jekyll and Mr Hyde* is achieved by Valerie Martin’ with ‘Valerie Martin rewrites *Dr Jekyll and Mr Hyde*’.

7. Do not be afraid to use ‘I’ in an essay. However, be careful not to use it so often that it becomes annoying for your reader. Used sparingly it brings life to your essay; over-indulged it will irritate your reader.

8. Avoid long and convoluted sentences because the more complex the directions, the more likely the fog, and the more likely the fog, the more difficult it becomes for the reader to grasp your intentions, and it is the reader’s attention you need, and so on and so on. Keep your sentences in hand!

9. Remember to take care with the presentation of your essay. Check your spelling, grammar and punctuation as you are writing, and read through at least twice when you have finished.

10. Remember to use **quotation marks** when citing primary and secondary material. See Plagiarism (p. 27)
Section II. Technical Points

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


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

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

If you are hand-writing 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, shorter poems and chapters in a book, in other words all works that appear in larger works, should be enclosed in quotation marks. For example:

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

2. **Quotations**

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

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

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

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

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

Rich concludes “After Dark” with some startling imagery:

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

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

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

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

3. Parenthetical Citation

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

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

For verse plays, cite acts, scenes and lines. For example, (Hamlet 3.1.5-6) or (Hamlet III.i.5-6) informs your reader that you have quoted lines 5-6 from scene 1 in act 3 of Hamlet. If it is clear what play you are discussing, you simply list (3.1.5-6) or (III.i.5-6). Note use of spaces and/or punctuation.
If you are quoting from poetry, which lists line numbers, use line references. For example if you quote lines 10-14 from Donne’s “A Nocturnal Upon St. Lucy’s Day” list (“A Nocturnal Upon St. Lucy’s Day” 10-14) or (10-14) if the title of the poem is clear.

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

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

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

The citations here are not complete until you have listed the two books in the Works Cited section (see below). Should you be dealing with a text with more than one writer, list all the authors if they number three or less.

For example: (Jain and Richardson 12). For more than three writers, list them as follows: (Abrams et al. 12).

4. Works Cited

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

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

For example:


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:


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

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

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:


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:


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

**Film**

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

An example is:

*It’s a Wonderful Life*. Dir. Frank Capra. RKO, 1946. Film.

**Performance**

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

An example is:


**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:

### Arrangements for submission of essays

#### THEORIES Module (EN1004) Essays

Essays for this module will be submitted through the School of English office. You must submit **one hard (printed) copy** and **one e-copy**. The e-copy must be submitted through turnitin (see relevant section of this booklet). Please also **complete** a School of English **assignment form**, which should be stapled to the hard copy of the work.

#### TUTORIAL Essays

You must submit **one hard (printed) copy** of your essay, and **one e-copy**.

The e-copy must be submitted through turnitin (see relevant section of this booklet). Please also **complete** a School of English **assignment form**, which should be stapled to the hard copy of the work.

Take careful note of the spread of marks you achieve during the year. By responding to advice from tutors, you should be able to improve or at least maintain a good level. It is **recommended** that students consider continuing with English in Second Year **only** if they achieve an overall mark of 50% or over.

**Please note that essays submitted after the submission date will be penalized.** There is a **10%** penalty for essays submitted up to 7 days late, and a **20% penalty** for essays submitted up to 14 days late. Essays submitted 15 days late or more will be accepted.

A student seeking an extension must submit a written request on a School of English **extension form**. This form is available at [http://www.ucc.ie/en/english/currentstudents/](http://www.ucc.ie/en/english/currentstudents/)

The completed form should be sent as an attachment to english@ucc.ie for the attention of Dr Anne Etienne, Head of First Year Committee. Requests for extensions will be responded to via e-mail. If an extension is sanctioned, the late essay, on submission, must be accompanied by the 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. Computer problems, such as failure of printer and inability to access shared facilities, will not constitute a reason for the granting of an extension.

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.

Extensions must be requested **PRIOR** to the submission deadline.
Marking Criteria for First Year assignments

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

<table>
<thead>
<tr>
<th>Mark</th>
<th>Argument and Understanding</th>
<th>Responding to Assignment</th>
<th>Critical Capacity</th>
<th>Written Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>85 (1H)*</td>
<td>A work of exceptional cogency</td>
<td>Sophisticated understanding, directly and effectively addressed to the question</td>
<td>Hints of originality in choice and application of material; wide range of sources (where relevant)</td>
<td>Exceptionally elegant; exemplary citation and bibliography according to School guidelines</td>
</tr>
<tr>
<td>80 (1H)</td>
<td>Coherent synthesis of ideas; critical and thorough understanding of key concepts</td>
<td>Depth of understanding directly addressed to the question</td>
<td>Some independence of judgement; wide range of sources (where relevant)</td>
<td>General elegance in expression, including an accurately applied wide and well-deployed vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to School guidelines</td>
</tr>
<tr>
<td>75 (1H)</td>
<td>Coherent synthesis of ideas; thorough understanding of key concepts</td>
<td>Considerable understanding directly addressed to the question</td>
<td>Sound analysis of evidence and primary text; effective range of sources (where relevant)</td>
<td>Lucid expression; very few errors of grammar; wide and well-deployed vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to School guidelines</td>
</tr>
<tr>
<td>70 (1H)</td>
<td>Well-argued and well considered; thorough understanding of key concepts</td>
<td>Considerable understanding directly addressed to the question</td>
<td>Some signs of sophisticated analysis of evidence and primary text; well selected range of sources (where relevant)</td>
<td>Predominantly lucid expression; wide vocabulary; few errors of grammar; exemplary citation practice according to School guidelines</td>
</tr>
<tr>
<td>65-69 (2H1)</td>
<td>Good synthesis of ideas; good understanding of key concepts</td>
<td>Good understanding directly addressed to the question</td>
<td>Careful assessment of primary text; good use of examples</td>
<td>Effective expression; few errors of grammar; appropriate use of vocabulary; well-structured; clear paragraph structure; accurate and full citation and bibliography according to School guidelines</td>
</tr>
<tr>
<td>60-64 (2H1)</td>
<td>Competent synthesis of ideas; good understanding of key concepts</td>
<td>Good understanding directly addressed to the question</td>
<td>Fair assessment of primary text; some good use of examples</td>
<td>Generally good expression, with few errors of grammar; some structural inconsistencies; accurate and full citation and bibliography according to School guidelines</td>
</tr>
<tr>
<td>55-59 (2H2)</td>
<td>Fair understanding of key concepts; some weaknesses of understanding and knowledge</td>
<td>Competent understanding addressed to the question</td>
<td>Some effective assessment of primary text; some appropriate examples</td>
<td>Expression such that meaning is understandable; few serious errors of grammar; inconsistent citation and bibliography with significant omissions</td>
</tr>
<tr>
<td>Score</td>
<td>Description</td>
<td>Evaluation</td>
<td>Presentation</td>
<td>Grammar</td>
</tr>
<tr>
<td>-------</td>
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</tr>
<tr>
<td>50-54 (2H2)</td>
<td>Faulty synthesis of ideas; tendency to describe rather than analyse; significant lapses in understanding and knowledge</td>
<td>Generally competent understanding addressed to the question</td>
<td>Material is not analysed in great depth; limited use of examples</td>
<td>Some grammatical errors and loose, wordy or repetitive expression; poor use of paragraphs</td>
</tr>
<tr>
<td>45-49 (3H)</td>
<td>Lacking in synthesis of ideas; descriptive rather than analytical; limited understanding of key concepts</td>
<td>A limited understanding addressed to the question</td>
<td>Imperfect understanding of primary text; limited range of examples, sometimes inappropriate ones</td>
<td>Poor structure and layout; considerable number of grammatical errors; limited vocabulary, sometimes incorrectly used; inaccurate citation and bibliography with significant omissions</td>
</tr>
<tr>
<td>40-44 (Pass)</td>
<td>Lacking in synthesis of ideas; largely descriptive rather than analytical, but some understanding of key concepts</td>
<td>Partially addressed to the question</td>
<td>Limited understanding of primary text; poorly chosen and predominantly irrelevant examples</td>
<td>Poor presentation and faulty paragraph structure; basic vocabulary; errors in spelling, punctuation and/or grammar</td>
</tr>
<tr>
<td>35 (Fail)</td>
<td>Substantial misunderstanding of key concepts; no synthesis of ideas</td>
<td>Only marginally addressed to the question</td>
<td>Inadequate understanding and knowledge of primary text; minimal use of examples</td>
<td>Errors of structure such that essay has very little obvious focus or argument; poor presentation; numerous and significant grammatical errors; significantly restricted vocabulary; inadequate citation and bibliography</td>
</tr>
<tr>
<td>30 (Fail)</td>
<td>Fundamental misunderstanding of key concepts; misconceived in its approach</td>
<td>Largely irrelevant to the question</td>
<td>Inadequate understanding and knowledge of primary text; no relevant examples</td>
<td>Poor presentation; numerous and significant grammatical errors; highly restricted vocabulary; little or no sense of structure; little or no citation and incomplete bibliography</td>
</tr>
<tr>
<td>25 and below (Fail)</td>
<td>Fundamental misunderstanding of key concepts; only fragmentary arguments</td>
<td>Almost entirely irrelevant to the question</td>
<td>Little or no attempt to support assertions</td>
<td>Poor grammar and vocabulary makes it difficult to decipher intended meaning; no effective structure; no citation; no relevant bibliography</td>
</tr>
<tr>
<td>0</td>
<td>No work submitted or extensive plagiarism and/or collusion*</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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 school – 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.
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 before handing them in.** 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/](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 First Year** (see step-by-step demo below)

1. Submit both your tutorial essays and Theories module essays online via CANVAS.

2. Do not forget to submit a hard copy of your essay, with the School coversheet.
Submitting an Assignment

Step 1 – Go to http://sit.ucc.ie

Step 2 – Click the Canvas icon

Step 3 – Logon using your full student umail address and Student IT password
Step 4 – This will bring you to the list of the modules you registered for.
Step 5 – Select the relevant module 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
The School of English operates a strict anti-plagiarism policy, in accordance with UCC’s Plagiarism Policy.

WHAT IS PLAGIARISM?

Plagiarism is presenting another person’s words or ideas as your own work. If you draw on someone else’s words, be sure to put quotation marks around them and give the writer or speaker credit by revealing the source in a citation – otherwise you are plagiarising. If you paraphrase someone else’s words or ideas without giving the author credit, you are also plagiarising. Plagiarism can occur in take-home essays, class presentations, or examinations: in every case it will be penalised according to University policy.

Plagiarism includes the following:

1. Copying phrases, sentences, paragraphs, etc., without acknowledgement, from a published source (print or electronic) or from an unpublished source (i.e. another student’s essay or notes);
2. Presenting phrases, sentences, paragraphs, etc., with only slight changes, from the printed, electronic, or manuscript material of others as your own work;
3. Buying a paper from the Web or elsewhere and presenting it as your own work;
4. Paying someone else to write or modify your assignment;
5. Memorising someone else’s material and reproducing it without acknowledging the original source.

Jointly writing an individual assignment is known as collusion and is not acceptable. If you allow someone to copy your work, this is also collusion, and both parties will be penalised.

Submitting work for assessment which you have already submitted, partially or in full, to fulfil the requirements of another seminar/lecture course or examination, is also unacceptable (this may be defined as autoplagiarism).

Incorrect referencing in assignments will also be penalised: you must use quotation marks to indicate precisely what you are quoting from secondary sources listed in your Works Cited.

If you are unsure about any aspect of this policy, please contact your tutor or lecturer prior to submitting any essays. You are responsible both for knowing what constitutes plagiarism and for ensuring that you have not plagiarised. You will be required to complete and submit a cover sheet with each essay declaring that your submitted work is in accordance with the plagiarism policy.

Cases of plagiarism will be penalised in accordance with UCC’s Plagiarism Policy and may be referred by the Head of School to the Student Records and Examinations Office: https://www.ucc.ie/en/media/support/recordsandexaminations/documents/UCCPlagiarismPolicy-November2017V1.0-CLEAN.pdf
Coversheets

When you hand in any essay, you will be asked to sign the following declaration:

Plagiarism is the substitution of other people’s work for one’s own including the unacknowledged use of somebody else’s words or ideas.

I understand this definition of plagiarism, I have read the School’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 School of English regulations and guidelines:

YES [ ]
NO [ ]

(Please tick ✅ one box.)

Signed . . . . . . . . . . . . . . . .
Penalties for Plagiarism and Other Unacceptable Referencing:

Plagiarism (including the unacceptable practices listed above) is a serious offence. When done deliberately, it is ‘cheating’, as specified in the UCC Plagiarism Policy. Whether deliberate or inadvertent, plagiarism attracts serious penalties:

(i) An essay which contains plagiarised material (or commits another offence as listed above) will automatically attract a fail grade. Whether the student submits for Semester 1 or 2 assessment, s/he will be required to resubmit another essay from the list, for the autumn examinations board (at a date that will be specified by the main office). In such cases, the School reserves the right to re-evaluate any work previously submitted by the student in that academic year, and to notify the school, department or unit in which the student is taking another subject.

(ii) Depending on the judgement of the School, where an essay contains a negligible amount of plagiarised material the student will be asked to submit another essay from the list of titles for a capped mark of 40%. This must be done before the commencement of the Summer exams.

(iii) If the student is found to have plagiarised assignments for more than one module, her/his case may be referred to the University Examinations Officer under Regulation 14 of the UCC Regulations for the Conduct of Examinations. Penalties imposed may involve suspension or expulsion from the University.

Where a case of plagiarism is suspected, an oral examination may be held to determine the extent of the student’s knowledge of the subject. Any such oral examination will be conducted in the presence of the module co-ordinator/seminar leader and the School Plagiarism Officer.

Appeals Procedure

All students have a right of appeal to the Head of School. Students may appeal only on the grounds that the allegation of plagiarism is unfounded, and appeals must be made in writing in the first instance. Medical, personal, or other circumstances do not constitute a defence in cases of plagiarism. In the case of an unsuccessful appeal to the Head of School, students have a right of appeal to the Examination Appeals Committee.

Students are advised that any proven case of plagiarism will be reflected in references sought from the School.

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 Essay

(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 School 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 hand in an essay consisting largely of quotations, even if you have acknowledged them correctly.

**If you need additional assistance you can consult** the co-ordinator of the lecture module, or the School’s Plagiarism Officer. This should be done well in advance of your essay’s due date.
Changing programme?

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

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

**BA English International Pathway**

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

Students have the option of taking the year abroad at over twenty host universities in the USA and Canada, and at some universities in Europe through the Erasmus programme. Information on UCC's North American partner universities can be found on the UCC International Office's website at: [http://www.ucc.ie/en/international/goabroadwithucc/abroad/exchange-us/](http://www.ucc.ie/en/international/goabroadwithucc/abroad/exchange-us/)

If you are interested in the BA in English International Pathway, we encourage you to explore the interests and strengths of the different host universities and consider your interests - for example, some colleges are business or technology oriented, but others have a strong reputation for their Arts programmes.

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

For more information on the BA English International Pathway see: [http://www.ucc.ie/calendar/arts/art041.html](http://www.ucc.ie/calendar/arts/art041.html)
Problems?
Don’t ignore them; get advice and help

You may find it hard to keep up with lectures, tutorials, essays and reading as the year goes on. The very large size of First Year classes may make you feel overwhelmed: this is a normal and frequent experience. Or there may be specific problems: illness, personal or financial difficulties. If your difficulty is mainly to do with your academic work, consider discussing things with your Tutor. In general, if you want to discuss an issue, contact the programme coordinator, Dr Edel Semple, or someone on the First Year committee (see contact emails on page 4). We will be glad to listen, offer advice if we can, and tell you where to find further help if necessary.

You can also get advice from the CACSSS central offices (ORB Ground Floor), and the Student Health Service offers specialist student counselling, as well as medical services. Do avail of this free and confidential service if you need to discuss anything that is worrying you.

BA in English Coordinator: Dr Edel Semple
Chair of First Year Committee: Dr Anne Etienne

Disability Support

Some students may already have registered with the Disability Support Service. If you are having difficulties due to any disability or medical condition, physical or mental, mild or severe (including learning disabilities such as dyslexia) do contact the Disability Support Service: its very experienced staff can offer a wide range of services.

Dr Maureen O’Connor (maureen.oconnor@ucc.ie) is the Disability Support Officer for the School of English; she works regularly with Disability Support Service. If you wish, contact her first for further information on the kind of help and support you can expect to find.
TUTORIAL ASSIGNMENTS

Tutorial assignment calendar

You are required to write at least THREE assignments for this module.

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Title given: 23rd September 2019</td>
<td>Diagnostic Essay (not for credit)</td>
</tr>
<tr>
<td></td>
<td>Deadline for submission: Week commencing 7th October 2019</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Title given: 14th October 2019</td>
<td>Essay: Middle English Chaucer (KR)</td>
</tr>
<tr>
<td></td>
<td>Deadline for submission: 4th November 2019</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Wednesday 27th November 2019 (During lecture time)</td>
<td>Class Test: Old English or Shakespeare (TB/ES)</td>
</tr>
<tr>
<td>4</td>
<td>January / February / March 2020</td>
<td>Presentations in Tutorials</td>
</tr>
<tr>
<td>5</td>
<td>Title given: 10th February 2020</td>
<td>Essay: Drama/Poetry (AE/AH/MO’C-L)</td>
</tr>
<tr>
<td></td>
<td>Deadline for submission: 2nd March 2020</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Title given: 9th March 2020</td>
<td>Essay: Novel (JHR &amp; HL)</td>
</tr>
<tr>
<td></td>
<td>Deadline for submission: 30th March 2020</td>
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</tbody>
</table>

- **Submission date:** Students must hand in their essays at the School of English photocopy room (ORB 1.78) between 10am and 3pm on the specified date. Penalties will be applied to late essays.

- Each student is **required** to complete a total of three tutorial assignments over the year, and these will account for 15% of the final grade. (Students may submit more than three over the year.)

- Essays are graded against the general marking criteria for first year (see p. 19).
THEORIES MODULE ESSAY CALENDAR

The module is composed of three clusters: Text & Image; Contextual approaches; Formal approaches. At the end of each cluster, you will have the opportunity to write an essay.

You are required to write at least **TWO essays** for this module.

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
</table>
| 1   | Titles given: Thursday 31\textsuperscript{st} October 2019  
     Submission date*: Thursday 21\textsuperscript{st} November 2019 | Text and Image                            |
| 2   | Titles given: Thursday 6\textsuperscript{th} February 2020  
     Submission date*: Thursday 27\textsuperscript{th} February 2020 | Contextual Approaches to Literature       |
| 3   | Titles given: Thursday 2\textsuperscript{nd} April 2020  
     Submission date*: Thursday 23\textsuperscript{rd} April 2020 | Formal Approaches to Literature           |

\* **Submission Date**: **ONE** copy of your essays must be submitted to the School of English (ORB 1.78) no later than 4pm on the date of submission. You must also upload your essay to Turnitin on CANVAS, and submit the Turnitin receipt with the hard copy of your essays. **Late** essays will be penalised.
<table>
<thead>
<tr>
<th>Semester 1</th>
<th>MONDAY 2.00 - 3.00</th>
<th>Seminars Tuesday 4-5 ORBG46 / Wednesday 4-5 ORB_203</th>
<th>TUESDAY 11.00 - 12.00</th>
<th>WEDNESDAY 11.00-12.00</th>
<th>THURSDAY 11.00 - 12.00</th>
</tr>
</thead>
<tbody>
<tr>
<td>09-Sep-19</td>
<td><strong>Introduction to BA English</strong></td>
<td><strong>Introduction to First Year</strong></td>
<td><strong>EN1002 Literature and Society: Medieval to Renaissance</strong></td>
<td><strong>EN1004 Theories and Contexts in Literature (AE)</strong></td>
<td><strong>Text and Image (AE/MC)</strong></td>
</tr>
<tr>
<td>16-Sep-19</td>
<td><strong>EN1103 Problems in Literature</strong></td>
<td>Intro to Middle English</td>
<td>Chaucer (KR)</td>
<td><strong>Chaucer (KR)</strong></td>
<td><strong>Chaucer (KR)</strong></td>
</tr>
<tr>
<td>23-Sep-19</td>
<td><strong>EN1103 Problems in Literature</strong></td>
<td>Chaucer (KR)</td>
<td><strong>Chaucer (KR)</strong></td>
<td><strong>Chaucer (KR)</strong></td>
<td><strong>Chaucer (KR)</strong></td>
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<tr>
<td>30-Sep-19</td>
<td>Intro to Old English (TB)</td>
<td>The Wanderer (TB)</td>
<td><strong>Intro to Old English (TB)</strong></td>
<td><strong>Intro to Old English (TB)</strong></td>
<td><strong>Intro to Old English (TB)</strong></td>
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<tr>
<td>07-Oct-19</td>
<td>Beowulf (TB)</td>
<td>Beowulf (TB)</td>
<td><strong>Beowulf (TB)</strong></td>
<td><strong>Beowulf (TB)</strong></td>
<td><strong>Beowulf (TB)</strong></td>
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<tr>
<td>14-Oct-19</td>
<td><strong>Self-directed study week</strong></td>
<td><strong>Text and Image (AE/MC)</strong></td>
<td><strong>Contextual Approaches to Literature (COG/HL)</strong></td>
<td><strong>Contextual Approaches to Literature (COG/HL)</strong></td>
<td><strong>Contextual Approaches to Literature (COG/HL)</strong></td>
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<tr>
<td>21-Oct-19</td>
<td><strong>Study Review Week</strong></td>
<td><strong>SEMESTER 1 EXAMINATIONS</strong></td>
<td><strong>SEMESTER 1 EXAMINATIONS</strong></td>
<td><strong>SEMESTER 1 EXAMINATIONS</strong></td>
<td><strong>SEMESTER 1 EXAMINATIONS</strong></td>
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<tr>
<td>28-Oct-19</td>
<td><strong>ENA01 Contexts: the Production and Reception of Literature and Film</strong></td>
<td><strong>ENA03: Introduction to Modern Literature</strong></td>
<td><strong>ENA04 Theories and Contexts in Literature</strong></td>
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<tr>
<td>04-Nov-19</td>
<td>Drama (AE)</td>
<td>Drama (AE)</td>
<td><strong>Drama (AE)</strong></td>
<td><strong>Drama (AE)</strong></td>
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<tr>
<td>11-Nov-19</td>
<td>Drama (AE)</td>
<td>Poetry (MO'C-L/AH)</td>
<td><strong>Drama (AE)</strong></td>
<td><strong>Drama (AE)</strong></td>
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<td>25-Nov-19</td>
<td><strong>Self-directed study week</strong></td>
<td><strong>Formal Approaches to Literature (AG/AD)</strong></td>
<td><strong>Formal Approaches to Literature (AG/AD)</strong></td>
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<td><strong>Formal Approaches to Literature (AG/AD)</strong></td>
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<tr>
<td>02-Dec-19</td>
<td><strong>Study Review Week</strong></td>
<td><strong>SEMESTER 2 EXAMINATIONS</strong></td>
<td><strong>SEMESTER 2 EXAMINATIONS</strong></td>
<td><strong>SEMESTER 2 EXAMINATIONS</strong></td>
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<td>09-Dec-19</td>
<td><strong>SEMESTER 2 EXAMINATIONS</strong></td>
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<td>16-Dec-19</td>
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<tr>
<td>Semester 2</td>
<td><strong>ENA01 Contexts: the Production and Reception of Literature and Film</strong></td>
<td><strong>ENA03: Introduction to Modern Literature</strong></td>
<td><strong>ENA04 Theories and Contexts in Literature</strong></td>
<td><strong>ENA04 Theories and Contexts in Literature</strong></td>
<td><strong>ENA04 Theories and Contexts in Literature</strong></td>
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<tr>
<td>13-Jan-20</td>
<td>Drama (AE)</td>
<td>Drama (AE)</td>
<td><strong>Drama (AE)</strong></td>
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<td><strong>Drama (AE)</strong></td>
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<td>20-Jan-20</td>
<td>Drama (AE)</td>
<td>Poetry (MO'C-L/AH)</td>
<td><strong>Drama (AE)</strong></td>
<td><strong>Drama (AE)</strong></td>
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<tr>
<td>27-Jan-20</td>
<td>Poetry (MO'C-L/AH)</td>
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<td>03-Feb-20</td>
<td><strong>Self-directed study week</strong></td>
<td><strong>Formal Approaches to Literature (AG/AD)</strong></td>
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<tr>
<td>10-Feb-20</td>
<td><strong>Study Review Week</strong></td>
<td><strong>SEMESTER 2 Examinations</strong></td>
<td><strong>SEMESTER 2 Examinations</strong></td>
<td><strong>SEMESTER 2 Examinations</strong></td>
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<td><strong>SEMESTER 2 Examinations</strong></td>
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