English

at

University College Cork

Information

for

First Year Students

2018-19
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WELCOME TO
FIRST YEAR ENGLISH AT UCC

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's web page for First Year: http://www.ucc.ie/en/english/currentstudents/

SCHOOL OF ENGLISH STAFF FOR FIRST YEAR 2018-19

Prof. Graham Allen (GA) ORB 1.59
*Dr Miranda Corcoran (MC) ORB 1.62
Prof. Alex Davis (AD) ORB 1.69
*Dr. Anne Etienne (AE) ORB 1.83
Dr. Adam Hanna (AH) ORB 1.76
Prof. Lee Jenkins (LJ) ORB 1.67
Dr. Andrew King (AK) ORB 1.72
Dr. Heather Laird (HL) ORB 1.66
Dr. Barry Monahan (BM) ORB 1.27
*Dr. Maureen O’Connor (MO’C) ORB 1.75
Dr. Clíona Ó Gallchoir (COG) ORB 1.70
*Dr. Joanna Hofer-Robinson (JHR) ORB 1.73
Dr. Kenneth Rooney (KR) ORB 1.71
Dr. Edel Semple (ES) ORB 1.84
Dr Eibhear Walshe (EW) ORB 1.61

*Members of School First Year Committee
WELCOME MESSAGE

First Arts English at UCC provides a stimulating, challenging, and exciting introduction to the study of English at third level. You will find that this year serves you well as a foundation for further study at university, as well as giving you a taste of the range of things we do in the School of English.

As well as offering courses in poetry, fiction, film, and drama, the School has expertise in literary and cultural theory (deconstruction, feminism, sexualities, ecocriticism), and strong interests in e-textualities, new media, digital humanities and the new histories of the book. Our teaching is informed by our research and School staff include world experts in several fields.

Over the year, you will read a wide range of writing from different historical periods, places and cultures and be introduced to new and innovative techniques of literary and critical analysis. The School prides itself on its lively intellectual and research culture offering courses across the whole chronological range of literary studies from Old English to post-modernism, and from many locations where literature has been written in English, including America, Africa, and Britain itself. Irish literature in English forms an important part of the School curriculum.

The School of English is one of the largest schools in the College of Arts, Celtic Studies, and Social Sciences at UCC. There are 18 members of full-time staff and six post-doctoral research fellows; along with many doctoral students who work as tutors for the school. Academics are supported by the School Office, led by the School Administrator.

Your own active involvement in your programme of study is very important. Please contribute to the School community, by participating fully in lectures and tutorials and by engaging with staff and your fellow students. You might also wish to consider volunteering as a student representative for the First Year Staff-Student committee.

On behalf of colleagues in the School, may I welcome you to UCC and to the School of English. I hope you have a busy, engaging, enjoyable, and successful time with us in 2018-19.

Professor Lee Jenkins
Head of School
THE FIRST YEAR MODULES

MODULES

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: Romantics to Contemporary
(Semester 2, Tuesday and Wednesday at 11am in Boole 4)

This module covers the development of English literature 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 English, Irish, American and post-colonial cultures. The course also reflects the connections between literature and film, art, music, history, and popular culture, and draws upon these related areas.

Texts Studied:
William Wordsworth, *Tintern Abbey*.
William Blake, *Songs of Innocence and Experience*.
Charlotte Brontë, *Villette*.
Joseph Conrad, *Heart of Darkness*.
Oscar Wilde, *The Picture of Dorian Gray*.
Selected poems from Claude McKay, Allen Ginsberg and Patience Agbabi.
Selected poems from W. B. Yeats and Seamus Heaney.
Samuel Beckett, *Krapp’s Last Tape*.
Edgar A. Poe, ‘The Philosophy of Composition.’
Edgar A. Poe, ‘The Black Cat.’
Edgar A. Poe, ‘The Tell-Tale Heart.’
Guest lecture from the Writer-in-Residence

Required texts:
Charlotte Brontë, *Villette*.

*EN1003 Booklet*, available to buy from the office
Contents:
William Wordsworth, *Tintern Abbey*.
William Blake, *Songs of Innocence and Experience* (selections).
Samuel Beckett, *Krapp’s Last Tape*.
W. B. Yeats and Seamus Heaney (selections).
Claude McKay, Allen Ginsberg and Patience Agbabi (selections).

EN1004 Theories: Literature, Film, and Theatre
(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, film and drama at university level and prepares students for advanced critical thinking.
The lectures track key debates in literature, film and theatre studies and ask students to advance their understanding of the processes by which texts acquire meaning.

Required texts:
*Theories Booklet*, available to buy from the School of English office.
Emily Bronte. *Wuthering Heights*, edited by John S. Whitley, Wordsworth, 2000. [Lecturers in the literary theory lectures will refer to *Wuthering Heights* frequently in order to provide examples]

Recommended Reading is listed in the EN1004 Theories Booklet
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 p. 3.

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. 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.

Tutorials queries
Dr. Joanna Hofer-Robinson (joanna.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 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
The First-Year Committee includes
Dr Anne Etienne (ORB 1.83) e-mail: a.etienne@ucc.ie (Chair of Committee)
Dr Joanna Hofer-Robinson (ORB 1.73) e-mail: joanna.robinson@ucc.ie
Dr Miranda Corcoran (ORB 1.62) e-mail: miranda.corcoran@ucc.ie
Dr Maureen O'Connor (ORB 1.75) e-mail: maureen.oconnor@ucc.ie (Chair of committee, semester 1)
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 AND ASSESSMENT

LECTURES
There are three lectures each week. You are strongly advised to attend lectures regularly. If you do not, you will find it extremely difficult to keep up with your work and, ultimately, to pass your examinations.

TUTORIALS (MANDATORY)
In addition to lectures, you are also required to attend your weekly tutorial. Tutorials are to help you develop your ideas on the texts and material presented in lectures. Note that attendance and contribution at tutorials counts towards your final mark. You should definitely avail of the opportunity to discuss the course, ask questions and exchange ideas. Turn up having read your texts and don’t be afraid to express your ideas. You will benefit in proportion to the effort you put in.

Tutorials usually begin 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 (by 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 essays, when they are due, to your tutor at your weekly tutorial (and not to the School office).

MENTOR
Via your tutorial group, you will also be assigned to a staff Mentor. Your Mentor will attend your tutorial group once in the first Teaching Period and once in Teaching Period 2. 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 and attendance at tutorials.

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)

EN1004 Theories: Literature, Film, and Theatre
Two 1,500 word essays (85/100). Tutorial work (15/100)
See the Calendar of Theories Module Essays on p. 27

More detailed guidelines regarding examination layout and what is expected in essays will be distributed throughout the year.

CONTINUOUS ASSESSMENT: TUTORIAL ESSAYS AND TUTORIAL ATTENDANCE
During 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
- a set (i.e., take-home) essay;
- an in-class essay;
- a tutorial presentation.
See the Essay Calendar (p. 24). This gives dates when essay titles are given, and when essays must be submitted.
You write set essays at home or in the library, then submit them on the due date.
You write class essays in class, in an hour.
You will also have the opportunity to give an oral presentation in your tutorial, which can EITHER:
a) Discuss ONE aspect of a text (or texts) that you have studied in EN1003, OR
b) Apply a theory studied in EN1004 to a text, television programme/film, *outside of your 1st year syllabus.*

Read and carefully follow the School's Guidelines on essay-writing for First Years (see p. 10). Note the advice on plagiarism and how to avoid it (pp.19-23).

THE LIBRARY
The function of the library is not to provide copies of required or primary texts. Several hundred students take First Year, and it is not reasonable to expect to be able to borrow the library copy of a particular text on a specific day (e.g., just before an essay due date). You should however use the library on a regular basis, and begin doing so early in the year. Some parts of the module will require you to do secondary reading (i.e., of critical articles and books about the primary texts): lecturers may distribute reading lists, and you can use the library catalogue online (at www.boolweb.ucc.ie) to find the material recommended. Books on literature are mainly on the third floor of the Boole library (Q+3), shelved at 700 to 830. Audio-visual materials are also on Q+3. Take advantage of the introductory tours offered by the library: you will find these very helpful.

COMPUTER AND E-MAIL FACILITIES
Computers are available for student use on campus, for writing essays and consulting the Internet. Increasingly useful as a research tool, the Internet complements the library, but does not replace it. You can access the School’s website and the First Year web page via www.ucc.ie. The university Computer Centre provides and maintains computing facilities: apply to them for a User ID and further information.

BLACKBOARD
The School actively uses Blackboard, 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.

WRITING SKILLS
Your writing skills are an assessed element of the English course: developing them further is very likely to raise your end-of-year marks. Most people can readily improve 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.

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 29
GUIDELINES FOR THE WRITING OF ESSAYS FOR COURSE ASSESSMENT

Section I. BASIC PROCEDURE

1. First Year essays should be about 1,000-1,500 words in length, 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: 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.

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:


Copies are available in the library on Q+3, but make sure you only refer to the 3rd edition. An online version may be accessed at http://www.mhra.org.uk/, then choose the MHRA Style option.

Listed below are just some of the main points to note. Please consult the MHRA Style Guide 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 spaced upright stroke ( | ) 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 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’ (p. 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. (p. 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’ (p. 30).

3. References
When you quote from or refer to a text, acknowledge the source material in endnote. 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. The first reference should be acknowledged in its full details. Later references to the same material should be given in an easily identifiable abbreviated form (see point 4 below). Endnote reference numbers should be inserted following any punctuation except a dash, and at the end of a sentence if possible:

[…] composed.23
In Word processing, to use endnotes, click on ‘References’ at the top of the banner, then click on ‘Insert Endnote’. At the bottom of your essay, it should read NOTES, followed by a division line and a list of numerated notes.

3.1 Books Publication details should be given in full. Author’s name should be given as it appears on the title page. Book title should be italicized, followed by publication details in parentheses. Where appropriate, add page number(s) from which the quotations are taken. To reference single-author book, please follow the format:

Author’s name, Book Title (Place of publication: Publisher, Publication Year), page number(s).


For edited or translated books, the names of the editor/translator should be preceded by the accepted abbreviated forms ‘ed. by’ and ‘trans. by’. For instance:


For multi-volume books, the total number of volumes should be given in the form ‘3 vols’ before publication details. The specific volume that you are referring to should be given in roman numerals before page numbers.


3.2 Articles
Articles are referenced by the same principles:


The first entry lists a book chapter by G.J. Watson, published in a collection of essays edited by Fiona Stafford and Howard Gaskill. The article ranges from page 216 to 226, and the page in which the quotation is taken is 219. The second example is a journal article by Miranda Burgess, published in the journal *MLQ*, in its issue 59.1. And the third entry is a newspaper article by Fintan O'Toole that appears on the 1st of October in 2011. Note the form of page numbers and date in these entries.

3.3 **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:

```
<http://classics.mit.edu/Aristotle/poetics.html> [accessed 13 April 2018].
```
This is a book by Aristotle, translated by S. H. Butcher, found on the website, *The Internet Classics Archive* (website italicised), published in 2007, and accessed on 13 April 2018. Note punctuation and spacing.

3.4 **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. by Frank Capra (RKO, 1946).
```
References to material published on CD or DVD should follow the format, with the addition at the end of the phrase ‘[on CD]’, ‘[on DVD]’, etc., as appropriate.

3.5 **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:

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3.6 **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:

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4. **Later references**
In all references to a book or article after the first, the shortest intelligible form should be used. The abbreviated reference will normally be the author’s name followed by the volume (if applicable) and page reference:

```
Conrad, p. 53.
Chadwick and Chadwick, III, 72.
Wilde, pp.42-46 (p. 43).
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Sometimes it may be necessary, for example when more than one work by an author has been cited, to repeat a title, in a shortened form:

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Notes are an interruption to the reader and should be kept to the minimum. Adjacent references to several pages of the same publication should be cited together in a single note. Notes should not repeat information already clear from the text. Simple references (such as line numbers or page references to a book already cited in full) can usually be incorporated in the text, normally in parentheses after quotation/reference.

A string of note references to the same text can be avoided by stating after the first full note citation: ‘Further references [to this edition, etc.] are given after quotations in the text.’ In such case, the author’s name (if appropriate) and page reference should be given in parentheses after the quotation. For instance: (Martin, p.12).

5. Bibliography

A bibliography should appear at the end of your essay. 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: ‘Bibliography’. Do not use the underline, bold, or italicise functions and do not use a different font size.

Please note that the author’s or editor’s name is reversed (last name first, unlike the order in the endnotes), because this makes it easy to find in an alphabetical list. If there is more than one text by the same author, in the bibliography there is no need to repeat the author’s name; use a 2 em-dash instead (see below) All other authors’ or editors’ names in the citation appear in the usual way (see ‘Harrison’ in the example below). Otherwise, the formatting of bibliographical entries follows the same format as detailed in the endnotes section above.

Anonymous works are listed alphabetically according to the first word in the title (other than the words ‘a’ or ‘the).

Books and articles
For example, a book by a single author will appear this way in the bibliography:


If citing more than one text by McCabe, the entries would look like this:


Below is an example of an entry that includes more than one name. Note that Harrison, the editor, appears first name first, because that surname does not determine the alphabetisation of the entry:


Articles, whether in journals or edited collections, are listed on the same principle, though the full page run of the article must be provided at the end of the bibliographical entry, and not just the page cited, as in the endnotes:


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


Entries for films and performances are to be alphabetised according to title and formatted as in endnotes section above, while visual art is alphabetised according to the last name of the artist, which should appear first in the entry.

Section III. ASSESSMENT

Arrangements for submission of essays

Theories Module Essays

Essays for this module will be submitted through the School of English office. You must submit two hard (printed) copies 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.

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 assigned a mark of zero.

If you have a medical certificate, or other documentation, you can apply for an extension using the Extension Request Form on the School website: http://www.ucc.ie/en/english/currentstudents/

Extensions must be requested PRIOR to the submission deadline.

Tutorial Essays

You must submit one hard (printed) copy of your essay, and one e-copy. The hard copy is handed to your tutor at the tutorial on or by the date of submission (you are welcome to submit essays earlier than the prescribed submission date, but please note that essays will be accepted only during the tutorial hour). The e-copy must be submitted through turnitin.com (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.
MARKING CRITERIA FOR FIRST YEAR ASSESSMENTS

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>Grade</td>
<td>Description</td>
<td>Analysis</td>
<td>Material Analysis</td>
<td>Remarks</td>
</tr>
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<td>------------------------------------------------------------------------------</td>
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</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>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>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>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>45-49 (3H)</td>
<td>Lacking in synthesis of ideas; descriptive rather than analytical; limited understanding of key concepts</td>
<td>A limited 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>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>
</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.
Turnitin
In order
(a) to help students develop the skills necessary for academic (and later for other professional) writing
(b) to help detect and prevent plagiarism, and make the assessment of students’ work fairer for everyone
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 the Blackboard site
(blackboard.ucc.ie). When you have done so, on the left frame you will see an ‘assignment’ link: click on this, and you
will find a list of assignments to choose from. 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. This list is ordered – from top to bottom – based on the percentages of copied and quoted material. The
tutor or lecturer may choose to look at all of these essay reports, or may randomly pick a number for perusal.

What form does each opened assignment take, once filtered through Turnitin?

Once a lecturer chooses an essay, the programme displays it in an easily legible form that identifies the unoriginal
material. The student’s original work appears in black print. The material from other sources appears in other colours
– a different one for each source used – with these source(s) listed at the end of the essay. In less than half a minute,
it is possible to scan the essay to see if these sources have been appropriately referenced, and therefore determine
whether plagiarism has occurred.

Submitting an Essay in First Year

1. Submit both your tutorial essays and Theories module essays online via Blackboard using Turnitin before
your tutorial during the week of submission.

2. For tutorial essays, give a typed copy of your essay to your tutor at the time of your tutorial with a signed
plagiarism sheet and Turnitin receipt attached. For Theories module essays, give a typed copy of your
essay to the office, following instructions which will be posted on Blackboard.
Step 1– Log on to Blackboard (UCC’s Virtual Learning Environment or VLE)

Step 2
When you click on the user log in you will be prompted to enter your username and password – this is your portal@ucc password.

Step 3
On your Welcome page under courses

Step 4
Click on the relevant module, e.g., 2015-EN1004: Theories: Literature, Film, and Theatre
Then choose the Assignments tab from the menu bar.
Step 5

Select the essay title with the Turnitin logo

Theories Essay 1

And click

>>View/Complete

Step 6

Upload your essay

In the section where you are asked to Browse – this means that you must select your essay from where you have stored it on your computer or on a removable disk. Please give the file a meaningful title and save a digital copy of your essay. Finally click upload

Please contact your tutor if you need help with Turnitin.
SCHOOL OF ENGLISH PLAGIARISM POLICY

The School of English operates a strict anti-plagiarism policy.

If you are unsure about any aspect of this policy, please contact the School's Plagiarism Officer, Dr Andrew King, prior to submitting any essays. You are responsible both for knowing what constitutes plagiarism and for ensuring that you have not plagiarised. Ignorance will not be accepted as an excuse. With a view to making sure that your submitted work has been done in accordance with this policy, you will be required to complete and submit a coversheet with each essay (see below).

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 revise or paraphrase the words of someone else or just use their ideas without giving the author credit in a note, you are also plagiarising. Plagiarism can occur in take-home essays, in-class tests, class presentations or examinations; in every case it will be penalised according to University policy.

Plagiarism includes the following:

(i) 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);

(ii) Presenting phrases, sentences, paragraphs, etc., with only slight changes, from the printed, electronic or manuscript material of others as your own work;

(iii) Presenting someone else’s arguments as if they were your own;

(iv) Buying a paper from the Web or elsewhere and presenting it as your own work;

(v) Paying someone else to modify your assignment;

(vi) Memorising someone else’s material and reproducing it without acknowledging the original source.

Jointly writing an individual assignment is known as collusion and it 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).

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 within a timeframe specified by the examiner (normally within two weeks of the student being notified of the penalty applied).

(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, the School Plagiarism Officer and, where required, the Head of School.

Postgraduate Students

Instances of plagiarism by postgraduate students will be referred directly to the co-ordinator of the relevant postgraduate programme. Plagiarism in postgraduate and research material is a particularly serious offence. Penalties imposed may involve suspension or expulsion from the course and from the University.

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.

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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 proofread 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 or seminar module, or the School’s Plagiarism Officer. This should be done well in advance of your essay’s due date.
# TUTORIAL ESSAY CALENDAR

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
</table>
| 1   | Title given: Week beginning 24th September 2018  

Deadline for submission: week beginning 8th October 2018 | Diagnostic Essay (not for credit) |
| 2   | Title given: Week beginning 15th October 2018  

Deadline for submission: week beginning 29th October 2018 | Essay: Old English  
(TB) |
| 3   | Wednesday 28th November 2018  
(During lecture time) | Class Test: Medieval and Renaissance  
(KR/ES) |
| 4   | January / February / March 2019 | Presentations in Tutorials |
| 5   | Title given: Week beginning 28th January 2019  

Deadline for submission: week beginning 11th February 2019 | Essay: Romantic Poetry  
(GA) |
| 6   | Title given: Week beginning 25th February 2019  

Deadline for submission: Week beginning 11th March 2019 | Essay: Drama/Poetry  
(AE/LJ) |

- **Submission date:** Students must hand their essays to their tutors at the tutorial in the week of the submission date. **Penalties** will be applied to late essays.

- Each student is **required** to complete **three tutorial assignments**, and these will account for 15% of the final grade.

- For information on the assessments for the EN1004: Theories module, please see the Theories Essay Calendar. ***Please take careful note of the assignment deadlines for both your Tutorial Essays AND your Theories Essays.***

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# THEORIES MODULE ESSAY CALENDAR

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
</table>
| 1   | Titles given: Thursday 1<sup>st</sup> November 2018  
Submission date*: Thursday 22<sup>nd</sup> November 2018 | Formal Approaches to Literature |
| 2   | Titles given: Thursday 7<sup>th</sup> February 2019  
Submission date*: Thursday 28<sup>th</sup> February 2019 | Contextual Approaches to Literature |
| 3   | Titles given: Thursday 4<sup>th</sup> April 2019  
Submission date*: Thursday 25<sup>th</sup> April 2019 | Approaches to Film and Theatre |

* **Submission Date:** 2 copies 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 Blackboard, and submit the Turnitin receipt with the hard copies of your essays. **Late** essays will be penalised.
<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture/Study</th>
<th>Monday 11.00-12.00</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>10-Sep-18</td>
<td>Introductory Lecture</td>
<td>Boole4</td>
<td>Boole4</td>
<td>Boole4</td>
<td>EN1004 Theories: Literature, Film, Drama and Theatre Studies</td>
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<tr>
<td>17-Sep-18</td>
<td>Intro to Old English (TB)</td>
<td>The Wanderer (TB)</td>
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<td>24-Sep-18</td>
<td>Beowulf (TB)</td>
<td>Beowulf (TB)</td>
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<tr>
<td>01-Oct-18</td>
<td>Beowulf (TB)</td>
<td>Beowulf (TB)</td>
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<tr>
<td>08-Oct-18</td>
<td>Intro to Middle English (KR)</td>
<td>Chaucer (KR)</td>
<td></td>
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<td>22-Oct-18</td>
<td>Self-directed study week</td>
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<tr>
<td>05-Nov-18</td>
<td>Shakespeare (ES)</td>
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<tr>
<td>12-Nov-18</td>
<td>Shakespeare (ES)</td>
<td>Renaissance Poets (AK)</td>
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<td>19-Nov-18</td>
<td>Renaissance Poets (AK)</td>
<td>Renaissance Poets (AK)</td>
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<tr>
<td>26-Nov-18</td>
<td>Renaissance Poets (AK)</td>
<td>IN-CLASS TEST</td>
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<td>03-Dec-18</td>
<td>Study Review Week</td>
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<tr>
<td>10-Dec-18</td>
<td>SEMESTER 1 EXAMINATIONS</td>
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<td>SEMESTER 1 EXAMINATIONS</td>
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<td>14-Jan-19</td>
<td>Wordsworth (GA)</td>
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<td>Contextual Approaches to Literature (COG/HL)</td>
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<tr>
<td>21-Jan-19</td>
<td>Blake (GA)</td>
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<td>Brontë (JHR)</td>
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<tr>
<td>11-Feb-19</td>
<td>Poe (MC)</td>
<td>Poe (MC)</td>
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<td>Approaches to Theatre and Film (AE/BM)</td>
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<tr>
<td>18-Feb-19</td>
<td>Self-directed study week</td>
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<tr>
<td>25-Feb-19</td>
<td>Modern British and American Poetry (LJ)</td>
<td>Modern British and American Poetry (LJ)</td>
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<td></td>
<td>Approaches to Theatre and Film (AE/BM)</td>
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<tr>
<td>04-Mar-19</td>
<td>Modern Irish Poetry (AH)</td>
<td>Modern Irish Poetry (AH)</td>
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<td>25-Mar-19</td>
<td>Conrad (EW)</td>
<td>Beckett (AE)</td>
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<td>01-Apr-19</td>
<td>Beckett (AE)</td>
<td>Revision (AE)</td>
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<td>08-Apr-19</td>
<td>Easter Recess</td>
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<tr>
<td>15-Apr-19</td>
<td>Easter Recess</td>
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<tr>
<td>22-Apr-19</td>
<td>Study Period</td>
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<td>29-Apr-19</td>
<td>Semester 2 Examinations</td>
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<tr>
<td>06-May-19</td>
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</tbody>
</table>
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. Do discuss any such problems with your tutor and/or someone on the First-Year Committee. We will be glad to listen, offer advice 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.

Chair of First-Year committee (Semester 1): Dr Maureen O'Connor (Maureen.oconnor@ucc.ie)
Chair of First-Year committee (Semester 2): Dr Anne Etienne (A.Etienne@ucc.ie)

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 Disability Support Officer for the School of English; she works regularly with Disability Support. If you wish, contact her first for further information on the kind of help and support you can expect to find.