SCHOOL OF ENGLISH

INFORMATION BOOKLET

FOR

CK109 - BA ENGLISH

SECOND YEAR

2019-2020
School of English

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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
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SECOND ARTS ESSAY CALENDAR 2019/2020 (Provisional)

EN2011 THE CANTERBURY TALES (KR)
Class Test – Tuesday 22nd October 2019 @ 4:00pm in Kane G.19
Set Essay submission date – Wednesday 18th Dec 2019 (Titles available - 27th Nov 2019)

EN2012 OLD ENGLISH LANGUAGE (TB)
Class Test – Tuesday 22nd October 2019 @ 10:00am in FSB_A1
Class Test - Tuesday 3rd December 2019 @10:00am in FSB_A1
Set Essay submission date – Tuesday 10th December 2019 (Titles available - 19th Nov 2019)

EN2023 EIGHTEENTH-CENTURY LITERATURE (MO'C-L/COG)
Class Test – Wednesday 23rd October 2019 @ 2:00pm in Boole 1
Set Essay submission date – Thurs 19th December 2019 (Titles available - 28th Nov 2019)

EN2046 NINETEENTH-CENTURY AMERICAN LITERATURE (MC/AG)
Class Test – Wednesday 23rd October 2019 @ 10:00am in ELEC ENG L1
Set Essay submission date – Tuesday 17th December 2019 (Titles available - 26th Nov 2019)

EN2071 WOMEN AND LITERATURE (HL)
Class Test – Friday 25th October 2019 @ 2:00pm in KANE G18
Set Essay submission date – Monday 9th December 2019 (Titles available - 18th Nov 2019)

EN2078 COLONY AND NATION (CC/COG)
Class Test – Thursday 24th October 2019 @ 1:00pm in W5
Set Essay submission date – Monday 16th December 2019 (Titles available - 25th Nov 2019)

*Set Essays: ONE copy of each essay must be handed into the School of English office, ORB1.57, before 4.00 pm on or before the date of submission after submitting an e-copy through turnitin.com. To avoid queues, please have your submission form completed and attached to one copy of your essay BEFORE calling to the counter. Submission forms (green for 2nd Year) are available in the rack to the right of the office door. You must also submit your Turnitin receipt with your essay. ESSAYS WILL NOT BE ACCEPTED IN THE OFFICE WITHOUT A VALID TURNITIN RECEIPT.
EXAMINATION DATES 2019/2020

Semester 2 (Summer 2020)
24/04/2020 – 08/05/2020

Supplemental Examinations (Autumn 2020)
31/07/2020 – 14/08/2020

UNIVERSITY COLLEGE CORK
SCHOOL OF ENGLISH

Second Year English Courses for 2019-2020

This is an outline list of English courses for the session 2019-20. 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 which will be available from the School Office in August.

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

OUTLINE OF MODULE REQUIREMENTS

BA English (60 Credits)
Students take 60 credits as follows:

Semester 1
- EN2103 Special Topics in Creative Practice 10 credits
- EN2012 (Old English Language) 5 credits
- 2 lecture modules (2 x 5 credits each) 10 credits
- EITHER EN2101 (Creative Writing) OR EN2006 (Critical Skills Seminar) 10 credits

Total: 35 Credits

Semester 2
- 3 lecture modules (3 x 5 credits each) 15 credits
- EITHER EN2101 (Creative Writing) OR EN2007 (Critical Skills Seminar) 10 credits

Total 25 credits
NOTE:

- Students cannot take EN2101 in both semesters
- EN2101 is a pre-requisite for Creative Writing modules in Third Year (i.e. if you wish to take a CW module in Third Year, you must take EN2101 in Second Year.)
- As well as EN2012, students must take at least one lecture or seminar course from the range of Old English, Middle English and Renaissance courses. (These are designated with the letters OMR.)
- Students may substitute one module from Semester 1 with one module from DH2008, GR2019, LL2003 or HS2046 or students may substitute one module from semester 2 with FX2008.
- Students who take EN2006 and EN2007 will be registered on Canvas for EN2009
- 33.33% of marks from Second Year English are carried forward towards the Final Degree mark in English

The outline list of English courses for the session is available in this Information Booklet. Every effort is made to ensure that the details 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 to consult the timetable and fuller details of course arrangements.**
MODULES DESIGNATED FOR BA ENGLISH STUDENTS

EN2103 Special Topics in Creative Practice

<table>
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<th>Module Code</th>
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<tr>
<td>EN2103</td>
<td>Miranda Corcoran</td>
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**Module Content:** The module will focus on a variety of contemporary creative practices which may include poetry, fiction, drama and film. The cultural, economic and social context in which writers and artists practice will be explored. Engagement with literary and creative practice will be incorporated into the module content.

**Learning outcomes**
By the end of this course students should be able to:
- Demonstrate knowledge of contemporary creative practice in one or more genres/areas
- Research effectively using a variety of sources
- Work as self-directed, independent learners
- Select and use appropriate media to present ideas and findings
- Work efficiently as part of a team
- Prepare and deliver effective presentations

**Assessment**
This module is assessed by continuous assessment.
The total number of marks available is 200

Individual e-portfolio (4000 words) 100 marks; Group Project Written (4000-5000 words), 60 marks; Group Project (oral), 20 marks; attendance and participation, 20 marks.

- Individual learning journal, 100 marks.
- Group project presentation (oral and written), 80 marks
- Participation 20 marks
Creative Writing

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Seminar Content

Students will read a variety of literary works, engage in discussion of issues relating to writers and writing, and hone their writing and editing skills. In addition to developing their own writing, students will learn to deliver informed critical feedback on each others’ work.

*Note: EN2101 is a pre-requisite for Creative Writing modules in Third Year (i.e. if you wish to take a CW module in Third Year, you must take EN2101 in Second Year.)*

**Learning outcomes**

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

- Construct pieces in short fiction and poetic form.
- Engage in discussion of issues relating to writers and writing.
- Develop critical skills in assessing literary work

Assessment

This module is assessed by continuous assessment.

The total number of marks available is 200

Portfolio of creative work: 140 marks
Contribution and participation: 60 marks

Attendance and participation are compulsory. If you do not complete this element of the course successfully you will not be able to pass.
MODULES AND TEXTS

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

This course introduces students to Geoffrey Chaucer’s Canterbury Tales, a late fourteenth-century tale collection which brings together examples of every kind of medieval writing: comic tales, romance and fantasy, stories of human vice and fragility; in every style imaginable – from the philosophical to the downright filthy – all narrated through astonishing varieties of voice and perspective. We will see what makes the Tales unique and revolutionary: nothing like it had been achieved before in English literature, and it would remain read, admired, and imitated from its first appearance in the 1390s to the present day. We will study some of the most important and attractive examples from the Tales, gauging the importance of the collection’s innovative (and strikingly modern) structure, and exploring how the collection presents new questions on authorship and the uses of literature; on human relations (and in particular the role of women in medieval society) and how it provocatively opens medieval society and religion open to satire and debate. We will also consider the Tales’ relationships to other aspects of medieval culture (including art and music), and its reception in modern film.

Required textbook:


Assessment: Total Marks 100: Continuous Assessment 100 marks (in-class tests (50%) to take place during week of 21st October 2019 and a take home essay (50%) at the end of Semester 1, submission date will be confirmed by the lecturer)

EN2012 UNLOCKING THE WORDHOARD: AN INTRODUCTION TO OLD ENGLISH (TB) 5 Credits, Semester 1. (OMR)

Course description:
Old English was the language spoken in Anglo-Saxon England from ca. 500-1100 AD and preserved in manuscripts from ca. 800-1200 AD. This course will provide students with the skills and linguistic competency to read and translate Old English to a high level of proficiency over twelve weeks. This is achieved through a mix of introductory lectures and small-group teaching with a designated Old English tutor. Our tutors will introduce students to the basics of Old English pronunciation, grammar and vocabulary and invite them, from the first week, to test and improve their language skills by reading and translating original texts, from accounts of battles to obscene riddles.

This course should provide students with the skills to analyse and discuss the workings of the language in a critical, academic manner; these skills can be applied to any language, medieval or modern, and should enhance the student’s understanding of the construction of language and its application in the written word. It will provide them with the critical idiom to talk
about language and the skills to read and appreciate the nuances of Old English texts and the beauty and craft of Old English poetry in its original form.

**Set Text:**
Course pack available from the School of English office.

**Assessment:** Assessment: Total Marks 100: Continuous Assessment 100 marks (2 in-class tests (70%) to take place during week of 21st October 2019 and week of 2nd December 2019 and a take home assignment (30%) at the end of Semester 1, submission date will be confirmed by the lecturer)

EN2023  EIGHTEENTH-CENTURY LITERATURE (COG/MO’C-L)
5 Credits, Semester 1.

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


EN2023.2
Selected poetry, available as a photocopied booklet.

**Assessment:** Total Marks 100: Continuous Assessment 100 marks (in-class tests (50%) to take place during week of 21st October 2019 and a take home essay (50%) at the end of Semester 1, submission date will be confirmed by the lecturer)

EN2043  ROMANCE & REALISM (MO’C-L/JHR)
5 Credits, Semester 2.

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

EN2043.1 (MO’C-L)
EN2043.2 (JHR)

- Charles Dickens, *Hard Times* (1854)
- Thomas Hardy, *The Woodlanders* (1887)
- George Eliot, *Adam Bede* (extract on Canvas)

**Formal Written Examination:** 1 x 1.5 hr(s) paper(s) to be taken in Summer 2020.

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EN2046   NINETEENTH-CENTURY AMERICAN LITERATURE (MC, AG)  
5 Credits, Semester 1.

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

Emerson, Ralph Waldo. ‘Nature,’ ‘The American Scholar’ *  
Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*. Oxford World’s Classics.  
Supplementary texts will be made available as photocopies.

*Available on Canvas.

**Assessment:** Total Marks 100: Continuous Assessment 100 marks (in-class tests (50%) to take place during week of 21ST October 2019 and a take home essay (50%) at the end of Semester 1, submission date will be confirmed by the lecturer)

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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:


**Formal Written Examination:** 1 x 1.5 hr(s) paper(s) to be taken in Summer 2020.

**EN2071  WOMEN AND LITERATURE (HL)  
5 Credits, Semester 1.**

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

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

**Required Reading**

For **2071.1**, readings will be provided in photocopy form.

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


**Assessment:** Total Marks 100: Continuous Assessment 100 marks (in-class tests (50%) to take place during week of 21ST October 2019 and a take home essay (50%) at the end of Semester 1, submission date will be confirmed by the lecturer)
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, Richard III, Titus Andronicus and The Winter’s Tale.


Assessment: Total Marks 100: Continuous Assessment 100 marks (in-class tests (50%) to take place during week of 21st October 2018 and a take home essay (50%) at the end of Semester 1, submission date will be confirmed by the lecturer)

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2020

EN2077 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:

    August Strindberg. Miss Julie
    Henrik Ibsen. Hedda Gabler
    Frank Wedekind. Spring Awakening
    Arthur Miller. Death of a Salesman
    Eugène Ionesco. The Bald Prima Donna
    Arnold Wesker. The Kitchen

Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2020
EN2078 COLONY AND NATION: IRISH LITERATURE BEFORE 1900  
(COG/CC)  5 Credits, Semester 1.

This module enables students to explore the emergence of Irish literature in English from the early modern period to the late nineteenth century. Focusing on key texts by major authors in the period, we will explore how conquest and colonisation shaped a dynamic, distinctive and versatile literature in Ireland. Through close textual readings, we will analyse literary expressions of Anglo-Irish identity, anti-colonialism and narrative techniques that combine Anglo-Irish and Gaelic elements in a variety of genres, including poetry, pamphlets, short stories, novels and plays. Authors for study may include Edmund Burke, Jonathan Swift, Sydney Owenson, Maria Edgeworth, Somerville and Ross, and George Bernard Shaw

EN2078.1


EN2078.2


Additional course material will be made available in the form of a course booklet.

**Assessment:** Total Marks 100: Continuous Assessment 100 marks (in-class tests (50%) to take place during week of 21st October 2019 and a take home essay (50%) at the end of Semester 1, submission date will be confirmed by the lecturer)
EN2079 ADAPTATION, LITERATURE, AND CULTURE (MC, KR, AG, MB)
5 Credits, Semester 2.

How do literary texts change over time? What features of a novel are transformed when it makes the leap to the screen? Why are film and television adaptations of comic books amongst the most popular forms of contemporary entertainment? Over the course of this module, we will analyse the many ways in which literary texts are transformed by the process of adaptation. Offering students the opportunity to examine a variety of adaptations using key critical theories and approaches, the module explores how texts are reimagined for new audiences, across time and place, and in a range of media. Major themes discussed in this module include issues of authorship, collaboration, audience and reception, genre, and the mechanics of adaptation. Students will also engage with a wide range of literary forms, from comic books and novels to film and theatre.

Reading list


I Racconti di Canterbury (Dir. Pier Pasolini, 1972)

William Shakespeare, Hamlet (Ware: Wordsworth Classics, 2002).

Hamlet (Dir, Franco Zeffirelli, 1990)

Hamlet (Michael Almereyda, 2000)

Extracts from James Joyce (Ulysses), Samuel Beckett (Waiting for Godot) and Tom Stoppard (Rosencrantz and Guildenstern Are Dead)*


No Country for Old Men (Dir. Joel & Ethan Coen, 2007)

Ta-Nehisi Coates, Black Panther: A Nation under Our Feet (New York: Marvel Comics, 2016)

Black Panther (Dir. Ryan Coogler, 2018)

*These texts will be available in photocopied form

Formal Written Examination: 1 x 1.5 hr(s) paper (s) to be taken in summer 2020
**INTERDEPARTMENTAL MODULES**

Students may substitute one module from Semester 1 with one module from DH2008, GR2019, HS2046, or LL2003 OR students may substitute one module from semester 2 with FX2008. For further information contact the module co-ordinators.

*Please note: You may only sign on for ONE Interdepartmental module.*

**DH2008  Electronic Literature/Literary Games (5 Credits)**

*Course co-ordinator: Dr James O’Sullivan (Digital Humanities)*

This course introduces students to academic discussion on and creative work in new digital forms relating to multimodal narrative. Students will survey major debates on the meaning and value of electronic literature and literary games, and study some of the major theoretical terms and perspectives developed to elaborate the cultural value of such works.

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

1. Outline the history of electronic literature
2. Consider electronic literature and literary games in historical and cultural contexts
3. Critique the ludic elements of multimodal narratives
4. Comprehend a suite of critical methods suited to electronic literature
5. Articulate the social significance of electronic literature and literary games
6. Write criticism – literary and/or ludic – of multimodal artworks
7. Participate in discussions / debates on a variety of relevant topics

The course will take place over 12 x 2 hour seminars in Semester 2. Assessment will be in the form of two essays.

**Semester 2: Fridays 12-2 in the DH Room, FSB 4.58.**

**FX2008  American Cinema and Culture 1927-1960 (5 credits)**

*Course Co-ordinator: Dr Gwenda Young (g.young@ucc.ie)*

**Semester 2 by exam (substitute a S2 module only)**

This module examines Hollywood sound cinema during the studio era, identifying key movements, genres and directors and offering analyses of a range of films. Particular emphasis will be paid to locating the films within their Industrial and Cultural contexts.

**Semester 2 by exam (substitute a S2 module only):** Wednesdays 2-3 and Thursdays 10-11am in FSM auditorium, Kane basement.

* please note this module is capped and places are limited.
GR2019  GREEK MYTHOLOGY [5 credits]
Course co-ordinator: Sean Murphy (Dept. of Ancient Classics) - Tel. 490 2359.

The objective of this module is to introduce students to the study of Greek mythology. We will study an overview of principal themes and concerns of Greek mythology; man’s relationship with the gods and with other men, the great deeds of heroes, the use made of Classical mythology in later literature and art.

Semester 1:  Wednesdays 2.00 - 3.00 and Thursdays 10.00 - 11.00 in AL G18

HS2046 US Hispanic Fiction: Latino Writers in Focus [5 Credits]

Module Co-ordinator: Professor Nuala Finnegan, School of Languages, Literatures and Cultures.

Lecturer(s): Professor Nuala Finnegan, School of Languages, Literatures and Cultures; Staff, Department of Hispanic Studies.

Module Content: The module examines the roots of the Chicano (Mexican American) Civil Rights movements in the US in the 1950s and 1960s. Since then there has been widespread immigration from Mexico to the U.S., which has led to a rich and diverse cultural strand producing fiction, art, film and theatre. In the course, we will scrutinise how issues relating to identity and disenfranchisement have been explored in cultural production (fiction, poetry, theatre, essay writing) since that time. The first section of the course will examine a range of writing from the Hispanic community including Puerto Rican and Mexican American writers. The second half takes as its focus the current crisis of child migration at the US-Mexico border and examines poetry by Salvadoran-American poet, Javier Zamora and essays and other texts by Mexican-American writer, Valeria Luiselli.

Semester 2, Mondays 3-5 pm

LL2003:  Aspects of the Classical Tradition – 5 credits

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

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

Semesters 1 & 2 on Tuesdays 1.00 – 2.00 p.m. in ORB_123.
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<tr>
<td>GA</td>
<td>Professor Graham Allen</td>
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<td>TB</td>
<td>Dr Tom Birkett</td>
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<td>CC</td>
<td>Professor Claire Connolly</td>
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<tr>
<td>MC</td>
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<td>AE</td>
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<td>AK</td>
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<td>MO’C</td>
<td>Dr Maureen O’Connell</td>
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<td>MO’C-L</td>
<td>Dr Mary O’Connell-Linehan</td>
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<tr>
<td>COG</td>
<td>Dr Clíona Ó Gallchoir</td>
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<tr>
<td>JHR</td>
<td>Dr Joanna Hofer-Robinson</td>
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<tr>
<td>KR</td>
<td>Dr Kenneth Rooney</td>
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<td>ES</td>
<td>Dr Edel Semple</td>
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<tr>
<td>GY</td>
<td>Dr Gwenda Young</td>
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CRITICAL SKILLS SEMINAR MODULE 2019-20

EN2006 Critical Skills Seminar I: Semester 1 - 10 Credits taken by assessment.

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

EN2009 Critical Skills Seminar IV: Semesters 1 & 2 - 20 Credits taken by assessment. 
(NOTE: EN2009 consists of any two seminars from those offered in EN2006 and EN2007)

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.
SEMINAR REGISTRATION INFORMATION

BA English students register for seminars from **9.15-9.30 a.m. on Thursday 12th September 2019**, along with BA Single Honours English students. All other students taking English register later, according to a numbered ticketed system. It is important to attend in person to register for your seminars, and alternative arrangements will only be made in exceptional circumstances.

**NB***  Steps for signing up to Second Years Seminars – Note you must COMPLETE each of the steps below in order to ensure registration on a seminar.

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

**Important steps to be completed in the seminar registration process:**

1. **On Thursday 12th September 2019,** assemble in the Social Area near the School of English (Block B, 1st Floor) at the appointed time (according to your ticket number). **As the number of places on each seminar is limited, please have at least three seminars selected in order of preference in case your first option is unavailable.**
   
   You will receive a record card on which you will be required to indicate the seminar in which you have secured a place as well as the other modules that you are taking. You should complete and sign this card and return it immediately to the School Office (ORB 1.57).

2. Ensure that your online registration is correct. Make a note of the modules you have selected and check this against your online registration. Check also that you are registered for the correct seminar module code, as follows:

   Semester 1: EN2006
   Semester 2: EN2007
   Semesters 1 & 2: EN2009 (if you are taking both EN2006 and EN2007 ensure that you are registered **online** for EN2009 in Semester 2)

**CHANGES AND LATE REGISTRATION**

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

However, **if you wish to withdraw from a seminar or transfer to a different seminar**, you must contact The School of English Office, Room 1.57, Opening hours 9.00 – 11.00 a.m. and 2.00 – 4.30 p.m., email **english@ucc.ie**, tel. 021-4902664.
# SECOND ARTS ENGLISH – SEMINARS 2019-2020

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<td>Dr Michael Booth</td>
<td>2</td>
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<td>Jennifer DeBie</td>
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<td>MOD2.03</td>
<td>Monday 3.00-5.00 p.m.</td>
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<tr>
<td>Dr Anne Etienne</td>
<td>1</td>
<td>EN2006</td>
<td>MOD2.04</td>
<td>Monday 1.00-2.00 p.m.</td>
<td>ORB1.44</td>
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<td>Thursday 2.00 – 3.00 p.m.</td>
<td>WW_3</td>
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<tr>
<td>Dr Alan Gibbs</td>
<td>2</td>
<td>EN2007</td>
<td>MOD2.05</td>
<td>Tuesday 2.00-4.00 p.m.</td>
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<tr>
<td>Edel Hanley</td>
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<td>EN2006</td>
<td>MOD2.06</td>
<td>Tuesday 2.00-4.00 p.m.</td>
<td>WGB_301</td>
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<tr>
<td>Dr Adam Hanna</td>
<td>2</td>
<td>EN2007</td>
<td>MOD2.07</td>
<td>Thursday 2.00-4.00 p.m.</td>
<td>WW_4</td>
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<tr>
<td>Dr Joanna Hofer-Robinson</td>
<td>2</td>
<td>EN2007</td>
<td>MOD2.08</td>
<td>Thursday 3:00 – 5:00p.m.</td>
<td>ORB_G30</td>
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<tr>
<td>Anne Mahler</td>
<td>1</td>
<td>EN2006</td>
<td>MOD2.09</td>
<td>Thursday 12.00-2.00 p.m.</td>
<td>ELD5_G01</td>
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<tr>
<td>Maria Manning</td>
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<td>EN2006</td>
<td>MOD2.10</td>
<td>Thursday 3.00-5.00 p.m.</td>
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<tr>
<td>Dr Maureen O’Connor</td>
<td>1</td>
<td>EN2006</td>
<td>MOD2.11</td>
<td>Wednesday 4.00 – 6.00 p.m.</td>
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<tr>
<td>Dr Ken Rooney</td>
<td>2</td>
<td>EN2007</td>
<td>OMR2.12</td>
<td>Tuesday 2.00-4.00 p.m.</td>
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<tr>
<td>Flicka Small</td>
<td>2</td>
<td>EN2007</td>
<td>MOD2.13</td>
<td>Wednesday 4.00-6.00 p.m.</td>
<td>ELD2_G01</td>
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**Venues:**
BL – Bloomfield Terrace, Western Road, BOOLE – Boole Basement.  
ELD - Elderwood,  
College Road, MUSK_SR – Muskery Villas, Western Road.  
ORB – O’Rahilly Building.  
WGB – Western Gateway Building, Western Road, WW – West Wing.
Seminar Content

Early Anglo-Saxon society followed a Germanic, warrior-class ethos based on martial prowess, gift giving, loyalty, and revenge. Together we will explore Old English heroic poetry, asking:

- What is heroism?
- Who exactly can be heroic?
- Who and what determines these categories?
- What are heroes to an audience?

This seminar delves deeper into the tribal world depicted in *Beowulf* with texts such as *Widsith* and *The Battle of Maldon*, exploring the characteristics of heroic society and the stylistics of heroic poetry. It examines themes such as nationalism, gender, and community in the context of social and political change, as well as exploring fundamental aspects of storytelling and the power of the spoken and written word. This seminar will also incorporate diverse theoretical perspectives, such as queer theory and translation theory, which will enrich students’ ability to interpret a variety of texts.

Old English literature also features a number of female characters and we shall examine how the traditional portrayal of the warrior-hero, and presumptions regarding Anglo-Saxon gender roles, are challenged in texts such as *Judith* and *Beowulf*, concluding the seminar by discussing how heroism shifts according to political and religious change.

**Primary Texts**


Texts not included in the Anthology will be made available in class.

Texts will be read in translation.

**Learning outcomes**

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

- Critically read and analyse a wide range of Old English poetry.
- Understand the ways in which Old English poetry was composed and transmitted.
- Discuss the poems within their historical context and appreciate their role within Anglo-Saxon culture.
- Employ diverse theoretical lenses in their interpretation of the poems.
- Interact with critical responses to the poems.
Seminar Content
Shakespeare’s comedies and tragedies can draw tremendous emotional power and intellectual interest from situations in which one character is deceiving another. Shakespeare was, in fact, an artistic pioneer in using such scenarios for both humour and sustained psychological exploration.

The aim of our seminar will be twofold: to gain a deeper understanding of Shakespeare’s achievement as an individual artist, and to place it in historical context. The rapid social changes of early modernity brought new motives, techniques and opportunities for sophisticated trickery of many kinds, and Shakespeare, keen observer that he was, soaked these up.

Like him, we will consider: the new kinds of fraudulent schemes that were made possible by scientific and geographic discoveries of the time; the equivocations that helped people survive in an era of violent religious upheaval; the web of spies, plots and traps laid by agents of the Queen against her enemies; the mass migration of mostly illiterate country folk to London, and the rise of an urban criminal class to fleece them. Accompanying an elaborate discourse of “cozenage” or cheating in the public sphere was a strong interest in tricks and deceptions within the most intimate of relationships: between lovers, spouses, parents, children, siblings and friends.

We will consider how this intense concern with information and misinformation, as given voice by Shakespeare and other writers, may have shaped the very epistemology of the modern era, and our understanding of subjectivity or selfhood within it.

Primary texts/Required textbooks
William Shakespeare, *The Two Gentlemen of Verona*
*Othello*  
(available in *The Norton Shakespeare*)
Ben Jonson, *The Alchemist*
Robert Greene, *A Notable Discovery of Cozenage*
Thomas Middleton and Thomas Dekker, *The Roaring Girl*
Other required reading will be made available in photocopied form.

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

- Critically read and analyse a selection of texts by Shakespeare and other writers of the Elizabethan and Jacobean eras.
- Relate the texts to one another, and to their wider historical and cultural contexts.
- Define terms and concepts central to the seminar.
- Apply these terms and contexts to the texts given.
- Deliver fluent written and oral responses to the assigned readings.
- Engage with secondary material pertinent to issues raised in the course.
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<tr>
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<th>Seminar Title</th>
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<tr>
<td>EN2007</td>
<td>MOD2.03</td>
<td>&quot;Plague: Society, the Apocalypse, and the 19th Century&quot;</td>
<td>Jennifer deBie</td>
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**Teaching Period**  
Semester 2

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<tr>
<td>Monday</td>
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**Seminar Content**  
**Plague: Society, the Apocalypse, and the 19th Century.**  
As predecessors of the late twentieth century motif of zombie fiction or post-apocalyptic dystopia, the plague narratives of the eighteenth and nineteenth century are still relevant today. This seminar aims to explore a selection of these plague narratives in novel, poetic, and short story form. After a brief introduction on plague as divine wrath, both biblical and Greco-Roman, we will trace a line of apocalyptic texts from Defoe’s 1722 *Journal of a Plague Year*, to Poe’s 1842 “Masque of the Red”, via selections from Thomas Malthus’ *Essay on the Principle of Population*, Mary Shelley’s *The Last Man* and Lord Byron’s “Darkness.” All plague narratives carry with them the implication of disease or distress in the body politic, and through these texts we will search for the root of the disease; tracing historical records, authorial personal experiences, and intertextual relations.

This course aims to lead students to a better understanding of the “body politic” as a wide and vital metaphor in social and political discourse, to show the social and political implications of writing apocalyptic literature in both England and America, and to lead them to a greater understanding of contextual analysis and intertextuality through these texts.

**Primary texts:**  
Daniel Defoe: *Journal of a Plague Year*  
Thomas Malthus: *Essay on the Principle of Population*  
George Gordon, Lord Byron: “Darkness”  
Mary Shelley: *The Last Man*  
Edgar Allen Poe: “Masque of the Red Death”

**Supplementary Reading Selections from:**  
Ovid: *Metamorphoses*  
*Bible*: Exodus  
Samuel Pepys: *Diary of a Plague Year*

*All primary texts can be found for free online. Specific selections for secondary/supplemental reading will be provided in class.*

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

- Identify and diagnose the body politic as a part of common societal discourse
- Identify and comment on the intertextuality of 18th/19th century texts
- Students will work in teams for presentation and class debate purposes, thus honing academic cooperation and public speaking skills.
- Further hone skills in academic discussion and writing.
Module Code  Seminar Code  Seminar Title  Seminar Leader
EN2006  MOD2.04  Pinter: sexual politics and political discourse  Dr Anne Etienne

Teaching Period  Day  Time  Venue
Semester 1  Monday  1.00 – 2.00 p.m.  ORB1.44
Thursday  2.00 – 3.00 p.m.  WW_3

Seminar Content
The seminar focuses on four of Pinter’s plays. *The Birthday Party*, *The Caretaker*, *The Lover* and *The Collection* will give us the opportunity to explore the term and concept of the ‘comedy of menace’ which is often associated with Pinter’s entire work, and to reflect on his political discourse from the 1960s. Pinter’s early plays will also enable us to reflect on his place within the theatre of the 60s in England, at a time when both the Angry Young Men and Beckett were hailed as evidence of a renaissance in drama, and on his perspective of sexual politics in the Swinging 60s.

Primary and secondary texts
Required Texts:
- *The Collection*
- *The Lover*
- *The Birthday Party*
- *The Caretaker*

Additional reading:
- Martin Esslin. *The Theatre of the Absurd.* (Boole Call No. 809.2.ESSL)
  ---. *The Peopled Wound.* (Boole Call No. 822.9.PINT.E)

Learning outcomes
By the end of this course students should be able to:
- Understand the term, ‘comedy of menace’.
- Understand the difference between existential theatre and the theatre of the Absurd
- Discuss the political and philosophical ideas expressed in a number of Pinter’s plays
- Discuss the place of Pinter’s work between two traditions (Absurd and social realism)
- Show extensive knowledge of British theatre in the 1960s
- Assess his perspective on sexual politics of the time.
Seminar Content
This module introduces students to a rich selection of works from Jewish-American writers. Material will cover important areas such as the age of immigration, Jewish-American representation of the Holocaust, Jewish-American culture and Israel, and Jewish-American humour. The module will examine a number of cultural forms, including short stories, novels, poetry, drama, cinema and visual art. Detailed readings of primary texts and secondary contextual material will introduce students to some of the key shaping forces in terms of Jewish identity and culture in the United States. Students will be encouraged to take account of the context in which the works were produced, and to consider the ways in which the writers engage with issues such as anti-Semitism or the tensions between maintaining Jewish traditions and adapting to new ways of life in America. Texts are also examined through the critical perspectives of gender and class. Students will carry out a presentation based on a portfolio that they compile on one aspect of Jewish-American life.

Primary Texts
- Abraham Cahan, ‘A Ghetto Wedding’ (1898) (made available as a photocopy)
- Anzia Yezierska, ‘Children of Loneliness’ (1919) (made available as a photocopy)
- Arthur Miller, Broken Glass (Methuen Drama, 1994)
- Selection of Jewish-American poetry (made available as a photocopy)
- Michael Chabon, The Final Solution (Harper, 2008)
- Film: Ethan Coen (dir.), A Serious Man (2009)

Learning outcomes
By the end of this course students should be able to:
- Critically read and analyse a selection of Jewish-American literature
- Relate the set texts to one another and to other American literature
- Discuss the cultural and historical background which frames the development of Jewish-American literature
- Define terms and concepts central to debates about Jewish-American identity and America’s relationship with Israel
- Apply these terms and concepts to the set texts
- Participate in class and group discussions
- Write clearly structured essays in correct Standard English that adhere to the School of English style sheet
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<tr>
<td>EN2006</td>
<td>MOD2.06</td>
<td>What a Literary War!: Vera Brittain and Other Women Writing the First World War</td>
<td>Edel Hanley</td>
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</table>

**Teaching Period**  
Semester 1  
**Day**  
Tuesday  
**Time**  
2.00-4.00 p.m.  
**Venue**  
WGB_301

**Seminar Content**  
The outbreak of war on 1st August 1914 would shape the life and writing of the female civilian writer to the same extent it affected the male combatant writing from the trenches. Recent scholarship has identified the notable absence of female war writers, with particular attention being paid to autobiographer and poet, Vera Brittain. Through examining a range of Brittain’s poetry, letters, diary entries, and autobiographical writing, this seminar highlights the extent to which war trauma affected non-combatant writers in the wartime and postwar period. Students will also study a range of Irish women’s war poems as well as some male combatant poems, including the verse of Rupert Brooke, Robert Graves, and Wilfred Owen, in order to compare and contrast the ways in which women’s wartime experiences are registered and documented.

**Primary Texts**

--- *Chronicle of Youth: Vera Brittain’s War Diary 1913-1917*. Edited by Alan Bishop and Terry Smart. Foreword by Clare Leighton, Victor Gollancz, 1981.


*Excerpts from these texts will be made available as photocopies.*

**Learning outcomes**  
By the end of this course students will be able to:
- Critically read the given texts;
- Relate the given texts to one another;
- Connect the set texts to the First World War and its literary traditions;
- Work and learn alongside others;
- Participate in class discussion;
- Strengthen oral presentation skills and deliver effective presentations;
- Write well-structured essays in correct Standard English.
**Module Code**  
EN2007  

**Seminar Code**  
MOD2.07  

**Seminar Title**  
Northern Irish Literature and the Troubles  

**Seminar Leader**  
Dr Adam Hanna  

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<tr>
<td>Semester 2</td>
<td>Thursday</td>
<td>2.00 – 4.00 p.m.</td>
<td>WW_4</td>
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**Seminar Content**  
This course looks at works by poets, dramatists and novelists against the backdrop of the thirty-year-long conflict that came to be known as ‘the Troubles’ (c.1968-1998). It begins with pre-Troubles texts, examining how writers including John Montague, Louis MacNeice and Sam Thompson reflected on their divided society. It then turns to the extraordinary generation of Northern Irish poets – Seamus Heaney, Michael Longley and Derek Mahon – who published their first collections around the time the conflict got underway in the late 1960s. We will then look at the work of the novelists Jennifer Johnston and Bernard MacLaverty, and at plays by Brian Friel and Stewart Parker. The course will then turn to the work of the next generation of Northern Irish poets, including Paul Muldoon, Ciaran Carson and Medbh McGuckian, examining their negotiations with both postmodern ideas and Northern Irish history. In the last weeks of the course we will look at how these poets have responded in their twenty-first century works to the after-effects of thirty years of conflict. Throughout, the course will consider how Northern Irish writers have adapted both ideas and literary forms to create a strikingly innovative and varied body of literature.

**Primary Texts**  
Students are strongly encouraged to acquire:

- Wes Davis, ed., *An Anthology of Modern Irish Poetry*
- Bernard MacLaverty, *Cal*
- Jennifer Johnston, *Shadows on Our Skin*
- Brian Friel, *Plays 1*

Other primary material will be distributed via pdfs throughout the term.

**Learning outcomes**  
On successful completion of this module students will have:

- critically read and analysed poems, plays and novels by a range of writers who responded to the Troubles in their work;
- demonstrated an awareness of the historical, political, linguistic and cultural contexts out of which Troubles literature arose;
- made linguistic, thematic and formal connections between the works of a range of writers who responded to the Troubles; and
- delivered fluent responses to the set texts both in class and in writing.
Module Code | Seminar Code | Seminar Title | Seminar Leader
---|---|---|---
EN2007 | MOD2.08 | Sensation! | Dr Joanna Hofer-Robinson

Teaching Period
Semester 2
Day | Time | Venue
---|---|---
Thursday | 3.00 – 5.00 p.m. | ORB_G30

Seminar Content

Murder, bigamy, illegitimacy, disguises and secret identities are the main ingredients of nineteenth-century sensations dramas. Add to this spectacular special effects – such as huge avalanches or trains speeding towards a person helplessly tied to the rail tracks – and it is certainly a spicy dish. But sensation drama is more than just an amalgamation of shocking events. In fact, these unprecedentedly popular plays frequently combat restrictive heteronormative ideas of gender and sexuality; engage with up-to-the-minute technologies; and ask provocative questions about contemporary nineteenth-century society. This module considers a range of spectacular and sensational nineteenth-century dramas, with reference to relevant historical and performance contexts.

Primary Texts

Texts may include:

- Dion Boucicault, *The Poor of New York*
- Mary Elizabeth Braddon, *The Missing Witness*
- Wilkie Collins, *The New Magdalen*
- Augustin Daly, *Under the Gaslight*
- Florence Marryat, *Miss Chester*

All of the plays are available free online, links will be provided on Canvas.

Learning Outcomes

By the end of this module, students should be able to:

- Discuss sensation theatre with reference to relevant theatrical and historical contexts;
- Apply key theoretical concepts (i.e. intertheatricality) to critical analyses of the play texts;
- Participate in group exercises and discussions;
- Respond fluently to the course material in written assessments and an oral presentation.
### Module Code
EN2006

### Seminar Code
MOD2.09

### Seminar Title
Gothic Literature Through the Centuries

### Seminar Leader
Anne Mahler

### Teaching Period
Semester 1

### Day
Thursday

### Time
12.00 – 2.00 p.m.

### Venue
ELD5_G01

### Seminar Content

As one of the most influential genres in literature, no other literary tradition in Europe compares to the haunting tropes and disturbing motifs of Gothic fiction. Reflecting the anxieties of society from its inception to modern times, the Gothic is an important source in understanding various periods of history. But what is it that makes a text representative of the Gothic? This seminar will attempt to answer this question by exploring a cross section of works of the Gothic canon. Journeying through centuries and across continents, we will look at different national traditions of the Gothic (Irish, British & American) and subtypes like Early Gothic, Victorian Gothic and Sensation Fiction, placing them in a cultural-historical context and analysing them through the lens of psychoanalytical theory.

### Primary texts

*Matthew Lewis: The Monk (1796),
Mary Elizabeth Braddon: Aurora Floyd (1863),
Sheridan LeFanu: Carmilla (1872),
John Polidori: "The Vampyre" (1819),
Robert Louis Stevenson: Strange Case of Dr Jekyll and Mr Hyde (1886),
Shirley Jackson: We Have Always Lived in the Castle (1962)

Secondary texts will accompany each session. Texts marked with an asterisk are available in the Boole library. Other texts available online on Project Gutenberg.

### Learning outcomes

On successful completion of the module students should be able to:
- Critically read and analyse Gothic texts within their cultural and historical contexts.
- Define key terms and concepts central to relevant aspects of the Gothic genre and psychoanalytical readings.
- Transfer this background knowledge to any given Gothic text.
- Design critical oral and written arguments centring around the Gothic and its tropes.
- Relate texts from different waves of Gothic fiction and compare tropes and motifs.
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Seminar Code</th>
<th>Seminar Title</th>
<th>Seminar Leader</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2006</td>
<td>MOD2.10</td>
<td>Resistance and Engagement in American Women’s Poetry</td>
<td>Maria Manning</td>
</tr>
</tbody>
</table>

**Teaching Period**  
Semester 1  
**Day**  
Thursday  
**Time**  
3.00-5.00 p.m.  
**Venue**  
ORB2.03

**Seminar Content**  
This seminar examines American women poets’ ways of writing their lives and responding to the world in which they live. Throughout the seminar, we will examine the ways women poets across a range of eras use poetry as a tool to challenge and connect with their realities. We will explore the ways in which our selection of poets blend poetic expression with political or cultural resistance, looking at how writing as women can be viewed as a subversive act. With work ranging from the 19th Century, to Native and Latinx poets’ depictions of their communities to contemporary women writers interrogating issues of race and class, we will examine and identify the links between writing poetry and engaging with social issues. Each week, through close readings of the selected poetry and a selection of critical essays and readings, we will examine and explore the power structures of American societies, how literature can connect to politics and the ways in which women poets respond to the world through their writing.

**Primary Texts**

*Poems by Emily Dickinson, Lola Ridge, Frances Harper.*  
*Poems by Mina Loy, Gwendolyn B. Bennett, Amy Lowell, Alice Moore Dunbar-Nelson*  
*Poems by Adrienne Rich, Gwendolyn Brooks*  
*Poems from *The Book of the Dead* - Muriel Rukeyser*  
*Poems and essays from *Your Silence Will Not Protect You* - Audre Lorde*  
*Poems by Sonia Sanchez, Nikki Giovanni*  
*Poems by Emmy Pérez, Gloria Bird, Gloria Anzaldúa*  
*Poems by Alix Olson, Michelle Tea, Patricia Smith*  
*Citizen, An America Lyric* - Claudia Rankine  
*Poems by Fatimah Ashgar, Jamila Woods, Franny Choi*

Texts marked with an * will be collected in a Course Reader, available from the seminar leader.

Each session will be accompanied by critical reading, provided either in a course reader or via Canvas.

**Learning outcomes**

- Critically read and analyse a wide range of modern and contemporary American poetry.
- Engage with a selection of critical texts to understand the social/historical/political contexts.
- Discuss the ways in which poetry interacts with culture at large in America.
- Participate in group discussions and develop oral literacy skills.
- Respond fluently to the set texts in written assessment and oral presentations.
Module Code | Seminar Code | Seminar Title | Seminar Leader
---|---|---|---
EN2006 | MOD2.11 | Inventing Oscar: Oscar Wilde’s Essays and Fairy Tales | Dr Maureen O’Connor

Teaching Period

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Venue</th>
</tr>
</thead>
</table>
| Semester 1 | Wednesday | 4.00 – 6.00 p.m. | ORB_201

Seminar Content

This seminar will study the prose, plays and autobiographical writings of Oscar Wilde and will investigate Wilde’s theories of aesthetics as well as his contributions to contemporary politics of culture in current popular art forms including music and film.

Primary Texts

The Collected Works of Oscar Wilde

Learning Outcomes

On successful completion of the second-year seminar, students should be able to:

- Critically read and analyse a selection of Wilde texts
- Relate the set texts to one another as well as to a range of contemporary cultural productions
- Discuss the cultural and historical background which framed the emergence and development of Wilde’s aesthetic
- Define terms and concepts central to literary criticism and apply these terms and concepts to the set texts
- Prepare and present an oral paper on a relevant text of your choice
- Write clearly structured essays in correct Standard English that adhere to the School of English style sheet
Seminar Content

In 1470 (long before *Game of Thrones*), an English knight, Sir Thomas Malory, completed *Le Morte Darthur* - his history of the destruction of a kingdom through incest, regicide, and adultery. Malory’s text is the earliest complete account of the beginning and end of the Arthurian world in English, and will be the main text studied in this seminar, which explores the forms Arthurian literature could take over time, from medieval chronicle to modern film. We will read some of the most interesting sections of *Le Morte Darthur* (including the birth of Arthur and the adventures of Lancelot and Guinevere), and pay close attention to how Malory worked with his sources (which will include a fourteenth-century Northern English poem on Arthur’s military conquests, translated by Simon Armitage). The course will be of interest to students who wish to enhance their sense of the development of longer prose fiction in English over time, and who may be interested in the reception and adaptation of this most enduring of medieval narratives.

Primary Texts


Other texts, studied as excerpts, will be provided.

Learning Outcomes

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

- Critically read and analyse a range of Arthurian narratives.
- Relate the set texts to one another
- Discuss the cultural and intellectual background which framed the emergence of this writing
- Define terms and concepts central to this literature
- Apply these terms and concepts to the set texts.
Module Code
EN2007

Seminar Code
MOD2.13

Seminar Title
Edible Ireland: The Function of Food in Irish Fiction

Seminar Leader
Flicka Small

Teaching Period
Semester 2

Day
Wednesday

Time
4.00 – 6.00 p.m.

Venue
ELD2_G01

Seminar Content

‘The time had not yet come when the famished living skeletons might be seen to reject the food which could no longer serve to prolong their lives’ (Anthony Trollope – *Castle Richmond*)

From famine to feast, Ireland’s complicated history with food has been commemorated in Irish fiction. This seminar is an introduction to the cultural and historical background of food practices, and how they are represented and transformed into a secondary meaning within a selection of short stories and novels set in Ireland. We will analyse how the presentation of food in Irish fiction is used to signify such themes as identity and relationships, feasting and fasting, love and desire.

The appeal of this seminar is its diversity, which incorporates historical, anthropological and cultural materials.

We will also visit the Cork Butter Museum to appreciate how Cork City was built on the wealth of food and commerce, and the important role that women had to play in food production.

Primary Texts
Anthony Trollope: *Castle Richmond* (1860)
George Moore: *Drama in Muslin* (1886)
James Joyce: Extracts from *Portrait of The Artist as a Young Man*, and ‘The Dead’ in *Dubliners* (1914)
Maura Laverty: *Never No More* (1942)
Also critical writings from cultural anthropologists, historians, literary theorists, myth and recipes.

Photocopies of additional material will be provided in the seminar.

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

- Critically read and analyse how representations of food are employed as a code or signifier in Irish fiction.
- Discuss the cultural and historical background which frames these writings.
- Prepare and present an oral paper demonstrating a critical evaluation of a meal or food display.
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 one copy of their essay with a signed submission form attached to the essay. 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 2020 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 Tom Birkett, Head of the Second Year Committee (t.birkett@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 Head of the Second Year Committee 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:


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

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

1. **Titles**

Italicise the titles of books, journals, plays, newspapers, films, and television or radio programmes - in short, anything that is a complete publication on its own. For example:

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

If you are hand-writing your essay or writing an exam, **underline** titles as you won’t be able to italicise. It is important to do this as you will need to differentiate between, say, Hamlet the character and *Hamlet* the play.

Titles of articles, essays, short stories, poems and chapters in a book, in other words all works that appear in larger works, should be enclosed in quotation marks. For example:

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

2. **Quotations**

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

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

AND NOT

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

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

In the concluding lines of “After Dark”, Adrienne Rich uses some startling imagery: “your fears blow out, / off, over the water. / At the last, your hand feels steady” (30).
Quoted material beyond the three-line/four-line rule, must be indented ten spaces and does not need to be enclosed within quotation marks. This applies to prose as well as poetry. A colon generally introduces a quotation displayed in this way. For example:

Rich concludes “After Dark” with some startling imagery:

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

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

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

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

3. Parenthetical Citation

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

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

For verse plays, cite acts, scenes and lines. For example, (Hamlet 3.1.5-6) or (Hamlet III.i.5-6) informs your reader that you have quoted lines 5-6 from scene 1 in act 3 of Hamlet. If it is clear what play you are discussing, you simply list (3.1.5-6) or (III.i.5-6). Note use of spaces and/or punctuation.

If you are quoting from poetry, which lists line numbers, use line references. For example if you quote lines 10-14 from Donne’s “A Nocturnal Upon St. Lucy’s Day” list (“A Nocturnal Upon St. Lucy’s Day” 10-14) or (10-14) if the title of the poem is clear.

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

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

Here the author of the first book is mentioned by name so the citation only needs a page reference. The second citation clearly requires the name of the author as well as the page reference. The citations here are not complete until you have listed the two books in the Works Cited section (see below). Should you be dealing with a text with more than one writer, list all the authors if they number three or less. For example: (Jain and Richardson 12). For more than three writers, list them as follows: (Abrams et al. 12).
3. Works Cited

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

Last Name, First Name. Title of Book. Publisher, Publication Date.
For example:

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

Books and articles

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


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

Articles are listed by the same principles:


This lists the title of an article by Christopher Murray, published in 1979 on pages 278-289 in number 4 of the journal Études Irlandaises. Note the form of page numbers and date.

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


In the list of works cited above, the first and fourth are examples of books, the second is an article in a journal, the third is an essay in a collection, and the fifth is the edition of the primary text used. “J.M.” is used in the last entry because “J.M.” is listed on the title page of the text. You must use initials if the title page does.
Electronic and online sources

Most works on the Web have an author, a title, and publication information, and are thus analogous to print publications. Electronic texts, however, can be updated easily and at regular intervals and may also be distributed in multiple databases and accessed through a variety of interfaces. You therefore need to record the date of access when citing sources from the Web as the information may be different on different days. Include a URL or web address to help readers locate your sources.

An example is:


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

Film

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

An example is:

*It’s a Wonderful Life*. Directed by Frank Capra. RKO, 1946.

Performance

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

An example is:


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:


Medium

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

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

Take-home essays must be handed in to the School of English main office before 4.00 p.m. on the day of submission (one hard copy required with signed plagiarism sheet attached) 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.

Dates and times for class tests are on the essay calendar. Class tests can only be repeated if you have a medical certificate.

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 academic 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.

<table>
<thead>
<tr>
<th>Mark</th>
<th>Argument and Understanding</th>
<th>Responding to Assignment</th>
<th>Sources, Reading and Critical Capacity</th>
<th>Written Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>85  (1H)*</td>
<td>A work of genuine cogency and originality</td>
<td>Sophisticated understanding, directly and thoroughly addressed to the question</td>
<td>Exemplary range of sources, demonstrating excellent research and analytical skills; originality in choice and application of material</td>
<td>A sustained combination of intellect and elegance; exemplary citation and bibliography according to School guidelines</td>
</tr>
<tr>
<td>80  (1H)</td>
<td>Considerable originality; very coherent synthesis of ideas; very high level of subject mastery</td>
<td>Depth of understanding directly and effectively addressed to the question</td>
<td>A very wide range of sources consulted, demonstrating excellent research and analytical skills; sources used with discrimination; independence of judgement</td>
<td>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</td>
</tr>
<tr>
<td>75  (1H)</td>
<td>Coherent and original synthesis of ideas; critical and thorough understanding of key concepts</td>
<td>Depth of understanding directly addressed to the question</td>
<td>A wide range of sources consulted; sources used with discrimination; sound analysis of evidence</td>
<td>Lucid expression; no errors of grammar; sophisticated 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>Some originality; well argued and well considered; critical and thorough understanding of key concepts</td>
<td>Depth of understanding directly addressed to the question</td>
<td>Well selected range of sources; some signs of sophisticated usage</td>
<td>Predominantly lucid expression; wide and well-deployed original vocabulary; very 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>Well selected range of sources consulted; careful assessment of evidence; good use of examples</td>
<td>Effective expression; few errors of grammar; appropriate use of vocabulary; well-structured; 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>Well selected range of sources consulted; generally careful assessment of evidence; 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>A range of sources consulted; some careful assessment of evidence; 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>50-54 (2H2)</td>
<td>Faulty synthesis of ideas; tendency to describe rather than analyse; significant lapses in understanding and knowledge</td>
<td>Competent understanding addressed to the question</td>
<td>Some good source material which is not analysed or integrated in great depth; limited use of appropriate examples</td>
<td>Some grammatical errors and loose, wordy or repetitive expression.</td>
</tr>
<tr>
<td>45-49 (3H)</td>
<td>Lacking in synthesis of ideas; tendency to description rather than</td>
<td>Some understanding addressed to the question</td>
<td>Restricted range of sources consulted; only basic understanding of evidence;</td>
<td>Poor typography and layout; considerable number of grammatical errors; limited</td>
</tr>
<tr>
<td>Score</td>
<td>Description</td>
<td>Analysis</td>
<td>Source Use</td>
<td>Presentation</td>
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<tr>
<td>40-44</td>
<td>Analysis; limited understanding of key concepts</td>
<td>Limited range of examples, sometimes inappropriate ones</td>
<td>Vocabulary; inaccurate citation and bibliography with significant omissions</td>
<td></td>
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<tr>
<td></td>
<td>Lacking in synthesis of ideas, but some understanding of key concepts; largely descriptive rather than analytical</td>
<td>Very limited use of sources and understanding of evidence; poorly chosen and predominantly irrelevant examples</td>
<td>Poor presentation; basic vocabulary; minor errors in spelling and punctuation; faulty paragraph structure</td>
<td></td>
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<tr>
<td>35</td>
<td>Considerable misunderstanding of key concepts; failure to synthesise ideas</td>
<td>Minimal range of sources consulted; inadequate understanding of evidence; minimal use of examples</td>
<td>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</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Misconceived in its approach; fundamental misunderstanding of key concepts</td>
<td>Little evidence of independent reading; no relevant critical examples</td>
<td>Poor presentation; significant grammatical errors; highly restricted vocabulary; little or no citation and incomplete bibliography</td>
<td></td>
</tr>
<tr>
<td>25 and below</td>
<td>Fundamental misunderstanding of key concepts; only fragmentary arguments</td>
<td>Little or no attempt to support assertions; no use of sources beyond direct paraphrase of lectures</td>
<td>Poor grammar and vocabulary makes it difficult to decipher any intended meaning; no citation; no relevant bibliography</td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>No work submitted or extensive plagiarism and/or collusion*</td>
<td>No evidence of independent reading; no relevant critical examples</td>
<td>No evidence of independent reading; no relevant critical examples</td>
<td></td>
</tr>
</tbody>
</table>

* 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, in accordance with UCC’s Plagiarism Policy

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

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

Jointly writing an individual assignment is known as collusion and is not acceptable. If you allow someone to copy your work, this is also collusion, and both parties will be penalised. Submitting work for assessment which you have already submitted, partially or in full, to fulfil the requirements of another lecture/seminar module or examination, is also unacceptable (this may be defined as autoplagiarism).

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

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

Cases of plagiarism will be penalised in accordance with UCC’s Plagiarism Policy and may be referred by the Head of School to the Student Records and Examinations Office:
**Coversheets**

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

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**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 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.

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.
Canvas

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

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

**How do I logon to my Canvas account?**

1. Go to http://sit.ucc.ie
2. Click the Canvas icon
3. Logon using your full student Umail address and Student IT password

Alternatively, you can access Canvas directly at http://canvas.ucc.ie. If you are unable to logon to Canvas, please visit Student Computing to manage your student account credentials at sit@ucc.ie.

The Canvas Student App is available free for Android and iOS devices. When you open the app you will be asked to search for your school – enter “University College Cork” and hit the arrow to continue. Enter your Umail address and Student IT password, and then authorise the Canvas app to access your account.

You can also link Canvas with your UCC Umail and Office 365 accounts.

**How do I use Canvas?**

A Canvas Orientation course for students is accessible via your Courses list on Canvas to help you get started. We recommend you pay a visit!

If you need help when using Canvas, click ‘Help’ on the left-hand menu once you have successfully logged in. You can access our 24/7 online chat, email and phone support, as well as the Canvas guides.

**How do I see the modules I am enrolled in?**

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

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

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

If one or more of your modules is not listed in the All Courses list, you should validate your registration via MyStudentAdmin. Please note it can take up to 24 hours for registration changes to be reflected in Canvas.
Turnitin

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

**What is it?**

Turnitin is software that scans a typed document, then finds and highlights material in it that has been taken from another source. This material includes quotations (whether or not they have been placed in quotation marks) and all work previously submitted to the Turnitin database. It provides an ‘originality report’ showing the percentage of such material in an essay. If, for example, one quarter of the essay is quotation from another source, the report for that essay will be 25%.

**How does it function?**

Both students and teaching staff are given a password that allows them to access CANVAS (https://www.ucc.ie/en/canvas/). When you have done so, and selected the appropriate course, on the left frame you will see an ‘assignments’ link: click on this. Once you have chosen the appropriate assignment, you can upload your essay – exactly as with any other email attachment – and it is sent to the assigning tutor’s or lecturer’s prescribed Turnitin assignment page.

**What happens then?**

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

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

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

2. A printed hardcopy of your essay, produced according to School guidelines, MUST be submitted to the School Office with the School coversheet by the submission deadline. Any late submission of hardcopy incurs penalties as listed above.
CANVAS

Step 1 – Go to http://sit.ucc.ie

Step 2 – Click the Canvas icon
Step 3 – Logon using your full student umail address and Student IT password
Step 4 – This will bring you to the list of the modules you are registered for.
Step 5 – Select a module (EN1002)

Step 6 – Select Assignment on the left hand column, then select Essay 1 Assignment
Step 7 – Select Submit Assignment

Step 8 – Upload file and submit assignment
Teaching Council Registration
Curricular Subject
Requirements (Post-
Primary)
WWW.TEACHINGCOUNCIL.IE
SPECIAL REQUIREMENTS FOR RECOGNITION TO TEACH

English

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

1. (a) Applicants must hold a degree-level qualification, with English Language and Literature studied up to and including third-year level or higher (or modular equivalent).

   (b) The qualifying degree must be equivalent to at least Level 8 on the National Framework of Qualifications (NFQ) and with a minimum pass result in all examinations pertinent to the subject of English.

   (c) The qualifying degree must carry at least 180 ECTS (European Credit Transfer System) credits (or equivalent) with the specific study of English Language and Literature comprising at least 60 ECTS credits (or equivalent) and with not less than 10 ECTS credits (or equivalent) studied at third-year level or higher (or modular equivalent).

2. The study of English Language and Literature during the degree must show that the holder has acquired sufficient knowledge, skills and understanding to teach the English syllabus to the highest level in post-primary education (see www.curriculumonline.ie). To meet this requirement the degree must include the study of a minimum of 40 ECTS credits of literature including comprehensive study (through the medium of English) of all of the following:

   (a) Drama

   (b) Poetry

   (c) Fiction.

   The remaining 20 ECTS credits may be in any of the above areas, or be drawn from the following broad optional areas:

   (d) Media Studies

   (e) Composition and Writing Skills

   (f) Film Studies

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

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

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

Or

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

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

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1 which includes pass by compensation.
2 as approved by the Minister for Education and Skills, and published by the National Council for Curriculum and Assessment (NCCA).
3 Applicants who have commenced a programme of initial teacher education prior to 01/09/2014 carrying less than 120 ECTS credits may be exempted from this requirement at the Council’s discretion.