

SCHOOL OF ENGLISH

**INFORMATION
BOOKLET**

FOR

**VISITING
STUDENTS**

2019

School of English

Co-ordinator Visiting/Erasmus Programmes

Dr Adam Hanna adam.hanna@ucc.ie

O'Rahilly Building, ORB1.76

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Plagiarism Officer: Dr Andrew King

Teaching Officer: Dr Heather Laird h.laird@ucc.ie

Extensions: Apply to Dr Adam Hanna english@ucc.ie

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School of English Office

O'Rahilly Building, ORB1.57

Opening Hours:

Monday - Friday

9.00 a.m. - 11.00 a.m.

&

2.00 p.m. - 4.30 p.m.

Email: english@ucc.ie

Telephone: 021- 4902664, 4903677, 4902241

Introductory lecture

Thursday 17th January

5.00 - 5.30 p.m.

Civil Engineering Building 110

Registration for Lecture Modules

Visiting Students

Monday 21st January, 9.30-11.00 am

ORB 1.57

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Second Arts English Timetable

Semester 2	Mon. 12.00 Kane G01 & Tues. 10.00 Boole2	Tues. 4.00 Boole 3 & Wed. 12.00 Boole 1	Tues. 1.00 WGB G05 & Weds. 10.00 GG_LT	Tues. 5.00 Boole 2 & Wed. 2.00 Boole 1	Thurs.1.00 CE 110 & Fri. 11.00 Kane G18
14-Jan-19	EN2066	EN2073	EN2036	EN2023	EN2077
21-Jan-19	Drama:	Introduction	American	Eighteenth	Inventing
28-Jan-19	Medieval	to	Cinema	Century	Modern
04-Feb-19	and	Shakespeare		Literature	Drama
11-Feb-19	Renaissance				
18-Feb-19	<i>DIRECTED READING</i>				
25-Feb-19	EN2066	EN2073	EN2036	EN2023	EN2077
04-Mar-19					
11-Mar-19					
18-Mar-19					
25-Mar-19					
01-Apr-19	(AK, ES)	(ES)	(GY)	(GA, CÓG)	(AE)
08-Apr-19	STUDY PERIOD				
15-Apr-19	Easter Recess				
22-Apr-19	<i>Easter Recess</i>				
29-Apr-19	Semester 2 Examinations				
06-May-19	Semeser 2 Examinations				

Third Arts English Timetable

Semester 2	Mon. 9.00 GG LT & Tues. 1.00 Boole 2	Mon. 1.00 FSB A1 & Tues. 12.00 KANE G19	Tues. 10.00 FSB A1 & Wed. 4.00 Kane G19	Weds. 2.00 WGB G05 & Thurs. 5.00 Boole 1	Thurs. 1.00 KANE G18 & Fri. 11.00 KANE G02
14-Jan-19	EN3107	EN3048	EN3075	EN3077	EN3072
21-Jan-19	Studies in	Twentieth-	Contemporary	The Irish	Romantic
28-Jan-19	Shakespeare	Century	Irish	Literary	Literature
04-Feb-19		American	Writing	Revival	
11-Feb-19		Literature		and	
18-Feb-19	<i>DIRECTED READING</i>				
25-Feb-19	EN3107	EN3048	EN3075	EN3077	EN3072
04-Mar-19					
11-Mar-19					
18-Mar-19					
25-Mar-19					
01-Apr-19	(ES, AK)	(LJ, MC)	(EW, AD)	(AD, EW, MO'C)	(CÓG, GA)
08-Apr-19	<i>STUDY PERIOD</i>				
15-Apr-19	Easter Recess				
22-Apr-19	<i>Easter Recess</i>				
29-Apr-19	Semester 2 Examinations				
06-May-19	Semeser 2 Examinations				

EN3004 Introduction to Anglo-Irish Literature

Spring Semester 2019

This is a two-unit course with two lectures per week. The first lecture of the course is on Wednesday, 23 January and the last lecture is on Thursday, 4 April. Please note there are no lectures in the week beginning Monday 18 February as this is reading week.

Lecture Times: Wednesdays at 4.00pm in Civil Engineering 110 and Thursdays at 5.00pm in Civil Engineering 110.

Course Outline: The course provides an insight into the development of Irish literature from earliest times, with a particular focus on literature written since the Revival period that began in the late nineteenth century. It is divided into the following sections:

- | | |
|-------------|------------|
| 1. Contexts | 2 lectures |
| 2. Poetry | 6 lectures |
| 3. Drama | 6 lectures |
| 4. Fiction | 6 lectures |

1. Contexts

This section of the course gives a general introduction to Anglo-Irish literature and the themes that will be covered in the course. It starts with the origins of the Irish-language tradition in prehistory, and charts its development and its intersection with English literature in the centuries preceding the Revival period that began in the late nineteenth century.

2. Poetry

This section of the course looks at the development of Irish poetry between the Revival period and the present day. Except where indicated, the lectures will focus on poems in the *Anthology of Modern Irish Poetry*.

- | | |
|-----------|---|
| Lecture 1 | W. B. Yeats (1865-1939) (readings will be provided) |
| Lecture 2 | John Hewitt (1907-1987) |
| Lecture 3 | Louis MacNeice (1907-1963) |
| Lecture 4 | Seamus Heaney (1939-2013) |
| Lecture 5 | Derek Mahon (1941-) |
| Lecture 6 | Paula Meehan (1955-) |

3. Drama

[N.B. Reading week falls between the Poetry and Drama sections of the course: there are no lectures in the week after the Meehan lecture.]

This section of the course starts with plays by the prominent group of dramatists associated with the Abbey Theatre in Dublin, and concludes with a play that was first produced at this theatre at the turn of the millennium.

- Lecture 1 W. B. Yeats and Lady Gregory, *Cathleen Ni Houlihan* (1902)
- Lecture 2 J.M. Synge, *The Playboy of the Western World* (1907)
- Lecture 3 Sean O'Casey, *Juno and the Paycock* (1924)
- Lecture 4 Samuel Beckett, *Krapp's Last Tape* (1958)
- Lecture 5 Brian Friel, *Translations* (1980)
- Lecture 6 Marina Carr, *By the Bog of Cats* (1998)

4. Fiction

- Lecture 1 & 2 The Irish short story: We will read stories by James Joyce and Elizabeth Bowen (which will be provided)
- Lecture 3 & 4 William Trevor, *The Hill Bachelors* (2000)
- Lecture 5 & 6 John McGahern, *That They May Face the Rising Sun* (2002)

Book List

The following are core texts. These books can all be bought online and in the campus bookshop, Lowercase.

Poetry: *An Anthology of Modern Irish Poetry*, ed. by Wes Davis

Drama: *Modern and Contemporary Irish Drama*, ed. by John P. Harrington

Fiction: *That They May Face The Rising Sun* by John McGahern and *The Hill Bachelors* by William Trevor

Assessment

Students are required to write three assessment essays for this course: one on poetry, one on drama and one on fiction. (Alternative assessment options are set out below, and will be discussed further in class.)

Poetry essay submission date: Monday 25th February 2019

Drama essay submission date: Monday 25th March 2019

Fiction essay submission date: Thursday 25th April 2019

Assessments should be c. 1500 words in length. See page 24 for the School of English essay guidelines.

Essay titles will be given out at least two weeks before each submission date.

EN3004 Alternative Assessment Options Spring 2018

Students may substitute any one or two of the assessment essays for this course with one or two of the following options.

Option One

A small group recording of Samuel Beckett's play for radio, *All That Fall*. Groups should consist of not less than two and not more than four students. The recording should include programme notes. Further details will be provided in the lectures.

Option Two

A portfolio of creative writing. This will consist of a set of six creative writing exercises. Further details will be provided in the lectures.

Dr Adam Hanna,
School of English,
September 2017
Email: adam.hanna@ucc.ie
Room 1.76 ORB

Second & Third Year English Courses for 2019

This is an outline list of English courses for the session 2019. Every effort is made to ensure that the contents are accurate. No guarantee is given that modules may not be altered, cancelled, replaced, augmented or otherwise amended at any time.

Before deciding which courses you are going to choose you will also need a timetable and fuller details of course arrangements are available from the School Office.

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

MODULES AND TEXTS (Second Year)

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

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

EN2023.1

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

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

EN2023.2

Selected poetry, available as a photocopied booklet.

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019

EN2036 AMERICAN CINEMA TO 1960 (GY)

5 Credits, Semester 2.

This module introduces students to the area of Film Studies, with particular reference to American cinema in the classical Hollywood sound period. Part I offers a detailed examination of films from the early sound period to the 1940s, making reference to the development of narrative cinema, genre, and the rise of the studio system. Part II offers a detailed examination of films from the post-War era and the 1950s, making reference to key directors, cinematic styles and to the decline of the studio system. The course places the films within their socio-historical, cultural and cinematic contexts and offers readings from a variety of critical perspectives.

General reading (a detailed reading list will be distributed at the start of the course)

Cook, David. *A History of Narrative Film*. New York, W.W. Norton, 2016

Schatz, Thomas and Steven Bach. *The Genius of the System: Hollywood Filmmaking in the Studio Era* (revised edition). New York: Henry Holt, 2015.

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019.

EN2066 DRAMA: MEDIEVAL TO RENAISSANCE (AK/ES)

5 Credits, Semester 2 (OMR)

This course introduces English drama in its physical, social, and intellectual contexts, from some of its earliest forms in the Middle Ages to the Jacobean period. We will read some of the extraordinary plays of the York Mystery cycle: a history of the world from creation to Doomsday, designed for performance in a single midsummer's day on the streets of medieval York. We then explore the theatre of the early modern period, which saw the popularisation of bloody revenge tragedies and racy city comedies. In particular, we will consider some of the era's dramatic innovations in the areas of performance, audience reception, and genre. This course will be useful for students interested in exploring not only the cultural inheritance of Shakespeare and his contemporaries, but also the surprisingly subversive ways in which earlier audiences could imagine history, society, and religion.

Required Texts:

York Mystery Plays, ed. Richard Beadle (Oxford: Oxford University Press, 1999)

Ben Jonson, *Epicoene*. (New Mermaids) Ed. Roger Holdsworth London: A&C Black, 2002.

Thomas Middleton/Cyril Tourneur, *The Revenger's Tragedy*, ed. R. A. Foakes (Manchester: Manchester University Press, 1996)

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019.

EN2073 INTRODUCTION TO SHAKESPEARE: (ES)
5 Credits, Semester 2. (OMR)

This module introduces students to key concepts and approaches in the detailed textual study of Shakespearean drama. It will involve an introduction to some of the central issues in Shakespearean studies, an exploration of the question of genre within Shakespeare's drama, close study of representative examples of two or more dramatic genres, and some consideration of the drama's socio-historical and cultural contexts. The plays studied this year will be: *As You Like It*, *Henry V*, *Titus Andronicus* and *The Winter's Tale*.

Required Text: William Shakespeare, *The Norton Shakespeare*, ed. Stephen Greenblatt et al. 3rd ed. New York and London: W.W. Norton and Company, 2015.

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019

EN2077 INVENTING MODERN DRAMA: (AE)
5 Credits, Semester 2.

This module introduces students to works which transformed drama at the end of the 19th century and inaugurated modern theatre. We will study how plays by European playwrights and aesthetic experiments by theatre practitioners have revitalized the stage at the turn of the twentieth century, initiated modern theatre, and pioneered social-problem drama. Focusing on European and/or Northern American plays written from the late nineteenth century to the 1960s, we will observe how modern drama has evolved to construct our contemporary theatre. The module will locate selected plays in the cultural contexts of late 19th-century to mid-20th century Western societies, and explore their shared and differentiated ideological and aesthetic purposes.

The precise focus of the module and the dramatists studied may vary from year to year.

Case studies:

Henrik Ibsen. *Hedda Gabler*

August Strindberg. Play title to be confirmed.

Eugène Ionesco. *The Bald Prima Donna*

Arthur Miller. *Death of a Salesman*

Arnold Wesker. *The Kitchen*

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019

MODULES AND TEXTS (Third Year)

EN3048 TWENTIETH-CENTURY AMERICAN LITERATURE: (LJ/MC)

5 Credits, Semester 2

This module explores a selection of 20th Century American writing with reference to historical background and contexts, race and gender, from the 1900s to 2000.

Harlem Renaissance: African American writing from the 1920s.*

Larsen, Nella, *Passing* [1929]. Penguin Classics, 2003.

Hemingway, Ernest. *Fiesta: The Sun Also Rises* [1926]. Arrow, 1994.

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

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

Vonnegut, Kurt. *Breakfast of Champions* [1973]. Vintage, 2000.

Morrison, Toni. *Song of Solomon* [1977]. Vintage, 2004.

* These texts will be made available in photocopy form

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019.

EN3072 ROMANTIC LITERATURE (COG/GA)

5 Credits, Semester 2.

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

Wu, Duncan. *Romanticism: An Anthology*. 4th Edition. Oxford: Blackwell, 2012.

Austen, Jane. *Northanger Abbey*. Ed. Susan Fraiman. London: W. W. Norton & Co., 2004.

Wollstonecraft, Mary and Mary Shelley. *Mary, Maria, or The Wrongs of Woman* and *Matilda*. Ed. Janet Todd. London: Penguin, 1993.

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019.

EN3075 CONTEMPORARY IRISH WRITING (EW/AD)

5 Credits. Semester 2.

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

Contemporary Irish Poetry

The opening one-third of the module outlines the main themes developed, and the differing formal tactics adopted, by Irish poets over the last forty years. It will focus on a small number of poets, chosen from among the following: Thomas Kinsella, Seamus Heaney, Eavan Boland, Derek Mahon, Medbh McGuckian, Paul Muldoon, Catherine Walsh.

Required Reading

The set poems will be provided in a booklet which will be available from the School of English office.

Contemporary Irish Fiction (EW)

Required Reading

McGahern, John. *Amongst Women*. 1990. London: Faber, 2007. Tóibín, Colm. *The Master* London: Penguin, 2004.
Eilis Ni Dhuibhne. *The Dancers Dancing*, Belfast: Blackstaff Press, 1989.

Contemporary Irish Theatre (EW)

Required Reading

McGuinness, Frank. *'Observe the Sons of Ulster Marching Towards the Somme'*. London: Faber, 1985
Translations by Brian Friel. Faber & Faber 9780571117420.

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019.

EN3077 THE IRISH LITERARY REVIVAL AND MODERNISM (AD/EW/MO'C)

5 Credits, Semester 2

This course will give students a foundation in Irish writing and film, Irish cultural history and Irish literary criticism in the modernist period. It will explore a range of texts drawn from various forms (fiction, poetry, drama and/or film) from the late nineteenth century up to the 1960s.

Joyce, James. *A Portrait of the Artist as a Young Man*. 1916. London: Penguin Classics, 2000.

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

Beckett, Samuel. *Murphy*. 1938. London: Faber, 2008.

Drama Modern and Contemporary Irish Drama (Second Edition)/ Ed John P. Harrington W. W. Norton & Company; 2nd edition, 2008.

W.B. Yeats, *Yeats's Poetry, Drama, and Prose*. Ed. James Pethica. New York: Norton, 2000.

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019.

EN3107 STUDIES IN SHAKESPEARE (ES/AK)

5 Credits, Semester 2(OMR)

Murdered or ineffectual rulers, otherworldly entities, children in the oppressive shadow of their fathers, strange new worlds, and diseased societies struggling, sometimes in vain, for a new birth and beginning: these are some of the threads making up the rich tapestry of selected plays spanning Shakespeare's writing career. Our analysis and appreciation of the plays will employ close study of their context, handling of generic traditions, dramatic potential and audience expectations, and the content of ideas and themes embodied within these acted worlds. The chosen texts showcase both the innovations made by Shakespeare and how he worked within inherited dramatic traditions.

Plays studied:

Hamlet, Prince of Denmark

Measure for Measure

A Midsummer Night's Dream

Timon of Athens

Set text: William Shakespeare, *The Norton Shakespeare*, ed. Stephen Greenblatt et al. 3rd ed. New York and London: W. W. Norton and Company, 2015.

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2019.

CRITICAL SKILLS SEMINAR MODULE 2019

EN2007 Critical Skills Seminar II: Semester 2 - 10 Credits taken by assessment.

EN3007 Special Studies Seminar II: Semester 2 - 10 Credits taken by assessment.

This module is designed to develop students' skills in reading, writing and critical practice through closely-directed study and constructive discussion of a range of selected texts. Students must choose one from the wide range of topics offered by the staff of the School of English. The range of topics will cover a variety of forms, genres and periods. Once a student has signed on for a seminar, attendance is required.

ATTENDANCE

Attendance will be noted at each class and failure to attend will be penalised as below.

NON-ATTENDANCE PENALTY

If a student misses **eight hours** of scheduled classes, without supplying relevant documentation to the co-ordinator, s/he **automatically fails** the module. Scheduled classes include 24 class-contact hours plus any other events scheduled for the group. In film modules the same level of attendance is required at screenings and the same penalty applies.

The seminar co-ordinator will email students who have missed **four hours** of scheduled classes without supplying relevant documentation, to remind them of this rule and penalty. S/he will use the student's official UCC address when contacting the student.

A student who has failed a seminar due to non-attendance may continue to attend and hand in essays. These marks will not, however, be submitted for the summer exam board but will be held over for the autumn board. Any essays not submitted during the academic year will have to be submitted before a date designated by the school office, plus an extra essay in lieu of the participation mark. The student may then pass this module for the autumn exam board, but the result for the module will be capped at 40%.

ASSIGNMENT of MARKS in SEMINAR MODULES

- | | | |
|----|-----------------------------------|-----|
| 1. | Participation | 15% |
| 2. | Oral presentation (or equivalent) | 15% |
| 3. | In-class written assignment(s) | 20% |
| 4. | Take-home written work* | 50% |

*not exceeding 4,000 words in total

DISTRIBUTION OF MARKS EXPLAINED BY CATEGORY

1. Participation: 15%

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

2. Oral presentation (or equivalent): 15%

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

3. In-class written assignment(s): 20%

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

4. Take-home written work, not exceeding 4,000 words in total: 50%

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

WRITTEN OUTLINE OF ASSESSED WORK

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

CONSULTATION AND ADVICE ON TAKE-HOME WRITTEN WORK

Seminar co-ordinators **will** offer individual consultations to students concerning their performance in the seminar module. Co-ordinators may

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

Co-ordinators **will not**

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

SECOND ARTS ENGLISH – SEMINARS

Seminar Leader	Teaching Period	Module Code	Seminar Code	DAY & TIME	VENUE
Laura Creedon	2	EN2007	OMR 2.02	Thursday 2.00 – 4.00	BL4_G01
Dr Adam Hanna	2	EN2007	MOD 2.04	Tuesday 2.00-4.00	Boole 6
Dr Joanna Hofer-Robinson	2	EN2007	MOD 2.05	Monday 3.00-5.00	MUSK_SR seminar room
Ciaran Kavanagh	2	EN2007	MOD 2.06	Wednesday 4.00 – 6.00	ELD2_G01
Dr Andrew King	2	EN2007	OMR 2.07	Thursday 2.00 – 4.00	ORB 1.65
Nicholas O’Riordan	2	EN2007	MOD 2.13	Monday 4.00 – 6.00 (Screening) Thursday 3.00 – 5.00 (Seminar)	ORB_G30 ORB_G30
Caroline Schroeter	2	EN2007	MOD 2.14	Wednesday 4:00 – 6:00	ORB 2.03
Flicka Small	2	EN2007	MOD 2.15	Tuesday 2.00 – 4.00	WGB_G09

Venues:

AL - Aras Na Laoi; **ASH** – Ashford, Donovan’s Road; **BHSC** – Brookfield Health Sciences; **BL** – Bloomfield Terrace, Western Road; **BOOLE** – Boole Basement; **BV** – Brighton Villas, Western Road; **CARR**- Carrigside, College Road; **CONN S2** – Connolly Building, Mardyke Walk; **MUSK_SR** – Muskerry Villas, Western Road; **ELD** - Elderwood, College Road; **ORB** – O’Rahilly Building; **SAF** – Safari, Donovan’s Road. **WW**– West Wing.

THIRD ARTS ENGLISH – SEMINARS

Seminar Leader	Teaching Period	Module Code	Seminar Code	DAY & TIME	VENUE
Dr Tom Birkett	2	EN3007	OMR 3.02	Wednesday 10.00 - 12.00	ORB 1.65
Dr Miranda Corcoran	2	EN3007	MOD 3.03	Friday 9.00 – 11.00	ORB 1.65
Dr Alex Davis	2	EN3007	MOD 3.05	Wednesday 9.00 - 11.00	ASH_G01
Dr Anne Etienne	2	EN3007	MOD 3.06	Monday 12.00 - 1.00 Thursday 10.00 – 11.00	ORB 1.45 ORB 1.65
James Mulvey	2	EN3007	MOD 3.11	Wednesday 11.00 - 1.00 (Screening) Thursday 2.00 - 4.00 (Seminar)	AL_G32 AL_G02
Dr Maureen O'Connor	2	EN3007	MOD 3.13	Thursday 2.00 - 4.00	WW_4

Venues:

AL – Aras Na Laoi; **ASH_G01** – Ashford, Donovan’s Road; **BL4** – No. 4 Bloomfield Terrace, Room G01, Ground Floor; **BV6** – No. 6 Brighton Villas, Room G01, Ground Floor; **Carrig3** – Room 1, Ground Floor, 3 Carrigside, College Road; **CPB** – Cavanagh Pharmacy Building; **ELD1_101** – 1 Elderwood, College Road; **ELD3_G01** – 3 Elderwood, College Road; **ELD5_G01** – 5 Elderwood, College Road; **ORB** – O’Rahilly Building; **WW4**- West Wing 4; **WGB** – Western Gateway Building.

ASSESSMENTS

Assessments must be handed in to the School of English before **4.00 p.m.** on the date of submission. Students are required to submit **two** copies of their essay with a signed submission form attached to one copy. Students must also process their essay through turnitin.com. All essays must be signed in. Students can collect a copy of their essay from the School once the essays have been corrected. Please note that essays which have not been collected from the School office by 1st July 2019 will be destroyed.

It is the responsibility of each individual student to check their essay results on notification of their release.

POLICY ON EXTENSIONS

All applications for extensions should be made to Dr Adam Hanna, Co-ordinator Visiting/Erasmus Programmes (email: english@ucc.ie). In general, applications should be made ahead of the submission date. 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.

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/>. The completed form should be sent to the School of English (english@ucc.ie) as an attachment. 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.). An initial request, if agreed, will generally amount to a one-week extension.

On a discretionary basis, a further extension may be sanctioned. In such cases, students will be required to present further evidence of a compelling reason for late submission. Again, the extension must be agreed to in writing.

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

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

- Where work is submitted up to and including 7 days late, 10% of the total marks available will be deducted from the mark achieved.
- Where work is submitted up to and including 14 days late, 20% of the total marks available will be deducted from the mark achieved.
- Work submitted 15 days late or more will be assigned a mark of zero.

School of English

First, Second and Third Year Students

Guidelines for the Writing of Essays for Course Assessment

Section I. Basic Procedure

1. Essays should be about 1,500 words in length for Second and Third Years, unless differently specified.
2. List the title of your essay, your name, the course, your lecturer's/tutor's name, and the date on a title page. Use a simple, easily-read type-face such as **Times New Roman** font size **12**, and double-space your work, using only one side of the page. Pages should be numbered at the bottom in the centre.
3. Leave a reasonable margin on the left-hand side of the page. A minimum of 1-1½" is recommended. Indent your paragraphs 5 spaces.
4. A good essay is a carefully organized argument dealing with a text or texts. Developing an argument requires a careful consideration of the topic, a familiarity with the text(s) to be discussed and with some relevant criticism. Please remember that this is **your** essay and that the material you present is evidence in support of your argument. Quoting long passages of texts or retelling stories is not what is required. The material you use is there to illustrate your argument and to demonstrate your developing ability as a critic.
5. In general, use the present tense when considering a writer's work. For example, you say: "Hamlet is unable to murder Claudius as the king prays" and not, "Hamlet was unable to murder Claudius as the king prayed."
6. Keep your prose active whenever possible. Replace "A rewriting of *Dr Jekyll and Mr Hyde* is achieved by Valerie Martin" with "Valerie Martin rewrites *Dr Jekyll and Mr Hyde*."
7. Do not be afraid to use "I" in an essay. However, be careful not to use it so often that it becomes annoying for your reader. Used sparingly it brings life to your essay; over-indulged it will irritate your reader.
8. Avoid long and convoluted sentences because the more complex the directions, the more likely the fog, and the more likely the fog, the more difficult it becomes for the reader to grasp your intentions, and it is the reader's attention you need, and so on and so on. Keep your sentences in hand!

Section II. Technical Points

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

MHRA Style Guide: A Handbook for Authors and Editors. 3rd edn (London: Modern Humanities Research Association, 2013).

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).
thus: Marilyn Butler, *Maria Edgeworth: A Literary Biography* (Oxford: Clarendon Press, 1971), p.31.

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:

Maria Edgeworth, *The Absentee*, ed. by W.J. McCormack and Kim Walker (Oxford: Oxford University Press, 1988).

Georg Lukács, *The Historical Novel*, trans. by Hannah and Stanley Mitchell (Lincoln, NE: University of Nebraska Press, 1983).

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.

William Hazlitt, *The Complete Works*, ed. by P.P. Howe, 21 vols (London and Toronto: J.M. Dent and Sons, 1930-4), XI (1932), p.169.

3.2 Articles

Articles are referenced by the same principles:

G.J. Watson, 'Yeats, Macpherson and the Cult of Defeat', in *From Gaelic to Romantic: Ossianic Translations*, ed. by Fiona Stafford and Howard Gaskill (Amsterdam: Rodopi, 1998), pp.216-26 (p.219).

Miranda Burgess, 'Violent Translations: Allegory, Gender and Cultural Nationalism in Ireland, 1796-1806', *MLQ*, 59.1 (1998), 33-70 (p.40).

Fintan O'Toole, 'The Fantastic Flann O'Brien', *The Irish Times*, 1 October 2011, p.12.

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:

Aristotle, *Poetics*, trans. by S.H. Butcher, *The Internet Classics Archive*, 2007 <<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:

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

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:

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

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).

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:

McArthur, *Worlds of Reference*, p.9.

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:

McCabe, Patrick, *The Holy City* (London: Bloomsbury, 2009).

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

McCabe, Patrick, *The Holy City* (London: Bloomsbury, 2009).

—, *Winterwood* (London: Bloomsbury, 2006).

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:

Shakespeare, William, *Hamlet*, ed. by G. B. Harrison (London: Penguin, 1955).

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:

Murray, Christopher, 'Irish Drama in Transition, 1966-1978', in *Études Irlandaises*, 4 (1979), 278-289

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

Corkery, Daniel, *Synge and Anglo-Irish Literature* (Cork: Cork University Press, 1931).

Eckley, Grace, 'Truth at the Bottom of a Well: Synge's *The Well of the Saints*', in *Modern Drama*, 16 (1973), 193-198.

Hunt, Hugh, 'Synge and the Actor: A Consideration on Style', in *J. M. Synge: Centenary Papers*, ed., Maurice Harmon (Dublin: Dolmen Press, 1972), 12-20.

Johnson, Toni O'Brien, *Synge: The Medieval and the Grotesque* (Gerrards Cross: Colin Smythe, 1982).

Synge, J.M, *Prose and Poems* (London: Everyman, 1985).

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

Second and Third year

First term modules and all seminars are by continuous assessment. The standard for passing a module is 40%.

Take-home essays are to be handed in to the School of English main office before 4.00 p.m. on the day of submission (**two** hard copies required) after submitting an e-copy through *turnitin.com* (see relevant section in booklet). Where work is submitted up to and including 7 days late, 10% of the total marks available will be deducted from the mark achieved. Where work is submitted up to and including 14 days late, 20% of the total marks available will be deducted from the mark achieved. Work submitted 15 days late or more will be assigned a mark of zero.

Copies of corrected take-home and class essays will be available for collection from the department. **You should take careful note of corrections and suggestions by staff on your returned essays. This is an important part of the learning process.** Please note that the department will only hold these essays until the end of June of the current year.

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

Marks Bands:

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

Marking Criteria for Second and Third Year Assignments

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

Mark	Argument and Understanding	Responding to Assignment	Sources, Reading and Critical Capacity	Written Expression
85 (1H)*	A work of genuine cogency and originality	Sophisticated understanding, directly and thoroughly addressed to the question	Exemplary range of sources, demonstrating excellent research and analytical skills; originality in choice and application of material	A sustained combination of intellect and elegance; exemplary citation and bibliography according to School guidelines
80 (1H)	Considerable originality; very coherent synthesis of ideas; very high level of subject mastery	Depth of understanding directly and effectively addressed to the question	A very wide range of sources consulted, demonstrating excellent research and analytical skills; sources used with discrimination; independence of judgement	Elegance in expression, including an accurately applied sophisticated vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to School guidelines
75 (1H)	Coherent and original synthesis of ideas; critical and thorough understanding of key concepts	Depth of understanding directly addressed to the question	A wide range of sources consulted; sources used with discrimination; sound analysis of evidence	Lucid expression; no errors of grammar; sophisticated vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to School guidelines
70 (1H)	Some originality; well argued and well considered; critical and thorough understanding of key concepts	Depth of understanding directly addressed to the question	Well selected range of sources; some signs of sophisticated usage	Predominantly lucid expression; wide and well-deployed original vocabulary; very few errors of grammar; exemplary citation practice according to School guidelines
65-69 (2H1)	Good synthesis of ideas; good understanding of key concepts	Good understanding directly addressed to the question	Well selected range of sources consulted; careful assessment of evidence; good use of examples	Effective expression; few errors of grammar; appropriate use of vocabulary; well-structured; accurate and full citation and bibliography according to School guidelines
60-64 (2H1)	Competent synthesis of ideas; good understanding of key concepts	Good understanding directly addressed to the question	Well selected range of sources consulted; generally careful assessment of evidence; good use of examples	Generally good expression with few errors of grammar; some structural inconsistencies; accurate and full citation and bibliography according to School guidelines.

55-59 (2H2)	Fair understanding of key concepts; some weaknesses of understanding and knowledge	Competent understanding addressed to the question	A range of sources consulted; some careful assessment of evidence; some appropriate examples	Expression such that meaning is understandable; few serious errors of grammar; inconsistent citation and bibliography with significant omissions
50-54 (2H2)	Faulty synthesis of ideas; tendency to describe rather than analyse; significant lapses in understanding and knowledge	Competent understanding addressed to the question	Some good source material which is not analysed or integrated in great depth; limited use of appropriate examples	Some grammatical errors and loose, wordy or repetitive expression.
45-49 (3H)	Lacking in synthesis of ideas; tendency to description rather than analysis; limited understanding of key concepts	Some understanding addressed to the question	Restricted range of sources consulted; only basic understanding of evidence; limited range of examples, sometimes inappropriate ones	Poor typography and layout; considerable number of grammatical errors; limited vocabulary; inaccurate citation and bibliography with significant omissions
40-44 (Pass)	Lacking in synthesis of ideas, but some understanding of key concepts; largely descriptive rather than analytical	Partially addressed to the question	Very limited use of sources and understanding of evidence; poorly chosen and predominantly irrelevant examples	Poor presentation; basic vocabulary; minor errors in spelling and punctuation; faulty paragraph structure
35 (Fail)	Considerable misunderstanding of key concepts; failure to synthesise ideas	Only marginally addressed to the question	Minimal range of sources consulted; inadequate understanding of evidence; minimal use of examples	Errors of organisation so that essay has very little obvious focus or argument; numerous and significant grammatical errors; significantly restricted vocabulary; inadequate citation and bibliography
30 (Fail)	Misconceived in its approach; fundamental misunderstanding of key concepts	Largely irrelevant to the question	Little evidence of independent reading; no relevant critical examples	Poor presentation; significant grammatical errors; highly restricted vocabulary; little or no citation and incomplete bibliography
25 and below (Fail)	Fundamental misunderstanding of key concepts; only fragmentary arguments	Almost entirely irrelevant to the question	Little or no attempt to support assertions; no use of sources beyond direct paraphrase of lectures	Poor grammar and vocabulary makes it difficult to decipher any intended meaning; no citation; no relevant bibliography
0	No work submitted or extensive plagiarism and/or collusion*			

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

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 Anne Etienne, 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.¹ 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 three 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.

¹ “UCC Plagiarism Policy.” Registrar and Vice President for Academic Affairs. 30 January 2009. University College Cork. 25 March 2009 <<http://www.ucc.ie/en/exams/procedures-regulations/plagiarism/>>

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 or seminar module, or the School's Plagiarism Officer. This should be done **well in advance** of your essay's due date.

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

1. Hand in two typed copies of your essay to the office, on or before the due date, with one signed submission form attached.
2. Submit your essay online via Blackboard using Turnitin.

Step 1– Log on to Blackboard (UCC’s Virtual Learning Environment or VLE)



Login to UCC Blackboard

Username

Password

Log in only to this service provider

Login



Blackboard

Log in here to access UCC Blackboard. Blackboard is only available to UCC staff and fully registered students.

How do I log on?

Students: Your username is your student number and your password is your Student IT Password. More info:
<http://www.ucc.ie/en/sit/account/>

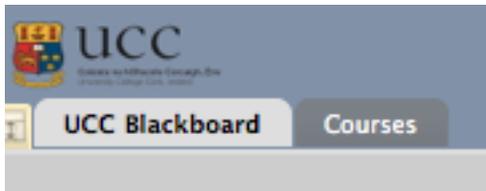
Staff: Your username is your @ucc.ie email address and your password is your email password. More info:
<http://it.ucc.ie>

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 course: eg. **2018-EN2007:Critical Skills Seminar II**

Then choose the Assignments tab from the menu bar. **Assignments**

Step 5

Select the essay title with the Turnitin logo



EN2007 Essay No. 1 (name of tutor)

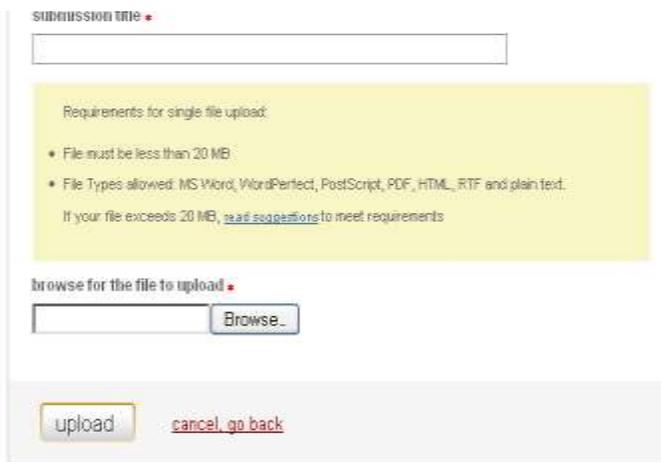
And click

>>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, keep filenames short as very long filenames won't upload, include your student ID number as part of the filename for easy referencing. Files scanned to .PDF format will not upload, Turnitin only accepts files that have been Saved As .PDF.

Finally click upload



The screenshot shows a web form for uploading a submission. At the top, there is a text input field labeled "SUBMISSION TITLE". Below this is a yellow highlighted box containing the following text: "Requirements: for single file upload:", "• File must be less than 20 MB", "• File Types allowed: MS Word, WordPerfect, PostScript, PDF, HTML, RTF and plain text.", and "If your file exceeds 20 MB, [read suggestions](#) to meet requirements". Below the requirements is another text input field labeled "browse for the file to upload" with a "Browse..." button to its right. At the bottom of the form, there is an "upload" button and a link that says "cancel go back".

Step 7

A pop-up window may appear within the browser (depending on the settings) with the Digital Receipt. You can take a screenshot of this or click the **Print** link to print a copy of the Digital Receipt if needed. Submission has only been successful if a unique **Paper ID** number appears to the right of your name in the **Submissions Inbox** following upload.

Full details on submitting to Turnitin are at [https://guides.turnitin.com/03 Integrations/Turnitin Partner Integrations/Blackboard/Blackboard Learn/Blackboard Direct v2.5/Student User Manual 2.5/01 How to Check Turnitin Assignment Dates](https://guides.turnitin.com/03_Integrations/Turnitin_Partner_Integrations/Blackboard/Blackboard_Learn/Blackboard_Direct_v2.5/Student_User_Manual_2.5/01_How_to_Check_Turnitin_Assignment_Dates).