SCHOOL OF ENGLISH

Information Booklet
for
First Year Students
2019-20
CONTENTS

List of teaching staff and rooms. 3

Welcome message. 4

The First year modules. 5
EN1002: Literature and society: Medieval to Renaissance.
EN1003: Introduction to Modern Literature.
EN1004: Theories and Contexts in Literature.

Where to find us. Staff-student committee. 7

Teaching and assessment. 8

The library, Writing skills, and online facilities. 9

Guidelines for essay writing and citation. 10

Marking criteria for First year assessments. 16

Canvas & Turnitin. 18

Submitting an assignment. 20

Plagiarism policy. 24

Tutorial Essay calendar. 28

Theories Module Essay calendar. 29

Timetable. 30

Problems? Don’t ignore them. Disability support. 31
WELCOME TO
FIRST YEAR ENGLISH AT UCC

This booklet contains much of the information that you will need throughout the year, so please keep your copy of it and refer to it when necessary. You should also consult the School's web page for First Year: http://www.ucc.ie/en/english/currentstudents/

SCHOOL OF ENGLISH STAFF FOR FIRST YEAR 2019-20

Dr. Tom Birkett (TB) ORB 1.68
Dr. Miranda Corcoran (MC) ORB 1.63
Prof. Alex Davis (AD) ORB 1.69
Dr. Anne Etienne (AE) ORB 1.74
Dr. Alan Gibbs (AG) ORB 1.62
Dr. Adam Hanna (AH) ORB 1.76
Dr. Joanna Hofer-Robinson (JHR) ORB 1.73
Dr. Andrew King (AK) ORB 1.72
Dr. Heather Laird (HL) ORB 1.66
Dr. Mary O’Connell-Lenihan (MO’C-L) ORB 1.59
Dr. Clíona Ó Gallchoir (COG) ORB 1.70
Dr. Kenneth Rooney (KR) ORB 1.71
Dr. Edel Semple (ES) ORB 1.84
Dr. Eibhear Walshe (EW) ORB 1.61

School First Year Committee:
Dr Anne Etienne: a.etienne@ucc.ie (Chair of Committee)
Dr Miranda Corcoran miranda.corcoran@ucc.ie
Dr Alan Gibbs: a.gibbs@ucc.ie
Dr Joanna Hofer-Robinson: joanna.hofer-robinson@ucc.ie

Plagiarism Officer: Head of School: L.Jenkins@ucc.ie
WELCOME MESSAGE

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

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

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

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

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

On behalf of colleagues in the School, may I welcome you to UCC and to the School of English. I hope you have a busy, engaging, enjoyable, and successful time with us in 2019-20.

Professor Lee Jenkins
Head of School
THE FIRST YEAR MODULES

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

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

Texts studied (all in the required anthology below):

Old English
Beowulf
The Wanderer

Middle English
Selected lyrics
Chaucer, The General Prologue to The Canterbury Tales

Renaissance
Henry Howard, Earl of Surrey, ‘Alas! So all things do now hold their peace’, ‘Wyatt Resteth Here’
Elizabeth I, ‘Verse Exchange between Elizabeth and Sir Walter Raleigh’
Edmund Spenser, Amoretti 67 ‘Lyke as a hunstman after weary chace’
Shakespeare, Sonnet 23 ‘As an unperfect actor on the stage’
George Herbert, ‘Jordan (1)’
Thomas Carew, ‘An Elegy upon the Death of the Dean Paul’s, Dr John Donne’; ‘A Rapture’
Katherine Phillips, ‘A Married State’
Andrew Marvell, ‘To his Coy Mistress’
Shakespeare, Twelfth Night, Or What You Will.

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

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

Texts Studied:
Drama (14th Jan-28th Jan)
Samuel Beckett, Krapp’s Last Tape.
John Osborne, Look Back in Anger.

Poetry (29th Jan-12 Feb)
William Blake, Songs of Innocence and of Experience.
Selected poems by W. B. Yeats and Seamus Heaney.

DIRECTED STUDY WEEK

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

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

Required texts:
John Osborne, Look Back in Anger. Faber.

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

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

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

Required texts:
Theories Booklet, available to buy from the School of English office.
The Theories Booklet contains the primary texts you must read prior to class as well as a list of recommended reading.
Emily Bronte, Wuthering Heights, edited by John S. Whitley, Wordsworth, 2000. [Lecturers in the literary theory lectures will refer to Wuthering Heights frequently in order to provide examples]
WHERE TO FIND US
All the offices of the School of English, for academic and administrative staff, are located in the O'Rahilly Building (ORB).  See list of rooms on p. 3.

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

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

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

FIRST-YEAR STAFF-STUDENT COMMITTEE
The First-Year Committee includes
Dr Anne Etienne (ORB 1.74) e-mail: a.etienne@ucc.ie (Chair of Committee)
Dr Miranda Corcoran (ORB 1.63) e-mail: miranda.corcoran@ucc.ie
Dr Alan Gibbs (ORB 1.62) e-mail: a.gibbs@ucc.ie
Dr Joanna Hofer-Robinson (ORB 1.73) e-mail: joanna.hofer-robinson@ucc.ie
and student reps.

This Committee provides a channel of communication between First Year English students and School staff. If you have a concern or a problem, either personal or academic, do speak to any member. For **consultation times** of Committee members, check notices on their office doors.

In September, **YOU** will be invited to volunteer as **student representatives** by giving their names and contact details to the Committee. It meets on average once every semester, at a time convenient for all involved. **Do consider volunteering** as a representative, and **do talk to your representatives** during the year to let them know of any questions or problems that may arise.
TEACHING AND ASSESSMENT

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

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

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

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

ASSESSMENT
Your overall result for First Year English will be calculated via a combination of exams, module essays, tutorial essays and attendance at tutorials.

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

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

EN1004 Theories and Contexts in Literature
Two 1,500 word essays (85/100). Tutorial work (15/100)
See the Calendar of Theories Module Essays on p. 29

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

CONTINUOUS ASSESSMENT: TUTORIAL ESSAYS AND TUTORIAL ATTENDANCE
During the year you will be asked to submit 3 assignments to your Tutor which count towards your final mark. This work can take the form of

- a set (i.e. take-home) essay;
- an in-class essay;
- a tutorial presentation.
See the Essay Calendar (p. 28). This gives dates when essay titles are given, and when essays must be submitted. You write set essays at home or in the library, then submit them on the due date. You write class essays in class, in an hour.

You have the option to give an oral presentation in your tutorial, across multiple weeks, from January to March. The presentation can EITHER:

a) Compare and contrast how TWO of the texts studied in EN1003 engage with ONE theme of your choice, OR

b) Apply a theory studied in EN1004 to ONE text studied in EN1002 or EN1003.

Read and carefully follow the School's Guidelines on essay-writing (see p. 10). Note the advice on plagiarism and how to avoid it (pp. 24-27).

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

WRITING SKILLS
Your writing skills are an assessed element of the English course: developing them further is very likely to raise your end-of-year marks. Most people can readily improve their ability to express themselves clearly and accurately, and your tutor, who marks your written work during the year, is in an ideal position to help you to do this. You should make the most of her/his expertise.

The Boole Library also organises themed sessions devoted to improve your writing skills. Check the Skills centre to view and book sessions: http://skillscentre.ucc.ie

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

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

CANVAS
The School actively uses CANVAS, the virtual learning environment where you can access a variety of documents, extracts, and other learning materials about parts of the English course. It is also a place where important reminders are posted. You will need to check it frequently during the year and to allow for student e-mail notifications (see p.18).

Any problems?
See page 31
GUIDELINES FOR ESSAY WRITING AND CITATION

Section I. BASIC PROCEDURE

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

2. List the title of your essay, your name, the course, your lecturer’s/tutor’s name, and the date on a title page. Use a simple, easily-read type-face such as Times New Roman font size 12, and double-space your work, using only one side of the page. Pages should be numbered at the bottom in the centre.

3. Leave a reasonable margin on the left-hand side of the page: 2.5” all round is recommended. Indent the start of your paragraphs 5 spaces, or a single ‘tab’ key.

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

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

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

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

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

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

10. Remember to use quotation marks when citing primary and secondary material. See Plagiarism (p. 24)

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

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

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

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

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

2. **Quotations**

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

For example:

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

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

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

Rich concludes “After Dark” with some startling imagery:

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

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

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

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

3. Parenthetical Citation

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

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

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

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

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

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

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

4. **Works Cited**

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

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

For example:


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

**Books and articles**

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


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

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


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

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


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

Electronic and online sources

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

An example is:

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

Film

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

An example is:
It's a Wonderful Life. Dir. Frank Capra. RKO, 1946. Film.

Performance

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

An example is:

Visual art

For visual art works cite the artist, name, date (if known), medium (sculpture, painting, photograph etc.), institution that houses the work (although this may be a private collection – in which case state ‘Private collection’, minus the quotation marks).

An example is:
Section III. ASSESSMENT

Arrangements for submission of essays

THEORIES Module (EN1004) Essays

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

TUTORIAL Essays

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

The e-copy must be submitted through turnitin (see relevant section of this booklet).

Please also complete a School of English assignment form, which should be stapled to the hard copy of the work.

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

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

A student seeking an extension must submit a written request on a School of English extension form. This form is available at http://www.ucc.ie/en/english/currentstudents/
The completed form should be sent as an attachment to english@ucc.ie for the attention of Dr Anne Etienne, Head of First Year Committee. Requests for extensions will be responded to via e-mail. If an extension is sanctioned, the late essay, on submission, must be accompanied by the supporting documentation (medical certificate, etc.). Extensions without loss of marks will normally only be allowed where there is a relevant medical certificate or written evidence of other significant difficulties that have interrupted work. Computer problems, such as failure of printer and inability to access shared facilities, will not constitute a reason for the granting of an extension.

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

Extensions must be requested PRIOR to the submission deadline.
**MARKING CRITERIA FOR FIRST YEAR ASSESSMENTS**

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

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

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

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

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

How do I logon to my Canvas account?

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

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

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

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

How do I use Canvas?

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

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

How do I see the modules I am enrolled in?

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

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

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

If one or more of your modules is not listed in the All Courses list, you should validate your registration via MyStudentAdmin. Please note it can take up to 24 hours for registration changes to be reflected in Canvas.
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 First Year** *(see step-by-step demo below)*

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

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

Step 1 – Go to http://sit.ucc.ie

Step 2 – Click the Canvas icon

Step 3 – Logon using your full student umail address and Student IT password
Step 4 – This will bring you to the list of the modules you registered for.
Step 5 – Select the relevant module e.g., EN1001

Step 6 – Select ‘Assignment’ on the left hand column and then select ‘EN1001 Essay’
Step 7 – Select Submit Assignment

Step 8 – Upload file and submit assignment
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 on someone else’s words, be sure to put quotation marks around them and give the writer or speaker credit by revealing the source in a citation – otherwise you are plagiarising. If you paraphrase someone else’s words or ideas without giving the author credit, you are also plagiarising. Plagiarism can occur in take-home essays, class presentations, or examinations: in every case it will be penalised according to University policy.

Plagiarism includes the following:

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

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

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

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

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

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

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

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

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

This essay complies with School of English regulations and guidelines:

   YES ☐
   NO ☐

(Please tick ✓ one box.)

Signed . . . . . . . . . . . . . . . .
PENALTIES FOR PLAGIARISM AND OTHER UNACCEPTABLE REFERENCING:

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

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

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

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

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

Appeals Procedure

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

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

HOW CAN YOU AVOID PLAGIARISING?

Acknowledge all sources. If you don’t, intentionally or not, it is plagiarism.

Some tips on avoiding plagiarism:

Part of your work as a student of literature is to read and engage with the critical discussions written by others and published in books, articles, and on the Internet. When you come to write your own essays, however, it is essential that you distinguish between your own ideas and insights, and those of others.

---

Time Management

Start preparing for your essay well in advance of its due date so that you have enough time to research, take notes, write and revise your essay, and proof-read and cross-check your essay.

Taking Notes for Your Essay

(i) When you are taking notes from secondary sources in preparation for an essay, always note the following details:

- **Book:** Author, Title, Publisher, Place and Year of publication
- **Periodical:** Author, Title of Article and Periodical, Year, Volume, Issue and Page Numbers
- **Internet:** URLs/Web address, Author, Title, and the Date site was accessed

(ii) If you copy out material word for word from a secondary source, make sure that you identify it as quotation (by putting quotation marks around it and marking it with a big Q for quotation) in your notes. This will ensure that you recognise it as such when you are reading it through in preparation of your written work.

(iii) Always note the page numbers of any material that you do copy word for word from secondary sources. This will make it easier for you to check back if you are in doubt about any aspect of a reference. It will also be a necessary part of the citation.

(iv) A paraphrase is a restatement in your own words of someone else’s ideas. If you paraphrase an idea from a secondary source, make sure that you identify it as a paraphrased idea (by marking it with a big S for source) in your notes and note the page numbers. You can mark your own insights ME.

WRITING YOUR ESSAY

When you are writing your essay, always make sure that you identify material quoted from critics, or ideas and arguments that are particularly influenced by them. Make clear - if necessary in the body of your text (i.e., According to Edward Said, ...) - the extent of your dependence on the arguments of a critic and, ideally, how your views develop or diverge from this influence.

Proof-reading and Cross-checking your Essay

Proof-read and cross-check your essay with your notes and sources to make sure that everything coming from outside sources has been acknowledged according to the guidelines contained in the School of English style sheet.

Collusion (jointly writing an individual assignment) is a form of plagiarism. For example, if students have set up study-groups to work on an individual assignment, they should take note that material submitted for grading must represent the work of the individual author. If such work duplicates, in whole or in part, work submitted by another student, it will constitute collusion. This applies to all kinds of assessment, e.g., an essay, a translation exercise from Old or Middle English, a short commentary. If you allow someone to copy your work, this is also collusion and both parties are guilty of plagiarism.

Please Note

It is not acceptable to hand in an essay consisting largely of quotations, even if you have acknowledged them correctly.

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

Tutorial assignment calendar

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

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

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

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

- Essays are graded against the general marking criteria for first year (see p. 16).
THEORIES MODULE ESSAY CALENDAR

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

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

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

* Submission Date: ONE copy of your essays must be submitted to the School of English (ORB 1.78) no later than 4pm on the date of submission. You must also upload your essay to Turnitin on CANVAS, and submit the Turnitin receipt with the hard copy of your essays. Late essays will be penalised.
<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture/Activity</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>09-Sep-19</td>
<td>Introduction to First Year</td>
<td>EN1004</td>
</tr>
<tr>
<td></td>
<td>Introductory Lecture EN1004 Theories</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and Contexts in Literature (AE)</td>
<td></td>
</tr>
<tr>
<td>16-Sep-19</td>
<td>Intro to Middle English (KR)</td>
<td></td>
</tr>
<tr>
<td>23-Sep-19</td>
<td>Chaucer (KR)</td>
<td></td>
</tr>
<tr>
<td>30-Sep-19</td>
<td>Chaucer (KR)</td>
<td></td>
</tr>
<tr>
<td>07-Oct-19</td>
<td>Intro to Old English (TB)</td>
<td></td>
</tr>
<tr>
<td>14-Oct-19</td>
<td>Beowulf (TB)</td>
<td></td>
</tr>
<tr>
<td>21-Oct-19</td>
<td>Beowulf (TB)</td>
<td></td>
</tr>
<tr>
<td>28-Oct-19</td>
<td>Beowulf (TB)</td>
<td></td>
</tr>
<tr>
<td>04-Nov-19</td>
<td>Shakespeare (ES)</td>
<td></td>
</tr>
<tr>
<td>11-Nov-19</td>
<td>Shakespeare (ES)</td>
<td></td>
</tr>
<tr>
<td>18-Nov-19</td>
<td>Renaissance Poets (AK)</td>
<td></td>
</tr>
<tr>
<td>25-Nov-19</td>
<td>Renaissance Poets (AK)</td>
<td></td>
</tr>
<tr>
<td>02-Dec-19</td>
<td>Beowulf (TB)</td>
<td></td>
</tr>
<tr>
<td>09-Dec-19</td>
<td>Study Review Week</td>
<td></td>
</tr>
<tr>
<td>16-Dec-19</td>
<td>Study Review Week</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Semester 1 Examinations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Semester 1 Examinations</td>
<td></td>
</tr>
<tr>
<td>13-Jan-20</td>
<td>Drama (AE)</td>
<td></td>
</tr>
<tr>
<td>20-Jan-20</td>
<td>Drama (AE)</td>
<td></td>
</tr>
<tr>
<td>27-Jan-20</td>
<td>Drama (AE)</td>
<td></td>
</tr>
<tr>
<td>03-Feb-20</td>
<td>Poetry (MO’C-L/AH)</td>
<td></td>
</tr>
<tr>
<td>10-Feb-20</td>
<td>Poetry (MO’C-L/AH)</td>
<td></td>
</tr>
<tr>
<td>17-Feb-20</td>
<td>Self-directed study week</td>
<td></td>
</tr>
<tr>
<td>24-Feb-20</td>
<td>Novel (JHR)</td>
<td></td>
</tr>
<tr>
<td>02-Mar-20</td>
<td>Novel (JHR)</td>
<td></td>
</tr>
<tr>
<td>09-Mar-20</td>
<td>Novel (HL)</td>
<td></td>
</tr>
<tr>
<td>16-Mar-20</td>
<td>Novel (HL)</td>
<td></td>
</tr>
<tr>
<td>23-Mar-20</td>
<td>Short Story (MC)</td>
<td></td>
</tr>
<tr>
<td>30-Mar-20</td>
<td>Short Story (MC)</td>
<td></td>
</tr>
<tr>
<td>06-Apr-20</td>
<td>Study Review Week</td>
<td></td>
</tr>
<tr>
<td>13-Apr-20</td>
<td>Easter Recess</td>
<td></td>
</tr>
<tr>
<td>20-Apr-20</td>
<td>Easter Recess</td>
<td></td>
</tr>
<tr>
<td>27-Apr-20</td>
<td>SEMESTER 2 Examinations</td>
<td></td>
</tr>
<tr>
<td>04-May-20</td>
<td>SEMESTER 2 Examinations</td>
<td></td>
</tr>
</tbody>
</table>
PROBLEMS? DON'T IGNORE THEM; GET ADVICE AND HELP

You may find it hard to keep up with lectures, tutorials, essays and reading as the year goes on. The very large size of First Year classes may make you feel overwhelmed: this is a normal and frequent experience. Or there may be specific problems: illness, personal or financial difficulties. Do discuss any such problems with your tutor and/or someone on the First-Year Committee. We will be glad to listen, offer advice and tell you where to find further help if necessary.

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

Chair of First-Year committee: Dr Anne Etienne (A.Etienne@ucc.ie)

DISABILITY SUPPORT

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

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