SCHOOL OF ENGLISH

INFORMATION BOOKLET

FOR

VISITING STUDENTS

2019-2020
School of English

Co-ordinator Visiting/Erasmus Programmes

Dr Adam Hanna  adam.hanna@ucc.ie

O’Rahilly Building, ORB1.76

Plagiarism Officer: Prof Lee Jenkins l.jenkins@ucc.ie

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

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

School of English Office

O’Rahilly Building, ORB1.57

Opening Hours:

Monday - Friday

9.00 a.m. - 11.00 a.m.
&
2.00 p.m. - 4.30 p.m.

Email: english@ucc.ie

Telephone: 021-4902664, 4903677, 4902241
Introductory lecture

Thursday 16th January

5.00 - 5.30 p.m.

Civil Engineering Building 110

Registration for Lecture Modules

Visiting Students

Monday 20th January, 9.30-11.00 am

ORB 1.57
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## Second Arts Timetable

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### 13-Jan-20
- EN2066
- Drama: Introduction

### 20-Jan-20
- Medieval to Literature
- Romance and Realism
- Modern Drama

### 27-Jan-20
- Shakespeare and Culture

### 03-Feb-20
- Renaissance

### 10-Feb-20
- Medieval to Literature
- Romance and Realism
- Modern Drama

### 17-Feb-20
- Directed Reading

### 24-Feb-20
- EN2066
- EN2073
- EN2079
- EN2043
- EN2077

### 02-Mar-20
- (AK, ES)
- (ES)
- (MC, KR, AG, MB)
- (JHR MO'C-L)
- (AE)

### 09-Mar-20
- Easter Recess

### 16-Mar-20
- Easter Recess

### 23-Mar-20
- STUDY PERIOD

### 30-Mar-20
- Semester 2 Examinations

### 06-Apr-20
- Semester 2 Examinations

### 13-Apr-20
- Semester 2 Examinations

### 20-Apr-20
- Semester 2 Examinations
# Third Arts Timetable

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<td>Studies in</td>
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<td>Contemporary Irish Men: Old</td>
<td>Of Monsters and Romance: Medieval to Renaissance</td>
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<td>Shakespeare</td>
<td>Century</td>
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EN3004 Introduction to Irish Literature
Spring Semester 2019

This course consists of two lectures per week. The first lecture of the course is on Wednesday, 22\textsuperscript{nd} January and the last lecture is on Thursday, 2\textsuperscript{nd} April. There will be no lectures during reading week, which commences 17\textsuperscript{th} February 2020.

\textbf{Lecture Times:} Wednesdays at 5.00pm in Civil Engineering 110 and Thursdays at 5.00pm in Civil Engineering 110.

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

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

1. \textbf{Contexts}

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

2. \textbf{Poetry}

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

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Writer (Years)</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Lecture 1</td>
<td>W. B. Yeats (1865-1939)</td>
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<td>Lecture 2</td>
<td>John Hewitt (1907-1987)</td>
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<td>Lecture 3</td>
<td>Louis MacNeice (1907-1963)</td>
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<td>Lecture 4</td>
<td>Seamus Heaney (1939-2013)</td>
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<td>Lecture 5</td>
<td>Derek Mahon (1941-)</td>
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<td>Lecture 6</td>
<td>Paula Meehan (1955-)</td>
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**Drama**

This section of the course starts with plays by the prominent group of dramatists associated with the Abbey Theatre in Dublin (founded 1904), and concludes with a play that was first produced at this theatre at the turn of the millennium.

Lecture 1  W. B. Yeats and Lady Gregory, *Cathleen Ni Houlihan* (1902)  
Lecture 2  J.M. Synge, *The Playboy of the Western World* (1907)

*[Note: Reading Week falls here: there are no lectures in the week after the Synge lecture]*

Lecture 3  Sean O’Casey, *Juno and the Paycock* (1924)  
Lecture 4  Samuel Beckett, *Krapp’s Last Tape* (1958)  
Lecture 5  Brian Friel, *Translations* (1980)  

4. **Fiction**

Lecture 1 & 2  The Irish short story: We will read stories by James Joyce and Elizabeth Bowen (which will be provided)  
Lecture 5 & 6  John McGahern, *That They May Face the Rising Sun* (2001)

**Book List**

The following are core texts that you should acquire at the start of the course. These books are all available online and in the campus bookshop, Lowercase.

Poetry:  *An Anthology of Modern Irish Poetry*, ed. by Wes Davis  
Drama:  *Modern and Contemporary Irish Drama*, ed. by John P. Harrington  
Fiction:  *That They May Face The Rising Sun* by John McGahern and *The Hill Bachelors* by William Trevor
**Assessment**

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

- Poetry essay submission date: Monday 24th February 2020
- Drama essay submission date: Friday 23rd March 2020
- Fiction essay submission date: Monday 27th April 2020
- Alternative Assessment submission date: Monday 27th April 2020

Assessments should be c. 1500 words in length. See page 26 for the School of English essay guidelines.

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

**EN3004 Alternative Assessment Options**

**Spring 2020**

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

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

**Alternative Assessment Two**
A portfolio of creative writing. This will consist of a set of six creative writing exercises which will handed out near the start of the course. Further details will be provided in the lectures.

Dr Adam Hanna,
School of English,
January 2020
Email: adam.hanna@ucc.ie
Room 1.76 ORB
Second Year Courses for 2019-2020

This is an outline list of English courses for the session 2019-2020. 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.

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

MODULES AND TEXTS

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

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

EN2043.1 (MO'C-L)

EN2043.2 (JHR)
- Charles Dickens, Hard Times (1854)
- Thomas Hardy, The Woodlanders (1887)
- George Eliot, Adam Bede (extract on Canvas)

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

EN2066 DRAMA: MEDIEVAL TO RENAISSANCE (AK/ES)
5 Credits, Semester 2 (OMR)

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

**Required Texts:**


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

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**EN2073 INTRODUCTION TO SHAKESPEARE (ES)**

5 Credits, Semester 2. *(OMR)*

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


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

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

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**EN2077 MODERN DRAMA: (AE)**

5 Credits, Semester 2.

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

Case studies:

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

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

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**EN2079 ADAPTATION, LITERATURE, AND CULTURE (MC, KR, AG, MB)**  
5 Credits, Semester 2.

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

**Reading list**


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


*Hamlet* (Dir, Franco Zeffirelli, 1990)

*Hamlet* (Michael Almereyda, 2000)

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


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

*Black Panther* (Dir. Ryan Coogler, 2018)

*These texts will be available in photocopied form

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

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**Third Year Courses for 2019-2020**

**MODULES AND TEXTS**

**EN3015 OF MONSTERS AND MEN: OLD AND EARLY ENGLISH LITERATURE:**

(OMR) 5 Credits, Semester 2 (TB)

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.

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 McGuickian, 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.
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.
CRITICAL SKILLS SEMINAR MODULE 2019-2020

EN2007 CRITICAL SKILLS SEMINAR II: Semester 2 – 10 Credits, taken by assessment

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

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

ATTENDANCE

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

NON-ATTENDANCE PENALTY

If a student misses 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

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.
# SECOND ARTS ENGLISH – SEMINARS 2019-2020

<table>
<thead>
<tr>
<th>Seminar Leader</th>
<th>Teaching Period</th>
<th>Module Code</th>
<th>Seminar Code</th>
<th>DAY &amp; TIME</th>
<th>VENUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Matty Adams</td>
<td>2</td>
<td>EN2007</td>
<td>OMR2.01</td>
<td>Thursday 2.00-4.00 p.m.</td>
<td>BL4_G01</td>
</tr>
<tr>
<td>Dr Michael Booth</td>
<td>2</td>
<td>EN2007</td>
<td>OMR2.02</td>
<td>Wednesday 4.00-6.00 p.m.</td>
<td>ORB_203</td>
</tr>
<tr>
<td>Jennifer DeBie</td>
<td>2</td>
<td>EN2007</td>
<td>MOD2.03</td>
<td>Monday 3.00-5.00 p.m.</td>
<td>MUSK_SR</td>
</tr>
<tr>
<td>Dr Alan Gibbs</td>
<td>2</td>
<td>EN2007</td>
<td>MOD2.05</td>
<td>Tuesday 2.00-4.00 p.m.</td>
<td>WGB_G09</td>
</tr>
<tr>
<td>Dr Adam Hanna</td>
<td>2</td>
<td>EN2007</td>
<td>MOD2.07</td>
<td>Tuesday 2.00-4.00 p.m.</td>
<td>WW_4</td>
</tr>
<tr>
<td>Dr Joanna Hofer-Robinson</td>
<td>2</td>
<td>EN2007</td>
<td>MOD2.08</td>
<td>Thursday 3:00 – 5:00p.m.</td>
<td>ORB_G30</td>
</tr>
<tr>
<td>Dr Ken Rooney</td>
<td>2</td>
<td>EN2007</td>
<td>OMR2.12</td>
<td>Tuesday 2.00-4.00 p.m.</td>
<td>Boole 6</td>
</tr>
<tr>
<td>Flicka Small</td>
<td>2</td>
<td>EN2007</td>
<td>MOD2.13</td>
<td>Wednesday 4.00-6.00 p.m.</td>
<td>ELD2_G01</td>
</tr>
</tbody>
</table>

**Venues:**
BL – Bloomfield Terrace, Western Road, BOOLE – Boole Basement. ELD - Elderwood, College Road, MUSK_SR – Muskery Villas, Western Road. ORB – O’Rahilly Building, WGB – Western Gateway Building, Western Road, WW– West Wing.
## THIRD ARTS ENGLISH – SEMINARS 2019-2020

<table>
<thead>
<tr>
<th>Seminar Leader</th>
<th>Teaching Period</th>
<th>Module Code</th>
<th>Seminar Code</th>
<th>DAY &amp; TIME</th>
<th>VENUE</th>
</tr>
</thead>
<tbody>
<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>
<td>ORB 1.65</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. Wednesday 2.00 - 3.00 p.m.</td>
<td>ORB1.65 ORB1.65</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>
</tr>
<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>2</td>
<td>EN3007</td>
<td>MOD 3.13</td>
<td>Thursday 2.00-4.00 p.m.</td>
<td>AL_G02</td>
</tr>
<tr>
<td>Dr Edel Semple</td>
<td>2</td>
<td>EN3007</td>
<td>OMR 3.15</td>
<td>Monday 3.00-5.30 (Screening) Wednesday 9.00-11.00 (Seminar)</td>
<td>ELD3_G01 WGB_G17</td>
</tr>
</tbody>
</table>

**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.
ASSESSMENTS

Assessments must be handed in to the School of English before **4.00 p.m.**, on the date of submission. Students are required to submit one copy of their essay with a signed submission form attached to the essay. Students must also process their essay through turnitin.com. All essays must be signed in. Students can collect a copy of their essay from the School once the essays have been corrected. Please note that essays which have not been collected from the School office by 1st July 2020 will be destroyed.

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

POLICY ON EXTENSIONS

**All applications for extensions should be made to Dr Adam Hanna (a.hanna@ucc.ie).**
In general, applications should be made ahead of the submission date. Extensions without loss of marks will normally only be allowed where there is a relevant medical certificate or written evidence of other significant difficulties that have interrupted work. Computer problems, such as failure of printer and inability to access shared facilities, will not constitute a reason for the granting of an extension.

A student seeking an extension must submit a written request on a School of English extension form. This form is available at [http://www.ucc.ie/en/english/currentstudents/](http://www.ucc.ie/en/english/currentstudents/). The completed form should be sent to english@ucc.ie as an attachment. Requests for extensions will be responded to via e-mail. If an extension is sanctioned, the late essay, on submission, must be accompanied by the supporting documentation (medical certificate, etc.). An initial request, if agreed, will generally amount to a one-week extension.

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

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

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

- Where work is submitted up to and including 7 days late, 10% of the total marks available will be deducted from the mark achieved.

- Where work is submitted up to and including 14 days late, 20% of the total marks available will be deducted from the mark achieved.

- Work submitted 15 days late or more will be assigned a mark of zero
School of English  
First, Second and Third Year Students  

Guidelines for the Writing of Essays for Course Assessment  

Section I. Basic Procedure  

1. Essays should be about 1,500 words in length for Second and Third Years, unless differently specified.  

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

3. Leave a reasonable margin on the left-hand side of the page. A minimum of 1-1½” is recommended. Indent your paragraphs 5 spaces.  

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

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

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

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

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

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

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

Books and articles

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


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

Articles

are listed by the same principles:


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

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


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

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

An example is:


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

Film

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

An example is:

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

Performance

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

An example is:


Visual art

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

An example is:


Medium

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

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

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

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

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

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

Marks Bands:

First Class Honours: 70%+
Second Class Honours: 60-69% 2.1
                         50-59% 2.2
Third Class: 45-49%
Pass: 40-44%
Fail: 39%-
# Marking Criteria for Second and Third Year Assignments

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

<table>
<thead>
<tr>
<th>Mark</th>
<th>Argument and Understanding</th>
<th>Responding to Assignment</th>
<th>Sources, Reading and Critical Capacity</th>
<th>Written Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>85 <em>(1H)</em></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 <em>(1H)</em></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 <em>(1H)</em></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 <em>(1H)</em></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 <em>(2H1)</em></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 <em>(2H1)</em></td>
<td>Competent synthesis of ideas; good understanding of key concepts</td>
<td>Good understanding directly addressed to the question</td>
<td>Well selected range of sources consulted; generally careful assessment of evidence; good use of examples</td>
<td>Generally good expression with few errors of grammar; some structural inconsistencies; accurate and full citation and bibliography according to School guidelines.</td>
</tr>
<tr>
<td>55-59 <em>(2H2)</em></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 <em>(2H2)</em></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>Grade</td>
<td>Description</td>
<td>Partial Addressed</td>
<td>Restricted Range</td>
<td>Poor Typography and Layout</td>
</tr>
<tr>
<td>-------</td>
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</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>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>
<td>Poor presentation; basic vocabulary; minor errors in spelling and punctuation; faulty paragraph structure</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>Very limited use of sources and understanding of evidence; poorly chosen and predominantly irrelevant examples</td>
<td>Poor presentation; basic vocabulary; inadequate citation and bibliography</td>
<td></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>Errors of organisation so that essay has very little obvious focus or argument; numerous and significant grammatical errors; significantly restricted vocabulary; inadequate citation and bibliography</td>
<td></td>
</tr>
<tr>
<td>30 (Fail)</td>
<td>Misconceived in its approach; fundamental misunderstanding of key concepts</td>
<td>Largely irrelevant to the question</td>
<td>Poor presentation; significant grammatical errors; highly restricted vocabulary; little or no citation and incomplete bibliography</td>
<td></td>
</tr>
<tr>
<td>25 and below (Fail)</td>
<td>Fundamental misunderstanding of key concepts; only fragmentary arguments</td>
<td>Almost entirely irrelevant to the question</td>
<td>Poor grammar and vocabulary makes it difficult to decipher any intended meaning; no citation; no relevant bibliography</td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>No work submitted or extensive plagiarism and/or collusion*</td>
<td>Little or no attempt to support assertions; no use of sources beyond direct paraphrase of lectures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

The School of English operates a strict anti-plagiarism policy, in accordance with UCC’s Plagiarism Policy

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

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

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

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

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

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

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

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

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

This essay complies with School of English regulations and guidelines.

YES □

NO □

(Please tick one box)

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

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

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

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

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

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

Postgraduate Students

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

Appeals Procedure

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

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

How can you avoid plagiarising?

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

Some tips on avoiding plagiarism:

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


Time Management

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

Taking Notes for Your Essay

(i) When you are taking notes from secondary sources in preparation for an essay, always note the following details:
   Book: Author, Title, Publisher, Place and Year of publication
   Periodical: Author, Title of Article and Periodical, Year, Volume, Issue and Page Numbers
   Internet: URLs/Web address, Author, Title, and the Date site was Accessed

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

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

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

Writing Your Essay

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

Proof-reading and Cross-checking your Essay

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

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

Please Note

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

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

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

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

How do I logon to my Canvas account?

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

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

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

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

How do I use Canvas?

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

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

How do I see the modules I am enrolled in?

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

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

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

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

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

**What is it?**

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

**How does it function?**

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

**What happens then?**

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

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

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

2. A printed hardcopy of your essay, produced according to School guidelines, MUST be submitted to the School Office with the School coversheet by the submission deadline. Any late submission of hardcopy incurs penalties as listed above.
CANVAS
Step 1 – Go to http://sit.ucc.ie
Step 2 – Click the Canvas icon
Step 3 – Logon using your full student umail address and Student IT password
Step 4 – This will bring you to the list of the modules you are registered for.
Step 5 – Select a module (EN1002)

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

Step 8 – Upload file and submit assignment