SCHOOL OF ENGLISH

INFORMATION BOOKLET

FOR THIRD ARTS

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 am.
2.00 p.m. - 4.30 p.m.

Email: english@ucc.ie
Telephone: 021 - 4902664, 4903677, 4902241
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**INTRODUCTORY LECTURE:** *Tuesday 10th September at 1.00 p.m. in Boole 2*

### Semester 1 Examinations

**Easter Recess**

### Semester 2

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**STUDY PERIOD**

### Semester 1 Examinations

**STUDY PERIOD**

### Semester 2 Examinations

**STUDY PERIOD**

### Semester 2 Examinations

**STUDY PERIOD**
THIRD ARTS ESSAY CALENDAR 2019/2020 (Provisional)

EN3072 ROMANTIC LITERATURE (COG, MO’C-L)

Class Test – Monday 21st October 2019 @ 1:00pm in Boole 2
Set Essay submission date - Friday 13th Dec 2019 (Titles available – 22nd Nov 2019)

EN3073 VICTORIAN LITERATURE (JHR)

Class Test – Monday 21st October 2019 @ 9:00am in Kane G.02
Set Essay submission date – Monday 9th Dec 2019 (Titles available – 18th Nov 2019)

EN3077 THE IRISH LITERARY REVIVAL AND MODERNISM (AD, EW, MOC)

Set Essay submission date - Friday 25th Oct 2019 (Titles available – 4th Oct 2019)
Set Essay submission date - Friday 22nd Nov 2019 (Titles available – 1st Nov 2019)
Set Essay submission date – Wed 18th Dec 2019 (Titles available – 27th Nov 2019)

Note: There are three sections in this module. Students are expected to attend lectures for all three sections but will be required to complete assessments for two sections only. Each student is free to decide which two sections they wish to be assessed. Once you submit the essay for any one section, this will be deemed to be one of your two chosen sections. Therefore, if you have already submitted two essays, you will not be permitted to submit for the third section in the hope of achieving a higher mark.

EN3079 CONTEMPORARY CULTURE (AE, HL, MC)

Class Test – Friday 25th October 2019 @ 11:00am in Kane G18
Set Essay submission date – Wed 18th Dec 2019 (Titles available – 27th Nov 2019)

EN3108 MODERNISM (AD, LJ)

Class Test – Thursday 24th October 2019 @ 5:00pm in Kane G01
Set Essay submission date – Monday 16th Dec 2019 (Titles available – 25th Nov 2019)

*Set Essays: ONE copy of each essay must be handed into the School of English office 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 (pink for 3rd Year) are available in the rack to the right of the office door. You must also submit your Turnitin receipt with your essay.
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

Third Year English Courses for 2019-20

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, reading list and fuller details of course arrangements which will be available from the school 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

Single Honours (50-credit Subject)
- Students take 50 credits as follows:
  EN3009 (20 credits) plus three modules (15 credits) from Semester 1 and three modules (15 credits) from Semester 2.
- Students must include in their selection 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 on departmental course lists.)
- Students may substitute one module from Semester 1 with LL3002 or FX3014.*
- Students cannot take modules that are cross-scheduled.
- 33.33% of the marks from Second Year English are carried forward towards the Final Degree mark in English.
**Major (40-credit Subject)**

- Students take 40 credits as follows:
  EN3006 or EN3007 (10 credits) plus three modules (15 credits) from Semester 1 and three modules (15 credits) from Semester 2.
- Students must include in their selection 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 on departmental course list.)
- Students may substitute one module from Semester 1 with LL3002 or FX3014.*
- Students cannot take modules that are cross-scheduled.
- 33.33% of the marks from Second Year English are carried forward towards the Final Degree mark in English.

**Joint honours (30-credit Subject)**

- Students take 30 credits as follows:
  EN3006 or EN3007 (10 credits) plus two modules (10 credits) from Semester 1 and two modules (10 credits) from Semester 2.
- Students must include in their selection 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 on departmental course list.)
- Students may substitute one module from Semester 1 with LL3002 or FX3014.*
- Students cannot take modules that are cross-scheduled.
- 33.33% of the marks from Second Year English are carried forward towards the Final Degree mark in English.

**Minor (20-credit Subject)**

- Students take 20 credits as follows:
  Two modules (10 credits) from Semester 1 plus two modules (10 credits) from Semester 2.
- Students may not take EN3006, EN3007, EN3009, LL3002, FX3014 as one of their 20 credit requirement for English.
- 33.33% of the marks from Second Year English are carried forward towards the Final Degree mark in English.

**BEDSSS (20-credit Subject)**

- Students take 20 credits as follows:
Two modules (10 credits) from Semester 1 plus two modules (10 credits) from Semester 2.

- Students may not take EN3006, EN3007, EN3009, LL3002, FX3014 as one of their 20 credit requirement for English.

**Single (10-credit Subject)**

- Students take 10 credits as follows:
  One module (5 credits) from Semester 1 plus one module (5 credits) from Semester 2.

- Students may not take EN3006, EN3007, EN3009, LL3002, FX3014.

***Interdepartmental Module***

Students taking an interdepartmental module, can only substitute a module from Semester 1 NOT Semester 2.
Please note LL3002 and FX3014 will take place in Semester 2.
Early Medieval literature reveals that horror is by no means a modern phenomenon. This course analyses the heroes, monsters and monstrous human behaviour of early medieval texts (such as Beowulf) as cultural constructions which reveal a society’s values and fears. It places texts that examine humour and horror within cultural and theoretical contexts that challenge the critical status quo, and invites students to explore features of the medieval corpus too often hidden (literally and figuratively) from the light of day. We will take anthropological constructs of the liminal – those outside of a society yet central to its sense of identity – and the theoretical concept of the abject, and consider how these constructs might be used to illuminate medieval concepts of self and other, us and them, acceptable and alien.

By examining a range of texts from both the prose and poetic corpus, we will analyse the role and function of the hero and ‘the other’, and ask where authors draw the line between the monster and the man.

Knowledge of Old English is not a pre-requisite for this course.

**Set texts:**
Students are strongly recommended to acquire:


Other texts will be made available in offprint form.

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

**EN3048 TWENTIETH-CENTURY AMERICAN LITERATURE**: (AG/SMcC)
5 Credits, Semester 2.

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

Dreiser, Theodore. “Old Rogaum and his Theresa” [1901] *
London, Jack. “To Build a Fire” [1908] *
Wilkins Freeman, Mary. “Old Woman Magoun” [1905] *
Welty, Eudora. “Death Of a Travelling Salesman” [1936] *
Welty, Eudora. “No Place For You, My Love” [1952] *

* These texts will be made available in photocopy form/online

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

EN3065 ROMANCE: MEDIEVAL TO RENAISSANCE (KR/AK)
5 Credits, (OMR) Semester 2

Stories of Arthur and his knights, of exile and of return (sometimes even from death), crises of identity and love, perilous encounters with otherworldly beings: these are some of the recurring concerns of romance, a genre which, in the Middle Ages and Renaissance, served its audiences with exemplary and sensationalist narratives in startlingly varied, and often sophisticated ways. This module will explore the diversified nature of English romance writing from this period, through close thematic study of some the most important examples, both anonymous and authored.

3065.1 Medieval Romance


Students may also use the translation of Sir Gawain and the Green Knight by Simon Armitage in The Norton Anthology of English Literature (9th ed.) vol. 1.

3065.2 Renaissance Romance


Formal Written Examination: 1 x 1.5 hr(s) paper(s) to be taken in Summer 2020.
EN3072 ROMANTIC LITERATURE (COG/MO’C-L)
5 Credits, Semester 1.

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


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)

EN3073 VICTORIAN LITERATURE (JHR)
5 Credits, Semester 1

Nineteenth-century novels and novelists have significant cultural legacies in our own day. Whether repackaged in ‘classics’ editions or creatively revised in adaptations, biopics, and computer games, canonical Victorian novels continue to shape how we think and speak about the past. This module looks beyond stereotyped representations of pomp and petticoats. Examination of texts from four key genres – industrial realism, the city novel, sensation fiction, and the naturalist anti-bildungsroman – introduces students to literature in English from the Victorian period in the context of relevant social, economic and political transformations. The novels discussed are:

- Elizabeth Gaskell, Mary Barton (1848)
- Charles Dickens, Great Expectations (1861)
- Wilkie Collins, The Moonstone (1868)
- Thomas Hardy, The Mayor of Casterbridge (1886)

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)
EN3075 CONTEMPORARY IRISH WRITING (EW/AH)
5 Credits. Semester 2.

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

Contemporary Irish Poetry
The opening one-third of the module outlines the main themes developed, and the differing formal tactics adopted, by Irish poets over the last forty years. It will focus on a small number of poets, chosen from among the following: Derek Mahon, Michael Longley, Medbh McGuckian, Paula Meehan, Sinéad Morrissey, Billy Ramsell and Doireann Ní Ghriofa.

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

Contemporary Irish Fiction (EW)

Required Reading

Contemporary Irish Theatre (EW)

Required Reading
McGuinness, Frank. ‘Observe the Sons of Ulster Marching Towards the Somme’.
London: Faber, 1985
Translations by Brian Friel. Faber & Faber 9780571117420.

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

EN3077 THE IRISH LITERARY REVIVAL AND MODERNISM (AD/EW/MO’C)
5 Credits, Semester 1

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


Further poetry of the period available as photocopies

**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)

**EN3079 CONTEMPORARY CULTURE (AE/HL/MC)**

5 Credits, Semester 1.

This module introduces students to a selection of post-1980s cultural texts. These could include works produced for the theatre and other kinds of performance, electronic literature and popular fiction. The texts studied may vary from year to year.

The plays selected challenge traditional dramatic narratives and explore their contemporary British and Irish societies. In tackling different decades, topics and dramaturgies, we will question how theatre language and form has evolved within the contemporary period and addressed (or ignored) political issues.

The works of fiction studied in the course span a range of genres and literary forms. Incorporating everything from contemporary literature to science fiction and the graphic novel, these texts engage in unique ways with the social, political and cultural contexts of the early twenty-first century. In doing so, these works demonstrate the diversity and variability of modern literary production, and illustrate how different generic forms can be employed to explore a host of complex issues, including modern politics, gender and race.


Carroll, Emily, *Through the Woods* (London: Faber & Faber, 2014)

Whitehead, Colson, *The Underground Railroad* (Doubleday, 2016)

Byers, Sam, *Perfidious Albion* (London: Faber & Faber, 2018)
**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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**EN3107 STUDIES IN SHAKESPEARE (ES/AK)**

*5 Credits, Semester 2 (OMR)*

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

Plays studied:

- *Hamlet, Prince of Denmark*
- *Measure for Measure*
- *A Midsummer Night's Dream*
- *Antony and Cleopatra.*


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

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**EN3108 MODERNISM (AD/LJ)**

*5 Credits, Semester 1*

To introduce students to a range of modernist texts. This module considers experimental literature from the early to mid-twentieth century.


**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)
STAFF MEMBERS
GA = Professor Graham Allen
TB = Dr Tom Birkett
MC = Dr Miranda Corcoran
AD = Professor Alex Davis
AE = Dr Anne Etienne
AG = Dr Alan Gibbs
AH = Dr Adam Hanna
LJ = Professor Lee Jenkins
AK = Dr Andrew King
HL = Dr Heather Laird
SMcC = Ms Sarah McCreedy
MO’C = Dr Maureen O’Connor
MO’C-L = Dr Mary O’Connell-Linehan
COG = Dr Clíona Ó Gallchoir
JHR = Dr Joanna Hofer-Robinson
KR = Dr Kenneth Rooney
ES = Dr Edel Semple
EW = Dr Éibhear Walshe
**INTERDEPARTMENTAL MODULES**

Students may substitute one module from Semester 1 with LL3002 or FX3014

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

**LL3002: Travel Writing: 5 Credits in Semester 2, can be taken in lieu of assessment modules (S1) only**

*Course Co-ordinator:* Silvia Ross (Department of Italian) – *Email:* s.ross@ucc.ie

This module examines the theory and practice of travel writing. Students will read a set of texts (in English and in English translation) that range from nineteenth century literature to contemporary writing. We will be looking at writers who have travelled to such places as Italy, Spain, North Africa and the Middle East, among others. We will consider issues such as the nature of the genre, the relationship between writing and travelling, and the conceptualization of foreign cultures.

**Semester 2 on Tuesdays 1.00 – 2.00 p.m. in ELECT_L2 and Thursdays 3.00 – 4.00 p.m. in ELECT_L2.**

If you would like to register for this module, simply go along to the first class and sign on with the lecturer.

**FX3014: Case Studies in European Cinema: 5 Credits (in Semester 2, can be taken in lieu of assessment modules (S1) only)**

*Course Co-ordinator:* Dr Barry Monahan (Department of Film and Screen Media) – *Email:* b.monahan@ucc.ie

This course will introduce students to a range of Scandinavian films with reference to the socio-cultural contexts in which they were produced and their formal/aesthetic qualities. The primary films of focus will be those from representative Scandinavian directors considered some of the most important either in the history of world cinema, or active in their contemporary contributions. These will include, but are not limited to: Victor Sjöström, Carl Theodor Dreyer, Ingmar Bergman, Lars von Trier and Lukas Moodysson.

**Assessments:** Continuous Assessment 100 marks (1 x 2,000 word written assignment [65 marks]; one in-class test [35 marks]).

**Semester 2 on** Thursdays 12.00-1.00 p.m. in Kane Auditorium, B10 and Fridays 2.00-3.00 p.m., Kane Auditorium, B10.

* please note this module is capped and places are limited.
SPECIAL STUDIES SEMINAR MODULE 2019-20

EN3006 SPECIAL STUDIES SEMINAR I: Semester 1 - 10 Credits, taken by assessment

EN3007 SPECIAL STUDIES SEMINAR II: Semester 2 - 10 Credits, taken by assessment

EN3008 SPECIAL STUDIES SEMINAR III: Semesters 1&2 - 10 Credits, taken by assessment (not on offer 2019/20)

EN3009 SPECIAL STUDIES SEMINAR IV: 20 Credits, taken by assessment, Semesters 1 & 2. (NOTE: EN3009 consists of any two seminars from those offered in EN3006, EN3007 and EN3008)

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 one-third (i.e. 8 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 one-sixth (i.e. 4 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

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WRITTEN OUTLINE OF ASSESSED WORK

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

ASSIGNMENT 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: 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.

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.

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SEMINARY REGISTRATION INFORMATION

NB* Steps for signing up to Third 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. Attend the 3rd Year Introductory Lecture on Tuesday 10th September 2019 at 1.00 p.m. in Boole 2. At this lecture, each student will draw a numbered ticket which will determine their time-slot for seminar registration on **Friday 13th September 2019**. Check your ticket number against the table below for the time allotted to your ticket number.

<table>
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<tr>
<th>Time</th>
<th>Ticket Numbers</th>
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<tbody>
<tr>
<td>9:15– 9:30</td>
<td>BA English &amp; BA Single Honours English (required to show their module option card at the door)</td>
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<tr>
<td>9.30 – 9.45 a.m.</td>
<td>Pink Numbers (1 – 50)</td>
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<tr>
<td>9.45 – 10.00 a.m.</td>
<td>Pink Numbers (51 – 100)</td>
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<tr>
<td>10.00 – 10.15 a.m.</td>
<td>Pink Numbers (101 – 150)</td>
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<tr>
<td>10.15 – 10.30 a.m.</td>
<td>Pink Numbers (151 – 200)</td>
</tr>
<tr>
<td>10.30 – 11.00 a.m.</td>
<td>Latecomers who missed their allocated time or who have no ticket</td>
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</tbody>
</table>

2. On Friday 13th 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). Students will be called up in groups of ten (in numerical order) to proceed to ORB_1.65, where they will register for a seminar. **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.**

3. 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).
4. 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:

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<thead>
<tr>
<th>Semester 1 Seminar</th>
<th>EN3006</th>
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<tr>
<td>Semester 2 Seminar</td>
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<tr>
<td>Semesters 1 &amp; 2 Seminar:</td>
<td>EN3008 (not on offer 2019/20)</td>
</tr>
<tr>
<td>Semesters 1 &amp; 2 Seminar</td>
<td>EN3009</td>
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</table>

**Change of Module**

- 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](mailto:english@ucc.ie), tel. 021-4902664.
<table>
<thead>
<tr>
<th>Seminar Leader</th>
<th>Teaching Period</th>
<th>Module Code</th>
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<th>DAY &amp; TIME</th>
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<tr>
<td>Dr Tom Birkett</td>
<td>2</td>
<td>EN3007</td>
<td>OMR 3.01</td>
<td>Wednesday 10.00 – 12.00 noon</td>
<td>ORB1.65</td>
</tr>
<tr>
<td>Dr Miranda Corcoran</td>
<td>2</td>
<td>EN3007</td>
<td>MOD 3.02</td>
<td>Friday 9.00 – 11.00 a.m.</td>
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</tr>
<tr>
<td>Prof Alex Davis</td>
<td>1</td>
<td>EN3006</td>
<td>MOD 3.03</td>
<td>Tuesday 10.00-12.00 noon</td>
<td>ORB1.65</td>
</tr>
<tr>
<td>Prof Alex Davis</td>
<td>2</td>
<td>EN3007</td>
<td>MOD 3.04</td>
<td>Wednesday 9.00-11.00 a.m.</td>
<td>ASH_G01</td>
</tr>
<tr>
<td>Dr Anne Etienne</td>
<td>2</td>
<td>EN3007</td>
<td>MOD 3.05</td>
<td>Monday 12.00 - 1.00 p.m.</td>
<td>ORB1.65</td>
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<td></td>
<td>Thursday 2.00 - 3.00 p.m.</td>
<td>ORB1.65</td>
</tr>
<tr>
<td>Dr Alan Gibbs</td>
<td>1</td>
<td>EN3006</td>
<td>MOD 3.06</td>
<td>Tuesday 10.00 – 12.00 noon</td>
<td>ELD3_G01</td>
</tr>
<tr>
<td>Dr Adam Hanna</td>
<td>1</td>
<td>EN3006</td>
<td>MOD 3.07</td>
<td>Thursday 2.00-4.00 p.m.</td>
<td>WW_4</td>
</tr>
<tr>
<td>Dr Joanna Hofer-Robinson</td>
<td>1</td>
<td>EN3006</td>
<td>MOD 3.08</td>
<td>Tuesday 9:00 – 11:00 a.m.</td>
<td>Conn_S3A</td>
</tr>
<tr>
<td>Dr Andrew King</td>
<td>2</td>
<td>EN3007</td>
<td>OMR 3.09</td>
<td>Thursday 10.00 – 12.00 noon</td>
<td>ORB1.65</td>
</tr>
<tr>
<td>Dr Heather Laird</td>
<td>2</td>
<td>EN3007</td>
<td>MOD 3.10</td>
<td>Tuesday 3.00 - 5.00 p.m.</td>
<td>AL_G32</td>
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<tr>
<td>Dr Heather Laird</td>
<td>2</td>
<td>EN3007</td>
<td>MOD 3.11</td>
<td>Wednesday 2.00 - 4.00 p.m.</td>
<td>ELD5_G01</td>
</tr>
<tr>
<td>Dr Maureen O'Connor</td>
<td>1</td>
<td>EN3006</td>
<td>MOD 3.12</td>
<td>Thursday 2.00 – 4.00 p.m.</td>
<td>ORB1.65</td>
</tr>
<tr>
<td>Dr Maureen O’Connor</td>
<td>2</td>
<td>EN3007</td>
<td>MOD 3.13</td>
<td>Thursday 2.00-4.00 p.m.</td>
<td>AL_G02</td>
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<tr>
<td>Dr Ken Rooney</td>
<td>1</td>
<td>EN3006</td>
<td>OMR 3.14</td>
<td>Thursday 11.00-1.00</td>
<td>WW_7</td>
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<tr>
<td>Dr Edel Semple</td>
<td>2</td>
<td>EN3007</td>
<td>OMR 3.15</td>
<td>Monday 3.00-5.30 (Screening)</td>
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<td></td>
<td>Wednesday 9.00-11.00 (Seminar)</td>
<td>WGB_G17</td>
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Venues: AL – Aras Na Laoi; ASH_G01 – Ashford, Donovan’s Road, Conn_S3A-Connolly Building, Western Road; ELD3_G01 – 3 Elderwood, College Road. ELD5_G01 – 5 Elderwood, College Road ORB – O’Rahilly Building; WW4- West Wing 4, WGB – Western Gateway Building.
Seminar Content

The popular image of the Vikings is one of bloodthirsty pagan warriors, with the recent series *Vikings* depicting a world of blood, sex and sacrifice. But Norse society also gave us the first parliament and an extraordinary body of saga literature, whilst the peoples we call by the shorthand ‘Vikings’ granted sexual and inheritance rights to women, were the first Europeans to set foot in North America, served as the bodyguard to the Byzantine Emperor, and founded the city of Cork! The Norse skalds also composed some of the most extraordinary poetry to survive from the medieval world, documenting their beliefs, venerating their powerful patrons, and voicing their very human concerns about love, life and death.

In this course we will study a range of poetic genres dealing with legendary characters, heroic battles and domestic troubles – from the poetic account of Odin’s discovery of runes, to Guðrún’s awesome revenge on her devious husband – learning about Norse mythology and the stories that inspired Tolkien’s Middle-earth. We will also consider poetic responses to the Vikings, including the Old English poems ‘The Battle of Maldon’ and ‘The Battle of Brunanburh’, with a view to interrogating literary depictions of Norse culture. We will conclude the course with a viewing of selected scenes from the *Vikings* series which reconceive Norse poetry for a modern audience.

Texts will be read in translation.

**Primary Texts**


Selected texts will be made available online.

**Learning outcomes**

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

- Critically read and analyse a selection of Old Norse and Old English poetry, recognising different genres, themes and styles.
- Understand the historical, social and political contexts in which these texts were produced and circulated.
- Discuss the different facets of Old Norse society, customs and codes of behaviour.
- Relate the poetry to the material culture and artwork of medieval Scandinavia.
- Appreciate the literary afterlife of Old Norse poetry.
<table>
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<tr>
<th>Module Code</th>
<th>Seminar Code</th>
<th>Seminar Title</th>
<th>Seminar Leader</th>
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<tr>
<td>EN3007</td>
<td>MOD3.02</td>
<td>Watching the Skies: 20th C. American Science Fiction</td>
<td>Dr Miranda Corcoran</td>
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</table>

**Teaching Period**

- **Seminar Code**: MOD3.02
- **Seminar Title**: Watching the Skies: 20th C. American Science Fiction
- **Seminar Leader**: Dr Miranda Corcoran

**Teaching Period**

- **Day**: Friday
- **Time**: 9.00 – 11.00 a.m.
- **Venue**: ORB.165

**Seminar Content**

In the decades immediately following the Second World War, the science fiction genre enjoyed an unprecedented level of popularity amongst the American public. Not only did its highly speculative subject matter appeal to a culture preoccupied with technological advancement, but its imaginative themes provided a means for authors and filmmakers to address a broad array of social issues in new and interesting ways. Incorporating a wide variety of cinematic and literary texts, this module will introduce students to a diverse range of post-war American science fiction and will encourage them to consider the ways in which such texts adapted the tropes and conventions of the sci-fi genre in order to comment upon and critique many of the major social and cultural concerns of the period. These include issues of gender and sexuality, nuclear anxiety, and Cold War political paranoia.

**Primary texts**

- Sheldon, Racoona.”The Screwfly Solution.” 1977 (made available as a photocopy).

**Learning outcomes**

Upon successful completion of this course students should be able to:

- Critically read and analyse a selection of post-World War II American science fiction texts.
- Compare the manner in which these texts utilise the thematic conventions of the science fiction genre in order to comment upon a wide variety of social and political issues.
- Discuss the cultural and historical context which framed the development of the science fiction genre as a vehicle for social commentary and criticism.
- Define terms and concepts central to relevant aspects of genre theory.
- Apply these terms and concepts to the set texts.
- Understand the vital role of genre fiction and popular entertainment as a mode of reflecting and critiquing broader social and cultural concerns.
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<tr>
<td>EN3006</td>
<td>MOD3.03</td>
<td>The Writings of W. B. Yeats</td>
<td>Prof Alex Davis</td>
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<td>10.00 – 12.00 noon</td>
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**Seminar Content**

This seminar looks at a range of Yeats’s works across the entirety of his career – poems, plays, essays, autobiographies, and occult writings – tracing the development of his thought in the context of contemporaneous events in Irish and European history. We will explore Yeats’s altering political convictions, from his youthful republicanism to his late flirtation with fascism, and his complex response to the formation of the Irish Free State. Yeats’s lifelong spiritualist convictions are central to his work: we will thus consider his work in relation to his occult apprenticeship in the Order of the Golden Dawn, his belief in magic and the supernatural, and consider the otherworldly inspiration for his major philosophical work, *A Vision*.

**Primary texts**

Selected poems from ‘Crossways’ to *Last Poems*; the plays *Cathleen ni Houlihan*, *At the Hawk’s Well*, and *Purgatory*; selected fictional, occult, autobiographical, and critical writings, including complete works and extracts from *The Celtic Twilight*, *The Secret Rose*, *Per Amica Silentia Lunae*, *A Vision*, *On the Boiler*, and *Autobiographies*.

**Required textbook**


**Learning outcomes**

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

- Critically read and analyse a selection of Yeats’s poetry, drama and prose
- Discuss the cultural, political and social contexts which shaped Yeats’s oeuvre
- Understand a range of critical responses to Yeats’s poetry
- Comprehend Yeats’s adoption and adaptation of a wide variety of traditional poetic, dramatic and prose forms
<table>
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<tr>
<th>Module Code</th>
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<tr>
<td>EN3007</td>
<td>MOD3.04</td>
<td>The Writings of W. B. Yeats</td>
<td>Prof Alex Davis</td>
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<td>Semester 2</td>
<td>Wednesday</td>
<td>9.00 – 11.00 a.m.</td>
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</table>

**Seminar Content**

This seminar looks at a range of Yeats’s works across the entirety of his career – poems, plays, essays, autobiographies, and occult writings – tracing the development of his thought in the context of contemporaneous events in Irish and European history. We will explore Yeats’s altering political convictions, from his youthful republicanism to his late flirtation with fascism, and his complex response to the formation of the Irish Free State. Yeats’s lifelong spiritualist convictions are central to his work: we will thus consider his work in relation to his occult apprenticeship in the Order of the Golden Dawn, his belief in magic and the supernatural, and consider the otherworldly inspiration for his major philosophical work, *A Vision*.

**Primary texts**

Selected poems from ‘Crossways’ to *Last Poems*; the plays *Cathleen ni Houlihan*, *At the Hawk’s Well*, and *Purgatory*; selected fictional, occult, autobiographical, and critical writings, including complete works and extracts from *The Celtic Twilight*, *The Secret Rose*, *Per Amica Silentia Lunae*, *A Vision*, *On the Boiler*, and *Autobiographies*.

**Required textbook**


**Learning outcomes**

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

- Critically read and analyse a selection of Yeats’s poetry, drama and prose
- Discuss the cultural, political and social contexts which shaped Yeats’s oeuvre
- Understand a range of critical responses to Yeats’s poetry
- Comprehend Yeats’s adoption and adaptation of a wide variety of traditional poetic, dramatic and prose forms
Module Code | EN3007
---|---
Seminar Code | MOD3.05
Seminar Title | Drama & Controversy
Seminar Leader | Dr Anne Etienne

Teaching Period | Day | Time | Venue
---|---|---|---
Semester 2 | Monday | 12.00 – 1.00 p.m. | ORB1.65
| Thursday | 2.00 – 3.00 p.m. | ORB1.65

Seminar Content

Throughout the 20th century, theatre in England has enjoyed the status of a leisure activity for middle-class audiences. It has also been sufficiently controversial for the State to insist on keeping a tight control over the topics discussed on the stage.

The seminar will focus on close reading of both playscripts and archival material. Through the study of representative plays, analysed in their cultural context, we will discover the roots of controversy at different periods of 20th century England. Greater emphasis will be put on the 1900s and the 1960s, when key dramatists were engaged in a struggle against Government-sponsored censorship as will be evidenced through governmental documents and correspondence files. Through the original and oblique aspect of controversy, students will have the opportunity to consider theatre as a politically disturbing and revealing form of literature.

Primary Texts

George Bernard Shaw, Mrs. Warren’s Profession and The Shewing up of Blanco Posnet
Edward Bond, Saved and Early Morning

Archival and miscellaneous material in READER.

Learning outcomes

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

- demonstrate in written and/or oral assignments their knowledge and critical understanding of the evolution of 20th-century British drama and of the practice of censorship;
- give evidence of their acquired knowledge of the dialectic relationship between the stage and the Government;
- identify and argue the controversial potential of censored plays;
- address problems created by controversial plays;
- develop their analytical skills through textual analysis of literary and political material.
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<td>EN3006</td>
<td>MOD3.06</td>
<td>Contemporary Experimental Narratives</td>
<td>Dr Alan Gibbs</td>
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**Seminar Content**

This module aims to give students an understanding of many themes and forms explored in contemporary experimental novels. The course focuses mainly on five novels by a range of twenty-first-century writers, and explores ways in which they use experimental forms – to varying extents – as a means of writing about often contentious contemporary issues. Detailed readings of individual novels will encourage students to take account of the cultural context in which they were produced, as well as the aesthetic conventions they both explore and react against. The course considers the ways in which contemporary writers use forms such as fragmentation; variations in narrative voice, perspective, and treatment of time; metafictional devices etc. as a means of engaging with processes of rapid cultural and political change in contemporary society. The course reflects the diversity of contemporary Western texts, broaching issues including transnationalism, trauma, and the politics of race and ethnicity in America. The course will also analyse narrative forms, critical theories and the primary texts through the perspectives of gender, class and race.

**Primary Texts**

Egan, Jennifer. *A Visit from the Goon Squad* (Corsair, 2011)
Auster, Paul. *Man in the Dark* (Faber and Faber, 2008)
Ozeki, Ruth. *A Tale for the Time Being* (Viking, 2013)

**Learning outcomes**

By the end of this course students should be able to:
- Critically read and analyse a selection of contemporary experimental novels
- Relate the set texts to one another and to other experimental novels
- Define terms and concepts central to the idea of experimentation and the avant-garde in terms of the aesthetic of the novel
- Discuss the cultural and historical background which frames the development of experimental fiction
- 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>EN3006</td>
<td>MOD3.07</td>
<td>Irish Poetry Since Yeats</td>
<td>Dr Adam Hanna</td>
</tr>
</tbody>
</table>

### Teaching Period
- **Semester 1**
- **Day** Thursday
- **Time** 2.00 – 4.00 p.m.
- **Venue** WW_4

### Seminar Content
This course starts in 1939, the year of the death of Ireland’s first Nobel laureate, W. B. Yeats. It begins with an examination of how mid-century poets responded to and, at times, turned their backs on their forebears who were associated with the Irish Literary Revival. As well as looking at renowned poets like Samuel Beckett, Patrick Kavanagh and Louis MacNeice, we will also read less-celebrated work, including mid-century women’s poetry, volumes produced by small presses and poetry published in literary magazines. There will be sessions on the work of the cohort of Northern Irish poets that gained worldwide attention at the outset of the Troubles (like Derek Mahon and Michael Longley), and on the female poets who have come to prominence since the 1970s (particularly Nuala Ní Dhomhnaill, Eavan Boland and Paula Meehan). We will end the course with poets writing around 2013 (the year of the death of Ireland’s second Nobel Prize-winning poet, Seamus Heaney), such as Sinéad Morrissey. In these final sessions, we will look at how contemporary Irish poetry responds to international experimental and postmodern currents.

### Primary Text
Students are strongly encouraged to acquire:


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

### Learning outcomes
On successful completion of the course, students should be able to:

- critically read and analyse poems by a range of Irish poets who wrote between the late 1930s and 2013;
- demonstrate an awareness of the historical, political, linguistic and cultural contexts out of which modern Irish poetry arose;
- make linguistic, thematic and formal connections between the works of a range of modern Irish poets; and
- deliver fluent responses to the set texts both in class and in writing.
Seminar Content

‘Nice story, Mr Dickens,’ says Rizzo the Rat at the end of *The Muppet Christmas Carol*. Gonzo – dressed as the author in a top hat and tail-coat – replies: ‘If you like this you should read the book.’ This module invites you to take up Gonzo’s challenge.

Charles Dickens’s legacy in popular culture, heritage sites, words and phrases (i.e. ‘red-tape’), is so extensive that we might all *think* we know his writing – even if we have never read his novels! Indeed, the idea of Dickens’s mass appeal contributes to ensuring the longevity and diversity of his afterlives in modern-day culture. This module examines such questions of canonicity and legacy, but also asks students to interrogate Dickens’s writing with an awareness of historical contexts, and an attention to genre and style. In short, we will ask: what is it about Dickens that allowed him to present himself as ‘Inimitable’? And why do so many people still believe him?

Primary Texts


Short readings available on Canvas.

Learning outcomes

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

- Critically read and analyse Dickens’s last completed novel, *Our Mutual Friend*, with an awareness of different theoretical perspectives, and with reference to historical and social contexts;
- Reflect critically on selected extracts, articles, and short essays by Dickens;
- Understand and interrogate relevant secondary literature, and apply these concepts to the texts;
- Respond fluently to the course material in written assessments and an oral presentation.
Edmund Spenser (c.1552-1599) was the major non-dramatic poet of the Elizabethan period, shaping his works and career into a complex response to the figure of the Queen and her realms. From 1580 onwards he lived mostly in Co. Cork, and the ambivalent nature of his Irish experience forms one of more fascinating aspects of his work. We will look at selections from *The Shepheardes Calender*, *The Faerie Queene*, and the shorter poems and prose works.

It is a unique privilege to study and discuss the works of this poet in Cork, however much that closeness may add a layer of complexity to the task. We should be able to visit the remains of Spenser’s Kilcolman castle.

**Primary Texts**

Spenser, *The Shepheardes Calender* (1579) – selections
-----, *The Faerie Queene*, Book One (1590) and Book Five (1596)
-----, *Colin Clouts Come Home Againe* (1595)
-----, *A Viewe of the Present State of Ireland* (c.1598)
-----, *The Mutabilitie Cantos* (1609) – published posthumously

**Editions**

*The Faerie Queene*, ed. A. C. Hamilton et al., Longman’s Annotated Poetry

**Learning outcomes**

- Complex understanding of the Renaissance notion of the literary career.
- Close engagement with the major non-dramatic poet in early modern English.
- An understanding of genres and modes – such as pastoral, epic, and satire.
- Attention to details of poetic voice and irony.
Seminar Content

“Come on, you winefizzling ginsizzling booseguzzling existences!”

If any novel deserves to have a whole seminar course devoted to it, it is James Joyce’s *Ulysses*. *Ulysses* is considered by many to be the greatest novel ever written. It may also be the funniest – and the most difficult. This seminar offers students the opportunity to acquire a detailed and intimate reading knowledge of a selection of episodes from *Ulysses*. In closely reading these episodes, the seminar will provide an in-depth analysis of Joyce’s formal and stylistic innovations. Additionally, as each week will focus on a particular theoretical or historical debate surrounding Joyce’s text, students are introduced to a variety of critical readings that have emerged in Joyce studies over the years.

Primary texts


Learning outcomes

On successful completion of ‘Reading *Ulysses*’, students should be able to:

- Critically read and analyse a selection of episodes taken from *Ulysses*
- Discuss the cultural and historical background which framed the writing of *Ulysses*
- Define terms and concepts central to a reading of *Ulysses*
- Apply these terms and concepts to the text
- Participate in class and group discussions
- Prepare and present an oral paper
- Write clearly structured essays in correct Standard English that adhere to the School of English style sheet.
Module Code | EN3007 | Seminar Code | MOD3.11 | Seminar Title | Reading Ulysses | Seminar Leader | Dr Heather Laird
---|---|---|---|---|---|---|---
Teaching Period | Semester 2 | Day | Wednesday | Time | 2.00 – 4.00 p.m. | Venue | ELD5_G01
Seminar Content

“Come on, you winefizzling ginsizzling booseguzzling existences!”

If any novel deserves to have a whole seminar course devoted to it, it is James Joyce’s *Ulysses*. *Ulysses* is considered by many to be the greatest novel ever written. It may also be the funniest – and the most difficult. This seminar offers students the opportunity to acquire a detailed and intimate reading knowledge of a selection of episodes from *Ulysses*. In closely reading these episodes, the seminar will provide an in-depth analysis of Joyce’s formal and stylistic innovations. Additionally, as each week will focus on a particular theoretical or historical debate surrounding Joyce’s text, students are introduced to a variety of critical readings that have emerged in Joyce studies over the years.

Primary texts


Learning outcomes

On successful completion of ‘Reading Ulysses’, students should be able to:

- Critically read and analyse a selection of episodes taken from *Ulysses*
- Discuss the cultural and historical background which framed the writing of *Ulysses*
- Define terms and concepts central to a reading of *Ulysses*
- Apply these terms and concepts to the text
- Participate in class and group discussions
- Prepare and present an oral paper
- Write clearly structured essays in correct Standard English that adhere to the School of English style sheet.
This module will be reading Irish women’s literature using theories of ecocriticism, which considers the place of nature in human thought and the consequences of the relative position and valuation of the ‘natural’ vis-à-vis the ‘cultural’. Both women and the Irish have traditionally been associated with the natural, as opposed to the cultural, and seen as closer to the childlike, the primitive, and the irrational in comparison with the normative, white, middle-class male. In this course we will be focusing an ecocritical lens on contemporary Irish women’s poetry, prose, and drama, with some readings from the late nineteenth and early twentieth centuries when Irish feminists first articulated the connections between the oppression of women and exploitation of nature.

**Primary Texts**

- Sara Baume, *Spill, Simmer, Falter, Wither*
- Anne Haverty, *One Day as a Tiger*
- Marina Carr, *By the Bog of Cats*

Short fiction by George Egerton, Emma Donoghue, Claire Keegan, and Éilís Ní Dhuibhne
Poetry by Eva Gore-Booth Katherine Tynan, Paula Meehan, Nuala Ní Dhomhnaill, Katie Donovan, Sinéad Morrissey, Mary O’Malley, and Moya Cannon

This short fiction and poetry, as well as theoretical material, will be provided in the module booklet.

**Learning outcomes**

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

- Identify and discuss the terms and concepts central to ecocritical and ecofeminist theory
- Read and analyse a selection of Irish women’s writing from an ecocritical perspective
- Identify and discuss the specific political and social implications of natural imagery in contemporary Irish women’s writing
- Deploy ecocritical theory in order to make connections between contemporary Irish women’s writing and first-wave Irish feminists’ literary production.
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<th>Module Code</th>
<th>Seminar Code</th>
<th>Seminar Title</th>
<th>Seminar Leader</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3007</td>
<td>MOD3.13</td>
<td>Irish Writing and the Comic (Fiction, Drama, and Poetry)</td>
<td>Dr Maureen O'Connor</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teaching Period</th>
<th>Day</th>
<th>Time</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>Thursday</td>
<td>2.00 – 4.00 p.m.</td>
<td>AL_G02</td>
</tr>
</tbody>
</table>

**Seminar Content**

This course considers the comic in contemporary Irish writing, which partakes of a long tradition of black comedy, informed and vexed by the island’s history of complex and absurd confrontations of religion, culture, and language. We will apply theories of comedy—including excerpts from Sigmund Freud, Henri Bergson, Mikhail Bakhtin, Homi Bhabha, Laura Salisbury, and Nancy Walker (provided in the course booklet)—to selected literary texts in order to explore the implications of comic expression, in particular from the perspectives of gender and postcolonial theory.

**Primary texts/Required textbooks**

Mclnerney, Lisa, *The Glorious Heresies*
Patrick McCabe, *The Holy City*
Poetry and short stories, provided in the module booklet.
Marie Jones, *Stones in His Pockets*
Martin McDonagh, *The Beauty Queen of Leenane*

**Learning outcomes**

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

- Bring analytical and critical skills to bear—particularly the deployment of theories of comedy—on the understanding and enjoyment of contemporary Irish writing
- Identify and discuss the specific political and social implications of the use of comedy in contemporary Irish literature
- Discuss the cultural and historical contexts for contemporary texts and their relationship to the tradition of the comic in Irish literature
- Define and apply the terms and concepts central to an understanding of the comic in Irish literature.
Module Code  | Seminar Code | Seminar Title | Seminar Leader
---|---|---|---
EN3006 | OMR3.14 | The Medieval Dead: Chaucer and his contemporaries | Dr Ken Rooney

Teaching Period | Day | Time | Venue
Semester 1 | Thursday | 11.00 – 1.00 p.m. | WW_7

Seminar Content
This course introduces students to some of the ways in which poets and audiences of the Middle Ages could imagine death and its consequences. We will begin the course with examples of lyric poetry which offer us startling visions of the grave, dialogues between the soul and the body, and between man and the crucified Christ. Two major dream-visions (adventures encountered by sleeping narrators) of the late fourteenth century will occupy the second half of the course. Here we will read Geoffrey Chaucer’s first known work: *The Book of the Duchess*, a poignant elegy on the death of a young mother of a future king; and *Pearl* - a father’s troubling vision of his child in both the grave and in heaven, written by an unknown Northern English poet.

Using these texts, and the art of the period, we will investigate *pre-*modern ideas of death, discuss the ways in which these ideas were written, and the conditions that prompted them.

This course may be of interest to students of history, art, and languages, and to those who wish to develop their understanding of the themes and forms of shorter English poetry over time.

Earlier material presenting any linguistic difficulty will be studied with the aid of translations.

Primary texts/Required textbooks
You must acquire three books:


Students who have not previously acquired *Riverside* may use the Norton Anthology *Dream Vision and Other Poems (Geoffrey Chaucer)*. Ed. Kathryn L. Lynch New York: Norton, 2007 (ISBN 9780393925883)


Learning outcomes
By the end of this course students should be able to:
- Critically read and analyse a selection of earlier verse texts on a variety of subjects
- 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 earlier literature
- Apply these terms and concepts to the set texts
Module Code | Seminar Code | Seminar Title | Seminar Leader
--- | --- | --- | ---
EN3007 | OMR3.15 | Shakespeare on Screen | Dr Edel Semple

Teaching Period | Day | Time | Venue
--- | --- | --- | ---
Semester 2 | Monday | 3.00-5.30 (Screening) | ELD3_G01
Wednesday | 9.00-11.00 (Seminar) | WGB_G17

Seminar Content
This module examines Shakespeare’s plays as adapted for the small and big screen. The chosen films cover a range of periods and genres (from war movies to rom coms) and address each of Shakespeare’s dramatic genres (comedy, tragedy, history, romance). Exploring the complex relationship between the different media of film and playtext, we will consider issues such as language, genre, cinematic techniques and conventions, audience and reception, and the moment of the film’s production. As numerous critics have observed, each generation remakes Shakespeare more or less in its own image. Or to put it another way, as TV’s Doctor Who notes, Shakespeare is considered to be “the one true genius” whose works transcend time and space. Thus, this seminar will also reflect upon constructions of “Shakespeare” analysing the cultural prestige and social, literary, and economic value of Shakespeare’s canon for its producers and consumers.

Primary texts/Required textbooks


Primary texts (screenings):
- *Henry V* (Olivier, 1944)
- *Henry V* (Branagh, 1989)
- *Romeo and Juliet* (Zeffirelli, 1968)
- *Much Ado About Nothing* (Branagh, 1993)
- *Much Ado About Nothing* (Whedon, 2012)
- *The Tempest* (Taymor, 2010)
- *A Midsummer Night’s Dream* (Hoffman, 1999)
- *A Midsummer Night’s Dream* (BBC, 2016)

Learning outcomes
On completion of this module students will have:
- a strong knowledge of the filmic afterlife of a range of Shakespearean plays
- the ability to identify and apply a range of film genres and film techniques to the interpretation of Shakespeare’s histories, comedies, and tragedies
- gained an appreciation of the historical, social, and cultural factors informing the interpretation and reinterpretation of Shakespeare
- an understanding of how appropriations of Shakespeare lay claim to, use, and debate his cultural authority and value
- an understanding of the complex relationship between playtext and film
- an ability to identify and engage in key theoretical debates
- enhanced their analytical skills through class discussion and group workproduced critically-informed written and oral work on at least two films
ASSESSMENTS

Assessments must be handed into 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 and turnitin receipt. All essays must be signed in. Students can collect a copy of their essay from the School office once the essays have been corrected. Please note that essays which have not been collected 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 Ken Rooney, Head of Third Year Committee. 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 as an attachment to english@ucc.ie for the attention of Dr Ken Rooney, Head of Third 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.). 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.
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 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 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 that 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:


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) 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:

<table>
<thead>
<tr>
<th>First Class Honours:</th>
<th>70%+</th>
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<tbody>
<tr>
<td>Second Class Honours:</td>
<td>60-69%</td>
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<tr>
<td></td>
<td>50-59%</td>
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<tr>
<td>Third Class:</td>
<td>45-49%</td>
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<tr>
<td>Pass:</td>
<td>40-44%</td>
</tr>
<tr>
<td>Fail:</td>
<td>39%–</td>
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</tbody>
</table>
## 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</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</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</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</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</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</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>Score Range</td>
<td>Description</td>
<td>Evidence</td>
<td>Expression</td>
<td>Comments</td>
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<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 analysis; limited understanding of key concepts</td>
<td>Some understanding addressed to the question</td>
<td>Restricted range of sources consulted; only basic understanding of evidence; limited range of examples, sometimes inappropriate ones</td>
<td>Poor typography and layout; considerable number of grammatical errors; limited vocabulary; inaccurate citation and bibliography with significant omissions</td>
</tr>
<tr>
<td>40-44 (Pass)</td>
<td>Lacking in synthesis of ideas, but some understanding of key concepts; largely descriptive rather than analytical</td>
<td>Partially addressed to the question</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>
</tr>
<tr>
<td>35 (Fail)</td>
<td>Considerable misunderstanding of key concepts; failure to synthesise ideas</td>
<td>Only marginally addressed to the question</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>
</tr>
<tr>
<td>30 (Fail)</td>
<td>Misconceived in its approach; fundamental misunderstanding of key concepts</td>
<td>Largely irrelevant to the question</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>
</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; 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>
</tr>
<tr>
<td>0</td>
<td>No work submitted or extensive plagiarism and/or collusion*</td>
<td></td>
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</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: https://www.ucc.ie/en/media/support/recordsandexaminations/documents/UCCPlagiarismPolicy-November2017V1.0-CLEAN.pdf
Coversheets

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

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

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

This essay complies with School of English regulations and guidelines.

YES □

NO □

(Please tick one box)

Signed . . . . . . . . . . . .
Penalties for plagiarism and other unacceptable referencing:

Plagiarism (including the unacceptable practices listed above) is a serious offence. When done deliberately, it is “cheating”, as specified in the UCC Plagiarism Policy.¹ Whether deliberate or inadvertent, plagiarism attracts serious penalties:

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

(ii) Depending on the judgement of the School, where an essay contains a negligible amount of plagiarised material the student will be asked to submit another essay from the list of titles for a capped mark of 40%. This must be done within a timeframe specified by the examiner (normally within three weeks of the student being notified of the penalty applied).

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

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

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

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 Third 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](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)

- Welcome to your Test Area
- EN102

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.

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.